Chapter III
The Untold
3.0. The Untold in Girish Karnad

Girish Karnad has devised many a technique to enliven his plays since he knows well that mere words do not suffice to say everything intended or unintended. The primary concern of the playwright in using the language is communication and it would be wise to agree with Smith, Jr. (1967:368-369) when he says, "As language is more than words, communication is more than language.... Communication is interaction, and the whole can be seen as a multi-leveled, complex, integrated package of interrelated and systematised phenomena. The more congruently the package is assembled, the more effective the interaction, and hence communications, will be."

Drama being the audio-visual artform, the only audible speech cannot and does not convey the whole of discourse. Here it is to be noted that not all inaudible speech is visual but rather felt by the interactants.

The two most highly structured modalities are the visual (or kinesic), and of course the vocal/auditory (the linguistic). The visual system is well-
established in human beings: we need only think of all the facial expressions and bodily gestures we make use of in our day-to-day activity — hand-signals, winks, raised eyebrows, and so on — which communicate a great deal of information. Often, we pay more attention to the way people look than the way they speak — 'the expression on his face told me he was lying', or 'it wasn't so much what she said, as the way she looked when she said it'. And we are all familiar with the kinds of ambiguity which arise when we cannot see the person we are speaking or listening to — in a telephone conversation, for example, or when watching television with the picture temporarily missing" (Crystal, 1985 : 248).

Nemade (2000 : 199) here quotes one example from Racine's 'Andromache'. Andromache after an intense internal struggle comes to a strategic statement, saying to her confidence Cephissa:

"Now you observe what power my eyes have?" "How many signs need to merge into this miserable yet revengeful determination?"
In the scene that follows the way the actress has to utilise the sign language of eyes is not a mere subsidiary accompaniment of acting, it is a complete system that is capable of making the actress the medium of the text she is uttering.

Apart from the linguistic, paralinguistic, and kinesic signs, in conversation as well as in drama, what a significant role that plays is silence. As if all the signs are frozen in silence. In 'Tughlag' (p. 185), Muhammad says with anguish:

"... Tell me, Barani, will my rein be nothing more than a tortured scream which will stab the right and melt away in the silence?", which, however, leaves no structural clue per se except the context of utterance for inference.

In the plays of Girish Karnad, what one encounters are not only the words, the 'told', but also the 'untold' in terms of the following:

(a) the bracketed material,
(b) the dots,
(c) the hyphen,
(d) the dash.
3.1. The Bracketted Material

Among the untold in Girish Karnad's plays, the bracketed material plays a vital role in spelling out the context of situation — who speaks to whom when, where, how, and why, i.e. the manner or mode of utterance, the mood and gesture of the speaker/character, the temporal and spatial situation, which is conventionally known as the 'stage-direction'. These are those linking elements in speech without which no utterance is meaningful.

The contents of the brackets can't be enumerated since they include everything that is
usually not intended to be told by the character for its nature of being enacted as far as possible. Thus, the brackets are mainly meant for the direction of actions on the stage, that is, where on to move, when to speak or pause or keep silence, how to decorate the equipments in what condition, what temperament is to be shown, etc. For example in 'Naga-mandala' in the 'Prologue' what the playwright wants on the stage — as the setting prior to the start of the play is this:

"(The inner sanctum of a ruined temple. The idol is broken, so the presiding deity of the temple cannot be identified.

It is night. Moonlight seeps in through the cracks in the roof and the walls.

A man is sitting in the temple. Long silence. Suddenly he opens his eyes wide, Closes them. Then uses his fingers to pry open his eyelids. Then he goes back to his original morose stance.

He yawns involuntarily - Then reacts to the yawn by shaking his head violently, and turns to the audience.)" (p. 23)
Doesn't the bracketed material cited above say more than the actual dialogues to come after? Certainly yes. The whole setting is picturesque adding much more to the play with its symbolic meaning. One can go on interpreting as far as possible, viz. 'the ruined temple' with 'a broken idol' being unidentified reflects the ostentative attitude of the religion of the people; the time is night famous for aggravating the situation — good or bad (here 'bad'); the sitting of a man silently for long and his opening of eyes wide and again closing prying open his eyelids, going back to his original gloomy position, and then yawning involuntarily and reaching to it by shaking his head violently — all this shows his despair, which is attested by his monologue at the beginning:

"Man — I may be dead within the next hours". (p. 23)

The play virtually rests on the theme and the latter cannot be communicated without the proper enactment of what is untold. To a reader, the bracketed material visualises the whole context whereas to a viewer, it casts lively effect on whatever is told before and after it. This is why sometimes the
bracketed material containing stage directions, if properly enacted, leaves wonderful influence on the audience and the action alone suffices to say more than what is actually intended. To be precise, it is almost difficult to deal with every state of human mind that dominates the whole gamut of conversation — whether it be actual or dramatic, e.g. in 'Hayavadana':

"Kapila : (Startled) How did you know ?

Padmini : I am quite sane ... and I've got good eyes.

Kapila : (Looks up and chuckles) Oh ! I suppose you were watching from the terrace ...

Padmini : (In a low voice, mysteriously.) Listen, you'd better be careful ..." (p. 88)

Needless to say, the utterance alone can never be effective without the intended features of speech and body.

This proves that brackets with their contents delp the playwright to a great extent in complementing the inarticulate situations in the play. Otherwise, it would be reluctant and ridiculous to verbalise the
Thus, it is wise to say that brackets in plays lessen the speech-effort on the one hand and broaden the pragmatic sphere of the speech on the other. It may also be imagined how difficult it would be to use many a sentence if there were no brackets to unfold the inner emotions and feelings of the speaker and to direct the actor/actress to adapt his/gesture to fit in with the situation intended.

To summarise, brackets in Karnad's have been used to denote or describe the following:

1. the setting (of time and space),
2. the mood of the character,
3. the attitude of the character towards the other(s),
4. the gestures,
5. the quality of voice,
6. the effect of the preceding act,
(7) the manner,
(8) the social etiquette, etc.

In 'The Fire and the Rain', for example:

Raibhya : (Taken aback) Paravasu?

(Runs out of the house to make sure.)

Paravasu? It's not possible:

Paravasu : (Gently.) Your blessings be on my head, Father.

(Prostrates himself in front of Raibhya.)

Raibhya : (Horrified) You? Here? ... "

(p. 28)

3.2. The Dots

A pervasive characteristic that could be underlined in Karnad's plays is the frequent use of dots. Dots are actually conventional punctuation marks usually used to denote the left out portion of
the utterance and that is supposed to be inferred and completed by the hearer or addressee on the basis of context. Thus, at first sight, dots seem to be incomplete in respect of structure but are otherwise meaningful in most of the situations.

Karnad has used dots, on occasions, for the sake of brevity or to avoid repetition. Here the dots indicate the anaphoric reference to the preceding one ('ashamed'), e.g. in 'Hayavadana' (p. 79):

Hayavadana : (enraged) "Ashamed ? Me ? Why should I ...

Again, a typical example of incomplete utterance illustrates the intensity of emotion thus:

Bhagavata : "Who knows what error committed in the last birth is responsi ...

Hayavadana : (Annoyed.) It has nothing to do with my last birth".

Here, it appears, Bhagavata could not complete the sentence as it aroused annoyance in Hayavadana and interrupted him from completing the word 'responsible'.
Sometimes, dots are used by Karnad to depict the inability of expression for the cause of hesitation or respect, e.g. in 'The Fire and the Rain':

"Courtier: (Hesitating) The problem is ... there aren't enough actors to stage a play. They want to bring a new actor with them. (Pause.) Your brother". (p. 3)

"Courtier: Well sir ... it's like this". (p. 2)

In the second example, the dots are meant for showing respect for the king.

There are instances in the plays of Karnad where he wants to create effect by using dots, such as the following one in 'Tughlaq':

"Announcer : The Kazi-i-Mumalik having considered this matter carefully and in full detail has declared ... (He paused for effect. The audience is tense and the Announcer Looks pleased) ... has declared that the Brahmin's claim is just ... (Commotion in the Crowd. The Announcer
silences them with a couple of drum beats and continues.

... that the Brahmin's claim is just ...

(p. 148)

If something is mysterious, then naturally it is beyond words and Karnad has wisely maintained it, e.g. in 'Tughlaq':

"Old Man : Vizier Muhammad Najib is dead. His body was found in his bed. The Nayab Vizier says it is murder ..."

(p. 196)

The conversation between two dolls in 'Hayavadana' shows a chain of dots to make the conversation effective as well as prompt:

"Doll II : We should be dusted every day ...
Doll I : ... dressed in silk ...
Doll II : ... seated on a cushioned shelf ...
Doll I : ... given new clothes every week."

(p. 114)

Thus, the use of dots in Karnad's is multifaceted: now it expresses effect, now it expresses any emotional overflow; now it shows the relationship
with the addressee paying respect to him, and now it shows hesitation, and so on and so forth.

3.3. The Hyphen

The hyphen is orthographically meant for compounding two or more words, as in compounds like 'seven-year' in "A seven-year long fire sacrifice", 'Actor-Manager', 'low-born', 'twenty-eight', etc. ('The Fire and the Rain', Prologue), 'Amir-ul-Mominin', 'Ghiyas-ud-din' ('Tughlaq', p. 209).

Here, as could be seen, the hyphen joins two words to show their integration and so it becomes an intra-phrasal element.

The other function of a hyphen, as Karnad has invariably made use of, is inter-phrasal, i.e. the whole sentence or clause is knit together, e.g.
"Kurudavva : (Relieved) Oh! For a moment I was worried it was that — who-is-that-again? That witch or fairy, whatever she is — who you say follows you around". ('Naga-mandala', p. 29)

Here, the perplexity of mind is articulated through hyphens — one after the other. Similarly in 'Hayavadana' too:

"Bhagavata : Why do you tremble, heart? why do you cringe like a touch-me-not bush through which a snake has passed?" (p. 95)

3.4. The Dash

The dash being an orthographical device for usually paraphrasing denotes much more features of speech, e.g. in 'Naga-mandala':

"Kurudavva : Listen, Son. Run home now. Go into the cattle shed — the left corner —
Kappanna : The left corner —

Kurudavva : Just above where you keep the plough, behind the pillar, on the shelf —

Kappanna : Behind the pillar — on the shelf —"

(p. 32)

Similarly, in 'Tughlaq':

"Third Man : In Baran — that's where Barani, the Sultan's friend, comes from you know — they have to eat burnt strips of skin, he says. No one knows what animals —"

(p. 208)

In 'Tale-danda', too, we find the paraphrasing function of dashes, e.g.

"Bijjala : Your family — the Hoysalas, you may be Kshatriyas".  

(p. 14)

"Bijjala : They treat me as — as what ? —  
(Almost with a sense of wonder) as a human being".  

(p. 15)

In addition to the basic function of paraphrasing, Karnad has used dashes to show different shades of meaning in his plays:

In calling somebody's name, the lengthening of the voice is usually indicated by a dash, e.g. in
'Naga-mandala' (p. 27) : Rani : Listen — Listen — please — "

In 'The Fire and the Rain' :

"Nittilai : Arvasu —

(Arvasu gasps and turns to her.)
Where are you going ?
(He stares.)
It's me, Nittilai — " (p. 39)

In 'Naga-mandala', the dashes broaden the meaning of the action of 'staring' :

"Rani : Father says : 'The cobra simply looks the bird's eyes with its own sight. The bird stares — and stares — unable to move its eyes.' (p. 44)

Hesitation is also spelled out in terms of a chain of dashes, e.g.

"Rani : But I will not have you say such things about my parents. They are not like — like — like dogs ! " (p. 44)

Likewise, suspicion has also got expression through dashes in 'The Fire and the Rain', e.g.
"Arvasu : (Unbelieving) Nittilai ! You -- ?

   It can't be — it is n't — "  (p. 39)

Breaks in memory can't be worded, so
naturally Karnad has used dashes for the purpose :

"Story :  Soon, her husband came and took her with
   him to his village. His name was — well,
   any common name will do —"
   ('Naga-mandala',  p. 27)

When no word except mimicry or acting can
express anything, then a dash is at hand :

"Rani :  When I looked in the mirror, I saw there —
   where you were sitting — instead of you,
   I saw a —
   (Mimes a cobra hood with her fingers.) —
   sitting there."  ('Naga-mandala',  p. 43)

Apart from the functions mentioned above,
the dash points to a collective state of things, e.g.

"Rani :  No, I won't. The pig, the whale, the eagle
   — none of them asks why."
   ('Naga-mandala',  p. 45)
One typical example of the use of dashes in a small sentence in 'Hayavadana' may be quoted here, which requires only one breath-pulse to utter the whole:

"Kapila : I mean — who — is — it — this — time?"

To understand this, we have to take the context into consideration. This is in irritative response to the questioning of

"Devadatta : "What do you mean?", which, however, is the counter question of"

"Kapila : Yes, it is ... who's it this time?"

(p. 83)

Thus, dashes fall under the categories of intra-phrasal, inter-phrasal, and inter-sentential elements according as they are used.

3.5. The Pause

Karnad has frequently used three devices: the pause, the silence, and no answer, which are not
told but acted by the characters on the one hand and
felt or inferred by the addressee on the other. The
first one is the use of the pause, which indicates
the typical adverse situation of the human mind so
that one cannot speak fluently, i.e. stops speaking
temporarily to think, how to further continue it, as
can be seen in the 'Prologue' (p. 25-26) of 'Naga-
mandala', which starts with the monologue of the Man
and contains seven pauses plus one long pause:

"Man : I may be dead within the next few hours.
      (Long pause.)

I am not talking of 'acting' dead. Actually dead.
I might die right in front of your eyes.
      (Pause.)

A mendicant told me : 'You must keep awake at least
one whole night this month. If you can do that,
you'll live. If not, you will die on the last night
of the month'. I laughed out loud when I heard him.
I thought nothing would be easier than spending a
night awake.
      (Pause.)

I was wrong. Perhaps death makes one happy. Every
night this month I have been dozing off before even
being aware of it. I am convinced I am seeing something with these eyes of mine, only to wake up and find I was dreaming. Tonight is my last chance.

(Pause.)

For tonight is the last night of the month. Even of my life, perhaps? For how do I know sleep won't creep in on me again as it has every night so far? I may doze off right in front of you. And that will be the end of me.

(Pause.)

I asked the mendicant what I had done to deserve this fate. And he said: 'You have written plays. You have staged them. You have caused so many good people, who came trusting you, to fall asleep twisted in miserable chains, that all that abused mass of sleep has turned against you and become the Curse of Death'.

(Pause.)

I hadn't realised my plays had had that much impact.

(Pause.)

Tonight may be my last night — so I have fled from home and come to this temple, nameless and empty. For years I've been lording it over my family as a writer. I couldn't bring myself to die a writer's death in front of them.

(Pause.)
I swear by this absent God, if I survive this night I shall have nothing more to do with themes, plots or stories, I abjure all story-telling, all play-acting".

Girish Karnad uses three types of pauses in his plays:

(i) pauses,
(ii) long pauses, and
(iii) short pauses.

As was seen in the quotation above, the long pause provided much more time to think over the matter to continue, whereas the pause is the usual stopage. The short pause is naturally a pause for a while, e.g. in 'Tughlaq':

"Najib: He says your Majesty has forfeited the right to rule, by murdering your father and brother at prayer time. (The Step-Mother and Barani react sharply, but Muhammad is still. A short pause.)" (p. 157)
3.6. The Silence

Next comes the silence. The main difference between the pause and the silence is that the former is meant for thinking something to continue the utterance whereas the latter is the deliberate effort to keep mum, which nonetheless, aggravates the situation. So, the silence is meaningful, which derives its meaning from the context. Carlyle's view on 'silence' is worth-mentioning here: "Silence is the element in which great things fashion themselves together". The silence expresses more or less the following intentions of the speaker in Karnad's plays:

- to deny,
- to hesitate,
- to accept,
- to show indifference,
- to show unwillingness,
- to show annoyance,
- to maintain gravity,
- to maintain secrecy, etc..

In 'The Fire and the Rain', the silences of Gods have been described by Vritra as being more powerful and meaningful than their speech:
"Even their silences have double meanings. Hence the saying, that the thirty-three gods occupying the heavens make for sixty-six silences." (p. 55)

In this play, Vishakha becomes sick of the silence of Paravasu and says:

"I shouldn't ask. I should be silent. And you, in any case, will be silent. My silence again followed by yours. Silences endlessly repeated. Perhaps they too will describe a whole universe. But I am sick of silence." (p. 32)

There are different types of silence in Girish Karnad by virtue of different shades of meaning, viz.

silence (p. 94)
long silence (p. 178, 62)
sudden silence (p. 178)
suddenly silenced (p. 94)
uncomfortable silence (p. 178, 194)
a long tense silence (p. 183)

In 'Naga-mandala', silence is commanded as:

"Elder I : Silence : Silence : "
(The Crowd falls silent.) (p. 58)
There is a very fine demarcating line between 'silence' and 'long silence'. Silence is usually a state of response to something in favour or against, but specifically it also shows hesitation:

"Kapila: Well, then of course ...
(Silence)
I'll return the cart then ..."
(Mayavadana', p. 94)

'Long silence' means something is uneasy or difficult to solve, e.g. in 'Naga-mandala' (p. 62):

(Finally, Naga ties a tress into a noose and places it around his neck. The stage slowly becomes dark.
Long silence.
Then Kurudavva's voice is heard in the distance.)

In 'Tughlaq' too, there is an instance of the same type (p. 177)

"Amir II: I know, I have been trying to think of some way. But it just gives me a headache.
(A long silence.)
Ratansingh: I have a plan. It's perfect."
An uncomfortable silence shows some unusual and typical situation which is also accompanied by terror due to profuse uncertainty:

"Ratansingh: ... The muezzin's call to prayer will be the signal of attack."
(There is an uncomfortable silence.) (p. 178)

Similarly, sudden silence also indicates a situation that is not desirable:

"Amir III: It is simple."
(They all talk animatedly.)

"Sheikh: No, we can't have it!"
(Sudden silence as they all turn to Sheikh Shams-ud-Din.) (p. 178)

On the contrary, one is compelled to be silent as in 'Hayavadana' Kapila becomes:

"Kapila: (Suddenly silenced.) Oh!" (p. 94)

Tenseness in silence can be for a while, but in 'Tughlaq' (p. 183), when Muhammad asks for taking an oath to support him, then there is "a long tense silence", which smells distrust of his subordinates as evidenced by Shihab-ud-Din's voice:

"Does His Majesty distrust us so much that he needs an oath on the Koran from us?"
Spender (1990 : 41-42) has suggested that the reason why it is accepted that women are the talkative sex is that the amount they talk is not compared with the amount that men talk, but with the amount that men talk, but with silence, arguing that in fact silence is the preferred state for women in a patriarchal society. There is certainly some support for her hypothesis at least in our dramatic heritage (Thornborrow and Wareing, 1998 : 141): Some of Shakespeare’s characters notably regard silence in women as a virtue. Coriolanus, for example, greets his wife as "My gracious silence, hail!" ('Coriolanus', Act - 2, scene - 1). King Lear grieves for his daughter Cordelia, and praises her quiet voice: "Her voice was ever soft/Gentle and low — as excellent thing in a woman." ('King Lear', Act - 5, scene - 3). In 'The Taming of the Shrew', as Katherina, the 'shrew' of the title, is reviled for being outspoken, her sister Bianca is praised for her silence:

"Tranio : ... That wench is stark mad or wonderful forward.

Lucentio : But in the other's silence do I see Maid's mild behaviour and sobriety."
3.7. No Answer/No Reply

'No answer' or 'No Reply' clearly shows its difference from the other two devices of the same category, viz. the pause and the silence, in that it is in response to a question, e.g. in 'The Fire and the Rain' in a dialogue between Paravasu and Vishakha. Paravasu applies the same tact:

"Vishakha: Will you come home once the fire sacrifice is over?
(No answer.)

I suppose that would be too human. But what's wrong with being human? What's wrong with being happy, as we were before you got Indra into you?
(No answer.)

I shouldn't ask. I should be silent. And you, in any case, will be silent. My silence again followed by yours. Silences endlessly repeated. Perhaps they will describe a whole universe. But I am sick of silence.
(No answer.)

All right. Then do me a favour before you go back. Please."  (p. 32)
In 'Tughlaq' too, in a conversation between Muhammad and Barani, the latter waits for an answer, but in vain:

"Barani: I ask your Majesty's permission to go while I'm still safe.
(Waits for an answer. There's no answer. Muhammad is sitting on the throne with his eyes closed.)

Your Majesty —
(No answer.)

Your Majesty —

Muhammad: (Opening his eyes.) Yes?"  (p. 220)

'No Reply' sometimes indicates the acceptance of the addressee as, in 'Naga-mandala', Rani, when asked sympathetically by Kurudavva about her husband's coming home only once a day and that too for lunch, and nothing else, does not reply and when again sympathised by Kurudavva, she starts sobbing.  (p. 31)
3.8. The Gestures

When man speaks, then other parts of the body also become active to accord with the speech, i.e. the body-parts do express the mood and the intention of the speaker. Actually, "the most intimate feelings are communicated through gestures and no word is spoken." (Kanakadurga, 2000: 132)

Drama being an audio-visual art-form treads upon both audible and visible signs and the latter concerns gestures. "Kinesics, or gestures and motions, are not instinctive human nature but are learned systems of behaviour differing markedly from culture to culture ... Because most of this behaviour is learned out of awareness, people remain unaware of their participation in an elaborate system of bodily gestures and motions, and most groups tend to think of members of other groups as "using their hands" and making "funny faces". Most people have heard such statements as, "If the Frenchman's hands were tied behind his back, he'd be tongue-tied". Those who point with the index finger consider it a matter of course and are startled to encounter people who point with the lower lip or with the chin. In a study of kinesics, it is necessary to be aware that one's gestures differ from those of others, and to become aware of these
differences in a systematic way". (Pittenger and Smith, Jr., 1966: 181)

In almost all plays of Karnad, gestures speak more than the speech, and, as could be seen, he has maintained the differences of bodily gestures and motions of different characters. For example, the eyes have different gestures with different meanings as follows:

"Eyes filling up" (p. 42, 51) is "driven to tears" (p. 161). Again, there are differences among different modes of looking:

"look" (p. 46) (i.e., seem to be, use the sight)
"look in the direction" (p. 74) (i.e. look at a particular point)
"look around" (p. 87, 99) (i.e. examine)
"look at" (p. 40, 94, 95, 159; 12 FR) (i.e. pay attention to)
"look out" (p. 45) (i.e. search)
"look up" (p. 44, 88) (i.e. raise, improve)
"look up at" (p. 13 FR) (i.e. contact)
"look down" (p. 192, 193)
"look out of" (p. 90, 92) (i.e. carefully watch)
"look eagerly" (p. 24 FR)
"look at already" (p. 97)
"look away" (p. 97)

One Illustration:

Devadatta's looking at Padmini differs from Padmini's looking at Devadatta and further the meeting of their eyes is different from their looking at each other:

"Padmini : ... ... ... ... (Looks at Devadatta. He is looking at her already and their eyes meet. Both look away.)" (p. 97)

Not only Karnad has maintained the differences of looking, but also he has wisely and minutely observed the significant distinctions among 'look', 'watch', 'stare', 'gape', 'glare' as under:

Watch :
"Watches her from a distance" (p.39)
"Watching him and to herself" (p.96)

Stare :
"Stare" (p.27 FR)
"Stare after" (p.41), (p. 26, 27 FR)
"Stare at" (p.198, 204), (p.23 FR)
"Stares into his eyes" (p.44)
"Stares blankly" (p.50, 52)
Gape:
"Gapes at her" (p.87) (i.e. stare open-mouthed and in suspense)

Glare:
"Glare at" (p.9 FR)

Similarly, the opening (p.220) and the closing (p.119, p.11 FR) of eyes also convey different meanings.

The face is one of the most prominent body-parts that speaks the personality of the speaker. For example, in 'Tughlaq', the step-mother 'lowers the veil on her face' anticipating somebody's coming in (p.156). When she hears the news of SheikhImam-ud-din's surmise, 'her face goes white' (p.170). Aazam 'makes his face' saying that there's no fun in stealing copper coins (p.191). When Aziz stares at Aazam on his untying Karim, Aazam's 'expression of horror spreads on his face' (p.198).

In 'Naga-mandala', on being asked by Kurudavva about her starting the married life, Rani's face reddens (p.47). In fear, Rani 'hides her face behind her knees' (p.44). Rani freezes when she sees distaste on Appanna's face (p.41)
In 'Hayavadana', the actor 'covers his face with his hands' (p. 75) being ashamed of what he did. Arvasu in 'The Fire and the Rain' (p. 7) 'makes a wry face' to show crookedness towards Andhaka, when the courtier says to the actor-manager "... but please face away from the sacrificial enclosure so you don't pollute it" (p. 2), then it shows his hatred for the actor and nothing more.

Hand-signals have much more to do with communication than they are naturally meant for physical works. Thus, in Karnad, the clapping of hands in different contexts has different values, e.g. in 'Hayavadana', it indicates delight (p. 136) whereas in 'Tughlaq', it indicates ordering somebody to come (p. 167). In 'The Fire and the Rain', Arvasu 'grabs Mittilai's hand' (p. 39), i.e. snatches her not to go away. Devadatta, in 'Hayavadana', 'puts his hand round Padmini's shoulder' (p. 116) showing affection but then withdraws it, when Padmini starts shuddering. Again, Padmini's taking Kapila's hand in hers also depicts her love for him (p. 124).

The head being the head of all body-parts must play its roles in communication in terms of
different gestures. The most common gesture is 'nodding' as in 'The Fire and the Rain' (p. 2,3,8), which expresses denial. Similarly, in 'Hayavadana', Devadatta 'turns his head away' (p. 95) seeing Padmini's favour for Kapila, which, undoubtedly, shows Devadatta's distaste.

The long conversation between Kapila and Padmini throws enough light on the importance of the body and its certain parts (p. 126-127):

"Kapila : ... Why should one tolerate this mad dance of incompleteness ?

Padmini : Whose incompleteness ? Yours ?

Kapila : Yes, mine. One beats the body into shape, but one can't beat away the memories in it. Isn't that surprising ? That the body should have its own ghosts — it own memories ? Memories of touch — memories of a touch — memories of a body swaying in these arms, of a warm skin against this palm — memories which one cannot recognise, cannot understand, cannot even name because this head wasn't there when they happened ...

Padmini : Kapila ...
Kapila : (without anger) why did you come? You came. You touched me. You held my hand—and my body recognised your touch. I have never touched you, but this body, this appendage, laughed and flowered out in a festival of memories of which I'm an outcaste...

Padmini : Poor Kapila!

Kapila : Don't pity me.

Padmini : Be quiet, stupid. Your body bathed in a river, swam and danced in it. Shouldn't your head know what river it was, what swim? your head too must submerge in that river—the flow must rumple your hair, run its tongue in your ears and press your head to its bosom. Until that's done, you'll continue to be incomplete.

(Kapila raises his head and looks at her. She caresses his face, like a blind person trying to imprint it on her finger-tips. Then she rests her head on his chest.)

Now, it's clear from the lines quoted above that the use of the word 'head' and the gestures of the head do have different implications. Kapila's raising his
head means improvement in confidence and Padmini's
cressing his face means being affectionate and
rather passionate toward Kapila which results in
resting her head on his chest.

Movements or motions of other body-parts
than what has been discussed so far have also specific
signals, such as the legs, arms, etc., which would be
convenient to deal with in the chapters to follow.
One important thing to be noted here is that "the
environment shows one, and less often tells one, how
to walk, sit, stand, hold one's hands, scratch, and
so on, and also the way in which these things are
done — for instance, how close one stands to another
person and for how long. The differentiation of move­
ment patterns for boys and girls starts early. Although
there is very little systematic teaching of these
behavioral patterns, everyone learns to react to these
phenomena of communication and to rely on their consis­