1. How will you respond to the epithet “voice of India” given to you?

I would much prefer the epithet “one of the voices of India”! I think we have countless voices all of them saying something important but we do not have the ears to listen.

2. Both your plays *Tara* and *Dance Like a Man* highlight the established notion of gender stereotypes in Indian society. Do you think that gender stereotypical perfection is illusionary and unreal?

I don’t think it is illusory or unreal. One part of our identity is also to do with social expectations. We would not have civilization if we were to ignore that part or consider it unreal. However, these societal prescriptions cannot subsume the individual. The purpose of society is to make better human beings out of all of us. Society cannot do that by oppressive means.

3. What do you think are the harmful effects of striving to attain stereotypical perfection?

No harmful effects. Only lack of self realization. It really is up to the individual how much he or she wants to shape themselves on social ideals. We have had ideals for men and women right from the Ramayan. Rama was the ideal man and Sita was the ideal woman. How many of us can live up to those expectations? If we try, we would be very troubled.

4. You said, “You need tradition, you need continuity and you need change.” What type of change you expect from the society?

A change that is organically developed from our tradition. Not imported from the West. That is why I stress that tradition, continuity and change are inseparable in a culture that is old and new such as ours.
5. Do you want to reject the family or establishment or you want to be accepted for being different?

Neither. I love family and establishment. I love the world!

6. “Purdah” has different connotations. It symbolises the man-woman divide, the suppression of woman and much more. How far have you succeeded in breaking the traditional image of Purdah in Where Did I Leave my Purdah?

That was not my intention to break traditional images. The purdah is a metaphor in the play of divisions. I think it is a beautiful tradition to wear the purdah or ghunghat.

7. Final Solutions is a play on communal hatred and disharmony. How far do you see this play as the “voice of younger generation”?

Surprisingly, times haven’t changed. I meet several young people who think they are very liberal minded. But sooner or later their prejudices against Muslims or Hindus comes out. We must learn to harmonize. Ours is a very diverse culture and we cannot live together without understanding harmony.

8. How far you see Ek Alag Mausam as a play about double marginalisation of women?

I think the play is about the marginalization of people with HIV. But yes, women with the illness will face a double marginalization.

9. You write about ‘the other’ and ‘the marginalised’. How far you feel yourself successful in bringing them unto centre stage?

Very much. All research papers only talk about marginalization in my plays. Audiences too notice that my protagonists have their own point of view. In that sense I consider myself very successful.
10. You have thoughtfully juxtaposed present and past in most of your plays. How far do you think this technique helps you in conveying your vision?

   Very much. It does convey my vision through the juxtaposition of past and present.