Chapter I

Introduction
To speak of Girish Karnad means to speak of a successful Indian English playwright of the post-independence period, the playwright whose plays make use of history and legend to throw light on contemporary problems of the country. He justifies this as, "I don't think that there is any harm in exploiting a particular character or situation in history for the sake of saying something modern, particularly if using such a character or situation would make it easier for the writer to do so".

"Girish Karnad is the foremost playwright of the contemporary Indian stage. He has given the Indian theatre a richness that could probably be equated only with his talents as an actor-director. His contribution goes beyond theatre: he has directed feature films, documentaries, and television serials in Kannada, Hindi, and English, and has played leading roles as an actor in Hindi and Kannada art films, commercial movies and television serials. He has represented India in foreign lands as an emissary of art and culture". (Dhawan, 1999:13)

In his multi-faceted personality, however, he is at his best as a playwright. He himself asserts,
"I have been fairly lucky in having a multipronged career. You know, I've been an actor, a publisher, a film-maker. But in none of these fields have I felt as much at home as in playwriting" (NTQ, Vol. 44, 1995: pp. 355-70).

Karnad borrows his themes from Indian history, mythology, and legend and employs in his plays the technique of classical and folk theatre in India. He has shown in his plays strong impact of rebellion against cultural hegemony as the latter has suppressed human nature and distorted human personality in terms of cultural deformities in which modern men and women are trapped. Thus, his plays elucidate the suffering of men and women especially at the psychological level.

In Dhawan's opinion, Karnad is not impulsive by temperament, and does not resort to writing just at the flash of an idea. He follows a golden mean of thought and action when he launches on a new play. Commenting on the character of Horatio, Hamlet says that those persons are indeed blassed in whom "blood and judgement are so well comingled" that they are not treated by fortune as a musical instrument on which fortune may play at will and from which fortune may be able to produce
whichever tune she wishes to produce. The classical qualities of balance and restraint are true of the person of Karnad too. He is a genius as a writer, man of excellent disposition. And one in whom all the four elements, to use Renaissance analogy, are so well-mixed that Nature may stand up and say "Here's a man" (1999: 20).

II

To define the phrase 'Indian imagination' is to enter the labyrinth of the vast multicultural sub-continent of India and the dense thicket of Indian psychology, sociology, and anthropology" (Dhanavel, 2000: 97). That is to say, Indianness emerges from the entire cultural heritage of India encompassing the religious and philosophical traditions, folk beliefs, rites and rituals, art and sculpture, festivals, flora and fauna, the social and political conditions of the country, etc. Karnad himself asserts, "The basic concern of the Indian theatre in the post-independence period has been to try to define its 'Indianness'" (Karnad, 2000: 194).
Undoubtedly, Karnad's Indianness lies in his choice of stories and characters from myths, legends, folk tales, and historical events and the craft and artifice of Indian classical or folk traditions. 'Tughlaq' and 'Tale-Danda' are based on significant Indian historical personalities. 'Tughlaq' is a historical play with the principal character as a historical figure and events that constitute the play's framework. "It is much more than an ordinary chronicle play because it is not just a sequential presentation of facts and events taken from recorded history" but a very imaginatively reconstruction of some of the most significant events in the life of a great king, not only in relation to a particular period in India's national history but also in relation to contemporary history. It is in fact a detached and objective study of the important era with Mohd. Bin Tughlaq at the centre, a dramatic interpretation of the process of history in terms of individual character, of how history is being made by a great monarch who is extraordinarily intelligent, impulsive and whimsical". (Dass, 1988: 137-138).

'Tale-Danda' insists on the forming of a casteless society of Sharanas in the twelfth century of Karnataka. "Karnad's 'Tale-Danda' exposes the
ugly deformity of the Hindu society by depicting the twelfth century communal struggle in the city of Kalyan in North Kanara when Bijjala was the king. In his court, there were great scholars and poets. Basavanna, the King's officer and the great poet-philosopher, united those brilliant people and fought for equality. They shed their castes and became sharanas or devotees of Lord Shiva. They talked to God in the language of common people. They considered their body the very abode of God and denounced idolatry. They condemned all the in-human traditions and believed in social and gender equality. Finally their noble movement ended in a disaster when the marriage of a Brahmin girl to a Panchama boy led to the fateful war between sharanas and orthodox people" (Shart Babu, 1999 : 282).

'Hayavadana' is the moulded version of the story of the 'Vetala panchashati' of Thomas Mann and of Karnad's invention. "Of all the plays of Karnad, 'Hayavadana' is unique in its genesis. Of course, the main plot of Devadatta, Kapila, and Padmaji is based on the 'Vetalapanchashati', a chain of puzzling stories in the larger chair of Somadeva's
'Kathasaritsagāra'. Further, Karnad has made extensive use of Thomas Mann's enlarged version of the 'Vetala' story in “The Transposed Heads” (Dhanavel, 2000: 100). Karnad has added his own story of Hayavadana to the transposed heads and composed the play in the folk drama tradition. Despite the fact that Karnad borrowed the theme and plot from Indian and German version, his main objective has been to reflect on the psychological and sociological dimensions of the human desire for completeness.

'Nagamandala' is a folk drama drawing its material from a folk narrative that revolves around a woman and a serpent. It is interesting that the serpent forms an important ingredient in most narratives all over the world. Snake worship is still continuing in the southern and northern states of India. According to Girish Karnad, “The energy of folk theatre comes from the fact that although it seems to uphold traditional values, it also has the means of questioning these values, of making them literally stand on their head. The various conventions — the chorus, the mask, the seemingly unrelated comic episodes, the mixing of human and non-human worlds — permit the simultaneous presentation of alternative points of view, of alternative attitudes to the central problem. To use a
phrase from Berfolt Becht, these conventions then allow for 'complex seeing' “(Karnad, 1999 : 34).

'The Fire and the Rain' is based on the subsidiary story from the 'Mahabharata'. The strong women characters Vishakha and Nittilai affirm life and give life to the play. They exemplify the redeeming aspect of life. When Yavakri returns from his ten-year long 'tapasya', he is "hungry for words" (Karnad, 1998 : 31) and finds his food in the loving and motherly woman Vishakha. She gives him herself but to her horror, he misuses her for his revenge on Paravasu. Nittalai is one of the most admirable characters of Karnad. She faces all sufferings for Arvasu and makes him a real human being with a better understanding of life. When Arvasu is obsessed with his revenge on Paravasu, she asks him, "where will it end?" (p. 43) and brings out the goodness in him. It is due to her influence that Arvasu releases the fermented soul of the Brahma Rakshasa, created by Raibhya to kill Yavakri. Nittalai's compassion is not confined to Arvasu alone. She is able to save the Actor-Manager and his family. She does not mind running around for food, medicine, and shelter, though she is aware
that she is searched by her brother and husband. Finally, she is killed by her husband and even scolded by Arvasu for her goodness. Fortunately she is followed by him to 'where nothing matters' not your goodness, nor my stupidity, nor this world's evil" (p. 58). But for Nittalai, Arvasu could have remained a Paravasu, a Raibhya, or a Yavakri. It is for him and her, the rain comes down at last.

Thus, Nittalai affirms her life in fire, when she cannot do it in rain. In this light, fire and rain attain the symbolic values of affirmation and negation. Surprisingly rain gives life but it corrupts the human heart. Therefore, fire is needed to burn up the corrupt heart for obtaining further life.

In 'The Fire and the Rain' the caste struggle is of different type than that in 'Tale-Danda'. In the former, the power struggle is within the Brahmanical circle is far worse than that between various castes. It portrays how different brahmins, that too members of the same family, scheme against one another for the position of the chief priest at the fire sacrifice.
"In all his plays", says Sinha (1994: 104-123), "— be the theme mythical, historical, or legendary, Karnad's approach is modern, and he uses the conventions and motifs of folk art, like masks and contains to project a world of intensities, uncertainties, and unpredictable denouncements".

Karnad's 'Tughlaq' has been placed at the top in 'New Drama in India' by critics. Really, 'Tughlaq' is an outstanding contemporary Indian play in which Karnad explores the paradox of the idealistic Sultan Muhammad Tughlaq whose reign is considered one of the failures in Indian History. Karnad rightly agrees to the fact saying that:

"My subject was the life of Muhammad Tughlaq, a fourteenth century Sultan of Delhi, certainly the most brilliant individual ever to ascend the throne of Delhi and also one of the biggest failures. After a reign distinguished for policies that today seem far-sighted to the point of genius, but which in their day earned him the title 'Muhammad the Mad', the sultan ended his career in bloodshed and political chaos. In a sense, the play reflected the slow disillusionment my generation
felt with the new politics of independent India: the gradual erosion of the ethical norms that had guided the movement for independence, and the coming to terms with cynicism and real politik" (Karnad, 1999 : 27).

In 'Tughlaq', Karnad has taken liberty in adding that flavour of imagination which makes the drama an original one. Here, "the focus is on the psychological implication of the theme of human power in respect of a self-righteous idealist (the most dangerous combination possible) armed with absolute power over his subjects. In this play, he like Shaw, emerges as a playwright who is historically awake. Karnad, Shaw, and Brecht share a healthy courage by which their drama is committed to a higher didacticism. Each one of them devises a dramatic art that utilizes parable to please and to teach simultaneously" (Sethumadhava Rao, 1994 : 106-107).

" 'Tughlaq', as Rajagopalachari and Krishna view, has an intrinsic pattern which leads the reader in a sequence from one event to the other. There is the symbolic pattern of three stages relating..."
to sleep that Tughlaq passes through — rejection of sleep, an agonising longing for sleep, and finally a state of deep sleep. This broadly parallels his journey from romantic idealism to unnerving reality imparting coherence to the many events of the drama with a beginning, a middle, and an end" (1989 : 26-27).

Thus, Girish Karnad, in 'Tughlaq', betrays his sympathy for the 'human' side of Tughlaq's personality by examining the circumstances that led an ideal philosopher to the borders of insanity and rendered his well-meaning attempts of welfare futile. Superficially, Karnad displays the historical events but in essence he does not shrink from pointing out the serious blemishes of Tughlaq as a man.

In 'Hayavadana', Karnad explores new directions by using ancient myths and legends to recreate a contemporary consciousness. He delves deep into the traditional myths to spell out modern man's anguish and dilemmas that are created in his mind. According to Narasimha Murthy, "'Hayavadana' is a Brechtian kind of play employing native folk theatre strategies to present through a folk tale man's tragically futile aspiration for perfection" (1992).
The opening of the play aptly suggests the central theme of incompleteness of being:

"An elephant's head on a human body, a broken tusk and cracked belly — whichever way you look at him he seems the embodiment of imperfection, of incompleteness" ('Hayavadana', p. 1).

The characters are so conceived that they convey theme of the play. Kapila and Devadatta, for example, are close friends — one mind, one heart, but are victims of incompleteness. Kapila is dark and plain to look at, having no equal in strength and in physical skills whereas Devadatta is comely in appearance, unrivalled in intelligence. Karnad's words attest this fact:

"The story of this horse-headed man, who wants to shed the horse's head and become human, provides the outer panel — as in a mural — within which the tale of the two friends is framed". (Karnad, 1999 : 33).

The horse-headed man — Hayavadana — gets the appearance of a complete horse after the blessings of Goddess Kali and Padmini too transposes the heads of Devadatta and Kapila. But there due to the lack of
body-mind harmony, Devadatta's head fails to enjoy the liveliness of Kapila's body and Padmini's query. "Must the head always win" becomes relevant. Kapila meanwhile remained in the forest to train the Brahmin's body by hard physical labour. Conferring superiority on head negates the body and thus Kapila too has to face the conflict between the body and the head. Padmini practises deceit on Devadatta sending him to Ujjain and walks into the embrace of Kapila. "The focus of the play however is on Padmini, the woman who is faced with this impossible situation". How would a woman take it if it really happened and would it really solve the problem. Here Karnad takes a leap from the original story and develops it further.

Padmini's predicament is the predicament of a modern, emancipated woman in our society who is born between two polarities, a woman who loves her husband as well as some one else for two different aspects of their personalities" (Suman Bala, 1994: 173-174).

The major theme of the play is incompleteness, "Metaphysically it may be argued that man is incomplete and so whatever he creates is bound to fall short of completion. Very interestingly, the fragmentary nature of the play calls for a consideration of a post-modern reading" (Dhanavel, 2000: 75).
'Hayavadana', thus, thematically presents the complexities of human characters as Sethumadhava Rao has already commented upon it:

"The theme of this play is a complex one and Karnad good-humouredly yet critically evaluates the very concepts of the rational and the physical. The multiplicity of the characters and their individual psychic circles playing into each other build up a complex pattern of human relationships. And by projecting these interlocked human sympathies against a gradually intensifying clash of personalities, Karnad presents a comprehensive picture of the human living. Indeed, Karnad's work has the tone and expression of great drama. He has the genius to transform any situation into an aesthetic experience, with his tongue-in-the-cheek humour and irony" (1994: 119).

'Nagamandala', literally a 'Play with a Cobra', presents how the hope of oppression does have a ventilator of freedom in woman. In this play, the woman having been locked up in the house all day and night finds fellowship and also freedom through Kurudavva, the blind woman, who gives some magic roots to Rani for winning her husband. It is with Kurudavva's intervention that Rani grows into a full woman by Naga. Rani does not understand what is
happening until she feels her feet and that she is not dreaming any more. In fact, understanding is not a pre-requisite for affirming life. She is blessed enough to have a sympathetic Naga for loving and protecting her. Naga does not have to be seen as a man either. He is a symbol of fertility and Rani is the life principle. Both need to accept each other and procreate for the continuance of life. Not surprisingly, she emerges as the Mother goddess to bless her devotees, including her tyrannical husband and his concubine. "The final note of forgiveness in Shakespeare's 'The Tempest' is evident in 'Naga-mandala' " (Dhanavel, 2000 : 28).

'Nagamandala' puts forth questions on gender-biased values and morals of patriarchy which have oppressed women for ages. Indian culture considers marriage as the supreme boon of a woman for offering her salvation through service to her husband. Chastity reduces her to a non-living machine-like body. On the contrary, Appanna enjoys extra-marital sex openly, yet the village-elders try Rani's case only. "Thus, the play uncovers the injustice of the patriarchal moral code which demands the faithfulness of a woman to her husband but not the faithfulness of a man to his wife" (Sarat Babu, 1997 : 37).
The story of 'Nagamandala', as Karnad has fabricated, expresses "a distinctly woman's understanding of the reality around her, a lived counterpoint to the patriarchal structures of classical texts and institutions. The position of Rani in the story of 'Nagamandala', for instance, can be seen as a metaphor for the situation of a young girl in the bosom of a joint family where she sees her husband only in two unconnected roles — as a stranger during the day and as lover at night. Inevitably, the pattern of relationships she is forced to weave from these disjointed encounters must be something of a fiction. The empty house Rani is locked in could be the family she is married into" (Karnad, 1999: 36).

Marulasidappa expresses an opinion similar to that of Karnad: "The irony of the term 'fidelity' comes through in this sequence of events. Appanna and Naganna — two faces of one man, one seen at day, the other at night — symbolise the exploitation and double standards of man, while Rani is the symbol of a woman's eternal endurance of this oppression" (1994).

"It is obvious that in 'Nagamandala' Karnad has cut below the surface to reveal the burning core of mental or spiritual reality. The main concern of
the playwright here becomes centred on human being
in combination, interacting, entering into one
another's lives, becoming part of one another. What
Karnad seems to be primarily interested in is a
real contact, a real meaning of the selves, depending
on mutual knowledge. The abandonment of realism in
this play takes us to a world that appears to be
weird and even metaphysical. The primarily psycho­
logical treatment of character seems to embody a
philosophy of life which emphasises that events have
meaning only in relation to characters. And yet
there is a patterning of human affairs by an agency
which remains inscrutable. Karnad here presents a
world where things happen inexplicably, and the
schemes and intentions of people do not seem to con­
trol the action. Indeed Karnad's art can be described
as a vision of reality" (Joshipura, 1999 : 262).

'Tale-Danda' literally means "death by
beheading" and Karnad wrote it "in 1989 when the
Mandir and the Mandal movements were beginning to
show again how relevant the questions posed by these
thinkers were for our age. The horror of subsequent
events and the religious fanatics that has gripped our
national life today have only proved how dangerous
it is to ignore the solutions they offered" (Karnad, 'Introduction' 'Tale-Danda', 1993).

In 'Tale-Danda', one can see how a king is made and unmade by whom for whom and for what purpose, although Karnad has focused Basavanna and his 'sharana' movement. Here Karnad has explored the evils of caste politics. Basavanna believed that casteless society could be established and he did, but the caste system was too strong to be overthrown. This eternal problem distressed Karnad so much that he asked with anguish, "Why is that some of our problems seem perennial?" and "why did Kabir not succeed?" (Chakravartee, 1991).

The fact is that the Kshatriyas need the brahmins for them as the latter need the former. And though monarchy has given rise to democracy, yet it proves beneficial to the high caste people in occupying positions of power. "Though the system of government has changed, the caste system has not been removed from its hold. The recent developments in politics, especially after the Narsimha Rao government speaks volumes for the deep concerns that Karnad has articulated in 'Tale-Danda' (Dhanavel, 2000 : 31).
The major theme of 'Tale-Danda' is what may be termed deconstruction of traditional caste system and to restructure it for the benefit of society and country. By showing the king of Kalyan not a Kshatriya but a barber, Karnad wants to prove that deep insight, noble character, and ideal administration are not the inborn characteristics of a community per se. Thus, "Treat everyone as 'a human being' only is the argument in 'Tale-Danda' " (Shukla, 1999 : 291).

Further, Karnad's 'Tale-Danda', a tragedy, shows Basavanna's "principle of movement and progress in human enterprise" (Karnad, Preface to 'Tale-Danda', 1993), which ends in terror and bloodshed. "Through conflict and confrontation which go side by side in the drama, Karnad deconstructs the meaning of caste and religion and shows a new community of 'sharanas' who condemn idolatry and temple worship, reject anything that is static, believe in equality and hard work and oppose the caste system" (Shukla, 1999 : 294).

The characterisation of high-caste women in Karnad's 'Tale-Danda' is expectedly stereotypical as they are docile, shouted at, told to mind their own business, or worse still, rejected and packed
off to their parent's. The most crucial event is
that which triggers catastrophic consequences is
the wedding between a high-caste girl and a low-
caste boy that involved the death of the king and
beheading of Mahuvarasa and Haralayya. Although
Basavanna was afraid of the consequence, he says,
"Until now it was only a matter of theoretical
speculation. But this — this is real" (38).

Like 'Tale-Danda', 'The fire and the Rain' explores the caste conflict, only differing
from each other in kind. The former is a play of
inter-caste-struggle whereas the latter depicts
intra-caste conflict — only among brahmins. 'The
Fire and the Rain' is based on the myth of Yavakri
(or Yavakrita) of the Vana Parva (Forest Canto) of
the 'Mahabharata'. The myth was narrated by the
ascetic Lomasha to the Pandavas as they wander across
the land during their exile. In the conclusion,
Karnad has thrown light on the shaping of the play
as follows:

"I became aware that the shape of the
myth I was dealing with had uncanny parallels with
that of Aeschylus's 'Oresteia'. "

27
The plot naturally fell into three parts, like a trilogy, each part with its own central action and lead character. The first two parts opened with the protagonist returning home after a prolonged absence while the third part culminated, not in some dramatic event, but in a debate on human frailty and divine grace. Then there was the presence in both of a supernatural agency bent on avenging a crime" (p. 74).

'The Fire and the Rain' takes up complex issues and situations for revealing how the high caste feeds upon itself. The outcaste Arvasu is prevented from marrying the hunter girl Nittilai by Yavakri who spends ten years for achieving universal knowledge from Lord Indra only to seduce Vishakha, the wife of Paravasu, who is the Chief Priest at the Fire Sacrifice. Paravasu's father Raibhya too joins Yavakri in disturbing his son's ritualistic process by killing Yavakri with the Brahma Rakshasa. Consequently, Paravasu is forced to return home during the night and kill his own father. The action does not stop here. Paravasu throws the blame of patricide on his brother Arvasu and finally enters the fire when he has no use for life.
"In all these cases, Karnad has done his best to give each his or her voice for revealing their humanity. The ultimate villain, Indra, the God of rains, too is dealt not with a thunderbolt but with the cordial feathers of Karnad's humanness" (Dhanavel, 2000, 18-19).

The final note of forgiveness can be found in 'The Fire and the Rain' as in 'Nagamandala' and in Shakespeare's 'The Tempest'. But as Dhanavel rightly comments, "The ending of 'The Fire and the Rain', however, seems to echo 'The Waste Land' with reference to the interpretation of 'Da', which is similar to the interpretation of the arrival of rains in Karnad's play" (2000 : 114).

On the whole, "the narrative is taut and the play fraught with unremitting tension as betrayal, murder, and seduction enmesh the characters who live out their destinies in a tumult of elemental passions. With its philosophical underpinnings, the play illuminates universal themes of love, jealousy, and loneliness as it sweeps towards an unexpected denouncement" (extracted from the matter on the back of the cover page of 'The Fire and the Rain').
The English Translation of the plays by Karnad

Surprisingly, all the five plays under study are originally written in Kannada by Girish Karnad and translated into English by him. As regards the translated version of the plays, they are as good as original only because they are transcreations — not mere translations. Karnad confesses, "My translation must therefore be seen as approximation to the original".

The answer to the questions — "why does Karnad translate his plays from Kannada into English? Why doesn't he write his plays in English? — is as Karnad says, "English is the language of my adulthood" (Notes on 'The Fire and the Rain', p. 63).

However, the English that is used by Karnad is Indian in body and soul. This is why the reader or the theatre-goer does not feel alienated. "The subject-matter, dramatic form, setting, myths, legends, literary allusions, habits, and beliefs, and the social set-up are all so Indian that the reader feels at home with the plays" (Dhanavel, 2000 : 118).
It is notable that except 'The Fire and the Rain' all other plays do have their Indian titles. Regarding the translated version of 'The Fire and the Rain' from the original 'Agni Mattu Male', he, in spite of being a skilful translator, does not overlook the loss. According to Karnad:

"'Agni' is the Sanskrit word for 'fire'. And being a Sanskrit word, it carries, even when used in Kannada, connotations of holiness, of ritual status, of ceremony, which the Kannada word 'fire' ( 'benki' ) does not possess. 'Agni' is what burns in sacrificial altars, acts as a witness at weddings and is lit at cremations. It is also the name of god of fire. Conversely, when a match is struck, a gas-burner is lit or when a house goes up in flames, you see 'benki'.

'Male' is a Kannada word. It means rain, pure and simple. It has none of the aura of romance, mystery and grandeur that surrounds Sanskrit words for rain when used in Kannada.

'Mattu' means 'and'. It is usually left out in spoken Kannada.
Thus the phrase, 'Agni Mattu Male', in addition to counterpointing two physical elements normally seen as antagonistic, also sets up several other oppositions: between an Indo-Aryan (Sanskrit) and a Dravidian (Kannada) language, between the pan-Indic and the regional points of view, between the classical 'marga' and the less exalted 'desi' traditions, between the elevated and the mundane, and even perhaps between (here one needs to tread cautiously) the sacred and the secular.

Nothing of this can come through in English — a despair not confined to the title.

So bearing in mind Robert Frost's maxim that poetry is what gets left out in a translation, we proceed" (Karnad, Notes on 'The Fire and the Rain', 1999 : 63).

As a faithful translator, Karnad has always striven for appropriate cultural equivalents. If there is no way to it, he has used Indian words transliterated into Roman script, e.g. rishi, punyasthana, pativrata, puja, puranas, gandharva, mangalavratri, alpanas, arati, Yaksha, brahmarakshasa, sati, etc, in all the five plays. 'Tughlaq' contains Persian and Arabic words common in Indian languages, e.g.
Further, there are some prominent Indian idiomatic and proverbial expressions which Karnad has faithfully translated into English. For example, in 'Naga-mandala', the proverb 'a hole in one's palm' (means 'spending money carelessly') is used: "He (her master) is convinced his wife has a hole in her palm, so he buys all the groceries himself". (2) In 'Tale-Danda', Haralaya tells Basavanna about his son Sheelavanta, who is instructed by his mother Kalyani to touch the feet of the elders: "He's grown into a proper buffalo" (36). Here 'buffalo' means a grown up boy but still ignorant.

Several other idioms and proverbs found in other plays also prove the Indianness of Karnad, as in 'Hayavadana', 'burning inside' (21) means 'the angry and frustrated mood of a person', 'standing like a statue' (24) meaning 'actionless', and at the end the Bhagavata's blessings, "Well, well, you'll live to be a hundred" (65) means 'long, healthy, and hearty life'. Thus, the ethos of Karnad's English translation of his plays is entirely Indian.
In brief, "As a translator, he kept in mind the utterance value of the dialogue. He also conveyed appropriate rhythm and pace of the original language. Karnad has an immense faith in the discipline of translation. It is the only way for creative writers to reach a wider audience. How else, wonders Karnad, should one experience world theatre?" (Dhawan, 1999 : 17).