Eco-criticism: Human and non-human relationships in the play Hayavadana by Girish Karnad

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Abstract: Girish Karnad uses animal images to portray characters' feelings, motivations, and outward appearances. Their emotions are out in front of us. Animal prints support a characterization of Girish Karnad. His characters are full-fledged people in every way—they don't only serve as the dramatist's spokesperson and also traditional animal characterization relies on their sizes, proportions, and colors to represent the outer characteristics of these creatures. Karnad too uses imagery for such reasons. The tiger, lion, buffalo, hedgehog, mongoose, leopard, horse, camel, wolf, goat, donkey, cows, water buffalo, deer, elephants, rabbits, sheep, stallion, and bulls dominate Karna d's animal imagery. The animals portrayed in artworks are either wild or domestic, based on the personality of the character or the funny or tragic event. Girish Karnad does not always mention a specific animal. Instead, he employs the terms 'animal,' 'cattle,' or 'beast' as a broad term or concept for the purposes of comparison and pinpointing - the things and behavior commonly associated with animals and also the relationship between humans, animals, and nature.

Key Words:

Ecocriticism, Human and Animal Relationship

Ecocriticism

Ecocriticism re-criticizes binary oppositions such as nature and culture, body and mind, self and other, light and dark, and it is also a scientific study of nature. Because of the community's focus on environmental pollution and technological advancements in recent years, this type of criticism has gained widespread acceptance. As a consequence, eco-criticism is a novel approach to understanding and reviewing literary works, bringing new aspects to the area of literature and theoretical studies. Ecology is the study of biology that focuses on understanding the relationships between organisms and their environment. The term "ecology" was coined by Ernst Haeckel in the 1860s, literature observing environmental relationships and ruin in the 1860s. The remarkable observations – forestry and agricultural manuals, medical texts, colonizers' accounts, travelogues, wildlife and natural writing, newspapers, and memoirs – would be difficult to disqualify from being taught as part of something like the history of ecology, even perhaps more than in other scientific fields. A valid reason for this is that ecological problems come from many other human activities (such as survival) that interact directly with the natural environment.

The methodologies and objectives of green studies and ecocriticism are similar. However, they are distinct in terms of their origins and acceptance. In general, ecocriticism is preferred in the United States, but green studies are popular in the United Kingdom. The study of ecocriticism has made rapid progress in many ways; important studies from the 1950s and 1960s set the stage for this area. The publication of The Ecocriticism Reader: Landmarks in Literary Ecology in 1996, edited by Cheryll Glotfelty and Harold Fromm, was a watershed moment in the field of environmental criticism. Ecocriticism is controlled by the Association for the Study of Literature and the Environment (ASLE), a professional group that began in the United States but now has significant branches in the United Kingdom, Japan, South Asia, Brazil, and India under the name of European Association for the Study of Literature, Culture, and Environment (EASLCE) in Europe. The ISLE International Studies in Literature and the Environment began in the United States, followed by the British Green Letters and the Australian Environmental Humanities, and they play a major role in the promotion of environmental literature scholarship. According to Lawrence Coupe's book "The Green Studies Reader: From Romanticism to Ecocriticism," published in 2000, the schools of literary criticism such as historicism, formalism, psychoanalysis, New Historicism, deconstruction, and Marxism, nature is not the main idea of cultural discourse.

Kate Soper in her book What is Nature? It illustrates the various meanings that nature can engross in ecological discussions. Soper says that, as a metaphysical idea, nature is considered non-human in human minds. In reality, the idea of nature is a kind of process, natural structures are a physical world, and the space concept it will come under is that nature is composed of rural landscapes, wilderness, animals, and natural resources, which are opposed to the city or urban space. Soper comments on the exploitation of nature in her book, What is Nature? This comment is used in the book Ecocriticism: Big Ideas and Practical Strategies by Swarnalatha Rangarajan, She writes in her book

> "This is the nature of immediate experience and aesthetic
> appreciation the nature we have destroyed and polluted and
> are asked to conserve and preserve." (3)

Human and animal Relationship

Nature is something that may be perceived in the physical world, including in trees and shrubs, animals, and various other elements of the earth. Humans can define nature in terms of three main concepts: the essence of a thing, a physical location apart from humans, and a general idea of the universe that may or may not include people. The natural world includes animals. They are beings that are vital to human survival. Humans, for instance, depend on them for food and assistance when working in the field. However, people frequently treat animals arbitrarily. There are many different types of animal abuse, including human and animal prosecutions for animal cruelty and animal criminal prosecutions for suspected animal crimes.

Animals first used in fables, later on used in allegorical poems and stories as a vice or virtue characters to shows different symbolic meaning in the characters. Animal stories and fables, there evolved to be a simple and obvious difference here between real animals and their representations, which people in the middle ages were no doubt more familiar. The act of portrayal of animals in fables and best stories clearly changed the animals into humans. Animal allegories are marked by dual ness and complexity in the early modern history of English literature; rather than simply referring to a primarily human sense; animal allegories simultaneously hide and reveal the contentious nature of the human-animal boundary. Joyce Sails Bury writes

> "Thus, in fables, the lion is a figure of nobility and the dog a figure
> of denigration, even though in real life, most denizens of the Middle
> Age would not have an encountered an actual lion, and many dogs
> would have be actually be favored companion". (50)

In the stories or fables animals represent the human beings; the first person narrator is used in a majority of environmental writing. It concentrates on the author's interactions with natural world. The humans are characterized in environment and animal centered literature. In many situations, humans are mainly viewers of the environment around them. Environmental writers stay outside of the frame, aware of their place as outsiders. Writers of animal advocacy fiction prefer to portray humans as an antagonist and persecutor of animals in a much more negative and less attractive tone. Human beings enter the beauty of nature as destroyers, either of animals directly or of native animals. They are both witnesses and visitors.

Animal protection also very important it can be seen in the work of Daniel Quinn, an environmentalist, dissects the great sweep of human history in his 1990 novel Ishmael. He proposes a new interpretation of Genesis as a method of addressing the environmental issues. Quinn's concentration is on the cultural environment rather than the natural environment. The term "environmental advocacy literature" refers to literature that addresses environmental problems without necessary "advocating" for a species, region, or ecosystem. Advocacy literature is more self-consciously guided and formed by a clear set of ideals and desired outcome. Much of Edward Abbey's or Peter Matthiessen's work is influenced by animal rights. For example in Edward Abbey's, Desert Solitaire: A Season in the Wilderness is an autobiographical work, but Henry Williamsom or Barbara Gowdy is more concerned with animal welfare. With these considerations in mind, researchers argue that certain significant concerns develop that tend to distinguish environmental and animal rights literature. Animal rights activists view such "larger picture" explanations with a less attempt to obscure the commonalities between humans and other animals. Animal advocacy literature, on the other hand, seldom appeals to natural "processes" and instead focuses on the effects of human-animal relationship. Because there is nothing distinctive about the human animal, animal rights activists believe that nonhuman animals have equal claim to the rights and entitlements that people claim for them. Speciesism refers to the concepts and beliefs that distinguish humans from and above other creatures. The point of disagreement is the belief that humans may exploit nature and exploit other animals as consumers choose.

Contradictory and complementary insights can be drawn from studying physical nature and human conditions. As a notion, nature drastically modifies how humans reflect the interlocking pieces on a personal and societal level. The exploration of the ways literature could illuminate our relationship to environment and the dangers it faces, however, didn't start until the latter half of the 20th century. The Magician's Elephant is the title of a book by Kate DiCamillo. This investigation looked at how characters in The Magician's Elephant treat the elephant. The characters in this book are excessively anthropocentric and do not develop positive relationships with animals; they even mistreat and exploit them. Ecocriticism is against overuse of the natural world.

Animals in the poem are a common example in Romantic literature. Percy Bysshe Shelley describes how the bird is used in his poem "To a Skylark." "The poet shows the human characters through the bird." Ted Hughes also uses the bird in his poem, "Hawk Roosting." In his work, the Jaguar is inhabiting another body, not the mind. However, marionettes appear in American literature, most notably in Ernest Hemingway's work. The Old Man and the Sea, and Herman Melville's Moby Dick Use the whale as a human friend. Ningyo is a hybrid creature with a human body and a fish head. This figure is a symbol of the uncanny, and incomplete, like the character Hayavadana in Girish Karnad's play Hayavadana. Animals are used as vehicles by humans or gods; for example, the peacock is Laxmi's vehicle. As per the Hindu mythology, the god Vishnu has appeared on Earth numerous times, each time in a new form known as an avatar. The first four avatars of Vishnu in traditional lists are animals: a fish, a tortoise, a wild boar, and a lion.

Many stories have been written about 'humanized animals,' or creatures who understand, talk, and act like people. They are portrayed in a wide variety of ways and play a variety of roles in stories, from fantastic creatures that may serve as allies or enemies in fairy tales to generic animals that are unmistakably allegories of human types or traits. The figures in each of these examples are the result of the widespread process of anthropomorphization, a mental mechanism that filters our perception of and conjecture about non-human creatures and phenomena. As depicted visually, the physical characteristics of the creatures—human features,

attire, an upright posture, voice, etc.—are what principally contribute to the humanizing impact. Similar to what happens with anthropomorphic portrayals, the animal's humanness is somehow normalized and nearly accepted as a given, making it less unsettling. Therefore, literary analysis focuses primarily on how the animal places itself in relationship to the various characters, the story, and the narrative itself, rather than how the creature is characterized by the story. In summary, I'm interested in the humanized animal as a possible fictional subject rather than as an object of representation.

The first weird, frightening, grotesque, and humorous qualities of Hayavadana are that he is a man with a horse's head on him. The conjuration of Ganesha, who has an elephant-like head and a body, is similar to this depiction (a boy). This may be a sign that we humans do not necessarily comprehend how the cosmos ought to function and what genuine perfection and completion are. It is a significant image all around because it also foreshadows the transposed heads of Kapila and Padmini. Indian Hindu men's religious habits and beliefs are criticised using a Ganesha mask. Hayavadana then shares his firsthand accounts of his wasted pilgrimages to all the holy cities, holy people, gods, and goddesses. First, the incomplete and flawed Lord Ganesha is revealed. The audience does not comprehend why the gods and goddesses are criticized for not being useful because they do not perceive Ganesha as an incomplete deity on stage, despite the fact that Hayavadana shares his experiences of visiting deities and holy places in the performance.

Elephants have been represented throughout mythology, symbolism, and culture as a symbol of power and knowledge. In the ancient Hindu mythology of India, the elephant-headed god Ganesha, one of the most well-known Hindu deities, is said to represent wisdom. Ganesha is also known as the "elephant-headed god." The God is extremely unusual in that he has an elephant-like head on a human body. Syafira Hardina Chairani, etal, in the article, "Relationship between Human and Animal in Kate DiCamillo The Magician's Elephant" explains about the Elephant

> In Asia, elephant appears in various religious traditions and
> mythologies. The elephants are treated positively and some of
> them revered as God which symbolized strength and wisdom.
> Asian cultures admire the high intelligence and good memory
> of Asian elephants (Gauding, 2009, p. 122).

In their pursuit of wholeness, humans were unable to maintain their identity, but the animal was successful in doing so. Based on a story from the Kathasaritsagara, the core theme—the story of Devadatta and Kapila—is a universal one. The Transposed Heads by Thomas Man, however, is where the main theme is taken from. At the conclusion of the story, the horse recovered its entire shape with a neigh, completing itself. However, the child still had a smile and had grown into a fully developed human. While humans Kapila and Devadatta lost their lives before becoming fully human, the Hayavadana was delighted to become a complete beast.

A sati was conducted by Padmini since she was equally dissatisfied with the outcome. According to Darwin's view, humans developed from animals. In contrast, the person achieves the animal form in Hayavadana through reversal of change. Hayavadana's mother wed the horse because she was in love with it. She refused to accept him when he turned into a human person. She was so cursed to turn into a horse. She was eager to shed her human identity and transform into a horse. She became a horse out of her love for one, becoming whole in the process. Hayavadhana desired to reach its full potential, whether it was a horse or even a human. Finally, he fully transformed into a horse, albeit with a human voice.

In order to achieve completion, Hayavadana, a horse-faced person, toiled greatly. In order to discover its true identity, he travelled to many holy locations. To get rid of this disposition, Bhagavada recommended him to go see Chitrahoot's Goddess Kali. But Kali gave him the blessing to transform into an animal. As a result, Hayavadana was content to be a finished horse, but his voice lacked something. He made numerous attempts to alter his human voice, but he was only successful when laughing with Padmini's son. The time of Girish Karnad

was post-colonial India. Indian culture and western culture coexisted. People at Independence were unsure of their location and what to do. Western culture has been infused into the blood of Indians. Following tradition and culture became chaotic when western civilization was infused into the veins of the Indian people. Girish was looking for his identity as well.

Conclusion

The human mother of the Hayavadana was changed into a horse by her husband's curse. On the other side, Hayavadana, a half-horse and half-human, was blessed by Goddess Kali and became a whole horse. What was admirable about man is vanquished by the animal body. It is clear that human behaviour became animal-like as a result of heads being placed in the wrong places. Additionally, the heads being misplaced is a symbol of British domination over the Indian people, and the repercussions of independence led to a significant alteration in the practise. In the play "Hayavadana," an actor demonstrated the animalistic behaviour that the half-human Hayavadana advocated by urinating in front of onlookers. Overall, it is clear that humans are evolving backwards into animals.

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