

Reading Girish Karnad's *Hayavadana*: A Post-Dualistic Study

Sukanta Ghosh & Mousumi Guha Banerjee

Abstract

The conventional interpretation of Girish Karnad's play, *Hayavadana* (1971), highlights the mind-body dualism, where not only human characters but also celestial beings and animals are brought under microscopic observation. The term "human" does not necessarily entail the notion of societal role, and is a rather neutral term beyond cultural specifications. This paper attempts to foreground a post-dualistic interpretation of the work where the mind-body paradigm is challenged in ways more than one, and the playwright fosters a complex and alternative form of reality by questioning the traditional boundaries between the human and non-human as well as the real and simulated. The study adopts a hermeneutic methodology while also taking into consideration the post-humanist and post-anthropocentric philosophy (conceptually converging into one and, hence, in the singular), within the larger gamut of the work. It serves as the point of initiation of the argument to reach the interpretative destination of how we may think beyond dualistic boundaries by deconstructing conventional theoretical formulations on "human" existence.

Keywords: Critical post-humanism, Indian mythic and historical traditions, mind-body dualism, post-anthropocentrism, post-dualism.

Introduction

Critical post-humanism suggests that the difference between humans and the "others" is the possible difference between existing beings in this universe. Being a critique of anthropocentrism, critical post-humanism

excludes all the possible differences or categorizations related to class, gender, and race. Perhaps, “co-evolution”, “ethical understanding”, “non-unitary subject”, “co-habitation”, and “self-consciousness” are the components that this strand emphasizes. The post-humanist philosophy has three main categories: Post-anthropocentrism, post-dualism, and post-humanism. The following are a few facets of critical post-humanism:

1. Critical post-humanism questions all traditional exclusionary practices.
2. Originating from multispecies, the human is related to the non-human as well as the non-living symbiotically.
3. The human body is a permutation and combination of a system, among many in nature, and a neural network.
4. Critical post-humanism deconstructs the notion of “desirable qualities” which are also imbricated, not innate or sole possessions.

Ancient Greco-Roman usage of the term, “anthropos”, which is directed towards culture-specific beings, rejects the notions of gods or goddesses, the non-human, the non-living, and procreating the “other” who is neither Greek nor Roman. The “anthropos” is either *paideic*¹ or *sui generic*². The pyramidal hierarchy of humans, that is the human is at the top of the pyramidal structure, gives rise to the dualistic nature of the society, such as, speciesism (the human as +ve and animals or non-humans as –ve), racism (white people as +ve and black people as –ve), ethnocentrism (Europeans as +ve and non-Europeans as –ve), sexism (male as +ve and female as –ve), etc., which subsequently infected the society with an “inferiority pandemic”: “Rome versus the Visigoths, Ancient Egypt versus the Hyksos, Aztecs versus the Spaniards. That was a cute one because it was the Aztecs who represented civilization, while the Spaniards were the barbarian hordes” (Atwood, 2013, p. 89). From Plato, Aristotle, and Plotinus to Neoplatonism, the hierarchical structure of the society dominated as the unspoken and unwritten constitution. Post-anthropocentrism attempts to eradicate this hierarchical phenomenon of “human supremacy”, and post-dualism³ tries to uproot “being supremacy”. In this study, *Hayavadana* is analyzed from a post-dualistic point of view.

Girish Karnad’s *Hayavadana*

Girish Karnad’s *Hayavadana*, first performed in 1971, is a landmark play

in modern Indian theatre. Written in Kannada, and later translated into English by Karnad himself, the play weaves together elements of folklore, mythology, and modern existential questions to explore the nature of identity and the complexities of human desire. Set against the backdrop of ancient Indian myths, *Hayavadana* is inspired by a story from the *Kathasaritsagara*, and, at the same time, draws from Thomas Mann's retelling of the same legend in *The Transposed Heads* (1940).

At its core, the play revolves around a love triangle between Devadatta, a man of intellect; Kapila, a man of strength; and Padmini, a woman caught between their contrasting qualities. A dramatic twist leads to a bizarre head-body switch between the two men, raising profound questions about identity—is a person defined by the mind or the body? Alongside this central narrative runs the sub-plot of *Hayavadana*, a man with a horse's head seeking to become fully human—adding a surreal, allegorical layer to the play's exploration of incompleteness and selfhood. Karnad wrote *Hayavadana* at a time when Indian theatre was seeking a new voice—one that was rooted in traditional forms but could also speak to modern sensibilities. By blending classical storytelling techniques, like *Yakshagana* with Brechtian devices and existential themes, Karnad created a uniquely Indian yet universally relevant theatrical experience.

The conventional interpretation of Girish Karnad's play, *Hayavadana*, highlights the mind-body dualism, where not only human characters but also celestial beings and animals are brought under microscopic observation. Critical post-humanism can be considered as a critique of anthropocentrism and humanism that pushes the boundary of the concept of the human. The term, "human", does not necessarily entail the notion of societal roles, but rather is a neutral term beyond cultural specifications. The post-anthropocentric concept helped in removing the gap that exists in the dualistic approach to nature, society, and culture. "Critical posthumanism", maintains Pramod K. Nayar, "critiques of traditional humanism in which the marginalization of 'other' bodies as inhuman or non-human has been deconstructed" (2019, p. 4).

In Girish Karnad's *Hayavadana*, it may be noted that, first, society is not theocentric because the gods and goddesses are incomplete in both their appearances and their nature. In the Invocation of the play, Karnad introduces Lord Ganesha, a celestial being with a huge human body and an elephant head with a broken tusk. According to myths and religious epics, a celestial being should be perfect, but Karnad, with

a post-dualistic approach, marginalizes the conventional notion of that supposed quality of perfection and highlights the shortcomings of these apparently perfect beings. Karnad, through Bhagavata, posed a question in the play: "... he seems the embodiment of imperfection ... could it be the image of purity and holiness?" (2010, p. 1) Bhagavata chants the Ganapati mantra, which is considered as auspicious at the beginning of any event: "*Vakratunda Mahakaya Surya Koti Samaprabha /Nirvighnam Kuru Me Dev Sarv-Kaaryeshu Sarvadaa*" (trans. May the Lord with the crooked face and mighty aspect, who shines brightly like the sun, be the remover of all obstacles). A crooked face and distorted body of a God/Lord arouses a realization, "the realization of incompleteness promotes the exploration of ways to complement ourselves with the added possibilities brought to us by the incompleteness of others" (Lategan, 2015, p. 83). So, neither gods/goddesses nor human beings, nor animals, nor even non-livings, are perfect, and this blurs the boundary between all existing beings, physical or metaphysical.

Karnad introduces another celestial character in the drama who is associated with *shadaripu*—strong affections and prejudices that contaminate our minds with six bad inclinations known as the six adversaries of the mind/soul. These six bad inclinations, the *shadaripu*, continuously impact all our habits and actions: *Kama* (lust/craving), *Krodha* (anger), *Lobha* (greed), *Moha* (delusion), *Mada* (arrogance, vanity), and *Matsarya* (jealousy). Kali appears at a pivotal moment in the narrative. After the tragic incident where Devadatta beheads himself out of jealousy and despair, and Kapila also takes his own life in guilt, Padmini, the woman, torn between the two, is left in shock and desperation. Carrying their severed heads, she wanders into a temple of Goddess Kali seeking divine intervention. Moved by Padmini's grief and determination, Kali grants her the boon to restore both men to life. Kali's iconography and cult were gradually assimilated and revised by Sanskrit heritage, quite often identifying her with death, aggression, sexuality, and, ironically, care and compassion in some later doctrines. Untamed Kali is the emblem of feminine liberation. Her apparent "violent" appearance or manifestation gave theological justification for sexual liberty. But Karnad's post-dualistic magnifier zooms in on the hierarchical, class-gender jealousy through one dialogue of the Goddess:

The rascals! They were lying to their last breaths. That fellow Devadatta—he had once promised his head to Rudra and his arms to me! Think of

it—head to him and arms to me! Then because you insisted on going to the Rudra temple, he comes here and offers his head. (Karnad, 2010, p. 33)

A goddess who is supposed to be a mother, if not at least empathetic, abuses the dying devotees as “rascals” because people are not supposed to offer their heads to another god who is supposed to be the lower in the stratum. She tries to highlight the insecurities and sexist attitudes that arise from Padmini’s affection for both Kapila and Devadatta. The goddess even tries the game of separatism, where Kapila’s friendship appeared in front of her as an idea of escapism or, in other words, as a fear of being accused. Following this, the goddess tries to demasculinize Kapila with these accusations of fear to create confusion in Padmini’s mind, for her love of Kapila’s physique, and instigated her to follow her subconscious during the event of head-swapping. So, according to Karnad or the post-dualistic perspective, gods/goddesses/humans are all flawed and defective, and the hierarchical structure eventually collapses.

Secondly, human identity in the anthropocentric world has been challenged. The character analysis of Hayavadana and his parental lineage are somewhat ironical as well as a supreme example of a post-anthropocentric world. First of all, getting married to an animal is not at all allowed in any anthropocentric society. But during the arrangement, Hayavadana’s mother chooses the celestial being in the form of a horse—“a white stallion”, as the groom for her daughter. In the practical sense, till now, inter-breeding among humans has been rejected on ethical grounds. The additional issue that has been highlighted in the discourse is that the structure of the human DNA is quite different from the other animals—something that prevents humans to mate/breed with animals. If, at all, there is inter-breeding, there would be other complications which are both pre-zygotic and post-zygotic in nature. The first complication would be the difficulty of fertilization, and the second would be of such a possibility being preventive of a hybrid animal foetus from developing into a generative adult. Humans appear to have been separated from other species, far too long at this time, to inter-breed. Under most conditions, researchers have not determined which mechanisms prohibit inter-breeding. Even though they have differing numbers of chromosomal pairs, some species that are closely connected can mate. Przewalski’s horse, for example, has 33 chromosomal pairs

instead of the 32 seen in most horses, but it can still inter-breed with conventional equines, while children follow the typical pattern and end up having 65. That is not to say that stories about humans intermixing with other creatures have not persisted. Speculations about animal-human hybrids during the last few centuries emerge from travellers' accounts, pseudoscience, and freak shows, which consisted of a "man-pig" (*Porcus Homo*)⁴, a "porcupine-man"⁵, and a "monkey-girl"⁶.

Likewise, in the plot of *Hayavadana*, marriage between the princess and the horse ends up with the birth of Hayavadana—a horse's head upon a human body, though he can communicate like human beings. The anthropocentric worldview of the prototypical human being denies the existence of "others". If something is not befitting in the measurement tape that would generally and socially be rejected or ousted: "... truly, surprises will never cease! If someone had told me five minutes ago that there was a man with horse's head, I would have laughed out in his face" (Karnad, 2010, p. 6). The rejection of others as "others" in the anthropocentric world creates an identity crisis. Bhagavata, the mouthpiece of the playwright, accepts the existence of Hayavadana. Besides, he is empathetic to the existential crisis of the "horse head": "Don't take it to heart so much. What happened? What's your grief? You are not alone here. I am here. The musicians are here. And there is our large-hearted audience" (Karnad, 2010, p. 7). As a post-anthropocentric being longing for identity and searching for his existential acceptance in an anthropocentric world, Bhagavata suggests that he could go to the Kali temple for prayers and offerings, so that he could transform his horse-head into a human head and become a complete human being. Hayavadana replies that he has tried everything: "I took interest in the social life of the Nation—Civics, Politics, Patriotism, Nationalism, Indianization, the Socialist Pattern of Society ... I have tried everything. But where's my society? Where? You must help me to become a complete man" (Karnad, 2010, p. 9). In addition to fulfilling socio-political obligations, he also sought to meet the spiritual and religious expectations of the land by visiting a range of sacred sites—Banaras, Rameshwar, Gokarn, Haridwar, Gaya, Kedarnath, alongside the Dargah of Khwaja Yusuf Baba and the Grotto of Our Virgin Mary, thus paying homage to Hindu, Muslim, and Christian traditions alike. In the end, he turns into a complete horse, but the human voice remains within him. On the other hand, Padmini's child, with whom the talking horse

shares his pain, also supports the talking horse as a coexisting being in the society and teaches him how to become a complete being:

Hayavadana: Laugh again?—Let me try [tries to laugh]. Ha Ha

Ha! No, it's not easy to laugh-just like that ...

Boy [mimes whipping]: Laugh-laugh ...

Hayavadana: All right. All right. I'll try again.

Ha! Ha! Ha! Ha!—Huhhuh ... Heahhh ...

[His laughter ends up as a proper neigh]. (Karnad, 2010, p. 70)

Thirdly, the entire society is an amalgamation of a paradigm shift where mythology, history, and science have come together. Karnad's use of mythical/celestial creatures, as a part of the social reality, is truly directed towards a post-anthropocentric and post-dualistic society. The first two sections deal with beings other than humans, whereas the third section comprises the main plot of the drama while dealing with human beings. At the heart of the play lies a seemingly fantastical premise of a love triangle, that constitutes the entire gamut of the main plot and that goes beyond the body-mind dualism. Two men, Devadatta and Kapila, who represent intellect and physical strength, respectively, fall in love with the same woman, Padmini. A bizarre decapitation and head-transplant incident—rooted in the *Kathasaritsagara*—propels the play into being a surreal meditation on what constitutes the self: is it the body or the mind? This central dilemma, though couched in a myth, is treated with remarkable psychological realism. Karnad's staging of this conflict is not only theatrical but also philosophical, pushing the audience to confront the mind-body dualism in both cultural and personal terms.

As a post-dualist, Karnad has focused on psychophysical parallelism, a concept proposed by Gottfried Wilhelm Leibniz, a seventeenth century German philosopher. This procedure is "pre-established", according to Leibniz (2020). Yet, several scholars have questioned it on "causal" grounds. In a nutshell, physical and mental functions are analyzed as two data sets of totally linked occurrences, the most common analogy being two synchronized clocks. For example, the mental engagement of a human being intending to kick a soccer ball is promptly followed by the physiological occurrence, according to parallelism, in which no direct causal relationship is necessary.

In the plot of the play, Padmini, the protagonist of the main plot, desires a supreme mind and a fantastic body. Devadatta is the son of a great

philosopher named Vidyasagar. As a poet and philosopher, his typical size allows him to focus on his intellect and artistic self rather than his physicality: "...the unique character of imagination by describing it not as an intermediary storehouse of image-impressions but as a *sui generis* activity of our intentional relation to the world" (Kearney, 1991, p. 17). Devadatta, a master of literature, relies on his thoughts rather than his body to develop a connection with his surroundings. Kapila, on the other hand, has a link to the outside world through his hard work and labour—in other words, through his physical capacity. Due to Devadatta's "sluggish" physique after the head-swap, Kapila was unable to fulfil his normal tasks efficiently. But, eventually, he could "run ten miles and not stop for breath. I can swim through the monsoon floods and fell a banyan. The stomach used to rebel once—Now it digests what I give. If I do not, it does not complain" (Karnad, 2010, p. 56). Therefore, psychophysical synchronization, naturally, opposes the body-mind dualism and works like synchronized clocks, for both Devadatta and Kapila.

Hayavadana, not being an entire person, is one of the best examples of parallelism in literature, and particularly so in the context of the post-dualistic mind-body discourse. But uncertainty occurs as Hayavadana begins to yearn for completion. The goddess blessed him to become a perfect "horse", yet his voice remained unrivalled: "I have only one sorrow ...I have become a complete horse but not a complete being! This human voice this cursed human voice—it is still there!" (Karnad, 2010, p. 68). Hayavadana's consciousness searches for a horse's accent in a horse's frame, but his voice stays human—psychophysical parallelism fails here at this juncture, but he finally learns through the toddler's smiling approach and accomplishes the directed principle⁷. As Richard Lategan asserted, for the "horse head", parallelism "works productively through the use of language" (Lategan, 2015, p. 94).

Ethnicity, class, religion, gender identity and sexuality are examples of sociocultural categories. We have the option to embrace and use them, undermine them, or reject them as individuals. They are socially produced, unstable categories. Nonetheless, due to the role of language and interpersonal interactions in the construction of subjectivity, they have a tremendous impact on our subjectivity. In the post-dualistic society, according to Donna Haraway, "gender is a verb, not a noun" (cited in *Philosophical Posthumanism* Ferrando, 2016, p. 1534), and

Karnad, instead of stereotypical gender collision, focuses on women's sexual desire. Padmini is supposed to be the representative of Simone de Beauvoir's example of the female. She followed her sexual desire for a supreme mind and fantastic body. Karnad, following Joan Scott, criticizes gender as an "abstracted and institutionalized material reality" (cited in *A History of "Gender"*, Meyerowitz, 2008, p. 1347). Unlike Beauvoir, Luce Irigaray, in her *Speculum of the Other Woman*, asserts that "others" or "absence" or "objectified men" are not synonyms of women—"an absence to validate the existence of man through male terms and projections" (cited in *Philosophical Posthumanism* Ferrando, 2016, p. 1605). Irigaray rejected the Western idea of the phallogocentric tradition, and introspected the Freudian concepts critically. Karnad, in *Hayavadana*, celebrates womanhood. His characters—Goddess Kali, the Female Chorus, and Padmini—represent the idea that "man is not the measure of all things". To highlight the strength of character, Karnad does not use any mask for Padmini. Instead, he uses the Female Chorus which indicates Irigaray's idea that a woman is not the absence of a man, or a woman can only be replaced by a woman. Padmini's passion is expressed through the Female Chorus: "Why should love stick to the sap of a single body? ... why should it be tied down to the relation of a single flower?" (Karnad, 2010, p. 11).

Karnad, in the Female Chorus song, questions monogamy in his society. He continues by demonstrating how such a subaltern has grown to rebel by being herself rather than submitting to whatever her hegemonic masculinity offers her. The Female Chorus gives voice to Padmini, who turns into a doubly oppressed figure, firstly due to colonialism and secondly due to patriarchy. Her sexuality is symbolized through speaking dolls, while she is shown as a sensual lady. These dolls with unusual senses, much like the Female Chorus, act as Padmini's psychology:

Doll I: We should have noticed she was bloating day by day.

Doll II: We should have suspected foul play then.

Doll I: It wasn't our fault. How could we know she was hiding this thing inside her? (Karnad, 2010, p. 45)

The contradictions of the dualistic society force Padmini to become isolated and perform self-immolation. Following the passing away of both Devadatta and Kapila, Padmini gives herself to being a *sati*, the

Hindu custom of a widow hurling herself upon her husband's cremation pyre. Since she does this for two men, it is regarded as unusual while emphasizing the characters' tumultuous relationships and themes of incompleteness. The fact that Padmini is embracing the condition of a *sati* for two men, rather than for just one, supports the play's examination of the characters' fractured identities. Neelam Mansingh Chowdhury, who knew the playwright personally, wonders aloud at the finish of the masterpiece: "I knew Girish Karnad very well. He was a complete post-modern being and an intellectual. But why he resorted to such a conventional ending is quite mysterious to me. Perhaps he was being tongue-in-cheek and making a satirical comment" (Sharma, 2023). As Tripathi observes: "Padmini is Vatsyayana's trope for a most desirable woman, a paragon of beauty. Padmini with ethereal beauty and name (lotus)—the sacred flower displays raunchy desires" (2009, p. 72). According to Tripathi, Padmini's need for purity is permeated through sexual urges. She has been compared with "Eros" which, according to Sigmund Freud, is the impulse to create life and to stimulate production and creation: "Its purpose is to form living substance into ever great unities, so that life may be prolonged and brought to a higher development" (Lear, 2005, pp. 83-84).

Conclusion

Hayavadana is not just a theatrical experiment or a folkloric revival. It is a profound meditation on human incompleteness and the quest for selfhood. Through its poetic language, symbolic structure, and complex characters, the play bridges the gap between tradition and modernity, the head and heart, and the mind and body. Karnad crafts a drama that is both deeply Indian and universally human. Post-dualism eradicates the anthropocentric barrier between human/non-human/celestial/non-living beings or characters of the play, like those of Devadatta, Kapila, Padmini, Bhagavata, Hayavadana, Gandharva, the Dolls, Lord Ganesha, and Goddess Kali. Irrespective of gender, class, and race, post-dualism breaks the shackles of superficial social dogmas. Karnad's presentation of such a society and portrayal of characters, keeping myth, tradition, and history in mind, makes him a true post-dualist. As critical post-humanism helps question the traditional aspects in the play, Karnad examines the role of women in the society, the celestial being's supremacy, and the existence of other beings. He highlights the fact that

the universe is made of similar molecules with different combinations. By the grace of evolution, humans are considered superior, but the question arises, superior to whom or what? The Saussurean notion of presence (presence of others) or the Derridean notion of absence-presence marks the identity of humans. So, humans represent permutations and combinations, a system among many, and a brain network—the essence depicted by Karnad in *Hayavadana*.

Notes

1. According to *Encyclopaedia Britannica*, Greek for “education” or “learning,” *paideia* was a system of instruction used in classical Hellenistic/Greek cultures; it covered disciplines including gymnastics, grammar, rhetoric, music, geography, natural history, and philosophy; early Christian educational institutions, such as the Christian school of Alexandria in Egypt, which provided theology as the apex of its curriculum, were modelled after the Greek *paideia*, also known as “*humanitas*” in Latin; to describe a comprehensive collection of general education, the name was paired with the Greek word *enkyklios* (entire system, or “circle”) (*Paideia*, 1998).
2. According to the *Merriam-Webster Dictionary*, since the late 1600s, English speakers have employed the unique “*gener-*” descendent “*sui generis*” for single items; its early applications were in the field of science, where it was used to identify substances, theories, illnesses, and even stones that looked to be the sole instance of their kind; however, the term “*sui generis*” began to be used more widely for any item that stands distinct in the early 1900s, moving beyond just scientific contexts (*Merriam-Webster.com Dictionary*, n.d.).
3. One of the most important phenomena of posthumanism is post-dualism. To understand it in all its specificities, posthuman develops the post-dualistic characteristics through consciousness. Before delving into the ideas of conflict, we must know the idea of dualism and its origin, and its conflict with “idealism”, “monism”, and “panpsychism”, and we must find whether it can define the consciousness which is the ultimate goal to become a posthuman. All these conflicts will take us towards the “Post”, and that is subject to further research.
4. During the seventeenth and eighteenth centuries, travellers and colonial officials often returned to Europe with tales of monstrous creatures. One such figure was the “man-pig”, sometimes claimed to have been sighted in parts of Africa or the East Indies. These were usually exaggerated or fabricated accounts meant to portray the “exotic” and “savage” other. They reflected European fears and fantasies projected onto unfamiliar lands. Some early European medical texts and natural histories described infants

with deformities resembling pigs—probably cases of severe congenital disorders—interpreted as man-pigs or divine punishments.

5. In the eighteenth century, the case of Joachim Neumann, later known as “the porcupine man of Saxony”, became famous. He suffered from a rare skin condition called ichthyosis, which made his skin appear rough, scaly, and spiked—somewhat like a porcupine’s quills. He was exhibited in European courts and freak shows. His condition, though medical, was mythologized in public imagination, blurring the lines between man and beast, especially in an era where medicine and superstition still overlapped.
6. In the nineteenth and early twentieth centuries, performers like Krao Farini, a Laotian girl exhibited in Europe and the US, were dubbed “the missing link” or “monkey-girl” because of hypertrichosis—a condition causing abnormal hair growth. Promoters falsely claimed she was found in the jungles, living among apes. These stories exploited Darwinian ideas of evolution to sensationalize people with rare conditions, often dehumanizing them for spectacle.
7. As a grammatical phrase, “directed principal” means a misspelling, missing context, or a noun-adjective mismatch. In the context of this research paper, the phrase expresses Hayavadana’s search for identity, which is the missing link for him to become complete, is expressed through the phrase “directed principal”.

References

- Atwood, M. (2013). *Oryx and Crake*. Virago Press.
- Ferrando, F. (2016). *Philosophical posthumanism*. Bloomsbury Academic.
- Karnad, G. (2010). *Hayavadana*. Oxford University Press.
- Kearney, R. (1991). *Poetics of imagining*. Harper.
- Lategan, B. C. (2015). “Incompleteness” and the quest for multiple identities in South Africa. *Africa Spectrum*, 50(3), 81-107. Retrieved from https://www.jstor.org/stable/pdf/43941339.pdf?refreqid=excelsior%3A40a56aabe595d52df08c5acce2f57d84&ab_segments=&origin=&initiator=&acceptTC=1
- Lear, J. (2005). *Freud*. Routledge, Taylor and Francis Group.
- Merriam-Webster.com Dictionary. (n.d.). Retrieved from Merriam-Webster, <https://www.merriam-webster.com/dictionary/sui%20generis>
- Meyerowitz, J. (2008, December). A history of “gender”. *American Historical Review*, 113(05), 1346-1356. Retrieved from <https://www.jstor.org/stable/30223445>
- Nayar, P. K. (2019). *Posthumanism*. Polity Press.
- Paideia. (1998, July 20). Retrieved from *Britannica*: <https://www.britannica.com/topic/paideia>
- Psychophysical Parallelism. (2020, August 20). Retrieved from *Encyclopedia*

Britannica: <https://www.britannica.com/science/psychophysical-parallelism>

Sharma, S. (2023, January 22). Neelam Mansingh's contemporary take on Girish Karnad's classic *Hayavadana* at Aadyam Theatre. *The Tribune*. Retrieved from <https://www.tribuneindia.com/news/features/contemporary-take-on-a-classic-steeped-in-myth-472532>

Tripathi, V. (2009). Plays of Girish Karnad: A study in poetics and culture. In *Hayavadana, tale-danda and the fire and the rain*. Prestige Books.

Sukanta Ghosh is Assistant Professor of English at the GCET, Hyderabad. He has submitted his doctoral thesis to the EFL University. His research area is posthumanism, spatio-temporal theories, and many more.

sghosh.fe@gcet.edu.in

Mousumi Guha Banerjee is Professor, and currently Director, the English and Foreign Languages University, Regional Campus, Shillong. She researches in philosophy and women's writing, and the voices of women poets from those intellectual edges that have hitherto been identified as the 'margins' of literary writing. She has significantly published on literature, literary theory, and culture.

gmousumibanerjee@efluniversity.ac.in