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Archetypal Journey of Karna a Mythical Character: An Analysis

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ABSTRACT

Archetype is a stereotypical pattern that stimulates the profound thoughts and feelings in our unconscious memory. The archetypes are the symbols and images that mainly discern within the myths which were suited in just a position. The archetypal hero appears in almost all cultures and mythologies around the world. Carl Jung and Joseph Campbell theorize that heroes are an expression of our personal and collective unconscious. There are several characters that a hero shares. This paper decodes the elements of the archetypal hero and the archetypal journey of the hero with the frame of reference from the work Karna: The Great Warrior written by Ranjit Desai.

Keywords: Archetype, Collective unconsciousness, Hero, Mythology.

INTRODUCTION

Archetype is a universal pattern that provokes deep emotional responses in the subconscious memory. The archetype can be also known as the first pattern that they form as a prototype of

any symbols, images, characters, and situations. The word archetype itself describes the original pattern or the mother pattern which was followed by other behaviours. The archetypal patterns can be modules of anything; they can be related to literature, psychology or any other streams.

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The term "Archetype" was coined by Swiss Psychologist Carl Jung. According to Carl Jung, "Collective unconsciousness" is the image in memories that have been buried deep in the mind that was experienced through many generations. For example, people may often experience hyping jerks while sleeping. This can be explained through archetypal theories. Jung's hypothesis on collective unconsciousness was that it consists of an assortment of information and symbolism that each individual is brought into the world with and is shared by every single person because of tribal experience.

The archetype includes various archetypes like birth, rebirth, death, power, magic, and unity and in parallel, there are Hero, Child God, Demon, Old Wiseman, The Earth Mother and Animals. For any novel, it is important that it should have character, plot, themes and settings. These constituents of the novel can be constructed with the help of the archetypes.

THE HERO

The Hero was the famous and most important archetype in any literary work. "The Myth of The Birth of The Hero" by Otto Rank, discusses various archetypal elements that should be taken in mind while constructing a Hero. The Hero will be born to a most distinguished parent like King or Nobleman. The origin or the birth of the Hero will be more complicated and secretive. During or before the birth of the Hero there will be a prophecy or oracle that warns against his birth. As a rule, the Hero will be surrendered to water in a cascade and then the Hero will be saved by an animal or people of a minority community. The Hero grows up and finds his original Parents and takes revenge upon the evils. At last, the hero achieves ranks and honours. The main character is to pursue the intention of the whole story. There is no ethical implication associated with this property. Intent can be noble or despised. Everything this man or woman suppresses is the only one that drives an attempt towards intent. "Restoring the order" can be interpreted as fixing a problem in the story, but

"order" means some kind of assumed desire for things to be in order. Sometimes chaos is a problem that can solve the problem of the story. The idea of a hero is recognized because each man or woman is the main character. It is not robotically the same. The next paradigm illustrates the "traditional" hero journey found in most stories.

The following film and genre analysis show that - Hero's Journey offers a flexible and adaptable model, and offers an infinite variety of phase formats and progression possibilities. You can avoid, repeat, or postpone the stages of your journey, depending on the needs of your individual story.

KARNA THE HERO

Karna - is widely regarded as The ideal transcendental hero, especially in Rajput, which Hero later tried to imitate: he is their prototype. Similarly, those who promoted their dead relatives to the rank of the iconic hero were familiar with his "original" example. Karna is both a popular genre and a "bard" genre and is also a figure in the singing culture of the modern West Indies. Karuna taken out of the basket may have been a legitimate king. Literature, especially Mahabharata, was diverted to its heroic form and fused with medieval historical events. Karna's myth is true. Karna turns into a man; he's fired through a thirst for honour, respect, call and fame. Karna makes his attempt to nominal access into "The Mahabharata" inside the Adi parvan. He is defined as a tree trunk. "Duryodhana is a great tree, filled with resentment, Karna is the trunk".

Karna is cast in a slightly shaded light. His life is a misery. He is the son of Kunti and the sun god. Karna is disputed by his strength the breast plate and shining earrings. But when Karna was born to an unmarried mother, Kunti was forced to expose the child to the Ganges. He was recovered by Charioteer Adhiratha, and his wife Radha who considered him his own. Despite being a Kshatriya-born hero, he has to endure a variety of abusive situations. The guru didn't want to teach him.

His kind avoided him. Despite its simplicity, it hasn't won the taste. Only Prince Duryodhanan of Kaurava accepted him as his best friend and gave him a legitimate honour. Even on the eve of a big battle, Bhishma graces the names of Adhiratha, Rathas, and Maharathas. Compared to Karna, Duryodhanan is dedicated to achieving material greatness. Karna only helped Duryodhanan to revenge his shame and achieve heroic glory.

Karna chose his life in honour and glory. His heroic life shines because he kept his word. Before the Battle of Kurukshetra begins, Krishna meets Karna and reveals the truth about his birth. Knowing that Pandava is depressed, Karna asks Krishna to keep the circumstances of his birth secret. Karna says it was Duryodhanan who saved his honour when others ignored him. So they are now in Duryodhana's debt. So he stayed faithful to him. Unlike Karna, two indicate that he is showing from others. The first function is loyalty and the second function is a charitable organization.

These brave and bold characters are compressed for sympathy for the strange thing of destiny to deny his right place. Irwati Karve is written about Karna's life. Karna is not a certain position for society. He fought his life to victory because he thought he was in the right position and his bitter taste was said. He was quite suffering from his disturbing ambition, and he was not ready to spend his life as a mere SNA. Like Anga-Raja, Duryodhana and his subsequent oil pouring have not raised his social rights. Therefore, Karna is a classic example of a cruel game of fate.

Even Indra dresses up as Brahman and approaches Karna before the fight with Kurukshetra and requests earrings and a chest. True Kshatriya cannot deny such a request, and Karna cut off the

qualities of God. In return, he receives a rocket that guarantees that they destroy the deemed deity. Karna fights Arjuna and dies shortly before she dies. Karna made some claims about how his fate ended. Karna fuses with the sun because it cannot touch the dust. He returns to his source.

CONCLUSION

Karna was a fallen hero who never gained considerable power and was unable to follow the path of the idealised hero. Although he was a hero, the conventional plot made him an enemy. In addition, he rejects the honorary post even after discovering the truth about his birth and realising that he has the potential to become King. Karna battles for what he believes to be right. Karna would have been the hero, but he never fully completed the Hero's Journey. Karna was never on the "freedom to live" stage because he was subsequently resurrected from his duties.

"The real hero is always a hero by mistake; he dreams of being an honest coward like everybody else".

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