

Chapter -1

Samskara: Social and Cultural Framework in Rural India

Ananthamurthy's works initially deal with the metaphysical and social facets of Hinduism. Samskara takes form not only caste based spiritual facets of Hinduism but its tradition in sacrament also. It is analysed, break from the tradition is not an obvious form even in the knowledgeable class of India. India is a creed, spirituality and caste driven country where community follows dehumanistic expenses of tradition either through qualm or through centralization which detain their contemplation. Title of the novel *Samskara* has various interpretations as being the great term of Indian culture. A *Kannada-English Dictionary* written by Reverent F. Kittel defines the subsequent meaning of *Samskara* which is quoted by T.P. Shareef in his paper *Samskara by Ananthamurthy*:

- a. Forming well or thoroughly, making perfect, perfecting; finishing refining, refinement, accomplishment.
- b. Forming in the mind, conception, idea, notion; the power of memory, faculty of recollection, the realizing of past perceptions.
- c. Preparation, making ready, preparation of food etc., cooking, dressing...
- d. Making sacred, hallowing...
- e. Consecration, consecration of a king, dedication etc.
- f. Making pure, purification, purity.
- g. A sanctifying or purificatory rite or essential ceremony (enjoyed on all the first three classes or castes.
- h. Any rite or ceremony.
- i. Funeral obsequies." (qtd. in Shareef 2)

This chapter basically deals with the caste, class, culture, social structure, superstitions, myth, historical facts, positions of women, upper caste and lower caste people, flora and fauna of South Indian society of time of one or two decades earlier of Indian independence. Deprecation of subordinates is being broadened by the concept of caste and religion. Both the lower caste and the upper caste centralise the notions of inferiority and superiority correspondingly inclined to them by the predominance of societal seminaries. This centralization is not accessible as community, ancestor, civilization, creed, rites generate a labyrinthine net to establish it. It had wide infringement on the patch of community either in adverse or affirmative locution.

Banktesh Bahadur Saroj writes:

“The major preoccupations of modern literature such as despair, alienation, loss of identity are the main characteristics of *Navya* or modernist movement. Although Anantha Murthy’s writings are influenced with existentialism, realism or symbolism but he has a great insight in the socio – cultural and political realities of post- independence India. The dualities and contradictions in the lives of individuals and communities are chief concerns of his writings. As a *Navya* writer Ananthamurthy turns to the paradoxes of social life and the various dichotomies which is constructed into the lives of individuals. The *Navya* movement also catches the transitoriness of societal life that experiences various kinds of upheavals.” (Saroj 532)

Samskara depicts a society which is connected with one another by different associations - social class, caste, gender, economy prohibitions/ restrictions instigate a nexus of kinships, in opposition to story has been created. The novel opens with the death of Naranappa who remained revolutionary and unorthodox throughout his life.

A.K. Ramanujan’s “Afterword” verifies:

“The opening event is a death, an anti- brahminical brahmin’s death – and it brings in its wake a plague, many deaths, questions without answers, old answers that do not fit the new questions, and the rebirth of one good Brahmin, Praneshacharya. In trying to resolve the dilemma of who, if any, should perform the heretic’s death-rite (a *Samskara*), the Acharya begins a *samskara* (a transformation) for himself. A rite for a dead man becomes a rite of passage for the living.” (Ananthamurthy, *Samskara* 119)

It reveals the traditional culture of Kannada Brahmins in pre-independence India nearly one or two decades earlier which describes both social and metaphysical facets of Hinduism. It depicts the caste ranking amid the Brahmins besides the lower caste. There are mainly two sects in the novel - the *Madhvas* and the *Smartas*: “There was only one man from the *Smarta* sect, Durgabhata, in this colony of *Madhvas* Brahmins.” (Ananthamurthy, *Samskara* 7)

The *Madhvas* express their supremacy over the *Smartas*. It is described by the fact why the *Smartas* are considered low hybrid Brahmin than the *Madhvas* because of having offensive sexual desires and being excommunicated by guru at shringeri:

“Parijatpura’s Brahmin were Smartas, not quite out of the upper set, their lines being a little mixed. Once upon a time some lecher got one of their widows pregnant and their agrahara tried to hush it up. The rumour was that the guru at Shringeri heard of it and excommunicated the whole colony ... [and] Look, that’s a foul thing to say. You may think them low hybrid Brahmins, but they don’t think so themselves. If your sect will be polluted by laying hands on your own dead man, wouldn’t it pollute them worse.” (Ananthamurthy, *Samskara* 13)

Cast hierarchy Brahminism is a new thing to know as it is acknowledged only Caste System of India that is divided into four parts - Brahmins, Kshatriyas, Vaishyas and Shudras according to the *Chaturvarnayavastha*. It is described in our religious text books like *Bhagwat Gita*, the *Apastamba Dharma Sutra*, and the *Manu Smriti* and the *Purusha Sukta*, the ninetieth hymn of the tenth mandala of the Rig Veda:

“The Brahmin was his mouth, of both his arms was the *Rajanya* made.

His thighs became the *Vaisya*, from his feet the *Sudra* was produced.” (qtd. in Karankal and Bodhale 587)

This hymn suggests that Brahmin came from his (*Purusha*) mouth, the Kshatriya came from his arms, the *Vaishya* came from his thighs and the *Shudra* came from his feet. *Varna* defines one's colour or one's temperament towards one's awareness or one's probability of favouring or defining inclination towards a certain set of profession. This is determined by one's interest in a particular profession not by birth. But with the passage of time, this division of castes causes a perception of arising supremacy and declining inferiority in Hindu Society by practicing of untouchability that is a crime against the mankind. *Smartas* Brahmins are also divided into sub-castes as *In Caste and Race in India (2014)* Govind Sadashive Ghurye explains: “Many of the subdivisions of the *Smarta* Brahmins of the Telugu country bear names derived from the old names of the various parts of the country: *Velnad*, *Vengi Nadu*, *Kasal Nadu*, *Mulki Nadu* and *Telaga Nadu*” (35).

Through the conversation between Pranesharcharya and a *Smarta*, it is delineated how the importance of caste, community, sub-group, descent line matters for the marriage of their daughter and having relationships with others. Both are easily recognized through their identical marks like *Madhvas* put charcoal caste-mark on their forehead (111) while *Smartas* put sandal paste mark drawn lengthwise on their

forehead. Praneshacharya also experience such type of caste hierarchy during his lunch in a temple while attending a car- festival in Melige:

“The Brahmin who sat next to him, who gave him the place, was a huge dark figure like Bhimasena. A *Smarta* with sandalpaste marks drawn lengthwise on his forehead. The *Acharya* feared him as soon as he set eyes on him. Furthermore, he had questions that made the *Acharya* nervous.

‘Can I ask from where you come?’

‘I’m right from this place.’

‘From where exactly? From down the mountain?’ ‘Kundapura’

‘What community, if I may ask?’

‘Vaishnava’

‘What sub-group?’

‘Shivalli.’

‘I’m of the Kota group. What’s your descent – line?’ ‘Bharadvaja.’”

(Ananthamurthy, *Samskara*110)

Garudacharya reflects the philosophy of *Madhva*’s school. According to *Madhva*’s philosophy, Vishnu is the instructor of Vedas, not the composer of the Vedas. Philosophy is inherently authentic, imperitives *Madhava*’s school and the apprehender and the acknowledged are separately authentic. *Madhvacharya* accumulates all the ritual part and the knowledge part in the Vedas are equally valid and interconnected whole and also postulates that Vedas are authorless.

When novel opens, it is described that the protagonist, Praneshacharya titled as ‘Crest-Jewel of Vedic Learning’, forty years old, being a *Madhva* Brahmin has to follow his routine life strictly with taking bath early in the morning, twilight worship, cooking and prescription for his ailing wife, crossing the *Tunga* river for the worship of

Lord *Maruti*, to recite holy folk tales in the afternoon and in evening after completing domestic work:

“A routine that began with the bath at dawn, twilight prayers, cooking, medicine for his sick wife. And crossing the stream again to the Maruti temple for worship. That was the unfailing daily routine. After their meals, the Brahmin of the *agrahara* would come to the front of his house, ... [and] on the verandah. The Acharya serves his wife by “carrying his wife to the backyard, ... [and] gave her medicine.”” (Ananthamurthy, *Samskara* 3, 46)

Durvasapura, a Brahmin *agrahara* mainly belongs to *Madhvas* rahmins. In *Madhva* sect, it is a tradition to suffix acharya to every person’s name like Praneshacharya, Garudacharya, Lakshmanacharya, Dasacharya, Gundacharya, Padmanabhacharya etc. *Madhvas* follow philosopher *Madhva* and believe in dualism but *Smartas* are the follower of Shankar and believe in monism. Both sects are traditionally opponent. *Madhvas* strictly follow Vishnu. Although, Durgabatta, being a resident of Durvasapura, is a *Smarta* and is titled after Durga the goddess, exemplification of Shiva’s partner. The only exception is Naranappa who is placed against to the whole Brahmin society, is a form of Narayana without any doctrine of acharya or bhatta. According to *Madhvas*’s philosophy, Vishnu is the instructor of Vedas not the composer of Vedas. *Madhva*’s school imperative, philosophy is inherently authentic and the apprehender and the acknowledged are separately original. Madhvacharya delineates all the ritual part and the knowledge part in the Vedas are totally valid and interlinked whole and also postulates the Vedas are authorless. Garudacharya also refers the philosophy of *Madhva*’s school: ““Thou art the Original, and me the reflection” - according to our *Madhva* school”” (Ananthamurthy, *Samskara* 26). He also raises questions about the solution of Naranappa’s corpse lying non-

cremated in Durvasapura as in Vedanta one can find solution of any nuisance and it also suggests end of the Vedas consisting Upanishad, to get liberation or the end of all thinking (27). When Dasacharya, a *Madhva* takes food in Manjayya, a *Smarta's* house, then he might be lost his social status in Durvasapura as it is considered as food taboo having food in lower sub-caste (49-50).

Their neighbouring village Parijatpura, basically belong to *Smarta* sects of Brahmins. They are not so strict to tradition, customs, rituals, rites and orthodoxy than *Madhvas*. Mostly *Smartas* are pleasure- seeker. They are rich enough as compared to *Madhvas*. Widows are allowed to have long hair and chew betel leaf and redden their mouth: "Furthermore, he was fascinated by their widows who didn't shave their heads and grew their hair long, who even chewed betel leaf and reddened their mouths. He got into quite a rage at Dasacharya- 'Look at this *Madhva's* gall, though he can't afford a morning meal.'" (Ananthamurthy, *Samskara* 13)

There are described two problems related to Naranappa's funeral rites, first he is childless and second, he does not follow the tradition of Brahminism. Dasacharya raises a ritual, nobody can eat until body is cremated:

"One of the poorer Brahmins, thin, bony as a sick cow ... [and] 'True ... true ... quite true, said Lakshmanacharya, rubbing his belly-jerking his face forwards and backwards, batting his eyelids rapidly. The only well-fed part of his body was his belly, swollen with malarial bubo. Sunken cheeks, yellow eyes deep in sockets, ribs protruding, a leg twisted- altogether an unbalanced body.'" (Ananthamurthy, *Samskara* 6)

Through the physical appearance of these two *Madhvas* Brahmins, it is delineated that they are not too wealthy to take proper diet supplements or they may be too miser to arrange healthy diet. Through the reference of guru of monastery, it is

delineated how an ascetic can be miser as he has no kids, no family (75). On the removing of all impurity related to Naranappa's cremation rites he demands all property and valuable items of Naranappa as to be offered to Lord Krishna. This shows the greediness and niggardly nature of such type of ascetic. It is also described how a Brahmin survives at the time of pre-independence of India and how he takes food in the low caste village. They have to be mendicant and astrologer. They have to cook food by themselves if they are stuck in the low caste village (82) and if they are in pollution period, they can't make prophecies (83).

There are many incidents that show the epidemic like plague. When Belli gropes her parents in her hut at the midnight, she touches and grumbles, "What's this bandicoot doing here?" "Dead rats, it stinks, isshi!" (Ananthamurthy, *Samskara* 44). Then Belli curses them to "run about and die like this all over!" (Ananthamurthy, *Samskara* 44). Venkataramanacharya's wife scolds her kids not to count filthy rats but children are happy to watch "a rat appeared from nowhere, and tuning like a kid turning round and round himself, and fell dead on his back" (Ananthamurthy, *Samskara* 45). This incident indicates the emerging plague. After finishing her manure work, Belli surprises seeing the wedding procession of rats coming out of the houses of *agrahara* (50). Manjayya, being a *Smarta* and head of Parijatpura behaves very practically and wisely after getting the news of 'plague in Shivamogge' (89) through the *Tayinadu* newspaper. He takes immediate measurement for the prevention of Plague: "One, to tell the municipality and get the dead body removed; two, to call in doctors and get everybody inoculated; three, to get rat exterminators and pumps, fill the ratholes with poison gas and stop them up...from the *Agrahara*." (Ananthamurthy, *Samskara* 90)

Smartas are described more wealthy, wise and practical than the *Madhvas*. Praneshacharya, being the head of Durvasapura, have bookish knowledge but due to the

lack of decision-making attitude and practical knowledge, he and all the *agrahara* community have to suffer from the physical and mental crisis and trauma.

Through *Smartas'* founder, Shankara who is challenged by a woman philosopher, without losing his celibate state, he gets the experience of sex and finishes his argument, the suppleness of Smartas is also described: 'Besides drinking, he ate animal flesh.' Turning to Dugabhata, Grudacharya said, "Maybe even that doesn't matter too much to you people. Shankara, your great founder, in his hunger for full experience exchanged his body for a dead king's and enjoyed himself with the queen, didn't he?" (Ananthamurthy, *Samskara* 8)

There is another myth related to sage Vishwamitra, an adorable and appreciated sage in ancient India and attempts to create another heaven through his meditation. Indira - lord of Heaven frightens and sends to Menaka, most beautiful *apsara* to seduce the Vishwamitra and dismiss his meditation. She completes her venture successfully but has genuine love toward Vishwamitra and becomes a mother of baby named Shakuntla. Later she married Dushyanta and gives birth to child named Bharata. Shripati remembers all the beautiful women like Menaka, Chandri, Belli and describes how these tempers ruin the penance of intellectual being (34). Once Naranappa challenges Praneshacharya lets us see who will win. Praneshacharya faces the dilemma of Naranappa's funeral rites besides the problem of the jewellery offered by Chandri. So, there is a myth related to God Trivikrama to justify the challenges of Naranappa. Vamana is the fifth incarnation of Hindu God Vishnu, who is one of *Trimurti* includes Shiva and Brahma and is considered as a preserver of the universe. He takes birth in the universe to settle down the cosmic imbalance created by Asura king Mahabali. The noble king organizes a gift giving commemoration to centralize his power. Vishnu arrives there as a dwarf called Vamana. Vamana demands just three paces of land.

Mahabali decisively grants that gift. Then Vamana acquires a form of giant known as Trivikrama (literary, “three steps”). In one step, he camouflages the earth, in second, the heaven, and in third, Mahabali’s head offers to him and sends the Mahabali in the Patalalok, according to the Rigveda. When Praneshacharya does not find any solution of that nuisance, he decides to go to Lord Maruti, a monkey god. He becomes desperately depends upon him for getting flower as a signal. He tries various kinds of method of worship so that he can get a sign but he doesn’t get (54). The authentic meaning of the word ‘maruti’ which innates from ‘marut’ is air. It is believed he is the son of God air. Maruti is an immensely famous name used to address Hanuman. The name of Lord Maruti is famous in South Indian Society while Name of Lord Hanuman is famous in North Indian society. Dasacharya suggests Praneshacharya to make a crown of Lord Maruti through the jewellery offered by Chandri in order to solve the problem of Naranappa’s funeral rites (31). It shows condition of helplessness of a person when he is unable to solve his problems himself then he seeks help to that supreme positive energy called God.

There is a myth about Goddess Lakshmi, how she wakes up early in the morning and tries to wake up her husband, Lord Vishnu, sleeps on the serpent-coil, with her dawn hymn:

, Wake, O Narayana

Wake, O Lord of Lakshmi

Wa...aa...ke, it’s morni...ii...ng.... (Ananthamurthy, *Samskara* 33)

After that Garuda, Lord Vishnu’s carrier- bird, Narada, messenger birds and beasts, Wake monkey and singing orders of divinity plead him to wake by singing the above-mentioned song. When the walls go moist, food is coated with infestation and rain falls then Vishnu, who is regarded as guardian and protector of the universe, has

gone to slumber. He sleeps for four months while the planet is engulfed with abundance of water. It occurs annually after that the planet refurbishes itself. This annual plunge is divided into two parts by ancient sages. The first, from January to June, while the rising sun fringes towards the pole star and the second, from July to December, while the sun flights towards southward. Vishnu goes to sleep after handing upon the responsibility of the world to Lord Laxmi and his *avtaras* in the second phase of annual submergence. Then they try to wake him up after finishing the second phase.

There is a myth related to the inner workings of *dharma* constituted in Rigveda. It shows how a person works out in his nature at the end of his life. Once a Brahmin, addicted of gambling does not get respect even in his community and is treated like a dog. Then he prays to God and asks, “Why did you make me a gambler? Why did give me such a vicious need?” (Ananthamurthy *Samskara* 42). Other Brahmins calls God to accept their offerings. But the god goes to gambler and gives him a boon. It shows, “An arch-sinner, an outcaste, reaches salvation and paradise by merely uttering the name Narayana with his dying breath” (Ananthamurthy, *Samskara* 42). Another myth related to the gatekeepers of Lord Vishnu, named Jaya and Vijaya, “to choose between reaching Him in seven lives as devotees and reaching Him in just three lives as enemies, and they chose the latter” (Ananthamurthy, *Samskara* 42). It is delineated that innate contents of *dharma* are impenetrable. Same happens in the case of Naranappa who spends his life in debunking the divine rituals but at the end of his life he cries out, “O mother! O God Ramachandra, Narayana! ... ‘Rama Rama’ Holy names” (Ananthamurthy, *Samskara* 40). Here *dharma* does not stand for religion which is a western concept. Religion is very narrow term for *dharma*. In Indian culture, *dharma* stands for how to lead life. In Indian philosophy, there are various school related to it but there is no mention which is superior or inferior. There are different ways of living

are described. No method of living is considered right and wrong. That is why, in Hindu religion, there are crores of God and Goddess which are the creation of various individuals and these divine idols can be worshiped by anyone according to their own requirement. However, there is no strict rule to worship any idol, that is why, there are two *vichardhara* in Hindu religion. First is *sagun* and second is *nirgun*. In this way, individuals are given opportunities to choose any path of living and lead their life accordingly. In this chapter, Naranappa is an ardent follower of hedonist school of the western philosophy or *Charvaka* School which is the part of *nastika* school of Indian philosophy for whom the pursuit of pleasure is the utmost source of life and material is given more importance. Praneshaneshacharya who is an ardent follower of orthodox Vedic philosophy for whom vedas are the utmost source of knowledge and every problem can be resolved by adopting knowledge part of Vedas, Upnishads, Vedanta etc. Chandri does not advocate any school of philosophy but leads her life according to her needs thus she presents balance between two school of philosophy by living with Naranappa and Praneshacharya and leads a peaceful life without having any guilt and represents pragmatic approach adopted by women as they were deprived from the right of education. Due to her pragmatic approach, Chandri could be able to resolve the problem (central concept of story) about her beloved (Naranappa's) funeral rite.

Then question related to Naranappa's brahminism arises. Who is called Brahmin at real sense? A person who follows all traditional rites and rituals or who sleeps with a low caste woman? Here arises a dilemma of Brahmin: "The real question is: is he a Brahmin at all? What do you say? – He slept regularly with a low caste woman ..." (Ananthamurthy, *Samskara* 7). Conceptually Brahmins were considered of having top position in the series of Indian Caste System. They were mostly priests or

teachers and patrons of holy legends. They were used to perform rites and rituals in auspicious and unauspicious occasions.

Durgabhatta justifies Naranappa's Brahminism, although he sleeps with Chandri by giving reference of Basrur (historical fact). Basrur is a village in Kundapur taluk in Udupi district of historical port town on the bank of the *Varahi* River on the Kanara coast in Karnataka. It is described that their ancestors belonged to North and made relationship with Dravidian women at Basrur brothel. It signifies the important historical fact of their ancestors, "chi chi chi, don't be too rash, Acharya. O no, a Brahmin isn't lost because he takes a lowborn prostitute. Our ancestor after all came from the North- you can ask Praneshacharya if you wish-history says they cohabited with Dravidian women. Don't think I am being facetious. Think of all the people who go to the brothels of Basrur in South Kanar..." (Ananthamurthy, *Samskara* 7). Brahmins are considered sacred and they have privileges and immunities which are denied to the low caste people. So, the Naranappa's having low caste mistress are sanctioned by the fact given by Valerian Rodrigues in his writing *The Essential Writings of B.R. Ambedkar*, "A sacred person was entitled to first fruits. In Malabar, where the Sambandhan marriage prevails, the servile classes such as the Nairs regard it an honor to have their females kept as mistresses by Brahmins" (Rodrigues 135). Praneshacharya's ability to solve the problem is described: "He knows all about alliances ... [and] Our Acharya has won all sort of arguments... what do you say?" (Ananthamurthy, *Samskara* 7). Being a Smarta, Durgabhatta debunks the orthodoxy of Madhavas and ridicules them not to find solution of Naranappa's funeral rites (46).

It is described through the great achievements of praneshacharya if a person belongs to Brahmin community only then he can get a chance to read scriptures, holy legends and study in Kashi that is considered a holy city for Sanskrit learning, can

argue in seminar and won the medals and title like ‘Crest Jewel of Vedic Learning’ etc. But this facility is not provided to low caste person or even Brahmin women. There is no instance of an educated low caste person or a Brahmin woman in this novel. It violates the law of equal opportunity. This shows the discrimination that is done towards low-caste people and all women in the society of Pre-Independence India. Valerian Rodrigues writes the reason why Brahmin women and low caste person are denied from the right to education while describing the religious text *The Brahmins* in his writing *The Essential Writing of B.R. Ambedkar*:

“The fourth rule of *Chaturvarna* related to the right to education. The pattern of *Chaturvarna* gave the right to education to the first three classes, the *Brahmins*, *Kshatriyas* and *Vaishyas*. The *Shudras* were denied the right to education. This rule of *Chaturvarna* did not deny the right to education to the *Shudras* only. It denied the right to education to all women including those belonging to the class of *Brahmins*, *Kshatriyas* and *Vaishyas*.” (Rodrigues 212).

Through the description Naranappa’s un-brahmanical work, who abandons his lawfully wedded wife, has relations with many women other than Chandri, because of his infidelity his wife becomes hysterical and dies, uses to eat food cooked by Chandri (a low-caste prostitute) and drinks too much, has Muslim friends and eats animal flesh also, threatens to be Muslim and pollutes the whole *agrahara* if they try to excommunicate him, does not attend funeral rites of his wife and death anniversaries of his own parents, throw holy stone (usually Brahmin considered as God Vishnu or *Shaligrama*) in the water and spit after it, it is suggested that although he belongs to a *Madhva* sect of Brahmins. But it is not possible for everyone to follow societal norms made by society. Every person has his/her experiences, attitudes and nature towards everything. It is described how Naranappa (for whom the pursuit of pleasure is the most

important thing) belongs to Hedonist School: “Just keep your dharma to yourself- we’ve but one life- I belong to the “Hedonist School” which says- borrow if you must, but drink your ghee” (Ananthamurthy, *Samskara* 20).

Through Shripati, it is delineated how a young person spends his life in 1930’s or 1940’s. He “roams from town to town, on the heels of Yakshagana player’s troupes; keeps the company of Parijatpura boys ... he even had a prostitute or two ... one day sneak furtively in and out of Naranappa’s house; ... had gone astray ... [and] bought a flashlight ... [and] roaming round the agrahara every evening whistling obscenely” (Ananthamurthy, *Samskara* 29). He comes home hardly two days in a month. He is not fulfilling his responsibilities as a husband being in the second phase of his life that is *grahasthashram*. Through the Mahabala, being a *Smarta* it is described how a brilliant student misleads from his life. He spends his life with a prostitute. He says to his friend, Praneshacharya, “You want the truth, don’t you? I’ve given up studies. Do you know for what I live now? Come in, I’ll show you ... she was a prostitute” (Ananthamurthy, *Samskara* 86). Valerian Rodrigues explains the four stages of life prescribed in the religious text *The Brahmins Next to the Vedas* in his book *The Essential Writing of B.R. Ambedkar*:

“There was a fifth rule. According to it, man’s life was divided into four stages. The first stage was called *Bramhacharya*; the second stage was called *Grahastashram*; the third stage was called *Vanaprasta* and the fourth stage was called *Sannyasa*. The object of the first stage was study and education. The object of the second stage was to live a married life. The object of the third stage was to familiarize a man with the life of hermit, i.e., serving family ties, but without deserting his home. The object of the fourth stage to was to enable a man to go in search of God and seek union with him” (Rodridges 212).

These benefits are mentioned for the welfare of males of the first three classes but the women and Shudras are not allowed to take benefits from the first and last stages of life i.e., *Bramhacharya* and *Sannyasa*. It is a matter to think why only women and Shudras are being treated as suppressed classes and deprived from equal opportunities. In India, Aryans are invaders and come in India without their women. Then they cohabit with native Indian women. They construct male dominated society (patriarchal) in order to maintain their supremacy by suppressing the women and Shudras who are considered native Indians.

There are many social or religious customs prohibiting practices with a particular person, place or thing/ taboos that were prevalent in a Brahmin community in Pre-Independence India. Flesh should not be eaten by a Brahmin. They are not allowed to catch sacred fish from the temple pond and if anybody tried to catch the fish, he would vomit the blood and die: “Those free- swimming man length fish, they came to the banks ate rice from the hand- if any man caught them, he would cough up blood and die. At least that’s what everyone believed. Naranappa had broken the taboo” (Ananthamurthy, *Samskara* 20), to have extra marital affairs, to have friendship with Muslim, to have food prepared by an outcaste as outcastes are considered as untouchable and could pollute them. They are not allowed to excommunicate a Brahmin from *agrahara* if he threatens to be Muslim. They are not allowed to join army as to serve the country is considered the work of Kshatriyas, Vaishayass and Shudras. In army, they are forced to eat animal flesh that is considered objectionable for being a Brahmin: “Naranappa had incited Shyama to run away from home and join the army” (Ananthamurthy, *Samskara* 19). They are not allowed to take part in dramas and shows/theatre as this is considered trivial work that is only performed by the Shudras.

Tradition can be defined as defined by dictionary.cambridge.org: “a belief, principle, or way of acting that people in a particular society or group have continued to follow for a long time, or all of these beliefs, etc. in a particular society or group” (“Tradition”). Through the routine life of praneshacharya, it is depicted how a forty years old Brahmin spends his life, serves his invalid wife for his salvation not for genuine love towards her and believes in philosophy of *Karma* that is just do your duties without worrying about results, serves Gowri, his cow that is considered as a sacred animal in Hindu society and gets blessing by touching her eyes and he believes if he talks to Chandri, he will be polluted. Here Chandri is considered inferior to an animal and that describes the status of outcastes in 1930’s or 1940’s: “In a gesture of respect, he touched his own eyes with the hand that had touched the holy animal ... it sounded like Chandri’s voice. Chandri was Naranappa’s concubine. If the Acharya talked to her, he would be polluted; he would have to bathe again before his meal” (Ananthamurthy, *Samskara* 4). Although he is in his *kama* and *garhathasaram*, but he deprives himself from experiences of carnal desires and practical knowledge that is important for adjusting in this society.

Chandri, who has recently lost his partner and full of grief, has spent ten years of happiness and prosperity with Naranappa. It is the first time when she has to come out of Naranappa’s house and take suggestions for his funeral rites. As Durgabhata, being a Smarta is indifferent towards the dilemma that is going on and gets an opportunity to ogle her. He gives the reference of Vatsyayan’s manual love (*Kamasutra*) which justifies the physical beauty of Chandri. He compares Chandri to *Matasyagandhi*, the fisherwoman and justifies the choice of Naranappa to be rebellion for the sake of Chandri: “A real ‘sharp’ type, exactly as described in Vatsyayana’s manual of love- look at her, toes longer than the big toe, just as the Love Manual says

... [and] the same eyes and nose: no wonder Naranappa threw away the worship- stone for her..." (Ananthamurthy, *Samskara* 9). So, it is suggested by Durgabhatta who is representative of all men, a man just observe the physical beauty of a woman and discards other virtues of her even if she is in pain. It is also suggested that women of pre-independence era get very few opportunities to come out of the house and take part actively in all the social sphere like economy, education, political, social, cultural etc.

Lakshmana's wife, Anasuya shows jealousy and hatred towards Chandri. She thinks that it is only Chandri who is responsible for Naranappa's ruination as he calls his wife invalid, push aside all his relatives, waste his property, gives all the gold and jewels to this witch. She curses her by wishing may tiger tramples her or snake bites her: "may tigers trample her at midnight, may snakes bite her, this whore, this seducing witch!" (Ananthamurthy, *Samskara* 8-9). Anasuya also thinks that Chandri is responsible for the corpse of Naranappa that is lying uncremated and is waiting for the funeral rites. Anasuya's biased attitude towards the low caste and lust and greediness for jewellery in the Brahmin women are presented. It is knowledgeable when a man makes a relation with a woman other than his marriage then not only woman but that man also responsible for that act. But Anasuya blames only Chandri not to Naranappa.

Traditions of 1930's or 1940's are described through the dilemma of Dasacharya (they can not do fast for ever or keep uncremated body of Naranappa for long time (46)) that suggests if a community allows an unorthodox person to live in then nobody (nearby villages) will invite them any meal or banquet and if a community cremates that unorthodox person without consulting anyone then they will not be called for meal or banquet. Through Dasacharya, the livelihood or occupation of Brahmins are described in pre-independence India. They wholly depend on the death rites and anniversaries for their livelihood. They would have to walk ten miles for such meal any

day: “Dasacharya lived entirely on the meals that Brahmins get at death-rites and anniversaries. He would walk ten miles for such a meal any day.” (Ananthamurthy, *Samskara* 9)

In a society, it is believed that after getting married, couple must be having kids. Suggestion of Bhagirathi to get married again shows the importance of marital bliss and kids: “A house needs a child. Why don’t you just get married again” (Ananthamurthy, *Samskara* 3)? Without kids, Naranappa could not be cremated properly and Chandri had to take help of Ahmed Bari, a Muslim fish merchant for his cremation: Naranappa’s death rites have to be done: “That’s problem one. He has no children.” (Ananthamurthy, *Samskara* 6). It is also believed if anyone dies childless, then his relatives, associates or a friend can do funeral rites but woman as a wife, daughter, sister, mother or friend is not allowed to perform his last rites. Chandri who spends ten years with Naranappa as his second wife is not eligible to cremate him. But bond of friendship is considered as strong as bond of blood: “But friendship is as strong a bond as blood, isn’t it? If they and Naranappa were friends, don’t you think they should be told of their good friend’s death?” (Ananthamurthy, *Samskara* 13). It shows discrimination towards women done by patriarchal society. It is the first time when there is any reference of kids’ nature. They are completely unaware what is happening around them and they are busy in enjoying their life. Venkataramanacharya’s children disobey their mothers’ order and count the jumping and tumbling rats in the style of their fathers:

Gain –O gain

Two- O two

Three- O three

Four- O four

Five- O five

Six-O six

One-more-O one- more...Look Ma, look! (Ananthamurthy, *Samskara* 45)

It depicts the psychological aspect of children. It shows that parents try hard to convince their children but children are mischievous in nature and cannot understand what their parents want to convey them. That is why parents lose their control and slap their kids “Get in, or else I’ll beat you till you have welts all over” (Ananthamurthy, *Samskara* 45). In the above-mentioned measuring number, one and seven are missing as these are considered taboo. One is termed as ‘gain’ (*jabha*), seven ‘one more’ (130).

It is also considered in Indian society if you follow societal norms then you are considered a good fellow but if you do opposite then nobody in society has any good words for you. The same case is happened with Naranappa. Nobody feels any pain over his death in *agrahara* except Chandri and Praneshacharya: “Not a human soul there felt a pang at Naranappa’s death, not even women and children” (Ananthamurthy, *Samskara* 5). Above all everybody curses Naranappa by saying the following words, “Alive, Naranappa was an enemy; dead, a preventer of meals, as a corpse, a problem, a nuisance” (Ananthamurthy, *Samskara* 5).

It is believed if a corpse lies in any community, then nobody can take bath, eat food or does worship except the children (46). Therefore, Praneshacharya runs towards other neighbours to make sure nobody having food as Naranappa has died: “According to ancient custom, until the body is properly removed there can be no worship, no bathing, no prayers, no food, nothing” (Ananthamurthy, *Samskara* 12). Through the Grudacharya, purgation rite is acknowledged. One can perform the rites of purgation if one become pollute after having cremation of an unorthodox (Naranappa) Brahmin by offering away a cow and make a pilgrimage. But the main question is why

Praneshacharya has not been able to find a solution of such minor problem (why he (Naranappa) can not been excommunicated from society uring his life). There is a solution but conditioned one. First no one can be excommunicated from his house during British rule and second is, he threatens to adopt Islam. If he adopts Islam then the whole *agrahara* would pollute and then it's not Naranappa but whole community have to leave *agrahara*. And Brahmins of *agrahara* can not imagine him to be *pithru* so they do not want to cremate him. In an interview with Susheela Punita, Ananthamurthy describes four processes through which a dead body has to undergo: “*Kriya* (ritual), *vyamoha* (affection, attachment), *pretha* (spirit of a dead man), *pithru* (spirit of an ancestor). The first process of dissolving the body in panchabhoothas (five elements- earth, fire, water, air, ether/ sky) is considered very harsh but the second one of making it *pithru* is very human (139-140).

This novel provides some food habits (part of any culture) of south Indian society and enhances understanding about their culture. Mostly Brahmins are habitual to take rice with *saru* that is famous vegetable of South India. It is in their culture of having *uppittu*, milk, jaggery, flat-rice, plantains and honey, betel leaf, betelnut, tobacco in their food (50). Before having or after finishing food, they are in habit to take gulp of consecrated water. They don't use any eating items like cradle, forks etc. they are habitual to eat by their hands. They take their food on banana leaf and don't use any thali or any other utensils. They are habitual to cook cracked wheat porridge for their sick fellow (as Praneshachrya prepares porridge for his sick wife). It is a culture in *agrahara* to grow different variety of flowers and trees. It is their routine to collect flowers for worshipping growing into neighbouring frontyard. A comparison is made between Brahmin wives and Chandri. Brahmin wives, who have dwarfish braids and withered faces, wear mandara and jasmine flower but the Chandri wears the flower of

ember-champak. So, different kinds of flowers are used for the adornment of hair of women that is common routine in South Indian Society. Brahmins put sandal paste on their bodies and soft fragrance of parijata. They are habitual to use Kosambari-Salads and sweet fruit drinks in summer. There are celebrations of lap offering in the eighth month for they invite to others. In the mid of hot months, they are used to grow watermelon and cucumber in the sand bank of *Tunga* river who is now dried up. They use cucumber in every dish like curry, salad, soup, saru etc. they are always earned to have soup of sour mango mash. They receive calls for ritual meals in the whole year. They attend big festivals like temple celebration or death- anniversary etc., through this way they lead their life smoothly: “In the hot months, every house put out kosambari-salad and sweet fruit-drinks; ... the Tunga river flowed close to the backyards of the houses ... [and] in this annual cycle of appointments” (Ananthamurthy, *Samskara* 15-16). *Vishnukranti* and *sarsaparilla* are described as the main flora of the Konkan region (59,73). The above- mentioned natural objects are included in the flora and fauna in the South Indian Society. There are many common things in all the houses of agrahara that also describe the culture of South Indian Society. Although they wear ritually sacred clothes but one can find cockroaches in the buttermilk shelves. This shows the paradoxical attitude of Brahminism:

“There were cockroaches in the buttermilk shelves, fat rates in the store room. In the middle room, ritually washed saris and clothes hung out on a rope stretched for a cloth- line. Fresh pappadams, fries, and marinated red peppers spread out to dry on the verandah mat. Sacred balsam plants in the backyard. These were common to all the houses in the Agrahara.” (Ananthamurthy, *Samskara* 14)

Through the Praneshacharya, it is described how to worship to God Maruti. Method of worship is also a part of culture in any society. When he is in dilemma, he goes to Lord Maruti for the solution of the problem. First, he plucks jasmine, champak flowers, leaves of sacred basil and collects them in a wicker basket. Then he takes bath in the river and changes his sacred thread. After reaching in temple, he draws water from well to purify himself again. After removing old dry petals and basil leaves from the god's body, he fetches another pitcherful for the bath of god's body. He makes sandal paste after rubbing sandalwood on wet stone and adorns idol with it and with basil leaves and flowers. He sits in front of God and chants sacred mantras for whole hour. Then he meditates with his close eyes and presents his dilemma regarding Naranappa's funeral rites (47). He sings devotional songs by becoming a child, beloved and mother. He prostrates himself by lying on the ground and prays (54). The above-mentioned description shows the helplessness of a person and blind faith in God. When situation becomes out of control then to seek help of God is suggested in every society.

The novel describes the culture (clothing style) of Konkani people while attending a car festival in Melige. They are presented very enthusiastic and take full participation in all the activities of festival. Women are also provided chance to enjoy their freedom and children are described in a happy and gale mood: "The shop was full of village women, shyly drinking soda- pop from the sweet – smelling bottles. Farmers, children. Their heads, oiled and combed sleek. Knots of flowers in their hair. New sari on the women. New shirts on the farmer" (Ananthamurthy, *Samskara* 98). It is also described how a farmer dresses up himself in a village. They can be identified easily because of their clothing style: "His mouth was full of chewed betel leaf and betelnut, his moustache was magnificent, his head was wrapped in a check- patterned turban cloth. Praneshcharya guessed that this was really a village chief" (Ananthamurthy,

Samskara 81). A tradition related to the superiority of the Brahman is also described. If a low caste Brahman is in anger but he has to suppress his anger after seeing a Brahmin (101). It is described how low caste people have become habitual of performing such types of tradition. Cock-fight is a famous profession of lower caste people in South Indian Society. It is delineated that man is a very selfish being and he can do any brutal and heinous task just to earn money. Birds and animals are used for the entertainment of the upper caste people. Thus, the novel presents insensitivity of human being towards other living beings and provides a brutal world where everyone has to pace with society otherwise, he is considered as backward: “The people sat on their heels watching two roosters snapping at each other with knives tied to their legs, leaping at each other, flapping their wings” (Ananthamurthy, *Samskara* 100).

Superficially, the novel deals with the dilemma of Naranappa’s funeral rites but basically it depicts the social and cultural values of Pre-Independence India through various characters like Paraneshcharya who follows all traditions and customs, Naranappa who debunks the traditions, Mahabala who does according to his will, putta who lives in present, Chandri and other prostitutes who are true to themselves, Belli and outcaste persons who are not bound to follow any conventions. Lakshmana’s behavior shows the duplicacy and dualism regarding his wife. He does not want to make his status lower by rebuking his wife publicly so he speaks in a bad temper voice and denies his wife for chatting in the menfolk: “Lakshmana felt the tightness of his wife’s words, but he didn’t want his status as a husband to be lowered in public. So, he snarled, ‘You shut up now. Why are you prating in an assembly of menfolk?’” (Ananthamurthy, *Samskara* 14). It reveals two facts, first how a husband treats his wife before public and in private place and second women are not allowed to raise their voice in public place. A legend/myth is described related to the name of *agrahara* that

is called Durvasapura. Durvasapura is famous for sage Durvasa, notorious for his bad temper. It is believed he is still executing his atonement. In Kaimara, ten miles away from Durvasapura, five Pandava brothers, the exiled heroes of the epic Mahabharata live with their wife Draupadi. One day, she expresses her wish to swim in a river. Then her husband, Bhima who is known for his strength and rashness wants to fulfill every wish of his wife and dams up the *Tunga* river for her. When sage Durvasa wakes up in the morning and does not find any water for bathing and prayers then he gets angry. Then Yudhishtira, the eldest brother of Pandavas sees what has occurred due to his divinity and advises his brother, Bhima to solve the problem. Then Bhima breaks the dam in three places. Therefore, today river flows in three parts on Kaimara dam. It is rumoured that any pious person can hear the conch of Sage Durvasa on *dvadasi*, on this day Brahmins break their fast begun the *ekadasi*: “The name of the *agrahara* was Durvasapura. There was a place legend about it ... [and] that conch.” (Ananthamurthy, *Samskara* 16)

Through the description of Durvasapura it is delineated why a particular place becomes famous in our society and why people celebrate occasions especially on that place. First is the myth or legend related to that place. Second is a famous person lives there (here Praneshacharya who is considered as an intellectual being in neighbouring communities). Third is a scoundrel being (here Naranappa who is also well known in neighboring communities). It also depicts culture of society as people from different communities gather there, share their experiences and celebrate many functions like birth – anniversary of Lord Rama and listen sacred folk tales of the intellectual being. So, all people contribute in enhancing their cultural heritage.

There is another myth as mentioned by Shankarayya, a priest of Parijatapura if a person comes across a dead snake, then he can't eat anything until it is cremated

properly as snakes are also observed a twice-born (first it born as an egg then reborn from it). The label twice- born is not only applicable to Brahmins but also to Kshatriya, Vaisya, birds, snakes, to teeth, various grains, etc. The Dalits concern themselves with the profession that is observe “impure” includes the disposal of waste, killing or handling of corpse. In India Dalits are considered as fifth *Varna* and lower class in the Hindu society. So, snake is observed as pious and should be cremated properly: “Shankarayya ... [and] you’ve done so” (Ananthamurthy, *Samskara* 18). There are many myths related to sages like Durvasa, Parashara, Bhrigu, Brihaspati, Kashyapa suggest they were prone to lust and anger even. Even though they wanted to control the lust and anger but they could not. Naranappa gives example of Parashara sage who made love with a fisherwoman named Satyawati and blessed her with two boones. First, she would be having sweet fragrance from her body and second, she would get her virginity back. Here Naranappa curses *agrahara* Brahmins of being degenerated from such sages: “Aha! The Acharya too can get angry! Lust and anger, I thought, were only for like of us ... [and] a permanent perfume.” (Ananthamurthy, *Samskara* 21)

There is a myth related to the sage Vishvamitra who ate dog- meat at the time of unbearable hunger during famine-stricken (27). Through this myth, it is suggested that there must be some notions of emergencies through which one can resolve one’s nuisances and importance of survival is given more importance.

Naranappa is aware about what is going on in politics. So, he challenges Praneshacharya to give up your traditional occupation of reciting sacred scriptures as it does not work anymore. As it is mentioned untouchables are not allowed to enter and do worship in the temples so he is sure Congress Party will win and allow the low castes to enter the temples: ““Your text and rites don’t work anymore. The Congress Party is coming to power, you’ll have to open up the temples to all outcasts,’ and so on

irreverently” (Ananthamurthy, *Samskara* 19). At one place Naranappa criticizes Brahmins of *agrahara* and shows their shortcomings and greediness by saying, they are suffered from sins of gluttony, love of gold and sin of rapacity. He wants to destroy brahminism and regrets that there is no brahminism left to ruin in Durvasapura. All Brahmins like Durgabhatta, Grudacharya, Lakshmana are too greedy to go any extent. Lakshmana is too greedy for money that he can lick a coin off a heap of shit. He can tie another hysterical sister-in-law to get property of Naranappa. In our Indian caste system, Brahmins occupy higher position and possess virtues. Durvasapura is prominently a Brahmin community but they amount all kind of vices.

Through the *Samskara*, the writer delineates a social cultural reconstruction as our country has a worth structure that guides its wisdom and subtlety. A person can lay the illustrations of the intellectual extraordinary person of all ages namely Raja Ram Mohanroy, Swami Dayanand Saraswati, Ram Krishna Paramhansa, Swami Vivekananda, Rabindernath Tagore, Mahatma Gandhi, who had adjured above their intellect and recognition and labour for community, state, and human justification by abandoning all the relaxation of human being. But Praneshacharya is a prey of capricious mind, proceeding narcissism and having angst of failing prestige. He wants to get redemption without realizing the experience of flesh and this creates a cognitive depression in him as he deliberately deprives himself from the worldly pleasure related to women and children by selecting an invalid wife and using her as a source of his salvation. His luscious *puranas* evoke the younger ones in *agrahara*. Once Shyama makes love with Belli, an out-caste after listening erotic description of Shakuntla, a heroine of Kalidasa’s epic *Abhigyan Shakuntalam*. From the Naranappa’s way of life, he recognizes the value of practical approach towards life and sex. Acharya discontinues the telling of opulent *Puranic* legends in the evening after criticizing by

Naranappa. Naranappa accuses him how he is responsible for ruining Brahminism of *agrahara* and stimulating Shyama to have extra-marital affair with Belli and advises him to sleep with a woman. Then he begins the moral tales of atonements and notices, he himself and young boys lose their interest after stopping recitation of sexy Puranic tales:

“He gave up telling the luscious Puranic stories in the evening and started on moral tales of penance. The result- his own enthusiasm for reciting the Puranas faded and died. The young listeners who used to look at him with lively eyes and bring joy to his heart, stopped coming. Only women bent on earning merit, uttering the names of God over yawns in the middle of the stories, the old men, were his audience now.” (Ananthamurthy, *Samskara* 24)

Superstition is defined as “A belief or practice resulting from ignorance, fear of the unknown, trust in magic or chance, or a false conception of causation or an irrational abject attitude of mind towards supernatural, nature, or God resulting from superstition or a notion maintained despite evidence to the contrary” (“Superstition”) by Merriam-webster.com. Superstition means “Any blindly accepted belief or notion not based on reason or knowledge” (“Superstition”) as described by dictionary.com. There are many interpretations why Shyama joins army and why Naranappa ruins his own life by adopting life style of an unconventional as their deeds are treated like taboos by *agrahara* community. Some said it is because of his father’s punishment that he could not bear. Other explain that it is because of Naranappa as he encourages him to join army or it is the result of black magic done by Garuda on Naranappa’s father. Superstitions like black magic and Ash-Demon are described in the novel. In Indian society, there are many kinds of superstitions prevail like to halt abruptly after watching a cat crossing our path, howl of dog at the deadly hours of night instills the fear of the

death of some near and dear one, when someone snoozes at the departure time of a person, it is supposed that he is going to flop in his mission, sacrifice of innocent children in the name of certain religious practice, widow's plight if also related to the cruel nature of superstition, a bride has to pay a heavy price after her marriage the death of her husband or any other member of her husband's family occurs, sitting of an owl or vulture on the top of house is considered as a sign of destruction, sighting of a widow while departing from home is considered inauspicious, a widow is not allowed to wear colourful clothes or wearing white clothes by married woman is considered inauspicious etc.

Belli thinks Pilla and his wife die due to "struck by a demon or something" (Ananthamurthy, *Samskara* 35). This is a kind of superstition prevails in that society however people die due to plague having high fever with lot of pain. There is an indication of plague when Belli describes to Shripati how "the rats come like relatives looking for place to stay. They fall pattering from the roof, run around and around, and die" (Ananthamurthy, *Samskara* 36). When Shripati enters into the Naranappa's house then the form of dead rat shows some contagious disease like plague "a dead rat, dead on its back, its leg up in the air" (Ananthamurthy, *Samskara* 36).

When Praneshacharya did not meet his friend, Mahabala, a *Smarta* student during his class in Kashi, he thought, "Someone might have killed him for a human sacrifice somewhere" (Ananthamurthy, *Samskara* 86). There is a superstition related to the killing of innocent children. Lakshmiddevamma, the eldest woman in the *agrahara* is considered as ill-luck. People maintain distance from her as she is a child widow and they call her "Half-Wit Lakshmiddevamma" (Ananthamurthy, *Samskara* 37). She has to depend on Garudacharya's father after that on Garudacharya for her living as she becomes widow at the age of ten. At the age of fifteen her in-laws died and her parents

die when she is only twenty. Her condition is very plight as she has to live alone and depend on the mercy of *agrahara*'s people. It is delineated that how a child-widow has to spend her life all alone and is considered as ill-omen. They are not invited in any rituals and ceremonies. They have to live with shaven head and on the mercy of others. Another superstition that delineates if a corpse does not cremate properly then the dead man will become ghost and terrorize the whole Durvasapura (46), "The dead man's ghost roams continuously and spreads the stench. Although it is Shripati who come to meet Naranappa but Lakshmidamma cries out, 'Naranappa's ghost! Naranappa's ghost!' she screamed. She shivered." (Ananthamurthy, *Samskara* 44). Women are scared about the safety of their brats "Naranappa's ghost now roaming the streets would touch their children" (Ananthamurthy, *Samskara* 44).

Through the conversation of Belli and Chinni, it is suggested a superstition that Belli's parents, Pilla, Chowda all are trampled by the demons but in real, they are suffered from plague (51). They perform rituals like sacrifice the cock, sheep and other animals for the pacifying of the demons (91). In society, vulture is also considered ill-omen. So, when Sitadevi sees the vulture on the top of her house, she screams and calls it as omen of death (51). They use gongs and conches to fly away the vulture that is a unique method to use their religious weapons to shoo away the bird. Lower caste people think their brides are caught by demon if they don't go to their partners then they seek help of Brahmins so it also describes a superstition related to the behavior of brides (83). If an upper caste Brahmin takes food in any restaurant, then he may lose his respect and is considered as polluted one (99).

Through the novel, it is analyzed how the cremation methods of outcastes are completely different from that of the upper castes. As out castes do not follow any rites and rituals while Naranappa's corpse is lying uncremated due to orthodoxy of

Brahmins where many rites and rituals have to follow. Through Belli, it is described how Pilla and his wife die and after that what kind of cremation methods are performed “we left the bodies right there and fired the hut ... [and] the hut had been fired to cremate the dead outcaste and his woman; it had burned all the way down to cinders” (Ananthamuthy, *Samskara* 36). It is delineated how much the lower caste people are deprived from their basic needs of their lives as there is nothing to eat in their houses that is why Belli surprises, “why should rats and mice come to our poor huts? Nothing there to eat” (Ananthamurthy, *Samskara* 36) and they sleep on floor “she wrapped the cloth around herself, lay on the floor and fell asleep” (Ananthamurthy, *Samskara* 44). It is also described that outcaste women wear a piece of cloth to protect their bodies due to customs and poverty. Belli sees “a great many ..., [and] unwrapped her piece of cloth, stood naked...” (Ananthamurthy, *Samskara* 44). When names of the untouchables are observed like Pilla, Chawda, Chinni, Belli, Sheshappa etc. they are considered as inferior type. While upper caste people have very respectable, mythological and beautiful names like Anasuya, Sitadevi, Praneshacharya, Lakshmanacharya, Lilawati, Garudacharya etc. In *Outside the Fold* which is the chapter in *The Essential Writings of B.R. Ambedkar*, Valerian Rodrigues writes:

“An Untouchables must conform to the status of an inferior and he must wear the marks of his inferiority for the public to know and identify him such as:

- a) Having a contemptible name.
- b) Not wearing clean clothes.
- c) Not having tiled roof.
- d) Not wearing silver and gold ornaments.” (Rodrigues 326)

Ananthmurthy attempts to debunk the diplomacy afterwards the Hindu sectarian concepts that are the component of mentioned deprecation, by the theory of caste

system. In Indian society, actualities related to birth, caste and God are generated as result of pre-eminent and the indicated “generated actualities” perpetuate the hierarchal community system. So, the diplomacy is played on the question of proper way for preserving the disparity amid the pre-eminent and subjugates. Naranappa breaches the myth related to the cherished fish if any person hooked them, he would disburse with clot and perish. Praneshacharya assumes:

“Naranappa had broken the taboo. The Acharya was afraid of the bad example. With this kind of rebellious example, how will fair play and righteousness prevail? Won’t the lower caste get out of hand? In this decadent age, common men follow the right paths out of fear if that were destroyed, where could we find the strength to uphold the world?” (Ananthamurthy, *Samskara* 20)

It is described in novel that the untouchables live outside the periphery of villages like Belli, Chinni, Pill and his wife, Chowda and his wife, Sheshappa (cartman). Economically they have to depend on the upper caste by doing manure work and by begging. In *The Essential Writings of B.R. Ambedkar* (2011), Valerian Rodrigues observes:

- “The population in the village is divided into two section-Touchables and Untouchables.
- The Touchables form the major community and the Untouchables a minor community.
- The Touchables live inside the village and the Untouchables live outside the village in separate quarters.
- Economically, the Touchables form a strong and powerful community, while the Untouchables are a poor and a dependent community.

- Socially, the Touchables occupy the position of a ruling race, while the Untouchables occupy the position of a subject race of hereditary bondsmen.” (Rodrigues 325)

Anathamurthy accumulating the anima of society where acceptance and non-acceptance, pious and filthy and creed and utilitarianism synchronize. Few persons like Naranappa and Mahabala attempt to breach the predominance of creed, caste and God to extricate amid actual and trivial. However, either they have to combat with the community or they have to experience the predicament of their allegorical heritage in which they matured and prevailed. Indian society has vigorous heritage to perpetuate its authorized approaches of creed, divinity, purity and hierarchal system amidst gender and social class. These ‘generated actualities/realities’ perform as cumulative benumbed of the community that consistently response the activities of personals. The indicated ‘generated actualities’ are performed by legitimate societal organizations like parentage, academy, church, temple, clinic etc. these areas defined as *discourse* by Michel Foucault:

“Conditioned and constructed, a terrain by thought, a system of knowledge, as particular kind of language that allowed some things to be said and disallowed some others. Thus, the priest used the discourse of religion, of sin and salvation in order to preach particular norms of behavior in domains like marriage, sexuality, family and charity....” (Nayar 35)

He describes how discourse affects person’s life and frames his/ her meditating. Although Brahmins want to cremate Naranappa for jewellery but they can’t do it as they regard that they will be polluted after cremating the Naranappa. So, their activities are quite antithetical what they craving for. *Samskara* is a representation of Hinduism’s construction that generates hierarchical structures of beliefs, creed, social class,

responsibilities, notions of divinity and their control over personality. Praneshacharya accepts the duplicacy of these myths and tries to exist uniquely but are trapped among them. Ananthamurthy himself was very attentive about the Caste System in Indian communities that are considered as essential part of Hinduism. In his essay *Five Decades of My Writing*, he describes, “The world I grew up assumed that the caste system and the hierarchies associated with it were rock – like and permanent and God made” (qtd. in Pal 99).

These myths are discontinued by the writer through the character of Praneshacharya, Naranappa and Chandri. When dilemma related to Naranappa’s funeral rites deepens then it is only Chandri who takes help of a Muslim, fish merchant, Ahmad Bari in the last rites of Naranappa and breeches the taboo that only a Brahmin can cremate a Brahmin’s corpse. In the beginning of the novel, Praneshacharya does not want to talk Chandri as “he would be polluted” (Ananthamurthy, *Samskara* 4) but later he makes intimate relation with her and craves for her. In the middle of the novel, Praneshacharya does not go with their friends to attend religious ceremony as “his wife had started her period” (Ananthamurthy, *Samskara* 69). This is also a myth that is prevalent in our Indian society and suggests if a woman is in her menstrual-period then she can’t attend religious programmes like to go to temple and do worship, can’t touch many edible items especially pickle, can’t make physical relation with her partner as it is considered harmful for her partner’s health, somewhere she has to live separate from her family members for that time period etc. Advancing the end of the novel, Praneshacharya does not wish to stay and have food in the temple as he is in pollution period (he has recently cremated his wife). He remembers, “The mourning period for his wife’s death was not over yet” (Ananthamurthy, *Samskara* 99). There is a famous myth if a person in pollution eats in the religious place, then the temple will pollute and

chariot will not progress. Then Praneshacharya breaks this myth by eating food in temple and chariot still moves. So, the integrated system of untouchability and the concepts of pollution is a myth that dire needs to be annihilated.

Hinduism is a complicated system of beliefs and family is an important part in Hinduism. In family a woman, being a caretaker of family members and domestic work has to perform decisive aspect in the culture. It is supposed that she is adept to shift her innate female ability to the husband and tends to his family. Her role is assigned to be faithful with her husband in every situation and to rear up her husband's children. Besides these, they have to participate in sacred customs also. It is observed that Brahman men perform Vedic customs but their wives have to assist them on sacred occasion as there are no divine consents opposite to such female customary behavior. Previous to marriage, she is governed by her father and after the marriage, she is curbed by her husband and in the old age, she has to depend on her son. So, the culture or the patriarchal society controls the female's nature and they have to depend on them for their whole life. This chapter describes the lower caste women like Chandri, Belli, Chinni, Chowda's wife, Padmavati, putta's wife and upper caste women like Bhagirathi, Anasuya, Sitadevi, Laxmideviamma, a widow, Lilawati. Upper caste women are described as sterile and deprived from sex and vitality of life while lower caste women are presented as full of life force and physical beauty like *apsaras* of heaven capable to lure any saint.

Female characters are twice deprecated; firstly, they are entangled in the core of religion and secondly, in the nexus of patriachism. While comparing upper caste Brahmin to lower caste women, Brahmin women are not only bearing the hardships of conventional Brahminical expenses but supplementary stress enforce by the patriarchy. Brahmin women are delineated in a dark shade. The famous Feminist Simone de

Beauvoir writes in *The Second Sex* that women are not born by birth but they are constructed and produced by the patriarchal society. One doesn't see a single Brahmin female who is delineated in the *agrahara* of Durvasapura. As there is no outcaste male personality to compare with Brahmin male so they are represented somewhat in an affirmative but the representation of Brahmin woman is uttermost detrimental. The writer allures an acute comparison between voluptuous females of the outcaste and chilly, deceased woman of the traditional Brahmin society. As Ramanujan mentions in his *afterwords*:

“While all the Brahmin wives are sexless, unappetizing, smelly, invalid at best, lowcaste and outcaste women like Chandri and Belli are hallowed and romanticized by references to classical heroines like Shakuntala, and Menaka, the temptress of sages. Besides being classical, women like Chandri are also earthly and amoral, ideals of untroubled sexuality.” (123-124)

Upper caste women are epitomized as “cheek sunken, breast withered, mouth stinking of lentil soup” (Ananthamurthy, *Samskara* 33). Lilawati, a Brahmin woman is impersonated as- short, plump and round a nose- ring in one nostril and a long vermilion mark on the brow, wearing a dwarfish braid of hair very tight (28). On the other hand, lower- caste females are epitomized as fleshy, full of vitality. With their fleshy appearance they are represented intellectually vigorous also. As Nalini Natrajan illuminates the acclamation of patriarchate against their dried-up wives, “their lack of sexual attractiveness is offered as an excuse for both Naranappa and Shripati’s (the younger Brahmin students) abandonment of their respective wives” (Nalini 161). She notices that affirmative sexuality is excluded to the upper caste women. Widows of Brahmin caste are represented in a deplorable situation with their curbed dietary and with their trim head. But there are not dietary restrictions and other types of prohibition are

shown by the lower caste widow: “She could not stand her hunger anymore, so she got up and walked through the backyard to the plantain grove. She plucked a bunch of bananas left on the tree for ripening, ate them till she was full ... drank a lot of water” (Ananthamurthy, *Samskara* 39).

They are allowed to have long hair and not necessarily to follow curb regime. Nalini delineates relation between rituals and women:

“The particular connection of upper caste women to ritual complicates the nature of her marginalization an erasure. In sense, she is embodiment of ritual, which means that the stranglehold of ritual on the modern individual is gendered and associated with certain gynophobia. This gynophobia is distinct from the gynophobia which may be read in traditional (Shastric) text or in the colonial gynophobia of Ramakrishna. It ought to be read rather, as part of the history of the interaction between caste and the forces of modernity. Consequently, the representation of a lower woman is also implicated in a similar nexus of ritual and the libidinal; however here the women is excluded from ritual and is an embodiment of libidinality” (Nalini 162).

Anathamurthy is excoriated because of the diminutive approach of delegation of the female of both castes. The outcaste females are appreciated on fleshy arena. They are evaluated by sexuality or asexuality as there are only two ground to judge a female. If lower caste females are represented as full of life force and sexuality then Brahmin female are presented as totally deprived from it. This is not a true and factual presentation of both types of women. Chandri, being a daughter of prostitute and her work is designed to provide comfort and enjoyment to others. Profession of prostitutes is ironically and traditionally described in a society:

“Born to a family of prostitutes, she was an exception to all rules. She was ever-auspicious, daily wedded, the one without widowhood. How can sin defile a running river? It’s good for a drink when man’s thirsty, it’s good for a wash when a man’s filthy, and it’s good for bathing the god’s image with it; it says yes to everything, never a No. Like her. Doesn’t dry up, doesn’t tire. Tunga, river that doesn’t dry, doesn’t tire.” (Ananthamurthy, *Samskara* 39)

Profession of prostitutes is also described by Padmavati. Putta works as a pimp and brings customers for her. She is also described very beautiful and her method of seducing the customers is also presented. Praneshacharya feels attracted towards her: “Long hair, not yet oiled after a bath; plump fleshy thighs ... if caressed in the dark” (Ananthamurthy, *Samskara* 107). It is delineated how the prostitutes survive alone in the pre- independence of India. Their mental, emotional and psychological needs are ignored by the societal norm. Who are responsible for producing prostitutes? Is it a fault of a girl to be born from prostitute or is it the fault of the patriarchal society? William Blake beautifully depicts the condition of prostitutes in his poem *London*:

How the youth harlot’s curse
 Blasts the newborn infant’s tear,
 And blights with plagues the marriage hears. (Blake 36)

Ananthmurthy creates a relation between beauty and caste, personalities like Belli, Padmavati, Chandri have few utterances but any of Brahmin female is not provided such facility. Virender Pal blisters writer’s portrayal of Brahmin women. He explains, “The portrayal of Brah-min women as asexual objects seems unjust when we have a look at Brahmin ladies like Hema Malini, Sonali Bendre, Vidya Balan and Moushmi Chatterji and others who are considered among the most beautiful females. But the novelist lets his own thought, own biases seep in the text” (Pal 98).

There is no affinity for the subaltern as immolation in the novel on the other hand their descriptions are justified as natural and normal by mentioning *Puranas* or Vedic legends. When Naranappa and Shripati's Brahminhood is danged, Kalidasa's "nemesis" is alleged to legitimize their affinity to the outcaste women by the divine discourse of the Praneshacharya (24). The novel deals with the issue of wife beating that is considered very normal in a married couple. Although Putta's wife is very expert in domestic work and bringing up her children (93) but Putta does not allow her to meet her mother by giving excuse of his financial condition. He starts to bit her when she resists his orders. It is an irony of girls' life that after marriage she has to leave everything like her parents, siblings, friends and spend whole life within the four walls of houses. She has to live like a bird that is caught in a cage. Is it a fault to meet her parents' one or two times in a month while a husband can spend his whole life with his parents and other family members? Putta explains his wife as nuisance: "Every month she wants to visit her mother. I said Yes to her at first. Later I said No. I even beat her" (Ananthamurthy, *Samskara* 104).

It is sanctioned in the novel that the maltreatment done by the patriarchal society towards the subaltern communities and the lower caste women is natural and legitimate. The lower caste people are exhibited comfortably negotiating and existing with mutually to Brahmin predominance system that there is no strain amidst hamlet even on the catechism of field and equity affairs. It is an example of centralization of the forced social predominance system, proved by the Vedic text like *Manusmiriti*. It is implied through the Aananthmurthy's description on caste, class and patriarchal society in the novel. The writer delineates the women's auxiliary status at the time of just one or two decades earlier of Indian-independence. To one side they are represented as obedient, accessible or other side they are represented as aberrant. Naranappa abandons

his wife and spends his life according to his passion. After getting the exposure or intimacy with Chandri, praneshacharya feels disgust towards his wife, Bhagirathi and for the first time he starts to differentiate between beautiful and ugliness. He starts to notice physical appearance of his wife “her sunken breasts, her bulbous nose, her short narrow braid” (Ananthamurthy, *Samskara* 67). He starts to crave for the sexual enjoyment of all female beauty. He even doesn't want to touch his wife due to her menstrual besides having high fever and feels disgust towards her: “How can I touch a woman polluted by her menstrual blood? ‘che!’, he said to himself in self- disgust, catching himself at his own hesitation; he touched her brow and drew back startled”(Ananthamurthy, *Samskara* 73).

Bhagirathi and Lilavati both are abandoned by their respective husbands as they both are unable to satisfy their carnal amusement, one by her fate and other by her disposition. Although, Praneshacharya lives with his wife till her demise but till then he is exposed as fragmentary and impotent to solve the problem of Naranappa's funeral rites. He realizes the whole course of *dharma* and its alliance with *Kama*, *Aartha*, and *Moksha* only after the Bhagirathi's demise. Women are used as a source of satisfaction and salvation. It is described by Bupsi Sidhwa in his novel *fire* how Ashok influenced by Swami ignores the carnal desires of his wife and appliances his wife Radha to analysis himself as he considers lust is the main reason of suffering and adopts to suppress his carnal desires. Although the women characters, Chandri, Belli, Padmavati and Bhagirathi are not featured as the male characters but they all enact momentous acts in the progression of male characters. Chandri is represented as the experimenters for Praneshacharya. For the hero's accessibility, her abrupt approach is like the prayers of muse in the epic. It is only Chandri, through which he recognizes the futility of life devoid from carnal desire as he has been living with his sick wife and has only doctor-

patient relationship with her. He starts to give attention on the physical parts of his wife. He “looked into his broken wife’s pitted eyes, those helpless visionless symbols of his self- sacrifice and duty as a householder” (Ananthamurthy, *Samskara* 66). He starts to think in what conditions he marries an invalid wife just to want *Moksha*: “When he married her, he was sixteen, she twelve ... he should renounce the world, become a *sanyasi*, live a life of self- sacrifice” (Ananthamurthy, *Samskara* 66).

Secondly through Belli, Shripati realizes the pleasure of erotic desire as his wife, Lilawati deprives him from the sexual pleasure by binding her thighs tightly as advised by her mother. Through Anusuya, it is suggested that if a husband does not lead a regular life with his wife or not follow his conjugal rights then what should be done by a wife. She suggests her daughter, Lilawati to “knot up your thighs like this, and sleep aloof teach him a lesson” (Ananthamurthy, *Samskara* 29). But one method is not applicable to everyman so it fails on Shripati but it is successful of Lakshmana (Anasuya’s husband). After having intimacy with Belli, Shripati delineates how low caste women are full of vitality and more beautiful than the upper caste women. He compares beauty of Belli to “the colour of the earth, fertile, ready for seed, warmed by an early sun” (33). He describes how Chandri is the most beautiful in our community, “Chandri was utterly beautiful, beyond compare. In a hundredmiles radius, show me such a doll.” (Ananthamurthy, *Samskara* 34). He describes that Chandri is the most suitable associates as she superbly plays her part as sexual partner or as a wife, “In a hundred- mile radius is there any woman as lovely, as bright, as good, as Chandri? ... didn’t she behave better than any wife with Naranappa” (Ananthamurthy, *Samskara* 64)? Shripati does not give even little importance what Belli is talking about and is she willing to have intimacy with him. Here Shripati’s attitude of selfishness and ingratitude towards Belli is depicted. He just satisfies his carnal desires and ignores

Belli's emotional and psychological fulfillment. In this relation, he just wants to take without any giving, "Belli was all right for sleeping with, she was not good for talk" (Ananthamurthy, *Samskara* 36). There is an incident of untouchability which is considered as an evil. Shripati's friends don't dare to touch Belli as she is an untouchable (64). If there is a *Mari* temple in any village, then it indicates it belongs to lower caste community not to Brahman *Agrahara* (81).

As praneshachrya wants redemption so he marries an invalid wife, Bhagrathi which he thinks the exclusive way of *Dharma*. So, in this way, not only Bhagirathi but her impairment also plays an important role in his assurance of being an auster. Naranappa ditches his wife comprehensively and adopts free living with a lower caste to his own aberrant epicurean ways as his wife approaches a hurdle in his free living. He even does not attend her funeral rites. It is not described in the novel what are the objections of his wife related to his anti-Brahminical ways and his relation with Chandri. It is described through the conversation between Praneshacharya and a Smarta in Melige, it is considered as a ritual or tradition that a girl should be got married before reaching her puberty. They feel proud in child marriage and are ready to give dowry due to girl's dark complexion. They believe in the tradition of horoscope and girls are considered great burden on his father:

"In a year or two, she'll reach puberty. We can't let our girls reach puberty, before we find them husbands; ... relieving a father's burden is a great help...I'll give you a copy of the girl's horoscope ... [and] we want very much to give her to a respectable family ... [and] if necessary, we won't object to giving her a dowry, ... dark- skinned girls have a hard time getting husbands ... [and] according to her horoscope, she has a rare Lion-Elephant combination for a good future." (Ananthamurthy, *Samskara* 111-113)

Every female character is represented as oppressed and secondary by the predominance of patriarchal structure of society. They are portrayed as victim of predominance structure of class, gender and caste. Because of this hegemonic structure Chandri wants to be pregnant by the Praneshacharya, 'Crest jewel of Vedic learning' Chandri remember, "her mother used to say: prostitutes should get pregnant by such a holy man. Such a man was Acharya, he had such looks, virtues; he glowed. But had to be lucky to be blessed by such people" (Ananthamurthy, *Samskara* 40). She herself has no dogma and philosophy. She makes relation with Praneshacharya to upgrade her status despite the fact that life with Naranappa was happy and appropriate. It is proper for that her plan is only for herself but erroneously does Praneshacharya and it suits to the social philosophical dogmatic.

It is accumulated in *Water* by Bupsi Sidwa, the Brahmin philosophy that if they make intimate relation with the lower caste women, it will benefit to the libertine lower caste women, who should be obliged that Brahmins have stroked them and it is not for Brahmin's carnal gratification. It is also accumulated that the abstention and the touch of Brahmins will help them to be chaste in their next birth. Lower caste people also believe in this philosophical structure of Brahminism. As lower caste females perform under the philosophical and dogmatic system of community, so the Brahmins are also enforced to it. The dilemma accumulates in the portrayal of the Brahmin philosophy accordant to that a Brahmin can't talk to the outcaste female but can make intimacy with her, "Belli was all right for sleeping with, she was no good for talk. If she opens her mouth, she talks only ghosts and demons." (Ananthamurthy, *Samskara* 36). There are given importance to the citation of bodies but emotions and mental satisfaction was completely overlooked in the portrayal of lower caste females. Brahmins consider them mere animals not of human being. The symbol and imaginary that are used in the novel

are gender determine and perpetuates this notion of superiority and inferiority. Dr Rajnish Panday is correctly right when he says:

“Ananthamurthy has described that not only the low caste women but upper caste women are also exploited and marginalized. Brahmin women have no opportunity to voice their feelings in any decision. They are just confined to housekeeping and child nurturing within the male *Laxmanrekha* of purity. The males have full domination over financial resources and are equipped with all freedom to have illicit relationships with mistresses who are later abandoned to become whores and prostitutes leading a deprived and hand to mouth lives worse than animals. The male attitude has developed such a strangulating and disgusting tradition where women are just treated as consumer’s commodities irrespective of their roles as wives, mistresses, widows, prostitutes etc. it is because of male’s lustful slavery to his wills that has made this society an insecure place.” (Panday 618)

It has been described through the novel how women had to survive like objects before Independence of India. Women had to face lot of injustices like deprivation from right to education, child marriage, inability to express herself, widow miseries, prostitution, wife beating, economic dependency to others, inability to take any decision regarding herself and other family members etc. After Independence, many reformative works have been done by government like to establish primary schools in every village of country, free and compulsory education to girls, age of marriage must be 18 years for girls, awareness campaign related to widow remarriage, 33 percent reservation in government jobs for girls (50% reservation in railway recruitment) abolishment of prostitution, domestic violence act, sexual harassment act etc. All these acts are in favor of females. But the scenario has not completely changed. After being

educated, women have to face another kind of problems as they have to do household chores, upbringing their children besides office responsibilities. After being financial independent, they have to face lot of mental and physical harassment as mind set of patriarchy has not changed and they don't have sufficient time for their recreation. It is taught to men that doing household chores and upbringing the children are the sole responsibilities of women that is why if they get working wives, they will not care about all burden (inside and outside) faced by their own wives. In many parts of our country, girls from tribal areas and poor families are brought to cities for the lure of jobs. But after some days or months, they are forced to do prostitution works as they do not have any option for survival. Most of the girls have to suffer from AIDS due to this work and to lose their lives. There are some parts of our country where to be widow is still considered ill omen and they are not allowed to participate in any pious functions. After getting education and being independent, cases of divorce, domestic violence and sexual harassment are constantly increasing. Why these are increasing, there is only one reason as men cannot bear the progress and involvement of women in every sphere of life, it may be at homes and work places. Gang rape and child rape cases are also increasing and sex-ratio is constantly declining. Then what is the solution for bringing up harmonious society so that future generation can be brought up in good environment. There are some suggestions first to educate children (boys and girls), teach them to their responsibilities toward humanity, give them equal opportunity to access human resources, to empower women especially mothers as educated and empowered women can change the mind set of patriarchal society by bringing up their children in a better way. Thus, after doing comparison and analysis about the status of women between pre independence and post-independence, it is concluded that problems are different. Hence there is a dire need to bringing up next generation

carefully and renounce the desire to live by their own way as children need both parents so that a harmonious and peaceful society can be developed and then the status of women can be improved in the post-modern era. The novel also deals with characteristics of the *Kali* age (*Kalyug*). It is described if a person wants to survive in this age, then he has to raise voice against the exploitation and discrimination: “In this iron age of *Kali*, you can’t be that dumb and survive” (Ananthamurthy, *Samskara* 102). *kali* age is presented as wicked age where true attributes of a person are ignored and values are given to the wealth. A father is described as a worried fellow due to the dark complexion of her daughter: “the times are wicked; dark- skinned girls have a hard time getting husbands” (113). Kim Knott describes ten incarnations or *avtaras* by the end of the puranic period in *Hinduism: A Very Short Introduction* (1998):

Matsya, the fish

Kurma, the tortoise

Varaha, the boar

Narshimha, the man lion

Vamana, the dwarf

Parshurama, Rama with the axe

Rama

Krishna

Buddha

Kalki, the white horse’ who will come at the end of the Dark Age or

Kaliyuga. (Knott 55)

Thus, Ananthamurthy tries his best to represent the socio- cultural environment of pre- independence India. While writing this novel, being a celibate student, he has lack of experience related to women that is why he describes women as a fleshy and

lustly being ignoring their devoted attitude. However, he truly describes the rituals, rites, myth, superstitions, flora-fauna, taboos, historical facts, caste system, touchable and untouchables of the society of pre-independence of India.

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