

Religion, Caste, Community, and Hierarchy: A Study of UR

Anathamurthy's Samskara

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Abstract

Anantha Murthy's novel Samskara has accomplished translated recognition throughout the globe as a cutting edge classic of Indian writing. In spite of the fact that it has created a lot of critical remarks, insufficient consideration has been given to its gender representation. Discussions of the novel's gender politics have either focused on its positive depictions of feminine beauty and activity or have taken a dreary perspective on its sexist arrangements. Re-scrutinizing the novel's gender representation through socially shaded lenses, this article uncovers different sites of gender discrimination and identifies a subtext that can offer a progressively positive enunciation to Samskara's gender politics.

Keywords: Body, Consciousness, Culture, Gender, Kannada Novels, Literature, Prakriti, Rasa, Sexuality, Women, Orthodox, Prejudice, Anti-Brahmin, Anti-Caste, Anti Community.

Introduction

U.R. Anantha Murthy's Kannada novel Samskara has created a scope of basic sentiment since its distribution in 1965 and subsequent translation into English by A.K. Ramanujan. In any case, insufficient consideration has been given to gender representation in the novel.

The article is partitioned into three parts. An overview of its gender representation follows a summary of the novel. The second part analyses specifically the politics of gender operationalized in, around and through the figure of Chandri. At last, the article excavates an elective meaning to Samskara's gender coding in the portrayal of Bhagirathi.

Samskara tells the story of the interconnected crises variously upsetting the Brahmin and outcaste residents of its non-descript anecdotal town setting, Durvasapura. The vulnerability about who can or should play out the incineration rites for the anti-hero, Naranappa-making

a crisis of confidence and religious observances is symbolically and connected with the deadly spread of plague in Durvasapura, prompting a sociological crisis. These events, thus, trigger a spiritual and existential crisis in the religious guru of the settlement and legend of the novel, Praneshacharya, which it is the task of Samskara to follow till the end. This article seeks to outline the graphs of gender in such an interlaced account. A harsh stock of all the female characters in Samskara reveals two groupings, Brahmin ladies and various types of lower and outcaste ladies. The previous classification includes Bhagirathi, Anusuya, Sitadevi, Lakshmiddeviamma, and Lilavati, while Chandri, Padmavati, Belli and Putta's significant other have a place with the latter class. In the novel's telling, the "Brahmin ladies constitute an amazingly unappealing gathering of characters: evaporated, undesirable, envious, cowardly and gagging on their spleen. Against this, the lower and outcaste ladies are presented as varieties of sound womanhood.

As indicated by Mukherjee (1985: 172), it is basic practice in Indian novels that 'outcaste or lower-caste ladies are frequently enriched with more noteworthy sexual imperativeness than their high-

conceived counterparts.' Paraphrasing RajarKanta Ray's ID of socioeconomic factors to clarify this marvel, Mukherjee (1985: 172) writes:

“Chastity, satitva, and repentance for widows can't be the values of a class that does not have the monetary means to implement them, and obviously, this opportunity adds to the uninhibited naturalness of the lower-caste ladies. In any case, the arrangement of a stereotype is not a simple process. The easy accessibility of lower-caste ladies may also have permeated them with a progressively glorious suggestive quality in the male creative mind. (Emphasis included).”

The last two lines referred to here to play out an essential qualifying capacity. By bringing the question of male creative mind' to hold up under on a substance seen distinctly as a kind of symptomatic • description, Mukherjee directs regard for the possibility that what passes for target realism could similarly be a case of new projection. To create what is verifiable in her insight, easy accessibility' regularly is a euphemism for systems of institutionalized sexual abuse of outcaste and lower-caste ladies by upper-caste men.' Further, male sexual desires are routinely mapped onto categories of socially quieted female bodies and

afterward recouped infamous and high culture as expressions of ladylike sexuality, regardless of whether to recognize or censure it.

Representation of Lower and Outcaste Women

In Samskara, the process of sexualizing ladies can be seen at work in the first recalled tryst among Shripati and Belli. The episode itself is described twice, once in an exchange among Naranappa and Praneshacharya (Murthy, 1999: 24, 25) and once as a component of Shripati's self-reflection (Murthy, 1999: 39). The two times, it is presented exclusively from the last's perspective. What is conspicuous by its absence, at that point, is any notice of Belli's response, all the more specifically, any notice of her consent. This is neither sought nor given any expression. It seems as though her caste (outcaste) + body (female) is and constitutes her consent, her desire. The inconsequentiality of Belli's volition in what transpired on the riverbank to Shripati, to Naranappa, and in fact to Praneshacharya, underlines her total invisibility as an autonomous subject inside the perspective of the novel. Just the ascription of sexual imperativeness and excellence to ladies, along these lines, need not consequently signal any genuine or sympathetic impression of them.

Valorization of Female Sexuality

Indeed, even the opposite: a valorization of female sexuality as the sole indicator of lady's worth, especially when explained in exclusively heterosexist terms and from restricted andocentric perspectives, can be a repackaging of the 'woman is a womb cliché as the 'woman is her body' or, more specifically, the 'her sexual appeal...to man' dictum. This displaced decrease and reification are precisely what is witnessed in Naranappa's ethic of sexual freedom.

Naranappa's dynamic espousal of the libidinal supplies a necessary remedial to the encrusted forms of Brahmin praxis, its vitrified, dishonest kaminikancan abhorring perfect. Assaulting the decision varnashrama twofold of chaste (because accessible just to one man through marriage) 'great' upper-caste ladies and promiscuous (because accessible to numerous men through sorted out systems of business and authorized service as well as pleasure) 'terrible' lower-caste ladies as an untruth, Naranappa certainly clears the space for a substitute view of ladies to rise in this novel. This recognition redeems ladies' sexuality from the disparaged margins to which it was vowed by its persistent associations with death, misleading, lust, and shame in standard accounts. He also provides a positive

character and incentive for entire classes of up to this point sexually characterized and in the process disparaged ladies, such as prostitutes, devadasis and lower-Caste outcaste ladies.

Hetero Sexuality opens up at different channel of oppression

Be that as it may, this exclusive distinguishing proof of a lady with her (hetero)sexuality also opens up to various avenues of abuse by choosing not to see different aspects of her being. By Naranappa's standards, the main ladies worth thinking about and living with are the ones that are sexually alive, appealing and serviceable to men. At the end of the day, he swears by a ruthless setup or shut-up, a use-and-toss philosophy that is gendered as well as misogynistic, since it recognizes no different ties of obligation, reliability, friendship, mindful or compassion among man and lady. Taken to its consistent outrageous, such a belief system would involve either the murdering off or surrender of all old, ugly, sickly, unresponsive or otherwise-slanted ladies. To be sure, Naranappa himself is liable of the one and speaks enthusiastically of the other (Murthy, 1999: 26).

What renders Naranappa's unique agreement especially questionable, is its

uneven focus. Ladies are understood instrumentally to suit male sexual needs, yet Naranappa never entertains the possibility of a reverse utilitarianism. Truth be told, by simplistically attacking the sexual coldness of Brahmin ladies as the main driver of social anomie in Durvasapura, Naranappa seems to represent Brahmin men as somehow the harmed party. However, the novel itself reveals the certified stake that Brahmin men have in controlling the sexuality of their ladies. DurvasapuraMadhva Brahmins are high-up in the caste pecking orders because, 'sour burp' or no, Lakshmidiviamma is chaste. Parijatapura has slipped down the scale of Brahmin respectability because their lines [had gotten) somewhat blended... some libertine got one of their widows pregnant... the master at Shringeri ... banned the entire settlement' (Murthy, 1999: 12). At last, by directing a superficial male-recognized study of Brahmin practices and philosophy, Naranappa's enterprise of sexual freedom fails to give a really emancipator option in contrast to ladies in Samskara.

Chandri and the Politics of Gender in *Samskara*

Given her representation in the novel, it is easy to see why critics may wax

persuasive about Chandri. Nonetheless, they overestimate her emancipative job and potential. They miss or overlook the way that however Chandri stands outside the caste-crease, she stands outside it in terms set somewhere around that selfsame caste society. Chandri is free not in spite of but since she has disguised totally her conventional inscription as a casteless nityasumangali (see Kersenboom, 1998). For evidence, consider Chandri's self representation as well as her thoughts and actions. As indicated by Chandri (Murthy, 1999: 44):

... no sin will ever rub off on her. 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 a man's thirsty, it's suitable for a wash when a man's filthy, and it's ideal for bathing the god's images with...

Such notions are altogether compatible with some of the values and virtues ascribed to both the figure of the nityasumangali and the ganikalveshya in the socio-social systems of pre-frontier India (Banerjee, 1998; Bhattacharji, 2001; Kersenboom, 1998: 197). Chandri's self-picture is a half and half of conventional reasoning. At any rate as far as she could tell, she is someone who combines the

original figures of the nityasumangali and courtesan/court artist thus inherits the sacral and secular symbologies that crystallize around their sexuality. This accounts not just for her unashamed commitment to, and expertise in matters of shringara (esthetic and suggestive state of mind and arts), yet in addition her striking versatility, activity as well as the reasonable sense of happiness and self-worth in the novel.

The degree to which the customary functions as the very substance and breaking point of Chandri's subjectivity can be additionally glimpsed in the tenor of her thoughts and actions. For instance, in the beginning of their living together, Chandri had attempted to dissuade

Her groping hand felt the open door. 'Ayyo O God, hope no fox or dog has entered the house and done things to the body....'. She felt distressed, forgot her fears, went in swiftly ... and lit the lantern. A horrid stench. Dead rotting rats. She was grief-stricken that she'd left the body orphaned, unprotected, the shape of the man who'd offended the whole *agrahara* for her sake... Only one thought burned clear: it's rotting there that thing it's stinking there, its belly swollen. That's not her lover, Naranappa. It's neither brahmin nor shudra. A carcass.

'Love' is the prime mover in this case. It is the effect of the physical body of a friend or family member become grotesque, and the shocking contrast that provides, instead of the impact of any metaphysical Truth become obvious, as Paranjape (2002) would have it, which is the spur for Chandri's activity here.

Hypocrisy and Religion

As for her one-night stand with Praneshacharya, 'gain' intermixed with compassion clarify Chandri's actions in that instance. From one perspective, her musings about how Praneshacharya glows, 'how quiet he was,' and 'what a radiance around him' are interspersed with certified commiseration for his sexually denied life (Murthy, 1999: 46). Then again, considering him, she throbs with a longing encouraged by the memory of her mom's words that 'prostitutes should get pregnant by...holy men' (Murthy, 1999: 46). In coupling with Praneshacharya, 'there was also an expectation in her that his touch may prove to be fruitful in her body. Furthermore, gratefulness that she also may have earned legitimacy' (Murthy, 1999: 67).

Upper-caste women's labor and sexuality

If the realist sections of *Samskara* erase upper-caste women's employment and sexuality, the existential parts could be read as deleting the prostitute's claim to subjectivity throughout.... Chandri is portrayed without any sense of artistic talent (in singing and dancing) usually associated with her class. The existential text fails to provide any viable subject positions for a woman. The attempt at portraying interiority in a male subject does not suggest the possibility of any interiority, for a woman.

Sexual Discrimination

Samskara'fails to give any suitable subject positions to lady' not because it discriminates against them socially or sexually, as Natarajan asserts, but since it nullifies them spiritually. For, as Ramanujan notes (Introduction in Murthy, 1999: viii), 'Samskara is a religious novella' that in structure and substance 'takes its title seriously.' Ultimately, it is the presence or absence and nature of consciousness that decides an incentive in *Samskara*. While the Brahmin ladies of Durvasapura are shown to be ethically drained or sick, the lower-caste ladies are depicted as morally blameless. Both are thus anticipated as coming up short on that transcendent consciousness which the

novel deems essential to crafted by any genuine transformation.?.

The central cause of contention, as in reality the force for it, derives from the contradictory truth-claims of these two ideologies about human instinct and reality. For, the previous perceives man as an essentially spiritual-moral element and posits a virtuous lifestyle as the perfect, whereas the last regards him as a sensory being and deems an existence of material satisfaction as credible and commendable. Most of the Brahmin inhabitants of Durvasapura, symbolizing types of unnatural desire, together with the various lower-caste characters, standing for normal desire, just capacity as conditions of possibility against, through and in which this discussion unfolds. Chandri's job in the novel is subject, eventually, to such bigger orderings. While she is certainly celebrated as a perfect of normal fertility, to the degree that her life is regarded instinctive, Chandri remains a representation of unconscious' essentialness. As Prakriti, regardless of how well kindly she performs her role, Chandri can't represent salvation in a story that privileges Purusha and kaivalyam. Helter-skelter is destined to be the means of keeping that in mind.

Gender Perspective

From a gender perspective, Chandri's characterisation is especially disappointing because it can't be contended into a reasonable materialist subjectivity of strengthening for ladies. In spite of the fact that Chandri is reasonably upbeat and reasonably well ready to deal with herself, neither her optimism nor her drive translates into an empowering proposition for ladies by and large. One reason for this is Chandri is not lady recognized.

As indicated by Chandri, she is 'ever-auspicious, every day married, the one without widowhood' (Murthy, 1999: 44), the descriptive phrases not discrete and accretive in their significance but rather commonly fungible. Indeed, even separated from the ideological legerdemain sustained through this term, is alarming that in social practice, a (Nitya) sumangali can be lifted up just by the simultaneous corruption of the nonsumangali, all the more specifically, the widow. Chandri's easy acknowledgment of her position, as well as the constrained organization and versatility it wins her, bespeaks a merry numbness of these appalling dynamics which pits lady against lady in a see-saw balance turning on male-regularizing needs. Since Chandri never tries to surpass the social brief of her inscription and, for instance, recover the

additionally engaging linguistic senses of the term, a valorization of the perfect as it occurs here does nothing for ladies such as Lakshmidēviāmma, the 'Evil Omen.' Moreover, it secures for different wives a provisional, obtained open respect. Chandri's obvious and socially scripted dynamism thus fronts a profound seated passivity to male centric systems that keep her from offering any ideologically or for all intents and purposes freeing option in contrast to ladies. In the last analysis, she proves unconvincing as a symbol or boss of a progressive or even accommodating gender ethic.

There is, in any case, another elucidation that is possible. Without raising doubt about the general analogical premise of the novel, this finds occasional points of disconnect among account and protagonist viewpoints. It is sourced in the exhausted figure of Bhagirathi and serves as a useful supplement—if not necessary remedial—to the fairly hopeless perspective on Samskara's gender politics expounded previously.

Consider, for instance, the matter of Bhagirathi's name. Character names are significant in Samskara as codes that surface story meaning (Pillai, 2011). Bhagirathi is another name of the Ganges, the most sacred stream of India (Monier-

Williams, 2005 [1899]: 751). One legend has it that King Bhagiratha performed severe austerities to appease Goddess Ganga so that the heavenly stream would consent to stream on earth. For, just in case of the sacred waters washing over the ashes of his accursed ancestors could their souls discover last freedom. Gangavātaraṇa (the descent of the Ganges) is a full episode and many-versioned (see, for instance, Vanita, 2005). Two features of the waterway that are a staple of the composite fantasy bear review here. First, that Ganga is a stream of life and salvation, her waters nurturing, freeing (Eck, 1998: 137). Second, that she is plentiful, a plenteous stream and power of essentialness not to be immediately exhausted or stemmed. In Samskara, this sets up an evident extremity of meanings that add some substance to Bhagirathi's bareboned characterization).

Likewise, Bhagirathi's temperament, as outlined in the content, deserves consideration. Much is made in the novel of Prāneshacharya's compassionate disposition. In contrast, Bhagirathi's generous disposition finds almost no positive notice. However, even the couple of scenes she plays out in Samskara are sufficient to suggest she is without a doubt a 'decent lady.' So much so that it becomes

feasible to posit a sort of parallelism among Bhagirathi and Praneshacharya: just as the last is the best specimen of customary brahmin masculinity in Durvasapura, Bhagirathi represents the best of traditional Brahmin womanhood.

Representation of Bhagirathi

Together, these factors permit Bhagirathi to be important at two levels, the two of which qualify Praneshacharya's account of Self-acknowledgment in urgent ways. From one perspective, she is significant at a symbolic plane of expression, and, on the other, inside a realist casing of reference.

Symbolically, Bhagirathi represents precisely that 'ontic sap' (Panikkar, 2002: 45) around which, to preserve which, traditions appear, yet which the ossified parampara (convention and genealogy) of Durvasapura and, by extension, the furious, ascetic shastraic culture it is lord to, has rendered invalid as well as discredited. In the Durvasapura inhabitants, people the same, the liquid life-guideline has evaporated, solidified and split off into a contradictory dualism of spirit and matter. The various pathologies of the constitution, physical, natural, psychological, social, and spiritual, the display can be perused as the

aftermath, truth is told, of this divisive petrification.

Consider, for instance, the specificities of Bhagirathi's illness. As per the novel, Bhagirathi is an inherently sick lady who is confined to bed and unequipped for sexual intercourse. As such, physically, she detests the use of her limbs and sexually, it is impossible for her to follow up on her desires regardless of whether she has any. Essentially, this renders her both absolutely reliant on Praneshacharya and chaste past the possibility of a lapse. Precisely the means and ends in any event one ancient 'law giver' deems obligatory to keep the amantravat (without access to the Vedas, consequently spiritually oblivious), nirindriya (without self-restraint) female from understanding her svabhavik (intrinsic) propensities and imperiling the focal decree of varnashramadharma, in particular caste virtue and the man centric proprietorship that it secures. Like an incessant invalid, Bhagirathi embodies the physical crippling that is the social legacy of a 'decent' Brahmin lady by courtesy of the Manavadharmashastra. Her sickness represents a symptom of the more profound malaise at the center of varnashramadharma, in particular, the invalidation of ladies as autonomous spiritual subjects. This invalidation not just

condemns ladies to essential materiality in a dualist worldview where the transcendent consciousness is all things considered (or, in a non-dualist model where the transcendent consciousness is higgledy piggledy gendered male/masculine) yet additionally sanctions the instrumental use of ladies to serve various male purposes. In the novel, such uneven utilitarianism finds adequate appearance in Praneshacharya's decision of Bhagirathi as his better half as well as his persistent blindness to her subsequently in any way other than the field of his spiritual work, the special stepped area of his sacrifice. For, if the previous reveals how the material (especially sexual) debility of ladies is seen to be obviously suited for the spiritual progression of the man, at that point the last shows how ladies are structurally consigned to the capacity of the 'self-consolidating other' (Spivak, 2006), where the 'self' is by definition male.

Happening a little past mid-purpose of the novel in an agrahara deserted yet for Praneshacharya, the plague-ridden rats and birds of remains, the scream in question issues from Bhagirathi's fever-flushed body as whenever wrung out by the fixing hold of death. As per the content (Murthy, 1999: 85–6) describing her perishing

moments as well as its prompt outcome, Praneshacharya is distraught that he had disregarded his sick spouse this while. In dread, he lit the light and called to her. 'Look here, look here! No answer. The silence seemed to yell. In any case, suddenly, his significant other let out a shriek that left him speechless.

Self Realisation

Obviously, Praneshacharya's standpoint dominates the above representation. To him, Bhagirathi's cry is discombobulating just incidentally. As an articulation imparting a sense of some unnamable ghastliness, it soon dissolves and is washed away in the cleansing gush of his tears. Praneshacharya even retroactively co-opts the agony filled pathos of Bhagirathi's scream into the life story of his self by perusing her 'consuming body' as his 'life's retribution going up in smoke. Nevertheless, it is possible to follow the contours of another perspective inserted in the printed description of the episode, which Praneshacharya remains oblivious to at considerable loss to himself and his objective of Self-acknowledgment.

What accounts for the distinction in his frame of mind is that meanwhile, Praneshacharya has had his spontaneous tryst with Chandri in the forest. As a

result, '[f]or the first run through his eyes were starting to see the delightful and the appalling. He had not so far desired any of the excellence he'd read about in the classics...Now he needed for himself a share of all that' (Murthy, 1999: 76-7). Characteristically, while checking on "25 years of specialist quiet relations, of friendship and compassion from this new vantage point, 'he...see[s] an abyss' (Murthy, 1999: 75), however just from his perspective: 'his messed up spouse's hollowed eyes' stay 'helpless visionless symbols of his self-sacrifice and obligation as a householder' (Murthy, 1999:75). However, it seems profoundly far-fetched that Bhagirathi would not get on his changed disposition. To be sure, it is the dispute here that her scream, as also the orderly distemper, is an immediate expression of her adjusted recognition. What follows is an expansive parentage of Bhagirathi's cry. While speculative, it is also grounded in the account and falling sufficiently inside the bounds of plausibility to be offered as a certain unsaid of the content.

Praneshacharya instinctively senses some of this reality. That is the reason he describes Bhagirathi's scream as a 'flash of lightning.' But he can't grasp its full significance, unfit to look up to its full

implications. As a result, he is just alarmed by it and slips directly again into darkness, the darkness of obliviousness, trickery, misleading statements, and hopelessness he so wants to be liberated from. In reality, the entirety of Praneshacharya's actions from there on, from the distracted search for Chandri to his silly dread of Naranappa's dead body and the goblins in obscurity, from the solipsistic spin he gives to Bhagirathi's demise to the adventure of Self-acknowledgment he sets out on underscoring his disturbed condition. At the same time that they are attempts at keeping the darkness under control, they also have at their middle the avidya that he accidentally clings to when he misrecognizes Bhagirathi's scream.

The subtext of Samskara followed above suggests how till such time as Praneshacharya continues unconscious in his self-misleading blindness, every one of his moves towards acknowledged being, regardless of how seemingly propelled, will stay short-circuited from inside. It makes the survival and soundness of 'Bhagirathi' at the material and symbolic plane, vital to individual and social prosperity, which subjects, be they, men or ladies, disregard to their drawback. Bhagirathi's exhausted condition and ineffectiveness demonstrate similarly the

requirement for the nature of compassion and for the compassionate to be assertive and self-deciding, instead of reliant and self-denying.

Conclusion

This article has sought to explain the politics and possibilities of gender coding in U.R. Anantha Murthy's *Samskara*. Its intercession has basically fixated on the mobilizations of meanings around two female figures in the novel, Chandri, and Bhagirathi. The resultant double perspective of *Samskara* is important for acknowledging not just the social nuances in the novel's coding of gender relations yet in addition its commitment with questions of significant individual and social transformation.

The caste pecking order in India has been a questioning issue identified with the dynamics of intensity and authority. The individuals found high in the social chain of importance have moved throughout the years to hold their supremacy in the social area by appropriating the sources of information, truth, theories, ideologies and discourses that have been basically responsible for the underestimation of the low caste individuals. In the ongoing past, there has been a spurious rise in the multifaceted, discourses of minimized and

subaltern groups of the tribals, Dalits and the ladies contesting the supremacy and mastery of the high caste from one viewpoint, and offering the counter-standard on the other.

The focal topic of the novel is the demise of Naranappa and the complications associated with the issue of his entombment. Naranappa was an enemy of Brahminical Brahmin who spent for his entire life in opposing Brahmin beliefs and lifestyles. He brought a lower-caste prostitute to the *agarahara* and lived with her in his house. He even welcomed Muslim friends to the *agarahara* and straightforwardly consumed liquor and non-vegan nourishment so as to insult different Brahmins.

When Naranappa kicked the bucket, his entombment turned into a convoluted issue. At the same time, they needed the memorial service to be over as soon as possible because they were not allowed to eat or drink anything while a Brahmin corpse anticipated incineration in the *agarahara*. At long last, they left the issue to Praneshacharya, who was the leader of the town.

Praneshacharya searched all the heavenly books to discover a solution to this issue. Chandri, the courtesan of Naranappa,

submitted every one of her jewels at his feet to meet the expenses of the entombment rites. This demonstration of Chandri further muddled the issue because every one of the Brahmins suddenly turned ravenous on seeing such a huge amount of gold. Presently they all needed to do the rites so as to get the gold. Praneshacharya became apprehensive that the affection for gold may degenerate the entire agrahara.

Praneshacharya couldn't discover a solution to the quandary of the entombment issue significantly in the wake of consulting Manu and other sacred texts. So he went to the Hanuman sanctuary and appealed to God for some celestial bearing. However, the monkey-God refused to illuminate him in any capacity. While he was coming back from the Hanuman sanctuary, Chandri enticed him in the darkness. He tumbled to the enticement and had intercourse to her without further ado.

The sexual relationship with Chandri completely transformed Praneshacharya. He felt that he never again had any ethical right to proceed as the spiritual chief of the agrahara. So he refused to coordinate the Brahmins in the issue of the internment.

Chandri got desperate, and she moved toward the lower caste individuals to do

the internment. Be that as it may, they refused "to interfere with a Brahmin corpse regardless of whether she gave them every one of the eight kinds of riches." Finally, she went to the Muslim section and argued to Ahmed Bari, the fish trader. Ahmed Bari acknowledged the demand and secretly incinerated the dead body at 12 PM.

Chandri sobbed for her dead sweetheart and came back to Kundapura, her local town.

From such a double perspective it tends to be contended that Samskara emerges as a book that suggests three significant points: (a) how individual prosperity and sympathy are inseparable; (b) how understanding is possible among institutionally valorized 'selves' just when they perceive in their goodness, desire, respectability, power, and accomplishments not just the proof of their natural gunas (as does Praneshacharya), yet the work, sacrifice, dissolution, and emasculation of institutionally othered selves; and (c) how institutionally buttressed selves notwithstanding securing the Self in the other must start to acknowledge the other in the Self on the off chance that they are to accomplish any important individual or social change.

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