

# The Creative Launcher

An International, Peer Reviewed, Refereed, E- Journal in English

## Exploring Malignity in U. R. Ananthamurthy's *Samskara*: A Critical Insight

**Dr Ajita Bhattacharya**

Associate Professor of English

L L N Degree College,

Sirsa, Allahabad, India

**DOI: 10.53032/tcl.2018.3.3.08**

### Abstract

U. R. Ananthamurthy was esteemed and regarded by country's most elevated honor, the Jnanpith Award in 1995 for his contribution to Indian literature. He brought popularity to the Kannada writing. He wrote so many novels and stories in Kannada language. *Samsakra* was also initially written and published in the Kannada language in 1965. It is a wonderful piece of fiction which shows U. R. Ananthamurthy's concern to the deprived class of our society. In India for a long period of time the untouchables have been going through discriminate reception from the upper caste people. There are so many literary books in which we find such representation of the people who are living under adverse situations. The untouchables have yet been moving around outskirts and need to live proudly, however, their privileges are denied because of just the unapproachability. It is really smear on humanism. The paper analyzes the status of lower classes and addresses their agonies through the novel, *Samskara*. It investigates the battle between dharma and incineration of lower standing Naranappa. It also reveals the embarrassment of perished assortment of Naranappa and other lower-class people in adjoining towns of Agrahara and the practices of the upper caste people. A. K. Ramanujan was a unique figure in Indian writing in English. He meticulously made a translation of *Samskara* into English. It was initially written in Kannada by U. R. Ananthamurthy and it was a magnificent novel of sixties.

**Keywords-** Unapproachability, Incineration, Untouchable, Plague

The novel, *Samskara* mirrors that upper class Brahmin society of the time that upheld unapproachability and denied the lower rank individuals any noble life. The novel is set against the background of flare-up of grievous plague in Agrahara. After its publication, it intrigued movie producers and ultimately an award-winning film was made in 1970. However, it became disputable due to some issues represented in it. Following a couple of years, a reputed Indian critic and literary giant, A. K. Ramanujan made a rendering of the novel, *Samskara* into English in 1976. He likewise depicted well known traditional Tamil sections into English.

# The Creative Launcher

An International, Peer Reviewed, Refereed, E- Journal in English

The tale firmly assaults upon the harsh ideals and nature of high society people. *Samskara* takes the significant issue, the sudden demise of Naranappa. The story rotates around his death customs (*samskaras*) and the brahminhood of Praneshacharya. At the very starting of the novel Chandri has carried information of Naranappa's demise to Praneshacharya. Chandri is a courtesan and kept of Naranappa. She belongs to the lowerclass of this society. Naranappa had abandoned her lawful spouse for Chandri. They live in Agrahara. The town is encircled by Tunga River and Parijatapura is adjoining town. Agrahara has places of Brahmins who for the most part share leafy foods yet they denied offering natural products to Naranappa. The Brahmins in Agrahara believed that Naranappa unlawfully lived with Chandri, a courtesan. He had interest in Praneshacharya's antiquated heavenly stories. He would eat meat and drink alcohol. He never listened to the proclamings of Praneshacharya and other upper-class people of the area. The Brahmins in Agrahara would normally go to one another's yard every morning to bring blossoms for love and to ask after one another's assistance and advice with the exception of Naranappa's. His courtyard was just reserved for Chandri. She generally wore the blossoms of the ash-champak. The yard was exceptionally delightful and consistently loaded up with scent of champak. The Brahmins in Agrahara visited to one another's home and during the summer each house and put out Kosumbari-servings of mixed greens and sweet natural product drinks. They gladly organized with one another and left Naranappa desolate in the light of the fact that he did not have from their lines. Naranappa was a survivor of lower rank Brahmins. He did not prefer to follow the instructions given and advocated in *Manusmriti*. All privileged Brahmins joined as one and reprimanded Naranappa for getting excommunicated and in this way his home was the only special case for every one of these trades.

Naranappa was completely deserted by upper Brahmins in Agrahara and they called him reprobate and they accepted that Naranappa would get disciplined over breaking the social norms. He was a man of mankind. He had fraternized with the people of Parijatapura and Muslims. He used to fight against the mastery of upper Brahmins and straightforwardly challenged them. He was a heavenly figure who needed to get a few changes in Agrahara. He was of helping nature. He advised Garuda's child to join armed forces. He might have known the significance of work and education. Before the passing of Naranappa, an intelligent Praneshacharya came to meet him. Naranappa invited him as a sibling. Anyway, Praneshacharya took a gander at him remorselessly and felt that he was his foe. Naranappa took his endowments however Praneshacharya irately looked at him as the holy flying predator had doves and held him in its claws. In the wake of coming to Naranappa's house, Praneshacharya may have dirtied in this way immediately Naranappa noisily calls out Chandri in sickening way. Praneshacharya blew up and his face turned out to be really red. Naranappa related to him an account of end of outrage.

Lust and Anger, I thought, were only for the likes of us. But then anger plays on the nose –tips of people who try to hold down lust. That's what they say Durvasa,

# The Creative Launcher

An International, Peer Reviewed, Refereed, E- Journal in English

Parashara, Bhirgu, Brishaspati, Kashyapa, all sages were given to anger. (*Samskara*, 21)

As a matter of fact, the noxious seeds of distance and separation are completely overwhelmed in the personalities of upper-class Brahmins and they either abhor or embarrass lower class Brahmins and other people. In the event that Naranappa had shown moral educating of humankind, Praneshacharya's brahminhood would be in danger. He might never want to endure a lower standing Brahmin, Naranappa. As a man of non-universality, Naranappa admitted his missing philosophy. Naranappa knew very well about the secret desire of Brahminhood and censured them as horrendous heathens.

After the legal conversation between Naranappa and Praneshacharya, the irate later chastens the former a low conceived miscreant. Praneshacharya consistently peered down Naranappa with jealousy. Naranappa would not overlay his hand before a divine being any time. As the story advances, the Brahmins accumulated at the carcass of Naranappa and gazed to talk on the off chance that they do not give him a death ceremony as per the set rules so that he could doubtlessly turn into a detestable soul. The issue of Naranappa's last rites emerges in the brain of individuals of Agrahara. They knew that only Praneshacharya would save them. The issue of Naranappa's last rites had become a vital issue for all Brahmins in Agrahara. Similar to a savvy sage Praneshacharya assumed the liability and tried to find out the appropriate response in his religious book. He realized that so long as the dead body is incinerated appropriately, they would not take any food. Acharya spent two days in discovering the arrangement of Naranappa's last rites yet was unable to discover, however, he had studied Sanskrit in Kashi. He had sound information on Veda. For the sake of books, they attempted to show their control over society. Naranappa was passed away because of plague. The Brahmins did not know about it. They breathe easy in the course of the last rituals of Naranappa. The body is going to smell. In the event that the perished body is not incinerated at most punctual, the locals would be at serious risk. Then again Praneshacharya rehashed the Dharma book and guaranteed Brahmins that he will get answer in the evening. He went through night by and-by-and murmured with himself.

In the light of Naranappa's passing the Untouchability comes in the lime light. As indicated by scriptures, one would be a Brahmin exclusively by merit acquired in numerous previous existences. Provided that this is true, why Naranappa tossed out his brahminhood into the drain with his own two hands is a matter of debate.

After certain musings Praneshacharya said that the scriptures had no answer for the current issue. Yet, this Book was dismissed by Naranappa as of now when he was alive. Anathamurthy brings up this issue over why Pareshacharya did not perform death rites of Naranappa. Naranappa compromised upper Brahmins to accept Muslim. At the point when he was lying on deathbed he recited the names of Holy things to show his immaculateness. Those words seem as emerging from a miscreant's or outcaste's mouth. Scriptures do not permit Naranappa to go into paradise. It is precluded to untouchables particularly. The story accepts another turn as the information on Naranappa's passing contacted lower position

# The Creative Launcher

An International, Peer Reviewed, Refereed, E- Journal in English

brahmins in Parijatapura. The Brahmins of that village were stunned and disheartened to hear the demise of Naranappa. Garuda is his relative. He needed to bid him last as ahead of schedule as could be expected, however, he actually talked with sage Praneshacharya about it. He even discusses about the scriptures which could offer salvation to Naranappa's spirit yet the matter turns out to be most noticeably awful.

The delayed conversation over *Vedanta* actually does not mollify Naranappa's deceased body. The Agarhara truly has gone under the dull shadow of plague yet rather under the dread of plague, the Brahmins investigated the matter of Naranappa's last rites. Night passes still the assemblage of Naranappa is in his home. The Agrahara shook greatly by the plague. The dead body was decaying and it aggravated individuals of Agrahara. Praneshacharya held up answer from God Maruti. The creator straightforwardly censures that he was just investing significant energy in bearing answers from *Vedanta* and the sculpture of Maruti. In the event that Maruti had responded to him, he will give last ceremony to Naranappa's dead body. Brahminhood of Praneshacharya is by all accounts vital rather a dead body of a distant. The embarrassment of Naranappa's dead body goes on meanwhile Chandri tries to deal with Praneshacharya and asks for Naranappa's last rites. U. R. Anathamurthy records embarrassment of Chandri as a lower-class lady.

The vigorous Praneshacharya fails to recollect his knowledge when he lays down with Chandri. Chandri even offered her gold jewellery to Acharya for the burial services of Naranappa. However, she endeavors to no end. Chandri goes to Sheshappa and discloses to him that the body is decaying there. It smells there. It is raunchily swollen. It (the dead body) is neither Brahmin nor shudra. It is just remaining, smelling and spoiling remains of the dead body. The dead body has, in reality, no position except for Praneshacharya needed to do ceremonies according to the law of religious books. In his eyes, Naranappa had broken social restrictions. He lived a low social and religious life and the most disgusting thing was that he lived with a prostitute. Naranappa was a low social position man accordingly his dead body is yet to be incinerated. The corpse of Naranappa likewise spoke to Brahmins to let do the side the books of laws and do burial service of the dead body as an individual. At last, with the assistance of a Muslim, Ahmad Bari the dead assemblage of Naranappa incinerated his dead body.

No one thinks about it. The helpless Brahmins in Parijatapura were truly missing Naranappa. Some youngsters would consistently recollect Naranappa for his honorable gift to their dramatization group. Naranappa had altruistic nature and used to help penniless individuals. The Praijata Drama Group was set up immovably in view of Naranappa. He was an exceptional man. He used to adore acting. He would give groundbreaking thoughts regarding acting styles to young fellows of Parijatapura Drama Company. He had great heart anyway. Manjunatha, Shripati, Nagraja and Ganesha move to Agrahara and concluded that they would subtly incinerate Naranappa's body. As they came to Naranappa's home they realized that the dead body was not there and they accepted that Naranappa had become a soul.

# The Creative Launcher

An International, Peer Reviewed, Refereed, E- Journal in English

The whole town was astonished and still the apparition of appetite was sticking around the neck of the Brahmins in Agrahara. They have not cooked food since the passing of Naranappa. Consequence the dead body of Naranappa evaporated, all Brahmins left Agrahara with some puffed rice aside from Praneshacharya and his significant other. Praneshacharya stays with her bed-stricken spouse. He was even spooky by depression and he saw that a rodent reel, ominously counter-clockwise, fell on its back and he bite the dust. He was puzzled when he took a gander at the vultures sitting on many a house and the rambunctious cries of crows. He cannot handle over his appetite and consequently he gathers a few plantains and eats. His better half had likewise high fever and her body was getting cold. He understood that Naranappa had similar indications. No medication went down her husband's throat. At last, she passed away. He went to Naranappa's home and shouted out for help however accompanied disillusionment. He strolled to Kaimara with a lamp. With the assistance of four Brahmins, he incinerated his wife's dead body. Simultaneously he found that Dasacharya was no more. The Agrahara was destructively desolated by the plague. With the incineration of his significant other Acharya left his town. He starts another excursion. The pride of Brahmanism had not totally disappeared in the interim different Brahmins in Agrahara. They had not taken any food since the last two days. They were extremely depleted with hunger. Subsequently coming to Kaimara, they shower and collect on Subbannacharya's verandah. They eat hot streaming rice and saru and afterward Subbannacharya talks with the present Brahmins that how they could propose others. It implies that these Brahmins even did not challenge the choice of Praneshacharya. He strolls vigorously through the dim timberland and he was eager and exhausted. His psyche was stuck down. Inevitably he comes to Mari sanctuary where a rancher offers him some food grown from the ground. His appetite was, at last, extinguished.

Praneshacharya answers him erroneously. He has come here for assortment. He is in a difficult situation and he feels that he is perched on the thistles. He conceals his unique personality and expects that in the event that they recognized him they would snicker and affront him and his Brahminism. He got sound neighborliness from the town's people. He left the town and moved to Melige. His mind is not steady and continually stresses over the fact that he could never have experienced such fear. He is exceptionally scared and profoundly disheartened by his own predicament. In his excursion towards Melige, he luckily meets an outcaste youngster Putta who with no assumptions helps Praneshacharya. Putta is amicable and asks him a few enigmas. Putta requests him to come at Melige celebration and sanctuary. In the celebration, Putta demands for some espresso. Putta educates Praneshacharya that he ought not to concern to be contaminated. It is a Brahmin eatery. He even tells that there is a unique spot inside for universal Brahmins like him. The creator explains that Praneshacharya keeps alive his upper standing sense of self, however, he had no cash. He was parched thus he devoured some espresso. He appreciated the Melige celebration. He had not taken feast since the demise of Narnappa. Putta quietly discloses to him that the sanctuary in Melige serves dinners for Brahmins till evening. Putta even takes Praneshacharya to an excellent whore,

# The Creative Launcher

An International, Peer Reviewed, Refereed, E- Journal in English

Padmavati and made all game plans to offer joy to him. The sanctuary just offers suppers to Brahmins. Putta did not go with him. Over the span of celebration, they came near one another. Putta loans twelve anans and said him to return the cash after now and again. However, he is an outcaste, Putta forgets everything and approached to help him with no assumptions. He is actually a guardian angel of mankind like Naranappa. He did not stop there he demanded Praneshacharya to move into truck and said in conclusion. He will meet him tomorrow. The untochability is a reviling practice of the social structure and it had fallen upon Naranappa and other lower standing Brahmins. In the end Praneshacharya acknowledged unapproachable individuals. He finds solutions when he thinks back and reconsiders it once more. The story ends with Praneshacharya's atonement over his off-base doings. He returned back to his Agrahara house. No one is there. His malevolent psyche makes him more restless. The town is vacant at this point. The untouchability may totally go *en route* as the plague clears out the Agrahara town.

Thus it can be summed up that U. R. Anathamurthy advances to upper Brahmins to treat humanly with lower standing Brahmins. *Samskara* really addresses the division among upper and lower status brahmins and gives a message to society that all individuals and should live joyfully together with no segregation. The message of the story talks about mankind and equity. Naranappa, Chandri, Beli and Putta are fall prey to unapproachability. The creator regrets over the social segregation all through the novel. The cruel pictures towards the lower class in Agrahara discreetly resemble the misused Bakha and his sister Sohini from the *Untouchable*. Mulk Raj Anand's *Untouchable* asks for the expulsion of Untouchability.

## Works Cited

- U. R. Anathamurthy (trans. by A. K. Ramanujan) *Samskara: A Rite for a Dead Man*. Translated from Kannada. Oxford University Press: India, 1976.
- Mulk Raj Anand. *Untouchable*. Penguin India books, 1935.