

Praneshacharya's Character Existentialism in the novel Samskara by UR Ananthamurthy

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ABSTRACT

Ananthamurthy's novel Samskara has been firmly discussed and talked about since the time its publication in 1965. It was converted into English by A.K. Ramanujan in 1976. The novel is viewed as an analysis of Hinduism which strikes at the core of brahmin authoritative opinion. Owing maybe to his own sociological situation of being established in the Madhava brahmin custom of rustic Karnataka, Ananthamurthy was hooking to grapple with his own personality. Then, at that point, thinking of itself turns into an apparatus for grilling the abusive and profoundly reviewed practices of Brahminism in the reformist environment of the 1930s and 1940s.

Keywords:

INTRODUCTION

Strangely, Murthy decides to write in Kannada which has a scholarly history of over thousand years notwithstanding his openness to western instruction and modes of talk like Modernism, Existentialism and Marxism, and his consistent contribution in English writing. Murthy resolves this issue in his paper 'Search for an identity- A viewpoint of a Kannada writer' where he dismisses the contemporary

Indian scholars, "celebratory attitude towards Indian traditionalism" (107) as they being anchored in their social characters and Gandhian vision which as indicated by Murthy is hazardous since a particularly philosophical position devastates the potential outcomes of exploring different avenues regarding new structures and procedures; fundamental for drawing in with talks of quick concern. In a place of heterodoxy, Murthy takes on a system of utilizing trial method of innovation to grill existential contentions in the way of life explicit social-truth of the practice bound country society of Karnataka. The accompanying paper will endeavor to portray the issues relating to position, gender and the mission for self-hood in Samskara's entwined account.

Jean Paul Sartre appears to have embraced the term 'Existentialism' from the French thinker Gabriel Marcel. The term is applied to crafted by various thinkers in the past nineteenth century, who for the most part centered around the state of human life, the idea of freedom of thought, a singular's

obligation, the significance and motivation behind life and so on the way of thinking features the predicament of human existence wherein one encounters limitless longings, however his actual limit is restricted. Accordingly, a self-rising above cognizance encased in limitless actual world is the center issue of existentialism.

The mid nineteenth century Danish savant Soren Kierkegaard (1813-55) is viewed as the father of existentialism. It might appear to be that an existentialist would fundamentally be a skeptic. In this regard, Kierkegaard's position needs to be found out. He was known to be a Christian and he didn't reject that God existed, nor that people were God's creation. In any case, he kept up with that a conviction and a conviction is a statement of belief which is identified with enthusiasm and not to a coherent allowance. As far as he might be concerned, there was a "infinite abyss" between the human and God. God had left us in "absolute isolation" which his devotee Sartre later called abandonment. When man calls out to God, he is greeted by a massive silence. For Kierkegaard, that silence is God's presence.

While admirers of existentialism like Simone de Beauvoir say that "Existentialism is not a doctrine of despair. It is a message of hope". Critics of existentialism claim that the writings of existentialism are full of exaggerations.

Existentialism was obscure until Kierkegaard and Sartre acquainted it with the artistic world. Existentialism is a philosophical hypothesis which manages one's quest for significance throughout everyday life. The watchwords of this hypothesis are presence and embodiment. The hypothesis investigates that an individual changes as indicated by the encounters one encounters throughout everyday life. Existentialism is associated with the madness's and vulnerabilities of life where a person turns completely ridiculous and confounded as nothing is by all accounts clear and long-lasting. The past, the present and the future stay detached for the person. In existentialism the person estranges one's own self and attempts to involve another. Existentialism gets its name from a demand that a human existence is reasonable just as far as a singular man's presence, his specific experience of life. It says that a man lives as opposed to is, and that everyman's experience of life is interesting, profoundly unique in relation to every other person's and can be seen genuinely, just as far as his inclusion throughout everyday life or obligation to it; from the external a man has all the earmarks of being simply one more regular animal, from within he is a whole universe, the focal point of limitlessness. The existentialist demands this last fundamentally abstract view and from this develops a lot of rest of existentialism.

Kierkegaard stressed that we experience the genuine self not in the unit of thought but rather in the inclusion and desolation of decision and in the feeling of obligation to our decision. Man is persuaded that he lives in a fourfold state of estrangement: from God, from nature, from different men, from his own actual self. For the man estranged from God, from nature, from his kindred man and from himself, what is left finally is nevertheless nothingness. In a purposeless universe man is sentenced to opportunity since he is simply the main animal who is outperforming who can become some different option from he is. Exactly on the grounds that there's no God to offer reason to the universe, each man should acknowledge individual obligation regarding his own turning into, a weight made heavier by the way that in deciding for himself he decides for all men 'the picture of

man as he should be'. A man is the aggregate of the demonstrations that make up his life-no more, no less-and however defeatist has made himself fainthearted its consistently feasible for him to change and make himself brave.

Samskara is a novel by U R Ananthamurthy noted for its dubious and ironical issues like rank, profound quality, humankind and existentialism. Samskara is prevalently known for the ridiculing cultural shows, which additionally investigates the excursion of existentialism. The novel compares both on

Hinduism and Brahmanism. As a strict novel with regards to a rotting brahmin province in the south Indian town of Karnataka, Samskara fills in as a moral story wealthy in practical detail, a contemporary revamping of antiquated Hindu subjects and legends, and a genuine, wonderful investigation of a strict man living locally of ministers gone to seed. A demise, which remains as the focal occasion in the plot, gets its wake a plague, a lot more deaths, live questions with just dead replies, moral disarray, and the resurrection of one man. The volume gives a valuable glossary of Hindu fantasies, customs, Indian names, vegetation, and different terms.

The main character of the novel named Praneshacharya, an extreme Brahmin, is the survivor of existentialism in Samskara. He experiences with existentialism and turns existential solely after encountering a few episodes which go over his life making a change in perspective. The novel also closes suddenly and irrationally representing Praneshacharya's life. Samskara addresses an existential novel simply because of Praneshacharya and his existential excursion. There are a few occasions all through the original which change Praneshacharya to an existential person. The characters who change him are Naranappa, Lord Maruti and Chandri. The start of the novel presents Praneshacharya as a committed spouse to his weak and disabled wife and a strict researcher of Agrahara, a great ascetic and 'Crest-Jewel of Vedic Learning'. His union with an invalid spouse uncovers that he had faith in salvation through anguish. The events which change him to an existential person are Naranappa's demise, Naranappa's contentions over Brahminism, the Vedic texts, Lord Maruti and his sexual experience with Chandri.

His existential excursion starts with Naranappa's demise. Naranappa is a foil character acquainted in the novel with challenge and go against Praneshacharya and his standards. Naranappa however a Brahmin, was famous as a scalawag on account of his non Brahmanical ways like eating meat, contaminating the

Temple pond with his Muslim companions and relationship with Chandri, his low caste concubine. At the point when he passed all in all Agrahara censured him and scrutinized the obligation of performing memorial service rights to the dead assortment of Naranappa as every one of the Brahmins living there thought about him as a non-Brahmin. It was Praneshacharya who needed to assume up the liability of burial service rights and discover what to be finished by alluding to his Vedic texts. He recollects how Naranappa had tested him while he was alive, how Naranappa had incidentally asserted that his proclaiming was proclaiming of affection and desire and therefore Praneshacharya had declined preaching those luscious puranic stories. To cite, 'That night, when he sat down for his prayers, he couldn't still the waves of his mind'. He said, 'O God', in distress. 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, and old men, were his audience now'. The above occurrence is an illustration of Naranappa being fruitful in changing the proclaiming of Praneshacharya. In the wake of turning each leaf of the message Praneshacharya is dumbfounded to understand that there was no cure and feared conceding that the Book of Dharma had no answer for the current problem. This debilitates him and his confidence in the Vedic texts. In any case, as a firm devotee of God, he concludes that no one but God can save him and address this puzzle. He visits Lord Maruti temple and modestly adores the ruler with absolute commitment for the arrangement. To cite, 'Praneshacharya waited desperately for the god's favor, His solution. 'Without a proper rite, the dead body is rotting; o Maruti, how long is this ordeal going to last?' -he pleaded. 'If it shouldn't be done, give me a sign, at least the flower on the left, please,' he begged. He sang reverential love-tunes to the God. He turned into a youngster, a cherished, a mother. He reviewed the blessed melodies that accused the Lord, recorded his hundred and one faults. The man-sized God Maruti just stood still, carrying on His palm the mountain with the life-giving herb that He carried to save the wounded hero in the epic war. Praneshacharya prostrated himself, laying the whole length of his body on the ground, and supplicated. It was evening. Night fell. In the lamplight, the flower decked Maruti didn't yield; gave neither the right flower nor the left. The above lines are adequately clear to demonstrate that Praneshacharya has absolutely neglected to get answer for this riddle even by Lord Maruti. This episode shakes him profoundly and makes dive deep into his own self and introspect, question and doubt the hard plain learning of quite a long while, confidence in the Vedic texts and firm confidence in the Lord above. Wearied and heart broken by the occurrence and debilitated by the crave three days, Praneshacharya leaves the sanctuary as he is helped to remember his wiped out spouse and the medication he needed to give her.

In Samskara, for Praneshacharya, pundit Suresh Raval contends, the emergency turns into an event which molds his "moving away from an unreflective relation to his rigid tradition and its stultifying implications for his society to a greater critical self-consciousness" (Raval 118). Thus, it permits him to investigate his offices of point of view and its constitutive components. Accordingly, "the Crest-Jewel of Vedic Learning"(6), Praneshacharya, neglects to discover any reply concerning the quandary facing his general public in the strict sacred writings.

Praneshacharya's tension leads him to the temple of Maruti in the backwoods where he holds up to no end, for a flower to tumble from the Maruti's idol, a sign of divine intervention. After Failing, when he chooses to return he meets Chandri, the outcaste fancy woman of the expired, who from the beginning had been sitting tight for the Praneshacharya's announcement of the god's choice. As Chandri is an outcaste, she is peered downward on and by different brahmins who however want her yet publicly detest her, consider Praneshacharya to be the main beam of trust. Yet, the new development unfurls in such a way that Praneshacharya goes through change in the hands of Chandri who ends up contacting him accidentally. The two of them embrace one another.

The demonstration of offense is inseparably associated with Praneshacharya's inability to discover any answer for the issue which takes steps to subsume the whole Agrahara in its wake.

“It felt as though he’d turned over and fallen into his childhood, lying in his mother’s lap and finding rest there after great fatigue “(67).

The sexual sex of Praneshacharya and Chandri isn't introduced in regrettable terms yet rather it represents recovery and energy. Praneshacharya indeed, even endeavors to justify his association with Chandri by giving it literary assent by alluding to risk experiences between the holy people and apsaras of the old-style age which were not limited by friendly restrictions; the plain sexual division. Because of Praneshacharya's recently conceived affectability, “for the first time his eyes were beginning to see the beautiful and the ugly” (76). Incidentally, it is Chandri, an outcaste who starts Praneshacharya into the affirmation of his spurned karma-dharma what's more, familiarity with the unbending and age-old practices, is a minimized figure who is outside the folds of the general public. She is a whore, and in light of the fact that she is of a lower rank she can't make a case for her place in Agrahara. Chandri's quality clues to the custom of Devadasis, the previous temple artists, who likewise satisfied the bodily cravings. of the clerics, additionally by the temperance of her calling she is perplexingly, outside the hegemonical society but then perceived by it. Like the river Tunga, her essence is felt in the town yet stays free. “Tunga, river that doesn't dry, doesn't tire”(44), the continually flowing of the water in this way discredited the balance that had immersed Durvasapura. By comparing Praneshacharya and Chandri, the cleric and the shudra, the clever forefronts the philosophical and sociological underpinnings of the creator.

Murthy was impacted by numerous cutting edge pundits and in such manner the advanced scholarly fundamentally is exemplified by Praneshacharya and Chandri, socially lower in rank chain of importance represents a test to the current request and requires an insurgency for social change.

Curiously, the depiction of lower rank women, specifically, Chandri, Belli, Padmavati is set apart by powerful sexuality which focuses towards the male centric and hegemonical build of the Brahminical perspective were apparently man centric society works inside the station framework and both are supported and supported with the assistance of the other. Notwithstanding, that powerful sexuality very unequivocal in lower standing women is missing in the portrayal of brahmin women who are portrayed as freezing and small meshes as gone against to invigorating erotic nature concurred to bring down rank women.

The endless excursion, it very well may be contended, in figurative terms leads Praneshacharya to the inside soul of his psyche. Overpowered by the dread of being remembered, he meets Putta, a half-rank who connects himself to Praneshacharya on his excursion even after a few endeavors with respect to Praneshacharya to disassociate himself from him:

Putta struck to Praneshacharya like a sin of the past (106). Hence, Praneshacharya creates fatherly affections for Putta who remains agreeable with him. Putta spikes Praneshacharya to break every one of the restrictions one after another, and brings him into the world past the limits of station and Brahminical universality: the world embodied by the material and lewd joys educated by viciousness addressed through cockfight, purchasing and selling that Padmavati enjoys, falsehoods and deceits and succeeds in dismantling Praneshacharya's consecrated custom space. To such an

extent that Praneshacharya starts to examine:

What price your resolve to join Chandri and live with her? If you must, do it fully; if you let go, let go utterly. That's the only way to go beyond the play of opposites, that's the way of liberation from fear (113).

Step by step, Praneshacharya understands that the two universes are basic to the encounters of being, "one part of lust is tenderness, the other part a demoniac will"(117).

At the point when Praneshacharya is perceived as the Great Pundit from Durvasapura during his visit to the temple, he chooses to escape away from that point, and chooses to go back towards his old Agrahara on the evening of the fourth day. His encounters come full circle in much expect festivity of emergency of heart which makes him understand that in a ritualized presence what is generally lost is the man's straightforward relationship with God. His effort to return to Durvasapura can be viewed as an endeavor to accommodate the irreconcilables and just method of conquering the current dread is to take obligation regarding playing out Naranappa's last rituals and to concede to the brahmins of the Durvasapura about his adjusted reality.

Praneshacharya's stunning experiences with life don't end here, as he needed to in any case go over some more encounters which would break him more. As he continues on from the sanctuary towards his home, it was black as night in the woodland where he shockingly meets Chandri. Chandri is Naranappa's concubine. Chandri is a very humane woman. It is just Chandri who approaches and sheds off her adornments, when the monetary issue to perform burial service customs to Naranappa's dead body is examined in the Agrahara, where all incredible Acharyas were available. She represents 'Prakruti' and is physically bountiful. Aside from Praneshacharya it is just Chandri who is truly stressed over Naranappa's memorial service ceremonies. She is also mesmerized by his aura and remembers her mother's words that a prostitute should bear children from such men. She secretly follows Praneshacharya and witnesses all his acts. She is likewise liable reasoning that she also is answerable for the current status of Praneshacharya. Loaded up with sympathy for Praneshacharya she falls at his feet to look for pardoning. As she contacts, Praneshacharya who is ignorant of the glow and joy of a women's touch, out of nowhere loses his self and command over his psyche and body which thusly prompts an arousing and sexual experience for both, particularly for Praneshacharya. He is inebriated by the uncommon joy and is in daze. At the point when he gets back to his typical state he understands that he is not any more an unadulterated Brahmin or a crest jewel of Vedic learning. As an absolute washout he gets back to Agrahara and admits his disappointment. To refer to, 'I've lost it. If I don't have the courage to speak tomorrow you must speak out. I'm ready to do the funeral rites myself. I've no authority to tell any other Brahmin to do them, that's all.' Having said the words, Praneshacharya felt all his weariness drop from him. Interestingly, a destruction, a sensation of being stranded, entered his deepest sense. Considerations subsequent to waking are not quite the same as the contemplations when one is uninformed. He became mindful, this life is a guile. Presently he's truly associated with the wheel of karmas. The Acharya shut his eyes, drew a long breath, and accumulated fortitude. However, the words that emerged from his mouth were: 'I'm lost. I couldn't get Maruti to say anything. I know nothing. You do whatever your hearts say.' As a lost man Praneshacharya strolls off after his significant other's

demise. He is in a confounded tumultuous state. A condition of silliness floats inside his self. He encounters the insaneness and vulnerabilities of life interestingly. He questions the truth of his reality and quintessence of life. He pines for to meet Chandri who has vanished from Agrahara. He figures he could address this situation of his over a wide span of time life just through Chandri. To refer to, 'Meaning to walk wherever his legs took him, he walked towards the east. He remembered the first maxim of yoga, 'Yoga is the stilling of the waves of the mind'. 'But No!' he said to himself. 'Put aside even the consolations of recitations and God's holy names, stand alone,' he said to himself. Dualities, conflict, rushed into my life. I hung suspended between two truths, like Trishanku. The root of all my anxiety is because I slept with Chandri as in a dream. Hence the present ambiguity, this Trishanku-state. I'll be free from it only through a free deliberate wide-awake fully-willed act. Otherwise, a piece of string in the wind, a cloud taking on shapes according to the wind. I've become a mere thing. By an act of will I'll become human again. I'll become responsible for myself. That is ... that is ... I'll give up this decision to go where the legs take me, I'll catch a bus to Kundapura and live with Chandri. I'll then end all my troubles. I'll remake myself in full wakefulness'

By the end of the novel, Praneshacharya is changed in such a way that he is compared with Naranappa. He acknowledges that Naranappa has won and he has lost. Praneshacharya in the start of the original stands as a differentiation to the equivalent toward the end. He anticipates meet Chandri and is eager. This existential excursion of life shows him what those Vedic texts couldn't educate and change him into another human.

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