

A STUDY OF U. R. ANANTHA MURTHY'S NOVEL SAMSKARA IN THE CONTEXT OF INDIAN PHILOSOPHY OF CHARVAKA

A Dissertation submitted to the Central University of Punjab

For the Award of

Master of Philosophy

in

Comparative Literature

BY

Yeshpal

Administrative Guide: Prof. Paramjit Singh Ramana
Dissertation Coordinator: Dr. Zameerpal Kaur



Centre for Environmental Science and Technology
School of Languages, Literature and Culture
Central University of Punjab, Bathinda

March, 2012

**A STUDY OF U. R. ANANTHA MURTHY'S NOVEL
SAMSKARA IN THE CONTEXT OF INDIAN PHILOSOPHY
OF CHARVAKA**

A Dissertation submitted to the Central University of Punjab

For the Award of
Master of Philosophy

in
Comparative Literature

BY

Yeshpal

Administrative Guide: Prof. Paramjit Singh Ramana
Dissertation Coordinator: Dr. Zameerpal Kaur

[University Seal]

Centre for Comparative Literature
School of Languages, Literature and Culture
Central University of Punjab, Bathinda

March, 2012

CERTIFICATE

I declare that the dissertation entitled "*A STUDY OF U.R. ANANTHA MURTHY'S NOVEL SAMSKARA IN THE CONTEXT OF INDIAN PHILOSOPHY OF CHARVAKA*" has been prepared by me under the guidance of Dr. Paramjit Singh Ramana, Professor and Dr. Zameerpal Kaur, Assistant Professor, Centre for Comparative Literature, School of Languages, Literature and Culture, Central University of Punjab. No part of this dissertation has formed the basis for the award of any degree or fellowship previously.

(Yeshpal)

Centre for Comparative Literature,
School of Languages, Literature and Culture,
Central University of Punjab,
Bathinda-151001.

Date:

CERTIFICATE

I certify that YESHPAL has prepared her dissertation entitled "*A STUDY OF U.R. ANANTHA MURTHY'S NOVEL SAMSKARA IN THE CONTEXT OF INDIAN PHILOSOPHY OF CHARVAKA*", for the award of M.Phil. degree of the Central University of Punjab, under my guidance. She has carried out this work at the Centre for Comparative Literature, School of Languages, Literature and Culture, Central University of Punjab.

(Dr. Zameerpal Kaur)
Assistant Professor
Centre for Comparative Literature,
School of Languages, Literature and Culture,
Central University of Punjab,
Bathinda-151001.

Date:

(Prof. Paramjit Singh Ramana)
Professor and Dean
Centre for Comparative Literature,
School of Languages, Literature and Culture,
Central University of Punjab,
Bathinda-151001.

Date:

ABSTRACT

A STUDY OF U.R. ANANTHA MURTHY'S NOVEL SAMSKARA IN THE CONTEXT OF INDIAN PHILOSOPHY OF CHARVAKA

Name of student : Yeshpal
Registration Number : CUP/MPh.-PhD/SLLC/CPL/2009-10/02
Degree for which submitted : Master of Philosophy
Administrative Guide : Prof. Paramjit Singh Ramana
Dissertation Coordinator : Dr. Zameerpal Kaur
Centre : Centre for Comparative Literature
School of Studies : School of Languages, Literature and Culture
Key Words : Indian Philosophy, Charvaka, Samskara, U.R.
Anantha Murthy

Indian philosophy broadly comprises of two traditions: Orthodox and Heterodox. Charvaka philosophy occupies a prominent position in the realm of heterodox philosophy. It has radically influenced Indian philosophical tradition. Its main contribution lies in the rejection of dogmatic religious fanaticism, asceticism, extreme spiritualism and casteism. Philosophy along with other approaches can be an important tool in the interpretation and illumination of a text. The analysis of the main tenets of Charvaka philosophy throws light on atheism, realism, naturalism, sensualism and skepticism. In the novel *Samskara* by U.R. Anantha Murthy, Naranappa, the main character of the novel is an adherent to the materialist philosophy of Charvaka. Naranappa is against all types of religion, custom, Brahmanism, spirituality and follows the pleasure principle. Contrary to him is the character of Praneshacharya who follows the path of spirituality and the precepts of *Vedas*, *Puranas*, *dharma* and God. In a way Anantha Murthy's *Samskara* falls into the line of the great modernist novels that deal with the conflict of spirit and flesh. Anantha Murthy presenting a panoramic view of a typical south Indian village, including various topographical and flora - fauna details, represents a kind of reworking of the ancient Indian philosophy.

(Yeshpal)

(Dissertation Coordinator-Dr. Zameerpal Kaur)

(Supervisor-Paramjit Singh Ramana)

TABLE OF CONTENTS

| Sr. No. | Content | Page Number |
|---------|---|-------------|
| 1 | Charvaka Philosophy: An Introduction (Chapter - 1) | 1-16 |
| 2 | <u>Samskara</u> : An Overview (Chapter - 2) | 17-30 |
| 3 | <u>Samskara</u> in the context of Charvaka Philosophy (Chapter - 3) | 31-54 |
| 4 | Conclusion: Charvaka and <i>Samskara</i> : a summing up (Chapter - 4) | 55-61 |
| 5 | References | 62-64 |

ACKNOWLEDGEMENTS

From the deepest corner of my heart, I want to express my gratitude to the greatest source of inspiration, the Almighty. Without His wish, this work would not have been completed.

I feel highly gratified while mentioning the role of my supervisor, Dr. P. S. Ramana, Dean, School of Languages, Literature and Culture, and my dissertation coordinator Dr. Zameerpal Kaur, Assistant Professor, Centre for Comparative Literature. They have been an endless source of inspiration for me. They always gave me a freedom of thought and ideas while working and at the same time they were very good and patient critics.

I am also grateful to the support of Dr. Neetu Purohit, Research Associate, Centre for Comparative Literature, for her ungrudging assistance.

I fall short of words in acknowledging the unflinching support of my family members, the continuous inputs from my father Sh. Mahender Singh, mother Smt. Ramrati Devi and my classmate Shayam Kiran Kaur. They all were strong inspirational sources for me. I highly appreciate tireless cooperation and cheerful assistance of my dear friends Barjinder Singh and Pardeep Singh. I am also thankful to the Central University of Punjab for providing me with all the facilities including an excellent computer lab and a very good library for pursuing this research work.

(Yeshpal)

CHAPTER 1

Charvaka Philosophy: An Introduction

Philosophy, a Greek word, is a combination of 'philos' (love) and 'Sophia' (knowledge) which means 'love of knowledge'. It may be substituted for *darsana* in Sanskrit. The word *darsana* is derived from the root *drish*, meaning through which we see. In India philosophy is considered as a system of knowledge that helps to understand reality. Indian philosophy not only tries to understand the metaphysical aspects of reality but it also explores and experiences reality. According to an eminent English writer Aldous Huxley, "Men live in accordance with their philosophy of life, their conception of the world. This is true even of the most thoughtless. It is impossible to live without a metaphysic. The choice that is given to us is not between some kind of metaphysic and no metaphysic; it is always between a good metaphysic and a bad metaphysic" (qtd. in Chatterjee1). Indian philosophy originated in response to various questions: What is the real nature of man? What is the end of life? What is the nature of this world in which a man lives? How should man live in the light of his knowledge about himself, the world and God? These are some of the many problems, taken at random, which we find agitating the human mind in every land, from the very dawn of civilization.

Philosophy in India did not take its rise in wonder or curiosity as it seems to have done in the west, rather it originated under the pressure of a practical need arising from the presence of moral and physical evil of life... Philosophic endeavour was directed primarily to find a remedy for the ills of life, and the consideration of metaphysical questions came in as a matter of course. (Hiriyanna 18-19)

Darsana is considered as a spiritual perception in which the whole view is revealed to the soul. The spiritual perception is possible only when it is considered to be found in the self of a genuine philosopher who has achieved in himself a purity of soul and is necessary for the attainment of the highest triumphs of philosophy. This purity of soul is realized when a man experiences some hidden point by himself. Philosophers reveal to the world their perceptions only by their inner experience and are not merely gained by their intellect. This spiritual vision is as naturally produced as a fruit comes from a flower and emerges out mysteriously from where all experience originates (Radhakrishnan 31).

The first lesson of Indian Philosophy is knowledge about the self. Self knowledge means to know one self. If somebody attains knowledge of the self he may be able to know the substance of all things. This helps in promoting mutual fraternity, love and social understanding.

According to Indian philosophy one should renunciate self-welfare for social welfare, as individual welfare is merged with the social welfare. Living by the precept, *Vashudeva Kutambakam*, fellow feeling is responsible for the origin of family (Mishra 45).

Practicality is the main feature of Indian philosophy. Indian philosophers after realizing various kinds of sorrows and pains, have taken resort of philosophy to solve them. Philosophy was highly recommended in India not for the sake of knowledge but for the highest purpose that a man can strive after in this life. (Max Muller 370)

Indian Philosophy has two broad classes, namely, orthodox (*Mimamsa, Vedanta, Sankhya, Yoga, Nyaya and Vaisesika*) and heterodox (*Charvaka, Buddhism and Jainism*). Chatterjee says, in modern Indian languages *astika and nastika* imply theist and atheist respectively. On the other hand in Sanskrit philosophical literature *astika* means one who believes in the dominance of the *Vedas* or one who believes in spiritual life after death. *Nastika* is totally different from *astika* which denounces the existence of God. The *Jaina* and *Buddha* schools are *astika* because they believe in the presence of life after death. The six orthodox schools are *astika* and the Charvaka is *nastika* because it totally rejects the presence of any spiritual power within or above this world (6).

Charvaka System

The Hindu religion contains in itself two different theories of culture and these are called the spiritual and the materialist. The spiritual theorists talk about God, inspiration, and revelation. According to this theory the great sages of *Vedic* age got their ideal vision through God, supreme power of the universe and they bring in their mind to apply this theory for their community. There is another theory that is completely an antithesis of this. The proponents of this theory say that whatever a human being sees in this physical and concrete world leaves an

undeniable stamp on his own consciousness. This materialist theory advocates Charvaka's philosophy.

In Sanskrit, materialism is known as *lokayata*, which stands for philosophy of the people or the philosophy of the world. Radhakrishnan says, "Materialism is the first answer to the question of how far our unassisted reason helps us through the difficulties in philosophy" (235). There is no common consensus among the philosophers or scholars about the time period of Charvaka. Radhakrishnan refers to the epic period as "the era of the Charvakas as well as of the Buddhists". Hopkins likewise mentions "the old Charvaka or materialist of the 6th century B. C." (qtd in Schermerhor 132). Bhattacharya depicts that Charvaka/*lokayata* philosophy flourished around 8th century in India as a system of thought that stayed up into prominence up to 13th century after which it was ushered into the background. It is one of the most dogmatic philosophies of India that rejects the notions of heaven, hell, creator, God, *Vedas* or scriptures (69). Max Muller states:

The first school of thought we propose taking into consideration is Materialism or the Carvaka-*darsana*, as it is termed in Sanskrit. The significance of the term 'Carvaka' applied to it is not quite clear. Some say that it was originally the name of the disciple to whom the doctrine was first communicated by its founder. (99)

According to Harender Prasad Sinha, the school of materialism in India seems to be very old. Its ancientness can be accessed from the fact that it is mentioned in Epics, *Vedas*, *Buddhist* and *Pauranik* literature. Materialism is a philosophy that accepts bhoot (matter) as a prime reality, from which consciousness and mind emerge (79). In Indian philosophy Charvaka is the only example of materialist philosophy. Another *Vedantic* teacher speaks in his *Vedantasara* of four different materialist schools. "One identifies the soul with the gross body, another with the senses, another with the vital breaths and the last with the mental organ (qtd in Sharma 44).

The word Charvaka cannot be confined to any one definition because various scholars have interpreted the term in different ways. Sinha says that the word Charvaka is made of the root Charvaka that means to *charv* (eat). The materialistic Philosophy propounds the philosophy of eat, drink and be merry. Charvaka is made of two words, *charu* and *vak*. *Charu* means 'sweet' and *vak*

means 'statement'. Beautiful and sweet sayings gave it the name of Charvaka. It is also assumed that it was propounded by a *rishi* (sage) named Charvaka, possibly from his name, it got its name Charvaka. (79) Chatterjee argues that Brhaspati is the founder of materialism (64). While Joshi puts forward that no independent work is written on the philosophy of Charvaka, except a few sutras composed by Brhaspati and also states that some ideals of Charvaka philosophy can be seen in the works like *Tatvopallav Sinh* composed by Jayrashi Bhatt, *Shat darshan* by Haribhadra, *Sarva Darshan sangrah* by Madhavacharya and a drama entitled *Prabodh Chandrodayre* by Krishanmishra (37). Some scholars also find its reference in the books of ancient period. Dakshinaranjan Shastri depicts:

Charvaka is dealt with in the *Mahabhart*a too. Later on, this is the only term by which Indian materialism is designated. The word Charvaka is often taken as *charu* (beautiful) and *vaka* (speech). And it is interesting to find that *charu* is also a synonym for Brahaspati. Thus it may be suggested that Charvaka stands for 'the word of Brhaspati'. (51)

Some critics take Charvaka to be a disciple of Brhaspati. Some people regard Brhaspati as the father of Charvaka. He is known to be the teacher of angels. Almost twelve *Sutra* have been recognized, where the concept of materialism is discussed. In *Mahabhart*a and religious scriptures Charvaka has been recognized as the founder of materialistic thoughts. Like other philosophies, Charvaka's basic literature was written in the *sutras*. Radhakrishnan reflects, "The classic authority on the materialist theory is said to be the sutras of Brhaspati" (229).

But these sutras are not known till now. These have been destroyed by the opponents of Charvaka. Charvaka Philosophy is also known as *lokayata*, because of its scattering among the common people. Radhakrishnan explores, "The *sastra* is called *lokayata* for it holds that only this world or *loka* is" (229). According to Sharma, "*nastik-shiromani* or an 'arch-heretic' is another name for a materialist" (41).

In some of the important Sutras of Brhaspati we find the statements of the Charvaka quoted verbatim.

Prthivyaptejovayuriti tattvani. (Earth, water, fire and air are the elements.) (1)

Tatsamudaye sharirendriyavisayasamjna. (Body, senses and objects are the results of the different combination of elements.) (2)

Kinvadibhyo madashaktivad vijnanam. (Consciousness arises from matter like the intoxicating quality of wine arising from fermented yeast.) (3)

Chaitanyavishistah kayah purusah. (The soul is nothing but the conscious body) (4)

Kama evaikah purusarthah. (Enjoyment is the only end of human life.) (5)

Mareanameva pavargah. Death alone is liberation. (6) (qtd. in Sharma 41-42)

It is also known as the heterodox philosophy because it opposes the Vedas. Charvaka stands for atheistic, heterodox, positivist and hedonist philosophy.

Charvaka's Epistemology

The three significant basis of knowledge accepted in common by all the orthodox schools are perception, inference, and verbal testimony. But Charvaka accepts only *pratyaksa* (perception) as the valid source of knowledge and rejects both *anumana* (inference) and *shabda* (verbal testimony). Whatsoever we know through perception is true and real.

Pratyakasamevakam pramanam (qtd. in Pathak 139)

To classify the source of knowledge is the main purpose of *pramana* (dependable source of knowledge). Perception means that which can be seen with eyes. In other words *pramana* accepts the knowledge through senses as reality. So according to Charvaka Philosophy knowledge attained through senses is reality. The philosophy denounces the other *parmanas* (dependable source of knowledge). Charvaka does not accept inference as *pramana*. *Anumana* (inference) is made of two words, *anu* and *maan*. *Anu* means 'after' and *maan* means 'knowledge'. So knowledge attained later is *anumana* (inference).

In *anumana* (inference) unperceivable is known through *pratyaksa* (perception). For example, we can be made aware of the presence of fire by

seeing smoke on the hills. The presence of smoke on hills is our perceivable fact on the basis of which we get knowledge of the unperceivable fire. This kind of unperceivable knowledge is known as inference. The reason assigned for rejecting inference is that there is no sufficient warrant for believing in the truth of *vyapati sambandha* (invariable relation) or which forms its basic. The ascertainment of this relation even supposes that it actually exists (Jha 119).

Charvaka Philosophy criticizes this inference in many ways. It mainly criticizes *vyapati sambandha* (the invariable relation). *Vyapati sambandha* (invariable relation) is very significant in *Nyaya* philosophy which states that the presence of fire is inferred by seeing the presence of smoke. This inference is based on *vyapati sambandha*. *Whenever there is smoke, there is fire*.

The necessary and natural relationship between things is known as *vyapati sambandha* (invariable relationship). According to Charvaka, inference can only be considered without suspicion when *vyapati-vakya* (invariable sentence) is flawless.

The truth about inference is based on the truth of *vyapti-vakya* (invariable sentence). If *vyapati-vakya* is ultimate then inference must also be untrue. Charvaka does not oppose the process of inference, but it opposes a particular kind of outlook, in which the existence of God, soul and *parlok* were tried to be established (Sinha 82-83). Sharma says, "The Charvaka cannot support his views without giving reasons which presuppose the validity of inference" (41).

Shabda (authority, verbal testimony) is also not reliable. Authority can be described in the following words. *Aaptop desha shabada* implies we can depend only on the words of a reliable person. *Aaptvachana* are shabadas. Charvaka does not believe words to be a source of knowledge but mercilessly criticizes verbal testimony.

Word knowledge does not acquaint us with truth. Authority informs us of both truth and untruth and this process is based on inference, which is unverifiable.

Shabda (authority) can only bring us into light when we find a reliable person. Even if we find a reliable person we cannot be sure that his authority is also reliable, it can only be inferred, but inference is unverifiable, according to Charvaka Philosophy.

Being anti-*Veda*, this philosophy of Charvaka has also criticized *Vedic* word. It is foolish to call *Vedic* word an authority as in *Vedas* many words have been used that have no meanings, are ambiguous, contradictory, unclear and illogical.

Sinha exhibits that the followers of Charvaka believe that *Vedas* were fabricated by Brahmins for their subsistence. To believe in the *Vedas* written by mediocre Brahmins is gross self-deception. Charvakas have classified the authors of *Vedas* as buffoons, demons and knaves. After considering this staunch criticism of *Vedas*, they declared that the content of *Vedas* is unreliable. The above mentioned arguments clarify that Charvaka accepts perception as *pramana* (reality), and inference and authority are both unverifiable (84).

Michael also states that the authority of the *Vedas* is neglected by Charvaka's philosophy. *Buddhism*, *Jainism*, *Sikhism* and other Indian religions are indebted for their identity not in the least to the *Vedas* and the Brahmins. Other religious groups which do have an independent existence also reject *Vedas* but they worship Hindu gods. A song addressed in the prayer of Krishna is thought to bring a hundred times more merit than a *Vedic* sacrifice. Thus, the authority of *Vedas* can hardly be accepted as the permanent proof of being Hindu, as Brian K. Smith tries to show. According to his definition, for instance, the saints Kabir and Ramananda can not be called Hindu, for they have neither acknowledge of the *Veda* nor they accept Brahmins as religious authorities (18-19). Therefore authority or *shabda* cannot be regarded as a valid source of knowledge.

Charvaka's Metaphysics

The Metaphysics of Charvaka is based on epistemology. When perception is the only source of knowledge, the knowledge gained through perception is also truth. Perception acquaints us with matter. In the light of Charvaka's metaphysics *savarg* (heaven), *narak* (hell), *karma* (action), *dharma* (virtue), *atman* (soul) and god are all irrelevant and assumed notions.

Charvaka only accepts four basic elements from five constitutional elements of body which are earth, air, fire, water and ether. It does not believe in the fifth ethereal element. Because 'ether' cannot be perceived and what is unperceivable is not real.

The knowledge of ether is based on inference. Charvaka does not consider inference as based on reality so there is no existence of 'ether'. According to Charvaka the universe or cosmos is made of only these four elements. Life and consciousness are also based on matter. Charvaka illustrates it with an example. Sharma rightly says:

It is produced when the elements combine in a certain proportion. It is always found associated with the body and vanishes when the body disintegrates. Just as the combination of betel, areca nut and lime produces red colour, or just as fermented yeast produces the intoxicating quality in the wine, though the ingredients separately do not possess either the red colour or the intoxicating quality, similarly a particular combination of the elements produces consciousness, though the elements separately do not possess it. (44)

Similarly when earth, water, air, fire collocate, consciousness is developed. Thus Charvaka has the capacity to classify all things, living or non-living and supports materialism.

Charvaka does not believe in soul because it can neither be perceived nor has any existence. Charvaka believes consciousness of body as soul,

Chaitnya-vishityo deha eva atama. (qtd. in Sinha 88)

Soul is body and body is soul. Since Charvaka considers body and soul inseparable, it believes in the theory of the identity of body and soul *Dehaatamvada*. Charvaka discussing the identity of body and soul has presented many penetrating insights that are discussed in the following example: in real life, a man perceives the inseparability of body and soul by different utterances, "I am fat, I am slim, I am black" confirm the unity of soul and body. Fatness, slimness and blackness are traits of a body. Soul and body are two different names of the same thing. The trade of mind is resolution and confusion. This concept has been described in Sadanand's work *Vedantrasar* (Jadunath, Sinha 17).

Charvaka says, soul is not different from body. If it were so we could see the soul after death. As long as body lives, soul also lives. The soul perishes with the death of body. Charvaka has also said where the soul would come from after the death of the body. Hiriyanna says that "naturally the denial of atman, which occupies an important place in the other Indian systems, provoked the keenest

controversy; but theoretically the position of the Charvaka, it must be admitted, is irrefutable. It cannot be demonstrated that the soul or atman in the accepted sense is" (192).

Charvaka does not believe in the immortality of soul and also rejects the concept of rebirth. When there is no soul, the concepts of heaven or hell are also imaginary. Charvaka accepts pleasure as heaven and sorrow as hell. It also does not believe in the concept of *parlok*. Winternitz opines "of the dismal belief in the transmigration of the soul and eternal rebirths- the belief which controls the whole philosophical thoughts of Indians in later centuries- there is in *Rigveda* as yet no trace to be found" (68).

Charvaka does not believe in God due to its Philosophy of atheism. Because God cannot be perceived, it cannot be accepted as reality. Charvaka does not only deny the existence of God but it also denounces God as well as his followers. Along with God it also criticizes the institution of religion, and describes the traits like omnipresence, kindness, as imaginary.

Harender Prasad Sinha cites that only two kinds of elements are required in the formation of anything, they are, material cause and efficient cause (91). Material cause acts as an element in the formation of anything. Efficient cause is the cause that acts as a power on the formation of something. It is illustrated by an example of a pot maker who makes earthen pots from clay. Clay is the material cause of an earthen pot. And pot maker is the efficient cause of earthen pot. Neither the pot maker nor clay alone can form the pot. Both the elements are indispensable for creating it. According to Charvaka, the material and efficient cause of the world are of four types and they make the world. God cannot be held responsible for the formation of the world. Because it does not believe in the authority of God, it is also called an atheistic philosophy.

In so far as this Charvaka theory tries to explain the world only by nature, it is sometimes called naturalism (*Savbhava-vada*). It is also called mechanism (*Yadrccha-vada*), because it denies the existence of conscious purpose behind the world and explains it as mere mechanical or fortuitous combination of elements. The Charvaka theory on the whole may also be called positivism, because it

believes only in positive facts or observable phenomena. (Chatterjee 73)

Charvaka's Ethics

According to the Indian philosophy, *dharma* (virtue), *moksa* (liberation) *artha* (wealth) and *kama* (enjoyment) are the source of *purusartha* (human ends) for humans. *Arthkamo purshartha*. But Charvaka believes that only two elements *artha* and *kama* are sufficient for *purusartha*. Charvaka does not believe in *moksa* theory and *dharma*. Pleasure is the highest goal of human life. The only good of life is the individual's own pleasure. We should fully enjoy the present. Main principle of Charvaka Philosophy- let us eat, drink and be merry, for tomorrow we may die. Sharma asserts:

Pleasure is regarded as mixed up with pain, but that is no reason why it should not be acquired. 'Nobody casts away the grain because of the husk'. Should nobody cook because of beggars? Should nobody sow seeds because of animals? (46)

Radhakrishnan states that virtue that is defined by religious institutions is completely a delusion from the path of enjoyment. Enjoyment is the only thing in this world which stands in contrast to the theories advocated by the religious schools which do not think that there is no life after this present one and they reject everything pure, good, compassionate and high. The Charvaka theory thus completely advocates sensual pleasure and have a deep affirmation for the loud will. They say that we must not control our sexual passion or sexual instincts because we have received it from nature. The theory of *Upanishads* in opposition to this theory wants that people must follow religious discipline and they must give up their sexual pleasure for the welfare of this universe and for creating compassion in this world. Charvaka also says that by the same nature one can gain *moksha* (salvation). Buddhist theory lays emphasis upon the argument that this world is a store house of uncounted sorrows and if one wants to gain pleasure in the world then he will have to suffer also because both pleasure and sorrow are inseparable and are two sides of the same coin. The theorists of this philosophy talk about the negation of will if human beings want salvation from sorrow. Charvaka's philosophy also rejects Buddhist theory because they want to get sexual pleasure at any cost. (232).

Madhvacharya is highly fascinated by Charvaka philosophy and begins his work on Charavaka philosophy with the following lines:

While life is yours, live joyously;
None can escape Death's searching eye;
When once this frame of ours they burn,
How shall it ever again return? (3)

Dakshinaranjan Shastri also affirms, "While you live drink, for once dead you never shall return... As long as he lives let a man live happily, after borrowing money, let him drink ghee" (36).

Charvaka says *dharma* is not the ultimate aim of human *karma* (action). *Dharma* and *Adharma* are the concepts of Shastras and Puranas. What is *dharma* or *adharma* is revealed in Vedas and according to Charvaka Vedas are not reliable sources of knowledge.

The concept of *dharma* that is described in Vedas is just an illusion. Brahmins have written Vedas, and for their own subsistence they have improvised the concept of *dharma*. Charvaka mocks at *Vedic dharmas*. Brahmins perform *shrads* to appease the dead ancestors. Charvaka is totally against these rites and wants to abolish these superstitions. To give food to those whose existence is not there is the most foolish activity to do. If the food presented in these rites can satisfy the hunger of the persons living in other worlds then why the food kept in a compartment does not satisfies the persons in other rooms. Vatsyayana recommends a harmonious cultivation of all the three values of life- *dharma*, *artha* and *kama*. No value should be rejected, suppressed or even looked down (qtd in Sharma 47).

Charvaka considers death as liberation. Body cannot be enlivened after death. *dharma- karma* and God are all worthless. Radhakrishnan states, "There is no heaven, no final liberation, nor any soul in another world. Nor do the actions of the four castes, orders, etc. produce any real effect" (233). Similar instances we find in the given verses:

Na savargo napvgarvo naivatama parlokik

Naivavarnasharmadinam kiryashya faldayika (qtd. in Rishi Uma 20)

Isayeva utters that the *lokyatikas* do not believe in the existence of God and they reject any kind of termination of *samsara*. They believe that there is not

any type of duty towards any spiritual power. Man will not suffer in the name of sin and he will not get any fruit for his goodness. The challengers of the *lokayatikas* disdainfully highlight the unrestrained hedonism of this teaching but even they do not disagree from some ideals of the Charvaka philosophy which adheres to worldly pleasures regarding wealth and love as human goals (27-28). Chakrabharti defines it in a different way because he proclaims that Charvaka believes that which cannot be seen does not exist anywhere. The opposite of these spiritual ideals, that is, materialism exists in this world. It is better to deny the existence of God because he is not visible

(2).

Thus there is mystery of considering ruler as a God. A man is a social animal. It is essential for a man to live according to the rules laid down by society. It is the basic reason that Charvaka considers ruler as a God. If a man is not afraid of punishment then he acquires beast like qualities in himself. In the society, for the sake of welfare of people the code of punishment is considered the best. Administering punishment for one's sins is considered the virtue of God and the man who is bestowed upon with this power is admitted to be God in himself. So Charvaka confers the status of God on to the king of this earth. In its thinking, disciplined society was ideal. Followers of Charvaka favor materialism, which in an way has saved this world from the clutches of frustration or chaotic condition. They criticize the philosophers who believe in the belief of a world beyond this earthly world. They believe that it is better to live with the pleasures of materialism than to think merely about an imaginary world.

Law of *karma* is not perceivable. So Charvaka rejects it. Charvaka also rejects *moksa*. Some philosophers believe that *moksa* can be attained during life and some think that it can only be attained in an afterlife. Charvaka mocks at such a view. And says that in life we have to bear the worldly sorrows, sorrows can be lessened but cannot be eradicated.

Charvaka says that nobody wishes for death. So to believe that *purusartha* lies in *moksa* is meaningless. Charvaka denounces *dharma* and *moksha* and gives importance to *artha* and *kama*. Human is always trying to earn wealth and to earn he indulges in various activities.

Charvaka values *artha* because it facilitates the attainment of *kama*. Wealth is a means to pleasure. Wealth has no meaning or value in itself but its value lies in being a facilitator of pleasure. So it accepts *Kama* (enjoyment) as the only source of *purusartha*. It is also said- *Kama evaikah purusartha* which signifies enjoyment is the only end of human life (qtd. in Sinha 93). As per Charvaka, the attainment of *kama* is the only objective of life. Man should do only that work which gives him pleasure.

To deny pleasure and fearing sorrow is foolishness. Nobody should fear eating fish due to thorns in it. Nobody stops plucking roses fearing thorns. Nobody stops cooking food fearing that beggars will come. So humans should differentiate between sorrow and pleasure and consume pleasure.

Contribution of Charvaka

Charvaka has helped in the development of Indian Philosophy. It rebels against the Vedic concept of hell, heaven, soul and God. Soul, *moksa*, *karma* have been regarded as meaningless. Charvaka considered everything with a critical and suspicious outlook, as a result it created problems for the coming generations philosophers. We find an effort in every philosophy to answer Charvaka's questions and concepts. It subsequently led to the prosperity of philosophical debates and Indian Philosophy took a turn away from dogmatism and conservatism of Vedic Philosophy. The development of a different critical attitude is a contribution of Charvaka to Indian Philosophy. (Sinha 101).

Charvaka has liberated Indian Philosophy from dogmatism. So Indian Philosophy has a lot to feel proud of Charvaka's contribution to its vast sea of wisdom. *Atman* (soul) is one of the most important and controversial concepts of Indian philosophy. The Charvaka philosophy rejects the concept *atman* (soul).

Charvaka philosophy talks beyond the limits of religious rituals, illusion and confined social norms and lays emphasis on giving proper place to all the human beings. It neglects caste system and tries to equate all the human beings. Thus Charvaka philosophy could be properly applied to social life of all human beings. It occupies a prominent position in the realm of Indian philosophy. It is based on epistemology and accepts perception as the only valid source of knowledge. The philosophy has further tried to uplift the society by denouncing the general notions of Indian philosophy and aspires to create a society in which there is no

place for concepts like heaven, hell, religion or God. Pleasure principle or hedonism is its ultimate motif.

The materialistic philosophy of Charvaka rejects the caste system of society. As a result the distinction between low and high society is denounced. It has helped in the development of Indian philosophy. Charvaka glimpses everything with an inquisitive eye. Charvaka becomes a dominant theme of research for the upcoming philosophers who try to gain new insights into life by reading it in the context of the various aspects of Charvaka philosophy. It aims at making the Indian philosophical tradition an immensely rich tradition and has saved Indian philosophy from being a dogmatic philosophy.

The theory of materialism plays a great role in rejecting the old religion, custom and magic. Liberal efforts in the direction of improving the existential institutions will go in vain if the indifference and superstition prevalent from many centuries is not shaken by an explosive efforts of Charvaka's philosophy rejecting the age old customs and religion. Materialism is the theory that declines the spiritual independence of an individual. This theory rejects all that which does not stand for reason. Materialistic theory returns man to its own spirit and it is against everything that is foreign and external. (Radhakrishnan 234)

In the present era man finds himself alone and strangled. In the absence of mutual love and a social life man feels lost and desolate. Without the given structure of a social life a man cannot co-operate with another person. In order to show him the right direction, Charvaka worked like a surgeon. He argues that a man's finer instincts can develop just within the boundaries of the society. If it is venom exhaled in the society then its seeds are also sown in man, if the society wants to gain rasa then it has to create a surge of happiness among the people. Thus the theory of pleasure and happiness was formulated so as not to give way to dogmatism and gloom. For the sake of the higher good and wellbeing of society Charvaka favours the pleasure principle.

WORKS CITED

- Acharya, Madhava. *Sarva Darsana Samgraha or Review of Different systems of Hindu Philosophy*. Whitefish: Kessinger Publishing, 2005. Print.
- Bhattacharya, Ramkrishan. *Studies on the Charvaka / Lokayata*. Delhi: Manohar Publication, 2010. Print.
- Chatterjee, Satish Chandra and Dhirendramohan Datta. *An Introduction to Indian Philosophy*. 8th ed. Calcutta: University of Calcutta, 1984. Print.
- Chakrabarti, Kishor Kumar. *Classical Indian Philosophy of Induction: The Nyaya View Point*. UK: Lexington Books, 2010. Print.
- Hiriyanna M. *Outlines of Indian Philosophy*. New Delhi: Motilal Banarsidass, 2009. Print.
- Isayeva, Natalia. *Shankara and Indian Philosophy*. Albany: State University of New York Press, 1993. Print.
- Jha, V. N. *Nyaya-Manjari by Jayanta Bhatt*. New Delhi: Sri Satguru Publications, 1995. Print.
- Joshi, Dinkar. *Glimpses of Indian Culture*. New Delhi: Star Publishing (P) LTD, 2005. Print.
- Max Muller, F. *The Six System of Indian Philosophy Collected Works*. Vol. XIX. New York: Longmans Green, 1919. Print.
- Mishra, Jagdishchandra. *Indian Philosophy*. Varanasi: Chaukamba Surbharti Prakashan, 2010. Print.
- Michaels, Axel. *Hinduism: Past and Present*. New Delhi: Orient Longman PVT Limited, 2005. Print.
- Pathak, Sarvanand. *Charvaka Darshan ki Shastriya Samiksha*. Varanasi: Chaukamba Vidhyabhawan, 1990. Print.
- Rishi, Uma Shankar Sharma. *The Sarva-Darsana-Sangraha by Madhavacharya*. New Delhi: Chaukamba Publishing House, 2010. Print.
- Sarvepalli, Radhakrishnan. *Indian Philosophy*. Vol. 1. New Delhi: Oxford University Press, 2008. Print.
- Sarkar. S. C. *Some Aspects of the Earliest Social History of India*. London: Humphrey Milford Oxford University Press, 1928. Print.
- Schermerhor, R.A. "When did Indian Materialism get its Distinctive Titles"? *American Oriental Society*, Vol. 50 (1930): 132-138. Web.

- Shastri, Dr. Dakshinaranjan. *A Short History of Indian Materialism, Sensationalism, and Hedonism*. Calcutta: Book Land Private LTD, 1930. Print.
- Sharma, Chandradhar. *A Critical Survey of Indian Philosophy*. Delhi: Motilal Banarsidass, 2009. Print.
- Sinha, Harender Prasad. *Bharitya Darshan ki Ruprekha*. Delhi: Motilal Banarsidass, 2010. Print.
- Sinha, Jadunath. *Bhartiya Darshan: Indian Philosophy*. Delhi: Motilal Banarsidass, Pvt. Ltd, 2008. Print.
- Winternitz, Maurice. *A History of Indian Literature*. Delhi: Motilal Banarsidass, 1981. Print.

CHAPTER 2

Samskara: An Overview

Udupi Rajagopala Acharya Anantha Murthy, is the name taken with great reverence in the Kannada literature. He was born on December 21, 1932 in a South Indian village called Melige, a remote village in Trithahalli, a district known for traditional orthodox Brahmin society. He completed his early education in the village sphere but pursued his graduation and master degree from the University of Mysore. He was appointed as a lecturer in the same university and went to U.K. for his doctoral degree. He was the vice-chancellor of the Mahatma Gandhi University at Kottayam from 1987 to 1991. It was at this juncture that the idea of writing a novel on the orthodox Brahmins took shape in his mind and he set himself to the task of writing it with the treasure trove of the experiences he had collected in his youth. His literary works are a part of the 'Navya Movement' of literature. The novel *Samskara* (1965) has become Murthy's magnum opus and the author is known by this immortal creation. He has practiced a variety of forms like, poetry, fiction and short fiction all of which are strongly redolent of the modernist outlook and sensibility. Being a fine artist and craftsman his works have been translated into many languages like English, French, Marathi, Russian, Hindi, Malyalam, Bangla, Gujarati etc. He has published several famous novels, namely, *Samskara*, *Bhartipura*, *Avastha Bhava* and *Divya* so far.

Samskara, (1965) is a novel that implores upon us to question the age old traditions, regarded as controversial and uses it as a theme in the novel to awaken us from the deep slumber. The novel begins with a question about the last rite of Naranappa, a rebellious Brahmin. Being a Brahmin by birth he wants to defy all rules of the orthodox, caste-ridden and theological religion of Hindus. This comes to fore when he talks to Praneshacharya, a spiritual preacher and he tells him to keep *dharma* to himself. He tells him that he belongs to the 'Hedonist school' which says borrow, borrow and drink your ghee (21). After Naranappa's death, Praneshacharya undergoes complete metamorphosis as the question of his last rite raises answerless questions upon the existence of Brahminism and Hinduism. *Vedas*, *Puranas*, religious scriptures and God find themselves trapped in a maze on the question of his last rite. When no divine intervention happens he involves himself in the amorous activities with Chandri, a low-caste woman. After the

amorous activities the concern now shifts from the last rite to protagonist's existence and he finds himself in the *Hamlet* like situation 'To be or not to be' (25). The novel ends when his conscience compels him to return to his native village. His journey to his place has an allegorical significance in relation to his existence because his journey to his home is symbolic of his spiritual journey to God. The novel has an open ending because the author has no intention to give it a moral vision.

Anantha Murthy in an interview to John Perry said, the novel, *Samskara* has nostalgic elements because the village Durvasapura, depicted in the novel is similar to a village where he grew up. He has written this novel as a kind of manifestation of himself, which reflects that he is still rooted in the memories of his traditional culture even while pursuing studies in English literature from Birmingham. Murthy is strongly influenced by Brahmin philosophy, village customs, South Indian environment etc. He also draws inspiration from philosophical and psychological novelists like Camus and Sartre, Graham Greene and D.H. Lawrence (81).

The novel *Samskara* by Anantha Murthy was first written in Kannada and then was translated into English by Ramanujan in 1976. It marked the golden moment of modernism in Kannada literature. It has been interpreted at several levels. Anantha Murthy has weaved into one novel several themes like *dharma* and its validity in the modern times, asceticism versus eroticism, sins and its consequences, the theme of quest in meaningless tradition and religion, romantic idealism versus realism. As for the realism and allegorical mode in the novel, A.K. Ramanujan observes: "the book's allegoric and narrative power marshals enough poetic images, ideas, stereotypes and caricatures around central human figure of the Acharya and his mutation...Indeed, in the Acharya, we see allegory wrestling with 'realism', in him an archetype wrestles with himself, and becomes atypical" (145-146).

U.R. Anantha Murthy depicts his characters in a traditional and rigid socio-religious milieu. In this milieu moral values and religious principles hold an important place in every aspect of life. Even for solving the common problems of life one has to turn to the religious heads of this rigid socio-religious community. The author in this novel portrays an orthodox Brahmin community where rigid religious words written long ago are consulted to decide and solve the situations in

the present time. The protagonist of the novel, Praneshacharya is depicted in a strange kind of situation where merely by adopting the rules laid down in the past will never be able to solve problems in all situations. By living in the present and also by accepting the responsibility of one's action one can come out of the state of indecision, says Acharya.

Samskara had evoked serious controversy right after its publication in Kannada in 1965. It was accused of attacking Brahminism, particularly by those critics who interpreted the novel as a realistic rendition of a social problem. When the novel was made into a movie in 1970, when its English translation was serialized in the *Illustrated Weekly of India*, and also when the English translation by the eminent poet-translator A.K. Ramanujan came out in 1976, every time controversies related to Brahmanism came into prominence. (Mukherjee 82)

The novel *Samskara* renders the reader with an impressive study of Hindu community with its traditional ethics and age old traditions. The novel also evinces a deep concern about the study of human psyche and human behaviour. The novelist portrays deep criticism about the Brahmin community in South-India and the way of following age old ethics and traditions is also completely ignored. Instead the erotic elements evoke an irresistible temptation for the characters of the novel.

The novel deals with a decadent socio-religious setting in South India, where people lead a routine life dominated by age old beliefs and rituals. Anantha Murthy has been criticized of attacking and debasing Brahmanism. But the author has denied the charge. He says that he has presented a threadbare analysis of a society torn in a conflict between the old and the new. As such *Samskara* shows and dramatizes the conflict between the two world views. On the one hand, there is a static inert and decadent socio order and on the other there is a conscious movement towards the modern values and newly evolved world views. V.S. Naipaul emphasized the obscurantism of the 'barbaric civilization' where readers accept the "Premises of the novel that are so difficult for an outsider: caste, pollution, the idea of the *karma*-given self, the anguish at the loss of caste identity" (Mukherjee 82).

The title of the novel *Samskara* is highly suggestive and symbolic. The title *Samskara* refers to the concept of Hinduism. It is a multi-vocal Sanskrit word with different connotations. It means a rite of passage or life cycle ceremony, it also means 'forming well, making perfect', it implies 'preparation, making ready', and also refinement of spirit. Gaur says, "The title of the novel, *Samskara*, significantly expresses the presences and the versatile reality of people. The realistic details of the plot are often dominated by the richness of symbolic elucidations, as the novel adapts for the stage of moral dilemmas which are directly or indirectly concerned with the body" (12). The word *Samskara* is suitably applicable to the novel in its different meanings. The novel is translated from Kannada and its English subtitle 'A Rite for a Dead Man' attempts to cater to a wider audience.

In the classical Sanskrit Literature the word *Samskara* is used in a variety of ways and in a very large sense: making perfect, cultivation, decoration and ornament; perfect, refining, training, refinement, perfection and grammatic purity; polishing; embellishment, impression, form, mould, operation, influence; the faculty of recollection, impression on the memory; a purificatory rite, a sacred rite or ceremony; consecration, sanctification, action, etc. The *Advaita Vedantists* regard it the false attribution of physical action to the soul. The *Mimamsakas* refer to the ceremonious purification of sacrificial materials. The *Naiyayaikas* uses it in the sense of self-reproductive quality or faculty of sense. This quality or faculty of sense is renowned by the *Vaisesikas* as one of the twenty four gunas (Pandey 26-27).

Anantha Murthy is very selective and careful in the field of characterization. The names of various characters are also meaningful and symbolic. Pranasha stands for being united, Naranappa means Lord Vishnu, Chandri a beautiful woman like moon. Major roles in the novel have been assigned to Praneshacharya, Naranappa, Chandri and Putta and the rest of the characters in the novel are presented referentially and appear as mere reflections in the background. They merely add to the tale of the main protagonists. The minor characters in the novel are Bhagirathi, Garudacharya, Sitadevi, Lakshmanacharya, Anasuya, Shripati Belli, Durgabhatta, Dasacharya, lakshmiddevamma, Manjajya and Padmavati. *Samskara* is located in the following places: Durvasapura, Parijatapura, Tirthahlli, Kaimara, Shivamogge, Jhirkali, Kundapura and Melige. The multiple focuses are absent and secondary characters just exist in the

narrative. The gallery of characters is not big and it is not difficult to locate the main action and the protagonist.

A learned and orthodox person Praneshacharya is the protagonist of *Samskara*. Praneshacharya is the central character who like other Brahmins of the *Agrahara* leads a traditional life style in a remote village Durvasapura in Karnataka. He has earned the title 'The Crest Jewel of *Vedanta*' at Kashi. He has decided to live a celibate life. With an inherent desire to become an ascetic he deliberately marries an invalid girl Bhagirathi to avoid sexual intercourse with a woman. His life is a routine task of bathing his invalid wife, feeding her, tending her and performing the prayer-ceremonies. He is respected by all and his word is the law for the Brahmins of the *Agrahara*. They come to him to hear stories from religious books. In his *Afterword* Ramanujan writes that Praneshacharya lacks the moral ideals of *purusartha*. In his work he says "A more serious objection is that the central figure projects a narrow part of the Hindu ideal-not the integrity of the four stages of life, in which *kama* (desire) and the goods of this world (*artha*) are affirmed and celebrated in their time and place and it is part of the design of *dharma* to do so. According to this way of thinking, the acharya's brand of self-denial is aberrant" (146).

The quest of Praneshacharya for his own authentic self is symbolic. The self portrays a transformation between two modes of existence- the one which is over and the other which is to begin. Praneshacharya feels, "during a journey, when you shed your past, your history, the world sees you as just one more Brahmin'. The epithet, 'the crest –jewel of *Vedanta*' is not applicable for him. The Acharya is taken for an ordinary mendicant. In response to this he extends his hand to tell him 'something of the future'. The image of Praneshacharya is further adjusted to the world's image of him as an anonymous, castless wanderer.

Naranappa is one of the major and important characters in the novel. Naranappa was born in a reputed family of Brahmins but turned out to be a hedonist because he did not believe in orthodox Hinduism and he wanted to enjoy his sensuous life. He did not believe in any caste system and was affable to everyone because lower caste people and the Muslims were his friends and he was an idol for the village lads. Naranappa, who is just the opposite of Praneshacharya and is the most detested fellow Brahmin, dies in the novel. Praneshacharya tells the village Brahmins that they will have to observe fast until

the body of Naranappa is given proper *Samskara*. No one comes forward to perform the last rites because Naranappa had been ex-communicated by Praneshacharya and the society as he lived with Chandri, a woman of low cast without marriage. Moreover he had been indulging in all kinds of anti-religious activities like drinking, eating meat and gambling.

Chandri is the concubine of Naranappa, the reprobate Brahmin of Durvasapura *Agrahara*. She is highly seductive and alluring. Though the high caste Durvasapura Brahmins castigate Naranappa for openly living with Chandri they secretly harbour the desire for her. Chandri however, remains loyal to Naranappa both when alive and dead. She offers all her gold to Praneshacharya to meet the expenses of Naranappa's cremation when the latter's kinsmen refuse to cremate him. She also has a high regard for Praneshacharya and longs to have a child from a learned scholar like him. Her sexual encounter with Praneshacharya changes the course of his life. She has a great regard for the Brahmins of the *Agrahara* in general and Praneshacharya in particular. The Acharya invites her to the Durvasapura *Agrahara* to tell the Brahmins about what has transpired between them. But Chandri does not want to expose the Acharya before the contentious Brahmins. She goes to the house of Naranappa and finds his body rotting; she first seeks the help of Sheshayya, the village cart man to cremate it. As he is afraid of meddling with Brahmin tradition, she manages to cremate the body of Naranappa with the help of Ahmad Bari, the fish -merchant who has received financial help at a very crucial time from the late Naranappa. She takes her jewels and personal wealth and proceeds towards her home.

Chandri's character reveals a rare sensitivity, rather dormant, owing to the overwhelming social pressures and limitations. She does not understand religious intricacies, but decides to act under an intuitive determination to cremate the body of a person, she had lived with for ten years. (Gaur 25)

Chandri has a symbolic significance in the novel and she is not a completely realistic character. She represents in herself a natural perfection and an instinctive spontaneity. Chandri is a boundary line between the two opposite characters named Naranappa and Praneshacharya. In her personality she depicts characteristics of both the characters. Because of her trade (prostitution) she is placed outside the traditional society and is not allowed into the society. Her

personality and identity is related with society. Like the river Tunga she is also boundless and free from society. 'How can sin defile a running river? It's good for a drink when a man's thirsty, it's good for a wash when a man's filthy, and it's good for bathing the god's images with, it says Yes to everything, never a No'. (44)

Man-woman relationship is one of the dominant concerns of the novel. Murthy represents it through the portrayal of Naranappa and Praneshacharya's relationship with Chandri. Chandri-Naranappa love relationship becomes a central point of discussion for the villagers and the whole Brahmin community because they have rejected all the customs and norms of the Brahmin society. Their living relationship becomes a constant source of fear and menace to the villagers because they lived boldly, breaching every taboo. The relationship between Chandri and Acharya also is one of the significant incidents of the novel which helps in the development of the story, and this accidental union of Acharya with Chandri continues to grip the attention of the readers throughout the novel.

The chief trait of the narrative technique in *Samskara* is the running of two parallel stories of Praneshacharya and Naranappa. These two complementary stories enrich the plot with a rich variety of symbols and allusions. Murthy also presents a distinction between the high caste and the low caste women. He depicts the commanding character of low caste women like Chandri and Belli in sharp contrast with a sick and bed-ridden Brahmin woman. Murthy is successful in keeping the suspense till the end of the novel and grasps the interest of the reader throughout the novel. The second half of the novel concentrates more on the philosophical and metaphysical speculations. The physical gratification is not very important but the centre of attraction is the tension between matter and spirit which is reflected in Acharya's dilemma. Praneshacharya after communion with Chandri reflects more on the real meaning of life and his quest. The quest for Chandri turns out to be a quest for his identity and the self.

The novel *Samskara* opens with the dead body of Naranappa lying for cremation or *Samskara*. The news of death spreads like a fire to the other ten houses of the *Agrahara*.

Not a human soul there felt a pang at Naranappa's death, not even women and children. Still in everyone's heart an obscure fear, an unclean anxiety. Alive, Naranappa was an enemy; dead, a preventer of meals; as a corpse: a problem, a nuisance. (3)

The *Agrahara* Brahmins were very orthodox, bound by rites and rituals all through the year. Praneshacharya is the spiritual leader of *Agrahara*. There is a debate in the village regarding Naranappa's status as a Brahmin now after his death. The villagers request Praneshacharya to solve the problem. This enigmatic puzzle turns everything upside down for Acharya. He turns to scriptures to find a suitable answer but fails to find a solution. The body of Naranappa has also started stinking.

Praneshacharya goes to Maruti's temple to pray and to get a hint from the God. Frustrated and empty handed when he is returning through the forest in the darkness of night, Chandri, the concubine of Naranappa overtakes him. He gets involved with Chandri in the thick forest. He has been a celibate till now and unknown to the pleasures of flesh. His sexual experience with Chandri initiates him into a new life, a life rich with the power of Eros, the Greek god of love.

The experience brings a new awareness in Acharya. He has followed the same route for which he condemned Naranappa. His mind becomes a battle ground between his past and the present. He realizes that he has lost all authority to guide the Brahmins and tells the villagers so.

Chandri with the help of Naranappa's Muslim friends carries the corpse in a cart and cremates it. Meanwhile the village is in the grip of plague. The villagers are now busy in flying the vultures away, almost forgetting all about the dead body of Naranappa. The Acharya leaves the village and the Brahmin community has been left to deal with the situation itself. Praneshacharya's mental conflict is quite agonizing. He has realized that his meditation of many years has not been able to give him the meaning of existence, *dharma* and the words of Naranappa haunt him, "there is no Brahmanism really left to destroy in this place except you". In fact each statement of Naranappa reflects the true picture of life.

Praneshacharya's old identity is totally transformed. The dilemma he is in becomes unbearable for him. After Chandri is gone he sets out in search of her. He hopes for Chandri to redeem him. His search for Chandri becomes to be a search for his own identity and own self. As he moves places, he comes across Putta, a fluid personality who advises him to learn the ways of the world. He frankly tells Acharya that he cannot be left alone in the world. So far Acharya has lived his life on the level of pure abstractions, but now a great change comes upon him. He for the first time begins to see the beautiful and the ugly. For the first time

desolation enters his inmost being. His sense of *dharma* and morality is revised by his experience of *kama* (desire). He is now able to comprehend the nature of truth and reality. Acharya's new experiences of Eros, life and reality lead to his *Samskara*. He is now re-making himself in the context of changing reality. He is a knowledgeable scholar of Hindu philosophy, yet he fails to understand his religious ceremonies and considerations. He has a very clear conception of *Vedanta* realization but too much participation in the rituals and the nature of his villagers make him lose his faith and commitment in life. Anantha Murthy has represented the character of Praneshacharya so deftly that the reader is infatuated by his thoughts and realizations. His miseries are more on the internal plane than on the external plane. A.K. Ramanujan asserts, "All the battles and defiance, asceticism and sensuality, the meaning and meaninglessness of ritual, *dharma* as nature and law, *kama* (desire) and *moksha* (salvation) have now become internal to Praneshacharya. The arena shifts from a Hindu village community to the body and the spirit of the protagonist" (141).

The end of the novel is alluring as Acharya's fate may take any turn. The reader does not know Acharya's mind whether he would be spiritual or hedonist. The novelist represents the dreams, desires, objectives, dimensions and the distress of human mind. Philosophical thoughts become more imperative in the later part of the novel. Murthy represents these philosophical thoughts through the enigmatic situation of Acharya in the novel.

Murthy very skillfully represents different situations in the novel. He adeptly relates the incidents in the novel by unfolding the socio cultural background of the contemporary society of south India. The novel has a dramatic structure as the incidents happen so swiftly that the central character finds him in a totally altered state of being. The novel begins with the death of a hedonist and the incident persists till the end of the novel. The suspense remains in the story throughout the novel. The novel ends without the conclusion of the story. This open ending is one of the conspicuous characters of the novel. The novelist shows that the age old customs and traditions are fragile and the phase of a transition from old beliefs and values to modernity is very crucial for the healthy growth of a community.

To read *Samskara* as a critique of orthodox Hinduism is to limit it severely. It is a novel worth taking notice of not simply because it repudiates a decadent value system but because it is a novel where

the physical and the metaphysical fuse; where the interiority of an individual's social predicament is dealt with in psychological complexity; and where the problem although uniquely personal refers also the crisis of a civilization in which through a painful process a collective code is giving way to individual choice. (Mukherjee 169)

Samskara candidly represents a portrait of society which has recognized caste favoritism as a norm. Without any kind of demur it has accepted the Brahmin eminence, and hard-pressed the lower-caste people to an outside edge of society. Brahmins are regarded as the spiritual and worldly mentors, teachers and exponents of law, whereas the Shudras have to execute tedious works. They are not treated equally in the society. Every day, they have to face the situation of humiliation. Their dwellings are away from the Brahmin abode (*Agrahara*). The sheer poverty of their life is also apparent. They have to work hard to attain their basic needs. Chinni and Belli pick up the cow dung. They have to suffer the ill-treatment of society. Chinni solicits for something to eat, standing away from a Brahmin woman, "please avva, throw a morsel for my mouth, avva" (58). The Brahmin woman throws a betel leaf, betel nut and tobacco at her from some distance. Such occurrences emphasize the extent of untouchability practiced in the contemporary South Indian society (Gaur 38).

Anantha Murthy's scornful portrayal of brahminhood and its orthodoxy in *Samskara* may no doubt is a big sarcastic remark on the fair name of the Brahmin communities of the south. Even A.K. Ramanujan inscribes in his English translation of the novel: "Certain Brahmin communities in the South India were offended by the picture of decadent Brahmanism. They felt that Brahmin men and women were unfairly caricatured; they were offended by the novelist's rather intrusive partiality for Naranappa and the Sudra woman" (143-144).

On the other hand Gaur believes that the South Indian Brahmin community must have been upset from the sardonic representation of their community in *Samskara* but Murthy's work could be an eye-opener for the Brahmin community. Murthy vividly exhibits the malevolence of the highly conformist Brahmin community of the south. His intrepid presentation of the orthodoxy-ridden community with all its defects and worthlessness is a great effort which has cut through the barriers of language, religion, sex and caste, and which becomes the cause of the popularity of the novel. The novel is a kind of spark of revolt in the life

of the orthodox Brahmins of South India which raises many questions on the sheer name of the Brahmin community (143).

In *Samskara*, Anantha Murthy recounts the realities of his own oppressive Madhva Brahmin cast in a Karnataka village. The writing of this novel denotes a *Samskara*- a rite of expiation to feel sorry for the oppressiveness of Brahmanism. It happened when the orthodoxy of Brahmins was being challenged, questioned in the reformist way of the 1930s and 1940s. The novel depicts clear vision of Hinduism and religion in the subcontinent. *Samskara* by its theme and by its structure raises many questions in relation to Hindu India and about religion. It also tries to define many institutions in relation to Hindu religion and caste is one of these institutions that this novel wants to define.

In the twenty first century, people are moving towards a new era, leaving behind all kinds of unconstructive orthodox view points, customs and norms of the past. Ramanujan, in his *Afterword*, viewed the novel as an allegory rich in realistic detail. With his criticism the arena shifted “from a Hindu village community to the body and spirit of the protagonist” (141).

The significance of the novel *Samskara* also rests on Anantha Murthy’s effort to present as well as to dramatize the clash between two world views. On the one hand, there is the stagnant, inactive social order, and on the other, we find a conscious movement towards modern values and a new world-view where physical gratification matters a lot to people. The novel is full of highly figurative and suggestive meanings. The novelist has used various symbols, myths and allusions but realism remains dominant in the narrative. A.K. Ramanujan perceives in the novel the concept of absurdity and its relation with literary and thematic meanings. “Realism and allegory are generic patterns of expectations, the attempted realism of place, time and custom raises certain expectations in the reader. Occasionally, this felt mixture of modes makes uneasy reading”. (145) Anantha Murthy is a great insurgent against the caste system, who is in favor of individualism, and an opponent of traditional values. He finds a discord between the Indian conventional values and thoughts, and modern scientific views of the West. This conflict between tradition and modernity is the focal point of the novel. He is a firm believer of freedom of individual where an individual is free from all restrictions of the society. He is anxious about the problem of people that if they are unable to express themselves freely how can they counter their problems in

the political world. Murthy believes that the man who fails to understand his innermost conscience has little worthwhile to give to the public. Mukherjee proclaims, "The novel in India can be seen as the product of configurations in philosophical, aesthetic, economic and political forces in the larger life of the country. Despite obvious regional variations, a basic pattern seems to emerge from shared factors like the puranic heritage, hierarchical social structure, colonial education, disjunction of agrarian life and many others that affect the form of a novel as well as its content"(7).

Anantha Murthy is known far beyond the Indian language borders and abroad on account of his books and social engagements. The themes which are his central focus are the examination of the caste system, religious rules and traditions as well as the ambivalent relationship between the handed down cultural value system and the new values of a changing world. In both his fiction and essays, he tries to demolish the hegemonic power structures that canons impose on us (Gaur 11).

The open ending of the novel *Samskara* creates a question in the mind of the readers and the critics. The novel ends without any kind of conclusion. Every aspect of the novel is left for reader's thinking and decision. After his 'anxious return' to the village Praneshacharya's fate may turn into any direction but intentionally the story of the novel concludes in the middle of the action. The novelist has projected the plot to portray the fabricated biography of his characters. The events take place very hurriedly and there are quick shifts in the story. The main protagonist Praneshacharya has a sexual affair with Chandri and after the death of his wife Bhagirathi, suffers alone in his search for Chandri. After acquiring some knowledge about worldly affairs, he decides to return to his village and his 'anxious return' changes his life for a new beginning. His reunion with Chandri will not be possible for him because it will ruin his reputation and what will people think about him after he had failed in solving a problem of Naranappa's *Samskara*. All these questions grasp the attention of readers mind. Murthy very deftly handles various themes in the novel which enhances the beauty of the plot.

Finally we come to understand that it is not a mythical novel but a socio-religious, economic and realistic novel. It was written when India was in the time of political-social-cultural metamorphosis. The narrative portrays how the structure of

the plot is made and used in the complex fabric of the narration. The novel begins with Naranappa's death and raises the question of his last rite. He himself confesses his sensual pleasure, rejects every norm of Hinduism and is the counterpart of Praneshacharya, a spiritual advisor in the village. Naranappa moves him in complicated situation by asking about life and the existence of the religion that he follows.

Anantha Murthy in the novel portrays the themes of Brahmin-dalit struggle, superstitions rife among the uneducated and the marginalization in orthodox and cast-ridden South Indian society. In the end the question about the last rite becomes more and more perplex. Now the narration shifts to the personality of Praneshacharya because the question of last rite causes a metamorphosis in him. He prays for divine intervention in seeking answers but fails and gets involved in a sexual relationship with Chandri, a low-caste woman. Despite this relationship he does not get satisfaction. He wants to return to his native place once again. In these circumstances he loses his consciousness. The first and the last question of the novel find its answer in *The Rock*, a poem written by T.S. Eliot. He in this poem says:

The world turns and the world changes.

But one thing does not change.

In all of my years, one thing does not change.

However you disguise it, this thing does not change.

The perpetual struggle of God and Evil. (qtd. In Gaur 169).

Works Cited

- Anantha Murthy, U.R. *Samskara: A Rite for a Dead Man*. Trans. A. K. Ramanujan. New Delhi: Oxford University Press, 2010. Print.
- De Somogui, Nick. *Hamlet: the tragedie of Hamlet, Prince of Denmarke : the first folio of 1623 and a parallel modern edition*. London: Nick Hern Books, 2001. Print.
- Gaur, Rashmi. Anantha Murthy's Novel *Samskara*. New Delhi: Chaman Offset Press, 2006. Print.
- Mukherjee, Meenakshi. *U.R. Anantha Murthy's Samskara: A Critical Reader*. New Delhi: Pencraft, 2005. Print.
- Mukherjee, Meenakshi. *Realism and Reality: The Novel and Society in Indian*. New Delhi: Oxford University Press, 1985. Print.
- Perry, John. "Samskara: A Rite for a Dead Man". *The Indian Literary Review Annual* 1979. Print. 12 May 2011.
- Pandey, Raj Bali. *Hindu Samskaras*. Banaras: Vikrama Publication Bhadaini, 1949. Print.
- Ramanujan, A.K. Afterword to U.R. Anantha Murthy *Samskara: A Rite for a Dead Man*. New Delhi: Oxford University Press, 2010. Print.

Chapter 3

SAMSKARA IN THE CONTEXT OF CHARVAKA PHILOSOPHY

The two main branches of Indian philosophy: the spiritual (*Nyaya, Vaishesika, Sankhya, Yoga, Mimamsa and Vedanta*) and the materialist (*Charvakaism, Buddhism and Jainism*) resonate in the novel *Samskara*. The two characters, namely, Praneshacharya, the mentor and leader of *Agrahara's* Brahmins adheres to the spiritual life whereas Naranappa adopts the materialist way of life. There are some other characters in the novel who consider themselves to be spiritual but are actually materialist in their deeds. In other words they cannot be easily categorized. The writer, Anantha Murthy, in the novel raises the issue of hypocritical values of people through the character of Naranappa, a Brahmin who rejected his Brahminhood. Gaur says, Anantha Murthy lays bare the ideals of Charvaka philosophy through the character of Naranappa, the *Yoga* school of thought is portrayed by Praneshacharya while the perception of *Sankhya of Purusha and Prakriti* are reflected by the Madhava sect. Anantha Murthy even conducts a research on the experiences of the desires of man, and their fulfillment. Leading a spiritual life does not instill a complete feeling to Praneshacharya's life. Putta reflects the murky side of life in which a man experiences both virtue and vice. Till Chandri coming into Praneshacharya's life, there is a void in his life and it is only Chandri who introduces him to the physical needs of human beings which are also an important part of a man's life. Chandri showed him the passions which he had never experienced before, which after experiencing he had to conquer like the sages, Vishwamitra and Parashara (150). Thus Praneshacharya's journey in the novel is a journey towards self-realization and an inclusive knowledge of the world in which a man has to face both good and evil.

The story of the novel has autobiographical elements of the life of Anantha Murthy. In his village, people were trapped in the web of tensions because of the conflict between tradition and modernity. The story line of the novel and various incidents of the novel correspond to the autobiographical accounts of Anantha Murthy's life. The outbreak of Plague, the death of a Brahmin who was in love with a low cast woman and various other narrative details are directly provided by the real life situations of Anantha Murthy. Anantha Murthy himself opines:

I was barely 13 years old...because of plague in town. People began to die along with rats. In my village only pariahs died...the orthodox

doctor had not gone to inoculate against plague- they were untouchables...this ex-army young man who spoke English had a sacred romance with one of the loveliest dark girls from the untouchable huts, although he came from an orthodox family. This was a secret of elemental importance which had begun to shake my belief in the whole caste system. (Sotosay)

Chandri represents the plight of low class Indian women in a society that is haunted by the twin specters of untouchability and dogmatic Brahmanism. Thus Chandri occupies an important position in the structure of the novel. Naranappa's love affair with Chandri and Praneshacharya's subsequent cravings for her has given Anantha Murthy a chance to overturn the traditional Indian beliefs of casteism and untouchability.

The novel *Samskara* begins with the daily routine of Praneshacharya. The main spiritual character of the novel Praneshacharya is devoted to the service of his wife; he daily bathes his wife in the early morning, gives medicine to her and worships God. He has won the title of the 'Crest of *Vedanta*' in Kashi, and now serves as a religious consultant in the village. Here, one finds how gullible Indian rural people are with their inability to make decisions on their own in religious matters. On the other hand the novel also presents the opposing actions and reactions of Acharya, the philosopher. The spiritual aspect of Praneshacharya's personality is revealed by the following narrative:

After their meals, the Brahmins of the *Agrahara* would come to the front of his house, one by one, and gather there to listen to his recitation of sacred legends, always new and always dear to them and to him. In the evening he would take another bath, say more twilight prayers, make porridge for his wife, cook, eat, dinner. Then there would be more recitations for the Brahmins who gathered again on the verandah.

Now and then Bhagirathi would say: 'Being married to me is no joy. A house needs a child. Why don't you just get married again?'

Praneshacharya would laugh aloud. 'A wedding for an old man... (1)

The pleasure principle of Charvaka Philosophy comes to fore in the novel. According to Charvaka Philosophy human beings should accept the present

happiness. To deny the pleasures of this world in the hope of future bliss of the heaven is a kind of madness. Our life is limited to this world and this body only. To suppress the desires and libido is undesirable and unnatural. Dakshinaranjan Shastri says, "It glorifies self-realization through the sensual pleasures. Indulgence in pleasure with woman is the highest pleasure. Wine, women, body are the central points of Charvaka Philosophy" (26). We should fully enjoy the present. Main principle of Charvaka Philosophy- let us eat, drink and be merry for tomorrow we may die:

Yavajjivetsukham Jivet rinam kritava Gritam pibet

Bashamibhutsay dehasay punaragamanam Kuth: (Rishi Uma 3)

Shastri also affirms, "While you live drink, for once dead you never shall return... As long as he lives let a man live happily, after borrowing money, let him drink ghee" (36). So Praneshacharya's wife tells him to marry again and clasp all the bodily pleasures and bliss that will give him a renewed vigour for life.

When Naranappa dies nobody from *Agrahara* Brahmins comes forward to perform his last rites but were eloquent on the way he led his life which was considered immoral. Anantha Murthy vividly describes the reaction of the Brahmins after the death of Naranappa:

The Brahmins gathered again, just as they did for the daily reading of the holy legends, crowded one against the other. But today an obscure anxiety brooded among them. Fingering the basil-bead rosary around his neck, Praneshacharya said to them, almost as if to himself:

'Naranappa's death rites have to be done: that's problem one. He has no children. Someone should do it: that's problem two.'

Fondling his fat black naked arms, Garudacharya said us usual:

'Yes. Ye ... es. Ye ... es.'

'No one can eat anything until the body's cremated,' said Dasacharya, one of the poorer Brahmins, thin, bony as a sick cow.

'True ... true ... quite true,' said Lakshmanacharya, rubbing his belly-jerking his face forwards and backwards, batting his eyelids rapidly. (4)

Lakshmana closed his eyes, as if to say it's not for him. But Garuda was familiar with law courts, having walked up and down many; he felt it was his turn to speak up. So he raised a pinch of snuff to his nose and cleared his throat:

'It's but right we should go by the ancient law book. Acharya, you are our greatest scholar, your word is Vedic gospel to us. Give us the word, we'll do it. It's your word, your command. What do we know of the subtleties of dharma? As Garuda says, Naranappa had contacts with a lowcaste ...'

...'As you know, he even ate what she cooked ...'

... 'And he drank too.' (5-6)

The novel illumines the pleasure, *dharma* and the death aspect of the Charvaka philosophy. Charvaka says *dharma* is not the ultimate aim of human *karma* (action). *Dharma* and *adharma* are the concepts of *Shastras* and *Puranas*. What is *dharma* or *adharma* is revealed in *Vedas* and according to Charvaka, *Vedas* are not reliable sources of knowledge. The concept of *dharma* that is described in *Vedas* is just an illusion. Brahmins have written *Vedas*, and for their own subsistence they have improvised the concept of *dharma*. Charvaka mocks at *Vedic dharmas*. Brahmins perform *shradhs* to appease the dead ancestors. Charvaka was totally against these rites and wanted to abolish these superstitions. To give food to those who do not exist is the most foolish thing to do. If the food presented in these rites can satisfy the hunger of the persons living in other worlds then why the food kept in a compartment does not satisfy the persons in other rooms.

Charvaka considers death to be the ultimate liberation. Body cannot be enlivened after death, "Wise and fool alike, when the body dissolves, are cut off, perish, do not exist any longer" (Rhys Davis 46). *Dharma-karma* and God are all worthless. The *Shav-Samskara* is the ultimate *Samskara* of the sixteen *Samskaras*. Charvaka does not believe in these kinds of *Samskaras*, *Upanishads* and *Vedic* sentences. Hirianna states "The Charvaka is so impatient of obtaining pleasure that he does not even try to secure freedom from pain. He makes a compromise with evil, instead of overcoming it. Every man according to him must make the best of a bad bargain and enjoy himself as long as he lives" (194). The

materialist character Naranappa too of follows the main guidelines of Charvaka Philosophy. He takes wine, eats non vegetarian food and indulges in sensual pleasures with a low caste woman, Chandri. In his life *dharma*, *karma*, and God have no meaning. He only believes in the current happiness.

In Hindu religion there are many ways suggested for *moksha* (salvation) for the people of different castes. For a woman to obey and to serve her husband is the path to redemption, for a Brahmin to live life according to four *purusarths* and to acquire knowledge of *Vedic* rituals are the means of salvation. In the novel, *Samskara*, U. R. Anantha Murthy has pitted two different means against each other. Praneshacharya and Naranappa are two different characters and portray the concept of virtue and sin. Throughout the novel, it is found that neither Praneshacharya nor Naranappa adopts the right way for their salvation. Being Brahmins, they both distract themselves from the path of redemption in terms of the Vedanta philosophy.

In another event Durgabhatta looks at Chandri with crooked eyes and feels unable to voice his innermost thoughts, being a part of the Brahminic community.

For Durgabhatta, this was an internal issue. He sat unconcerned in his place, ogling Chandri. For the first time his connoisseur eyes had the chance to appraise this precious object which did not normally stir out of the house, this choice object that Naranappa had brought from Kundapura. 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. Look at those breasts. In sex she's the type who sucks the male dry. Her eyes, which should be fickle, are now misty with grief and fear, but she looks good that way. (8)

Murthy represents the hypocrisy of Brahmins through his minor characters like Durgabhatta who does not feel sad or melancholy over the death of Naranappa but his death arouses dominant passions towards Chandri who is Naranappa's mistress. Had Durgabhatta been given a chance to have a mistress like Chandri, he would have behaved like Naranappa and left all the rituals, customs, and ideals of his sect for the sake of a beautiful woman like Chandri. Thus his apprehension for the disintegration of Brahminism is merely eyewash. Gaur states that if Praneshacharya, "were not present and if the dead body of Naranappa had not

been lying there, Durgabhatta might have quoted some lines from the romantic poetry to the Brahmins present there whose life he had found quite uninteresting and barren” (58). Even another Brahmin Shripati too praises Chandri, “Whatever anybody may say. Whatever Brahmins bray - I swear – what do you say? - In a hundred – mile radius is there any woman as lovely, as bright, as good, as Chandri? Take a count. If you find one, I will give up my caste”. (72)

Hiriyanna states that the Charvaka philosophy “does not believe in any spiritual values and is content with the worldly ones that is, of sensual *kama* (pleasure) and *artha* (wealth)”. He is therefore represented as discarding morality, and preaching what is reproachfully described as the principle of ‘good digestion and no conscience’ (58).

Charvaka’s ethics take pleasure principle as its basic principle. Pleasure or sensual pleasure is the only source of happiness. Behind every human action lies the inherent desire for happiness. As long as Naranappa stayed with Chandri they lived in a state of bliss. Naranappa was not afraid of anything, he just wanted to attain all the pleasures that life offered.

Naranappa’s death causes a state of conflict in the Brahmins of *Agrahara*. Shankarayya, the priest of the Brahmins of Parijatapura, presents his controversial views on this matter:

Shankarayya, priest of Parijatapura, intervened. ‘According to Brahmin thinking, “a snake is also twice-born”; if you happen to see a dead snake, you’ve to perform the proper rites for it; you shouldn’t eat till you’ve done so. As that’s the case, it’s absolutely wrong to sit back with folded arms when a Brahmin has passed on to the bosom of God. Don’t you think so?’

He said this really to display his knowledge of the texts, to tell those Madhvas ‘we here are no less than you’, and to bring down their pride.

Durgabhatta was very agitated by this man’s words.

‘Look at this stupid Brahmin, rashly opening his stupid mouth. He’ll bring a bad name to the whole Smarta clan,’ he thought, and spoke in his own crooked way.

‘Yes yes yes, we understand all that. That’s exactly what Praneshacharya also says. But our dilemma is something else: is Naranappa, who drank liquor and ate meat, who threw the holy stone into the river, is he a Brahmin or is he not? Tell me, which of us is willing to lose his brahminhood here? Yet it’s not at all right, I agree to keep a dead Brahmin’s body waiting, uncremated.’ (19)

This paragraph or episode rejects the tenets of *Vedic Shastras*. Charvaka denounces inference through *Vedic-Vakya* (verbal testimony) and *dharma-karma*. Being anti-*Veda*, this philosophy of Charvaka has also criticized the *Vedic* word. It is foolish to call *Vedic* word an authority as in *Vedas* many words have been used that have no meaning? There are some words in *Veda* that are ambiguous, contradictory, unclear and illogical.

Sinha avers that the followers of Charvaka believe that *Vedas* were fabricated by Brahmins for their subsistence. To believe in the *Vedas* written by mediocre Brahmins is gross self-deception. Charvaka has classified the authors of *Vedas* as buffoons, demons and knaves. After considering this staunch criticism of *Vedas*, they declared that the content of *Vedas* is unreliable. The above mentioned arguments clarify that Charvaka accepts perception as *pramana* (reality), and inference and authority are both unverifiable (84).

Charvaka philosophy talks beyond the limits of religious rituals, illusion and confined social norms and lays emphasis on giving proper place to all the human beings. It neglects caste system and tries to equate all human beings. The philosophy aptly applies to the social life of human beings. Naranappa opposing the beliefs of Durgabhatta related to the *dharma, adharm*a, caste, wine and flesh in a way acts as the mouthpiece of Charvaka Philosophy.

In an incident, Praneshacharya after listening to the complaints of Garuda and Lakshmana goes to Naranappa and when Praneshacharya speaks in favour of them the latter starts opposing him and denouncing Brahminism:

‘Your texts and rites don’t work anymore. The congress Party is coming to power, you will have to open up the temples to all outcastes,’ and so on irreverently...

‘Your Garuda, he robs shaven widows, he plots evil with black magic men, and he is one of your Brahmins, is not he?... All right, let’s see

who wins, Acharya. You or me? Let's see how long all this Brahmin business will last. All your Brahmin respectability. I will roll it up and throw it all away for a little bit of pleasure with one female. You better leave now - I don't really want to talk and hurt you either', he said finally. (21)

In this paragraph casteism, hedonism and self-indulgence are discussed. Radhakrishnan states, "The Charvaka Philosophy is a fanatical effort made to rid the weight of past that was oppressing it" (234). Charvaka Philosophy talks about the upliftment of society because the materialist philosophy of Charvaka does not support casteism as a result of which there is discrimination in the society between low and high caste people.

Charvaka Philosophy considers pleasure as material in nature. Naranappa also clearly states that he belongs to the "Hedonist School" which says- 'borrow, if you must, but drink your ghee' (21). Life is short and very precious and to deny present pleasure is foolishness. Naranappa further says that all religious dogmas of Brahminism can be discarded for a pleasure that is promised by a woman.

According to Charvaka the attainment of *kama* is the only objective of life. Charvaka is hedonistic and believes that a man should undertake a task that gives him pleasure. Charvaka values *artha* because it facilitates the attainment of *kama*. *Artha* (wealth) is a means to pleasure. Wealth has no meaning or value in itself but its value lies in being a facilitator of pleasure. So it accepts *kama* (enjoyment) as the only source of *purusartha*. *Kama evaikah purusartha*, signifies enjoyment as the only end of human life (qtd. in Sinha 93). For the sake of present pleasure Charvaka does not accept distinction based on the parochial divisions *dharma*, *karma*, god, caste, creed and colour. Lambert Strether in Henry James's classic American novel *The Ambassadors* in his famous speech to Bilham says, "Live all you can it's a mistake not to" (153). They consider happiness as the primary object of their life. King believes:

The emphasis upon happiness (*sukha*) can be seen perhaps as a direct affront to the emphasis placed upon suffering (*dukha*) by the other schools of thought. Life may contain a great deal of pain but it also contains much in the way of pleasure and who in their right mind would throw away the grain because of the husk. (18)

When Praneshacharya sees Naranappa and his misdeeds, he is forced to think about right, wrong and God. Naranappa rejects the superstitions of Praneshacharya in the name of spirituality.

Naranappa had taken Muslims with him that morning to the Ganapati temple stream, and before everyone's eyes he'd caught and carried away the sacred fish. Those free-swimming man-length fish, they came to the banks and ate rice from the hand-if any man caught them he would cough up blood and die...Naranappa had broken the taboo. (21- 22)

In this issue too, the dogmatism of religious beliefs, the false pretensions in the name of piety of body and soul are criticized. According to Charvaka philosophy the view that pleasures of body should be abstained from, to attain the true spiritual life and salvation, is ridiculous. A human being should only aspire for physical pleasures.

The spiritualist Praneshacharya after seeing Naranappa catching fish says to himself that the latter will die a horrible death. Charvaka does not agree with the above mentioned view. To deny pleasure, fearing of sorrow, is foolishness. Nobody should fear eating fish due to thorns in it. Nobody stops plucking roses fearing thorns. Nobody stops cooking food fearing that beggars will come. So humans should differentiate between sorrow and pleasure and consume pleasure (Sinha 94). Naranappa believes in enjoying each and every moment of his life and adheres to the principle of eat, drink and be merry.

Charvaka accepted only perception as the valid source of knowledge and rejected both *anumana* (inference) and *shabada* (verbal testimony). Whatsoever we know through perception is true and real. Charvaka does not believe in God due to its Philosophy of atheism. Because God cannot be perceived, it cannot be accepted as reality. Charvaka does not only question the existence of God but it denounces God as well as his followers. Along with God it also criticizes the institution of religion, and describes the omnipresence, kindness, as imaginary. Charvaka's materialist philosophy rejects all kinds of spiritual elements and principles. It denies the unperceivable and only accepts perception as the valid source of knowledge. Pathak also reflects that *N dharmashcharet*, Which

signifies adherence to *dharma* is useless (137). Naranappa also does not believe in *dharma karma*. In the novel we find various instances like:

In the novel we see that the impact of black magic done by Garudacharya falls on his head. Anasuya wife of Lakshmanacharya also blames Garudacharya for this. Because of this Naranappa also follows the wrong path.

Naranappa's enemies said he had incited Shyama to join the army. Lakshmana's opinion was different-the black magic Garuda used against Naranappa's father must have boomeranged back on himself, why else should Shyama go wrong and run away in spite of Praneshacharya's teaching? Anyone who uses black magic, like the Ash-Demon who wanted to burn his creator, ends up burning himself. (27)

In this we note the superstitious attitude of the people Charvaka Philosophy denounces *dharma, karma, moksha* and god. Radhakrishnan states that "When people begin to reflect with freedom from presuppositions and religious superstition they easily tend to the materialist belief, through deeper reflection takes them away from it. Materialism is the first answer to the question of how far our unassisted reason helps us in the difficulties of philosophy" (235).

When Shyama the son of Garudacharya joins military, the Brahmins of *Agrahara* blame Naranappa for this, and say that it was due to Naranappa's influence that Shyama joined military. For this Garuda resort to means like black magic, but its adverse effect fall on Garuda himself. Lakshmanacharya's wife Anasuya also blames Garuda that it was due to the latter that Naranappa also took the wrong path. But Naranappa does not believe in these superstitions. Naranappa advises Garuda's son to move ahead in life and finds nothing wrong to be recruited in military. So he severally criticizes the Brahmins of *Agrahara*. Charvaka also believes in the eradication of superstitions and upliftment of the society should be one's aim.

At a time when Charvaka propounded his theory, contemporary society was full of many evil and corrupt practices. Brahmins occupied prominent position in the contemporary society. Their views were taken to be words of God. But Charvaka refused to accept traditional ideas and principles blindly. He revolted against the repressiveness of traditional wisdom presented in the *Vedas*. Charvaka considers things to be right only if proven by logic. His philosophy left

no stone unturned to expose Brahmins who were considered god like by the laymen. So Charvaka generated a ripple of fresh ideas and philosophy.

In An another event, Naranappa relating the story of the legendary beauty of Shankuntala, as told in Kalidasa's *Abhijannasakuntalam*, calls upon Praneshacharya to lead a life of senses and pleasure. This tale told by Naranappa to Praneshacharya is quite similar to the storyline of the novel *Samskara*. The end of the story leads one to think that every action results not in what is expected but may lead to its exact opposite. "The young man felt the Achari's description in his own body, felt a whole female grow inside him, a fire burn in his loins". (25) Naranappa through the medium of the tale gives example of the idyllic life of Shankuntala. The tale is about a young man who was deprived of physical pleasures by his wife. He used to attend the sermons of *Agrahara* every day. One day when Acharya told the tale of Shankuntala the young man impulsively drives into the river where he makes union with a low caste woman that is taken to be Shankuntala. Through this tale Naranappa tells Praneshacharya to enjoy life. Naranappa says that "That's why our elders always said: read the *Vedas*, read the *Puranas*, but don't try to interpret them". (25) Naranappa advises Praneshacharya to live happily:

'You read those lush sexy Puranas, but you preach a life of barrenness. But my words, they say what they mean: if I say sleep with a woman, it means sleep with a woman; if I say eat fish, it means eat fish. Can I give you Brahmins a piece of advice, Acharya-re? Push those sickly wives of yours into the river. Be like the sages of your holy legends-get hold of a fish-scented fisherwoman who can cook you fish-soup, and go to sleep in her arms. And if you don't experience god when you wake up, my name isn't Naranappa.' Then he winked at the Acharya, quaffed the liquor in his cup and let out a loud long belch. (26)

In this paragraph, Naranappa tells Praneshacharya to live in the present and for the present bliss. In Charvaka's philosophy only two *purusartha* (human being) i. e. *kama* (desire), *artha* (wealth) are admitted out of four *purusartha*. *Kama* is not just the aim of one's life but also the base of one's happiness in his life. If anything in the life of a human being is thought right, it is to get more and

more pleasure out of the present life and by this pleasure the attainment of their ends. The philosophy says one must not suppress his libido and must not give up his thoughts about happiness by the fear of sorrow. Charvaka puts more emphasis upon self pleasure and self indulgence and by the same nature he is considered the proponent of hedonism. Madavacharya also affirms that Charvaka theory is related with pleasure and pain which are the central realities of life. Pleasure-seeking is the dominant ideal of the materialist school. They believe that we should eat, drink and be merry because death comes to all, closing our lives.

While life is yours, live joyously;
None can escape Death's searching eye;
When once this frame of ours they burn,
How shall it ever again return? (Madavacharya 3)

Naranappa's discussion with Praneshacharya about pleasure of sense means that the converse of Praneshacharya about the highness of *Vedas* and *mantras* is unreal and unpragmatic because it's a kind of sermon that preaches asceticism and promotes a kind of depressionism. Naranappa tells Praneshacharya that the first thing Praneshacharya should do is to get rid of the thoughts of his sick and invalid wife. The pleasures of senses will lead to the realization of human bliss and salvation. So Naranappa again and again urges Praneshacharya to lead a sensual life.

In a significant event related to the cremation of Naranappa, Praneshacharya becomes so depressed and mentally wrecked that he forgets all his principles and spirituality, finally falls into the arms of Chandri and realizes what it is to be one with a woman. Chandri after seeing Praneshacharya so worried devotes herself to him and falls on his feet shedding tears of soulful heart and is prepared to surrender her soul and body to Praneshacharya.

The Acharya's hunger, so far unconscious, suddenly raged, and he cried out like a child in distress, 'Amma! Chandri leaned him against her breasts, took the plantains out of her lap, peeled them and fed them to him. Then she took off her sari, spread it on the ground, and lay on it hugging Praneshacharya close to her, weeping, flowing in her helpless tears. (64)

The sensual pleasures as described by Charvaka come to full play in these lines. Sex is like any other routine activity necessary to maintain physical and mental health, in the same way as other activities like eating, drinking and exercising help in sustaining our life. Abstaining from sexual life can lead to physical and mental disorders. Charvaka emphasizes on sensual pleasures and the subsequent realization of self and understanding of the world. According to Charvaka we should not hesitate to adopt the pleasures offered to us in the present. Praneshacharya after indulging in this illuminating union with Chandri totally undergoes a transformation. Stricken by mental weariness and hunger Praneshacharya falls under the spell of Chandri who is worried about the cremation of Naranappa. The result is a union of two distinct personalities and identities. Anantha Murthy described this in a style and language that is hard to find in prose fiction. Charvaka Philosophy also glorifies the transformation or illumination that a person can attain through sensual fulfillment. Dakshinaranjan Shastri says, "The present is ours and the past is dead and gone. The future is doubtful and the present is all that we have so let us make the most of it. Keeping in mind that it is only present that is in our grip we must consume more and more pleasure as we can take from it. *Lokayata* philosophy says the same about the present life and this nature is called hedonism in itself" (35-36). Dr. S. C. Sarkar in his book *Some Aspects of the Earliest Social History of India* comments: "for the sake of sons, Men are said to unite with their mother and sister as with a wife." (75).

In another incident Praneshacharya brooding over his egoist attitude towards Mahabala, and Naranappa and his amorous activities with Chandri, finds himself in a state of complete despair. He thus makes his mind to go to Chandri. "Finally the way I lusted for Belli's breasts myself. The form I' am getting now was being forged all along, obliquely, unknown to me. I doubt now if even the moment I united with Chandri came unbidden. It must have been the moment for everything within to come out of hiding like the rats leaping out of the store room"(101). Chatterjee also opines,

The goal of human life is therefore to attain the maximum amount of pleasure in this life, avoiding pain as far as possible. A good life is a life of maximum enjoyment. A good action is one which leads to a

balance of pleasure and a bad action is one which brings about more pain than pleasure. This Carvaka ethics may be called therefore, hedonism or the theory that pleasure is the highest goal. (75)

Praneshacharya tries again and again to renew the experience of his fulfilling union with Chandri. He takes those moments of consummation to be pious and illuminating that transformed his entire being and he wishes to re-live those moments again and again. He thinks of going to Chandri as the only solution to get rid of the riddle of life and to redeem him from the spiritual crisis.

There comes an event in the novel where Praneshacharya renounces every interest, feeling and devotes his entire life in the prayer of God and the attainment of His majesty. He does not come to apply the aesthetic activities which are mentioned in the religious scriptures and after his communion with Chandri, when he makes her wife bath then he starts realizing the difference between beautiful and ugly and feels sensation in his body.

When he poured the bath water over her, he noticed her sunken breasts, her bulbous nose, her short narrow braid, and they disgusted him. He felt like screaming, 'stop it! Stop it! To the Brahmins out there blowing conches and beating gongs against the vultures. For the first time his eyes were beginning to see the beautiful and the ugly. He had not so far desired any of the beauty he'd read about in the classics. All earthly fragrance was like the flowers that go only to adorn the god's hair. All female beauty was the beauty of Goddess Lakshmi, queen and servant of Lord Vishnu. All sexual enjoyment was Krishna's when he stole the bathing cowgirls' garments, and left them naked in the water. Now he wanted for himself a share of all that. (76-77)

Praneshacharya spent his whole life in observing the religious rituals, *karma*, *shastra* and for the attainment of god. He pays intense attention to the poetic *rasa* in classical epics but he himself leads the life of an ascetic. He thus fails in his four *purushartha* because he violates the whole circle of these *purushartha*.

Hiriyanna states "The *Gita*-teaching stands not for renunciation of action (*karma*), but for renunciation in action. It is emphatically stated that *samnyasa*

(self-abnegation) does not mean the renunciation of action, but of interest, desire and attachment; it means the giving up of the fruit of all work” (qtd. In Sharma 35).

Dakshinaranjan Shastri propounds that Vedas are nothing in themselves but are only sermons of gods then why one blindly believes in them. The aesthetic pleasures of paradise upon the earth can be realized on looking into the eyes of the beloved. Nature’s too wants us to revel in these pleasures. A virtuous man enjoys the happiness of pleasure during the elaboration of pleasure. (34-35)

Praneshacharya after the cremation of his wife and renunciation of all kinds of worldly affairs and concerns takes shelter in the forest without caring about the direction in which he goes:

God has become to me a set of tables, learned by rote. Not an awareness, a wonder as he was to Kanaka-so no more God for me.

Once you leave God, you must leave all concern for all the debts to ancestors, to gurus, to the gods; must stand apart from the community of men. That’s why it’s right, this decision to walk where the legs lead. Walk in this pathless forest like this. (92)

In these lines Praneshacharya determines to move ahead on the excursion of a life of experience, rejecting like Charvaka the notion of good or God. He has a sort of revelation that one should not hinder his physical mental and spiritual development for the presumed notions of right or wrong or ethical compulsions.

Michael says, in Hindu religion not only gods are portrayed in the form of men but men are also represented in the form of gods. In *Rigveda* also poets are considered gods and gods are considered poets. (18) This kind of liberal humanistic belief in the essential goodness of man is also a characteristic of ancient Indian philosophy. In Indian mythical stories as well we also find a similar point of view, we have the stories of Rama’s incarnation. Similarly Christ is said to have resurrected the human form by coming on this earth in living flesh and blood.

Isayeva utters that the *lokayatikas* do not believe in the existence of God and they reject any kind of subordination to any supreme power or authority. They regard that there is no type of duty towards any spiritual power. Man will not suffer in the name of sin and he will not get any fruit for his goodness. The challengers of the *lokayatikas* disdainfully highlight the unrestrained hedonism of this teaching but even they do not disagree from some ideals of the Charvaka philosophy which

adhere to worldly pleasures regarding wealth and love as human goals (27-28). Chakrabharti proclaiming Charvaka's belief, "what cannot be seen does not exist anywhere" says that the opposite of these spiritual ideals is materialism, the only reality in this world. It is better to deny the existence of God because he is not visible (2).

In *Samakara*, two fundamental situations relating to existential crisis have a great impact on the life of Praneshacharya. The first is his encounter with Mahabala when he is young and studying in Benaras. Mahabala, one of the talented students of the college, is his friend and classmate. After sometime he finds that he is spending his life with a prostitute. He changes his life style and even he denounces the rules of Brahminism and gives up his profession of priest. In the later part of his life when Praneshacharya becomes a priest he meets Naranappa who is an irresponsible person and a debauched man. Naranappa does not believe in the charisma of God and is totally against *dharma*, good deeds, and ethics. All the virtues are insignificant for him because he believes in the materialistic pleasures of the world. He does not believe in any life after death. In the first place, his encounter with Mahabala changes his life and he starts following Hindu religious orthodoxy. He marries a woman named Bhagirathi who is an invalid. He leads a very pious life without satisfying any of his physical needs. He always remains conscious about his status as a priest and tries to follow all high religious ideals and orthodox Hindu religious norms. Gaur articulates:

Praneshacharya's fruitless search for an answer in the scriptures, and in the ritualistic and superstitious prayers to lord Maruti in the temple, for a miraculous solution to his problem failing in both he lost control, he lost his 'Prajna' and 'Mahajana' and stepped into the dark world of sin. He is haunted by sin trying to run away from himself. (148-149)

After the death of his wife and unable to find solution to the problem caused by the death of Naranappa, Praneshacharya loses his faith in Vedic traditions and religion. He loses his mental health and thinks again and again about the things which he is unable to understand.

The origin of it all was a thing that had to be burned. That thing was Naranappa, who had to be burned some day, it stood out as a

problem. Thinking that the problem belonged to the realm of the law of Dharma, he had run to the ancient law books; he had run to God; but at last in the forest, in the dark...

He stopped. To know fully and exactly, he waited balancing his heart. When one tries to recreate what exactly happened and how, one has the feeling of pursuing a dream. (97)

According to King, The Charvaka philosophy declares that we have only one life. Charvaka audaciously declares that there is no life after death and there is not any kind of circle of rebirth as most of the Indian schools believed. Heaven is merely a kind of illusion that's why the materialists propound a philosophy which is totally based on the pleasure principle, "a pigeon today is better than a peacock tomorrow" (qtd in King 2). This philosophy is always regarded as the founder of that school which rejects all notions of *dharma* and propagating a philosophy of gratification that is *kama* (pleasure-seeking).

Goodness is only a kind of hallucination and delight is the only reality of life and we should try to attain all our desires. Radhakrishnan commenting on the twin nature of pleasure and pain in human life says that aspiring pleasure is no rejection of pain. Pain is implicit in pleasure, we should not abnegate pleasure from the fear of suffering (232). As John Keats says melancholy lies with beauty, beauty that must die (Keats 196).

The incident where Praneshacharya sitting under a tree and eating a banana and at the same time thinking about Chandri and his sexual relationship with her, observes that Naranappa was right in stating that life's meaning can be truly realized on giving oneself to the hedonist philosophy. "Naranappa had said mockingly: to keep your Brahminhood, you must read the Vedas and holy legends without understanding, without responding to their passion. Embedded in his compassion, in his learning, was an explosive spark, which was not there in the others' stupidity. Now the tamed tiger is leaping out, baring its teeth..." (82)

Praneshacharya ultimately perceives that there is something different in his sexual relationship with a harlot that he did not find on mere reading of these scriptures. Now his internal emotions find a way in his external activities and he gains a new insight that could not be achieved in the books.

As Charvaka emphasizes the physical and spiritual fulfillment for the attainment of salvation Praneshacharya also tries to live life to the brim, a fulfilling life. Praneshacharya like Naranappa thinks again and again about the sensual pleasures. Talking to Putta, Praneshacharya realizes that he has always been in following the rituals and religious ceremonies but he has been unable to find the true meaning of life. He wonders if he would ever be able to get rid of the shackles of the burden of tradition:

But my dilemma, my decision, my problem was not just mine, it included the entire *Agrahara*. This is the root of difficulty, the anxiety, the double-bind of dharma. When the question of Naranappa's death-rites came up, I did not try to solve it for myself. I depend on God, on the old law books. Isn't this precisely why we have created the books? Because there's this deep relation between our decisions and the whole community. In every act we involve our forefathers, our gurus, our gods, our fellow humans. Hence this conflict. Did I feel such conflict when I lay with Chandri? Did I decide it after pouring and measuring and weighing? Now it's become dusky, unclear. That decision, that act gouged me out of my past world, the world of the Brahmins, from my wife's existence, my very faith. The consequence, I am shaking in the wind like a piece of string.

'Is there any release from it?' (109)

As Charvaka believes the pleasure principle to be the highest principle discarding religion, God, *Vedas*, *Puranas*, similarly, Praneshacharya unable to seek the solution of life has his revelation. Like Naranappa he now realizes the true nature of all these things as deadwood and workless.

Radhakrishnan asserts, "There is no heaven, no final liberation, nor any soul in another world, nor do the actions of the four castes, orders, etc., produce any real effect. The *Agnihotra*, the three *Vedas*, the ascetic's three staves, and smearing one's self with ashes, were made by nature as the livelihood of those destitute of knowledge and manliness" (233). Charvaka's epistemology does not believe in the *Vedic Shabda* and describes it to be based on imagination. The Vedic descriptions of some of the *Vagayas* are so licentious and fictitious that is denounced by Charvaka.

Charvaka's philosophy not only rejects the existence of God but also criticizes those who believe in god. He does not except the hierarchy of good and evil in the world where some people are considered good and some evil. It also ridicules superstitious and orthodox Brahmins and is immensely critical about Vedic religion and rejects all estimations about the existence of almighty. It does not consider God as the creator of this universe.

Michaels states Buddhism, Jainism, Sikhism and other Indian religions are indebted to Charvaka for their separation from the Vedas and from the Brahmins. Other religious groups which have not independent existence also reject Vedas but they worship hindu god. A song addressed in the prayer of Krishna is thought to bring a hundred times more merit than a *Vedic* sacrifice. Thus, the authority of Vedas can hardly be accepted as the permanent proof of being a Hindu, as Brian K. Smith tries to show. According to his definition for instance, the saints, Kabir and Ramananda can not be called Hindu, for they have neither acknowledge of the Veda nor they accept Brahmins as religious authorities (18-19).

In an another event Praneshacharya after thinking about his previous activities wants to get freedom from his fear, wants to recount everything about his past life to *Agrahara* Brahmins so that he lives with a clear conscience and starts his life anew.

If Naranappa's body is not properly cremated, I cannot escape fear. If I decide to live with Chandri without telling anyone, the decision is not complete, not fearless. I must come now to a final decision. All things indirect must become direct. Must pierce straight in the eye. But it's agony either way. If I hide things, all through life I will be agonized by the fear of discovery, by some onlooking eye. If I don't I will muddy the lives of others by opening up and exposing the truth to the very eyes my brahminhood has lived and grown by. (132)

In these events *pratyaksa* (perception) *pramana*, (dependable source of knowledge) god, superstitions are shown by Charvaka's philosophy. Praneshacharya takes the supper of perception as propounded by this philosophy. Praneshacharya after telling all these things related to perceptions wants to get a new existence in his life.

The end of the novel brings with it a lot of complications and perplexities as Praneshacharya suffers a mental agony due to the lack of final decision. He decides to return to Durvasapura and it is clear that he has a burden in his conscious mind in relation to the failure of his Brahmanism. The elements of four purusartha and a complete circle of Vedic rituals lose ground as he involves in a sexual relationship with a low-caste harlot. Although he lives with his invalid wife but it is the stage of asceticism that predominates in his life. Murthy marks a phenomenon in his *Samskara* that the life of a Brahmin must be an amalgamation of both the qualities which are exhibited by the two main characters. The personality of a Brahmin can neither be like Praneshacharya nor can be like Naranappa, a rebellious Brahmin. Their way of living does not intensely follow the *Vedic* Brahminic norms because to renounce worldly affairs like Praneshacharya and to indulge completely in sexual relationship like Naranappa is not the right path to salvation. The *Vedic* Brahminical life demands that one who belongs to the very caste must live his life according to the four life-stages (*ashrams*) which are prescribed in Vedic rituals for one who wants to attain salvation.

Thus we can say that there are various traditions in Hindu philosophy and Murthy in *Samskara* reflects the ideals of the spiritualist school in the earlier chapters through the portrayal of the character of Praneshacharya, while he exhibits the materialist school by the depiction of a reckless Brahmin that is Naranappa. The other minor characters in the novel are divided into different sects, some belonging to the Madhvas and other to Smartas. The novel vividly and pragmatically exposes the different situations of all these Brahmins. "The question of what constitutes Brahminism acts as a unifying principle of the narrative... Praneshacharya's agonizing over his loss of Brahminhood reiterates this question at various levels of the text" (Gaur 114). This question and Praneshacharya's inability to solve the problem of rites of Naranappa remains till the end of the novel. Gaur states that in the end of the novel:

Praneshacharya begins to comprehend the differences and interconnectedness between all things. But he is unable to surrender his Brahminhood and accept the un-Brahminical world-view. His inability to accept the un-Brahminical as a viable alternative, limits

him. Would he learn to combine the two world-views, remains an open-ended question like the ending of the novel. (114)

Basavaraj Naikar has suggested a striking comparison between Graham Greene's *The Power and the Glory* and Anantha Murthy's *Samskara*. Though both the novels are set in different socio-cultural backgrounds they deal with the universal phenomenon of the erosion of religious values and loss of faith:

Graham Greene's *The Power and the Glory* delineates the life a priest against the atheistic background to Mexico whereas Anantha. Murthy's *Samskara* depicts the life of a Brahmin priest against an orthodox religious background. (Naikar)

In Graham Greene's novel *The Power and the Glory* the priest struggles to uphold his catholic religious values where in *Samskara*, Praneshacharya tries his almost to adhere to the age old *Vedic* traditions and culture. It is notable that the protagonists of both the novels are well respected and an epitomes of their own religious traditions. But both fail to uphold their religious and moral values. The priest in *The Power and The Glory* is epicurean and dipsomaniac, and is nicknamed as the 'whisky priest'. He has sexual relations with a woman named Maria and has begotten a child Brigitta. Similarly in *Samskara* we see that Praneshacharya has physical relationship with Chandri.

In the novel we note a kind of dilemma and spiritual and mental crisis in Praneshacharya that comes close to a sort of existential and metaphysical crisis felt by the great modernistic heroes. Like Lear on heath in Shakespeare's *King Lear* and Henderson in Saul Bellow's *Henderson The Rain King* Praneshacharya has a kind of clarification of life and its essential truth. So in the novel we do find the great romantic theme of spiritual growth that is expressed in all great literature and wordsworth's Ode on the Intimations of Immortality. Anantha Murthy towards the end of the novel comments:

The sky was full of stars. The moon, a silver. A perfectly clear constellation of the Seven Sages. A Sudden noise of drum beats. Here and there the flames of a torch. The hard breathing of the bullocks

climbing the hillock, the sound of the cow-bells round their necks. He will travel, for another four or five hours. Then, after that, what?(138)

In the above lines we feel a similar streak of optimism as is seen in D.H. Lawrence's novel *The Rainbow*. Ursula Brangwen in this novel also sees a rainbow in the sky as Praneshacharya sees 'a perfectly clear constellation of The Seven Sages': "a new growth, rising to the light and the wind and the clean rain of the heaven. she saw in the rainbow the earth's new architecture, the old, brittle corruption of houses and factories swept away, the world built up in a living fabric of Truth, fitting to the over-arching heaven"(300). But *Samskara* like every great novel is an open ended novel. The ending is besetted with myriad complexities. Although we do feel that Praneshacharya has achieved a sort of clarification of life but the future uphill journey of the life for him is going to be a real test for him, and he "Waited, anxious, expectant" (138).

Works Cited

- Anantha Murthy, U.R. *Samskara: A Rite for a Dead man*. Trans. A. K. Ramanujan. New Delhi: Oxford University Press, 2010. Print.
- Acharya, Madhava. *Sarva Darsana Samgraha or Review of Different Systems of Hindu Philosophy*. Whitefish: Kessinger Publishing, 2005. Print.
- Chakrabarti, Kishor Kumar. *Classical Indian Philosophy of Induction: The Nyaya View Point*. UK: Lexington Books, 2010. Print.
- Chatterjee, Satish Chandra and Dhirendramohan Datta. *An Introduction to Indian Philosophy*. 8th ed. Calcutta: University of Calcutta, 1984. Print.
- Gaur, Rashmi. *Anantha Murthy's Novel Samskara*. New Delhi: Chaman Offset Press, 2006. Print.
- Hiriyanna, M. *Outlines of Indian Philosophy*. New Delhi: Motilal Banarsidass, 2009. Print.
- Hiriyanna, M. *The Essentials of Indian Philosophy*. London: George Allen & unwin LTD Ruskin house, 1949. Print.
- Isayeva, Natalia. *Shankara and Indian Philosophy*. Albany: State University of New York Press, 1993. Print.

- James, Henry. *The Ambassadors*. New York: Oxford University Press, 1903. Web. 14 May 2011.
- Keats, John. *Selected Poems and Letters*. UK: Heinemann, 1995. Print.
- King, Richard. *Indian Philosophy: An Introduction to Hindu and Buddhist Thought*. Edinburg: Edinburg University Press, 1999. Print.
- Lawrence, D.H. *The Rainbow*. Stillwell, KS: Digireads, 2008. Print.
- Michaels, Axel. *Hinduism: Past and Present*. New Delhi: Orient Longman PVT Limited, 2005. Print.
- Naikar, Basavaraj. "Desecration of Religious Values in Graham Greene's *The Power and the Glory*". Ed. Gaur, Rashmi. Anantha Murthy's Novel *Samskara*. New Delhi: Chaman Offset Press, 2006. Print.
- Pathak, Sarvanand. *Charvaka Darshan ki Shastrya Samiksha*. Varanasi: Chaukamba Vidhyabhawan, 1990. Print.
- Rhys Davis, Thomas Williams. *Dialogues of Buddha: The Digha-Nikaya*. London: Oxford University Press, 1899. Print.
- Rishi, Uma Shankar Sharma. *The Sarva-Darsana-Sangraha by Madhavacharya*. New Delhi: Chaukamba Publishing House, 2010. Print.
- Sarkar. S. C. *Some Aspects of the Earliest Social History of India*. London: Humphrey Milford Oxford University Press, 1928. Web. 5 April 2011.
- Sarvepalli, Radhakrishnan. *Indian Philosophy*. Vol 1. New Delhi: Oxford University Press, 2008. Print.
- Shastri, Dr. Dakshinaranjan. *A short History of Indian Materialism, Sensationalism and Hedonis*. Calcutta: Book Land Private LTD, 1930. Print.
- Sharma, Chandradhar. *A Critical Survey of Indian Philosophy*. Delhi: Motilal Banarsidass, 2009. Print.
- Shastri, Dakshinaranjan and Giri, Gagana Deva. *Charvakasastr*. California: University of California, 1982. Print.
- Sinha, Harender Prasad. *Bharitya Darshan ki Ruprekha*. Delhi: Motilal Banarsidass, 2010. Print.
- Sotosay. U. R. Ananthamurthy "Samskara".n.a. Web. 5 nov. 2011.
<http://sotosay.wordpress.com/>

Chapter 4

Conclusion: Charvaka and *Samskara*: A Summing Up

Philosophy and life are eternally related. Philosophy tries to arrive at a better understanding of life and human condition by dealing with questions about ourselves and about the nature and workings of the universe. Charvaka the great ancient Indian materialistic philosophy can be regarded as a welcome corrective to the excesses of long spiritualistic traditions laid down by *Vedas*, *Puranas* and *Upanishadas*. It believes in the unity of body and soul. There should be a balance between the spiritual and sensual elements. A literary work cannot be said to have a direct moral lesson in the philosophy of life yet great art has always been accorded some relevance to society and life at large. U. R. Anantha Murthy's novel *Samskara* can be studied and illumined with the help of Charvaka philosophy.

Socialism, morality, *dharma*, religion, *artha* (wealth), soul, God, spirituality, materialism, etc, the tenets of Indian philosophy are articulated at length in U.R. Anantha Murthy's novel *Samskara*. Each character in the novel represents the elements of Indian philosophy. Naranappa, the main character of the novel is the embodiment of Charvaka's philosophy or materialism. He explicitly states and behaves in a hedonist way which says 'borrow if you need but drink your ghee'. Naranappa is against all types of religion, custom, Brahmanism, spirituality and follows the pleasure principle. Contrary to him is the character of Praneshacharya who follows the path of spirituality and the precepts of Shankaracharya. He deeply believes in *Vedas*, *Puranas*, *dharma* and God. The central character of the novel, Chandri is dutiful and faithful to Naranappa.

The minor characters have no stable and consistent religious principles for themselves for adherence. In the novel Anantha Murthy tries to analyze whether Praneshacharya's values are old, dogmatic and really of any significance in the modern context of 20th century. Anantha Murthy poses a question to the traditional Indian society whether Naranappa's hedonistic activities are justified or not.

The concept *Samskara* unfolds personality of both the extreme characters in the novel, Praneshacharya and Naranappa. The author divides it into three parts- separation, transition and incorporation. These parts make the structure of the novel revolve round Praneshacharya's *Samskara* rather than Naranappa.

The novel opens with an outbreak of plague in the village of Agarahara, and death of a Brahmin that poses a sort of religious and metaphysical crisis for Praneshacharya. The central question that haunts Praneshacharya's consciousness is that of Naranappa's cremation; "A rite for a dead man". The novel also deals excessively with the concept of hedonism. The sexual elements in *Samskara* form an integral part of the narrative structure. Naranappa, and Praneshacharya represent two opposite views and ways of life. While Praneshacharya adheres to strict *Vedic* moral codes and norms, Naranappa leads a life completely devoted to the senses.

Naranappa tells Praneshacharya that for the Brahmins, god has become a set of tables learned by rote. Praneshacharya is not able to digest the argument of enjoying erotic (sexual) descriptions in epics, *Puranas* and does not let himself enjoy this in real life. The Agarahara Brahmins are in a mode of self-denial, whereas Naranappa and Shripati enjoy life to the full. But despite of their spiritual longings the Agarahara Brahmins have cravings of senses and amorous desires. Anantha Murthy and the English novelist D.H. Lawrence unravel the concept of sensuality and wholeness of being in their novels.

In a way Anantha Murthy's *Samskara* falls into the line of the great modernist novels that deal with the conflict of spirit and flesh. Praneshacharya faces a similar kind of conflict between sensuality and spirituality that Stephen Dedalus in James Joyce's *The Portrait of the Artist as a Young Man* and Jude in Thomas Hardy's *Jude the Obscure* faces. But Anantha Murthy has no intention to render a moral vision to sexuality. The protagonist of the novel named Praneshacharya thinks and fears about them. Despite of these fears he indulges in sensual pleasures with Chandri, Naranappa's mistress. The author aims at depicting the psychological conditions of his characters rather than merely depicting the erotic elements. If the novel talks about sex being an integral part of a man's life, it does it for the purpose of psychological probing of the characters. Anantha Murthy in comparing and contrasting the lives of two extreme characters and reflecting upon their bodily needs resembles the twentieth century novelists and their works, namely, Thomas Hardy's *Tess of the D'Urbervilles*, Henry Fielding's *Tom Jones*, Henry Miller's *Tropic of Capricorn* and D. H. Lawrence's *Lady Chatterley's Lover*. The novelist criticizes the attitude of *Agarahara* Brahmins

on the issue of love and sexuality. These Brahmins indulge in sex just for procreation and regenerative principles. The follower of Charvaka's philosophy, Naranappa accepts his sexual needs in compliance to the classical epics, *Vedas* and *Puranas*. He wants that the practices mentioned in these religious and classical epics must find an outlet in everybody's day to day life. Naranappa feels offended by the fact that on one hand the religious teachers teach religious epics in which sexuality is adopted by great sages but on the other hand they do not advocate accepting the needs of the body and indulging themselves in these activities.

In the novel the elements of casteism abound. In Hindu society the idea of casteism is imposed upon the Brahmins on the reading of the religious epics, *Vedas* and *Puranas*. The author has depicted the characters in a way who seem to be the proponents of casteism. The novel *Samskara* portrays the futility of the centuries-old caste system, comprising of Brahmin, Kshatriya, Vaishya and Sudra, operating in India and undermining the very concept of national integration. The caste system stands as a stumbling block to Indian society's progress.

Though Anantha Murthy digresses from the usual to depict his idea, his purpose is to stem the rot and pave way for India without the barriers of cancerous caste system for making the country a nation in reality. *Samskara* uses this concept in the context of present time, and takes it to the conscious and unconscious level. Casteism remains a burning issue from the beginning till the end of the novel. Naranappa, defying all the Brahminical rules laid down in the scriptures, makes friends from Muslim community, eats and drinks with them and catches fish from the sacred temple. All these activities are considered as anti-Brahminical by Hindu Brahmin society. After Naranappa's death this becomes a burning issue as to who will perform the last rite of his dead body? This question is raised by the Brahmins of the *Agrahara* village and the concept of casteism begins just after his death. Naranappa had indulged in amorous activities with a low-caste woman, Chandri. She lacks the knowledge of *Vedas*, *Puranas* and religious books but despite of that she performs her role as a dutiful woman to Naranappa. She wants to cremate his corpse according to the rituals prescribed by Hindu religion for Brahmin's last rites. When Praneshacharya is lost in the mire of answering the question on Naranappa's last rite, Chandri cremates Naranappa's dead body with

the help of a Muslim person. Being a low caste woman, she displays the courage and devotion in performing an act over which everybody kept shut.

In the novel, caste comes out as an independent character as it informs about action, modifies the character's response and provides the much needed sociological structure in the novel. Anantha Murthy's *Samskara* thus projects a universal outlook for the well being of humanity as a whole, where the narrow walls of cast and creed do not block the progress of humanity towards a global community.

Four *purusartha* (*dharma* -moral righteousness, *artha* -wealth, *kama* -desire and *moksha* -liberation) are regarded in common the purpose of human life. Praneshacharya being the disciple of ascetic life works towards gaining knowledge about the *atman* (soul). Praneshacharya like a normal Brahmin gets a sort of homeopathic dose of the tantric by living through the householder's stage of life and wants to live in this world not for worldly affairs but for religious purposes only. He does not lead his life in accordance with the four *purusartha* as prescribed in *Vedas*, *Shastras*, etc and leads a life of celibacy. Thus there begins in Praneshacharya's mind the struggle between *dharma* and *kama* and it is the latter that overcomes the former in his mind. He involves himself in the activities of *kama* and deviates from the path of *dharma*. His psyche has internalized all the four elements of *purusartha* and there begins a struggle among these elements. In order to solve the complexities of this he falls into the arms of Chandri and recalls the thoughts of Naranappa and Putta and the realization dawns on him that in the circle of life, the four *purusartha* have their own importance as the scriptures say.

The highlight of the novel is moral transgression and sin. The novelist uses the examples of seduction, like that of Vishwamitra by Menaka, Parashara by Matsyagandhi to solve this problem. His friend, Mahabala, while studying in Varanasi, completely follows the pursuits of hedonist philosophy and does not suffer from the dilemma by which he suffers. This dilemma does not allow him to live in this world peacefully and till the end of the novel he suffers from it. The novel ends with this catastrophe, raises the question about the existence of Brahminism and Hinduism and the novel ends with an open ending, with the questions hanging in the air.

Anantha Murthy's novel, *Samskara* presents in itself the satire, irony, fun and humor upon the false personalities of Brahminism. They have no devotional faith in their religion, and follow superficial and superstitious ethics and principles of their scriptures. Their wives are portrayed as spiteful and sexless. But the low-caste women are portrayed as attractive, sensual, like, Chandri, Belli, Padmavati etc. being depicted as the prototype of their clans. These women are completely ignorant about religion and moral ethics. The novel, *Samskara* presents a kind of society in South Indian village where people are orthodox, ignorant and superstitious.

The novelist has tried to depict real socio-economic and psychological conditions of the people of this village. In this village there is a Brahmin, Naranappa who being a Brahmin by birth defies every discipline of Hinduism and Brahminism and gets involved with Chandri, a low-caste woman. There is another Brahmin named Praneshacharya who lives a devoted life and is considered the spiritual guide of the village. But when Naranappa dies, arises the question of his rite and this question lands the priest into a spiritual crisis. To seek the solution he goes to the temple of Maruti (Hindu monkey God of chastity) and when he does not find any divine intervention in relation to this question, he comes out with empty hands.

Frustrated by failure met in the temple on the question related to the samskara of Naranappa's dead body he falls in the arms of a low-caste woman, Chandri and indulges in sexual intercourse with her. Just after this indulgence he faces a mental trauma on the question of right and wrong. Praneshacharya's and Naranappa's personalities present two ends of the spectrum. Both of them have the positive and negative attributes in the novel and present two different philosophies of life. Anantha Murthy in the novel depicts the life of Konkan Brahmins during 1930s and 1940s. Anantha Murthy's novel, *Samskara* is an indictment towards hypocritical and superstitious Brahmins. The novel, presents criticism upon Brahminism but not a critique of Hinduism as such.

The novelist paints a realistic picture of the life style of these Brahmins and depicts their lives as very orthodox and superstitious, due to which they face poverty and the harsh realities in the modern era. Their religion and their religious scriptures do not allow them to accept the profession other than their Brahmanism.

Their livelihood is completely dependent upon Brahminism and its activities. The novel works as a proclamation of the author that the Brahmins should give up the rigid, orthodox and useless rituals and if they want to survive in the modern era they should adopt modern views to some extent and make their religion flexible.

The leading theme in the novel is the concept of *dharma* and its validity in changing times. The novelist also discusses hypocrisy, greed and superstitious beliefs adopted by the Brahmins. The novel depicts how the characters like Naranappa, Mahabala etc. are involved in the erotic activities, who do not find themselves in a state of dilemma on the question of morality as the protagonist of the novel, Praneshacharya faces after Naranappa's death and after his own indulgence. But the end the novel also shows that it is faith that predominates his consciousness rather than suspicion because he decides to go back to his village.

The novel, *Samskara* presents the connection between formal and thematic concerns more directly. The central concern that the novel deals is the relationship between spirituality and materialism and discusses about spiritual and material experiences. These two concepts closely correspond to allegorical features such as absurdity, the concept *Samskara*, character construction, and allusion. These modern and exuberant allegories which after seemingly endless connotative meanings find meaning and clarity in the form as well as in the plot and theme in the novel. In the novel they create a hierarchy of values encompassed by their structure.

The novelist presents various typical Indian scenes in the novel which depict the temperament and spirit of orthodox Brahmin society. He also projects a clear vision of the tradition-bound Indian society with its problems. We get a realistic picture of rituals, ceremonies, beliefs and the ethos of orthodox Brahmin society. Another noteworthy trait of the novel is that the trivial details in the novel have been presented in an artistic manner. There is a good combination of romance and realism in the tales of Acharya, Chandri and Naranappa.

Anantha Murthy presenting a panoramic view of a typical south Indian village, including various topographical and flora - fauna details, represents a kind of reworking of the ancient Indian philosophy. The reader is finally left to conjecture about the ultimate fate of Acharya. Murthy does not admonish the villain and he also does not praise and romanticize the hero. This is the greatest

achievement of the novelist. He portrays his characters with a pull between head and heart and on many occasions, he seems to be divided in his sympathies too. On the whole, *Samskara* is successful in depicting its various themes and handling its subject matter in a remarkable manner. This can be achieved only by a novelist like Anantha Murthy. To sum up, U.R. Anantha Murthy in his novel, *Samskara* brings alive the realistic and socio-economic descriptions of South Indian Brahmins. In relation to the situation and values of Brahminism and Hinduism the novel is a tribute to the Indian literature.

References

- A, Shyamala Narayan. "World Literature Today". *Board of Regents of the University of Oklahoma*, Vol. 51 (1977): 500. Web.
- Acharya, Madhava. *Sarva Darsana Samgraha or Review of Different systems of Hindu Philosophy*. Whitefish: Kessinger Publishing, 2005. Print.
- Anantha Murthy, U.R. *Samskara: A Rite for a Dead Man*. Trans. A. K. Ramanujan. New Delhi: Oxford University Press, 2010. Print.
- Aithal, Krishnamoorthy S. "Of Culture and Cadaver: Anantha Murthy's Samskara". *Asian Studies Center, Michigan State University* Vol. 16 (1981): 83-88. Web.
- Bhattacharya, Ramkrishan. *Studies on the Charvaka / Lokayata*. Delhi: Manohar Publication, 2010. Print.
- Chattopadhyaya, Debi Prasad. *Bhartiya Darshan Saral Parichay*. Delhi: Rajkamal Prakashan Pvt Ltd, 2009. Print.
- Chatterjee, Satish Chandra and Dhirendramohan Datta. *An Introduction to Indian Philosophy*. 8th ed. Calcutta: University of Calcutta, 1984. Print.
- Chakrabarti, Kishor Kumar. *Classical Indian Philosophy of Induction: The Nyaya View Point*. UK: Lexington Books, 2010. Print.
- Dasgupta, Surendranath. *A History of Indian Philosophy, Volume 1*. Delhi: Motilal Banarsidass, 1992. Print.
- De Somogui, Nick. *Hamlet: the tragedie of Hamlet, Prince of Denmarke: the first folio of 1623 and a parallel modern edition*. London: Nick Hern Books, 2001. Print.
- Garbe, Richard. "Outlines of A History of Indian Philosophy". *Hegeler Institute, The Monist*, Vol. 4 (1894): 580-598. Web.
- Gaur, Rashmi. *Anantha Murthy's Novel Samskara*. New Delhi: Chaman Offset Press, 2006. Print.
- Gupta, R. K. "The Fortunate Fall in U. R. Anantha Murthy's Samskara". *The International Fiction Review*, (1980): 7, No. 1. Web.
- Hiriyanna M. *Outlines of Indian Philosophy*. New Delhi: Motilal Banarsidass, 2009. Print.
- Isayeva, Natalia. *Shankara and Indian Philosophy*. Albany: State University of New York Press, 1993. Print.

- Joshi, Dinkar. *Glimpses of Indian Culture*. New Delhi: Star Publishing (P) LTD, 2005. Print.
- Jha, V. N. *Nyaya-Manjari* by Jayanta Bhatt. New Delhi: Sri Satguru Publications, 1995. Print.
- Keats, John. *Selected Poems and Letters*. UK: Heinemann, 1995. Print.
- King, Richard. *Indian Philosophy: An Introduction to Hindu and Buddhist Thought*. Edinburg: Edinburg University Press, 1999. Print.
- Koller, John M. "Skepticism in Early Indian Thought". *University of Hawaii Press*, Vol. 27 (1977): 155-164. Web.
- Lawrence, D.H. *The Rainbow*. Stillwell, KS: Digireads, 2008. Print.
- Max Muller, F. *The Six System of Indian Philosophy Collected Works*. Vol. XIX. New York: Longmans Green, 1919. Print.
- Mishra, Jagdishchandra. *Indian Philosophy*. Varanasi: Chaukamba Surbharti Prakashan, 2010. Print.
- Michaels, Axel. *Hinduism: Past and Present*. New Delhi: Orient Longman PVT Limited, 2005. Print.
- Mukherjee, Meenakshi. *U.R. Anantha Murthy's Samskara: A Critical Reader*. New Delhi: Pencraft, 2005. Print.
- Mukherjee, Meenakshi. *Realism and Reality: The Novel and Society in Indian*. New Delhi: Oxford University Press, 1985. Print.
- Naikar, Basavaraj. "Desecration of Religious Values in Graham Greene's The Power and the Glory". Ed. Gaur, Rashmi. *Anantha Murthy's Novel Samskara*. New Delhi: Chaman Offset Press, 2006. Print.
- Nigam, Shobha. *Bharatiya Darshan Indian Philosophy*. Delhi: Motilal Banarsidass, 2008. Print.
- Pathak, Sarvanand. *Charvaka Darshan ki Shastriya Samiksha*. Varanasi: Chaukamba Vidhyabhawan, 1990. Print.
- Perry, John. "Samskara: A Rite for a Dead Man". *The Indian Literary Review Annual* 1979. Print. 12 May 2011.
- Pandey, Raj Bali. *Hindu Samskaras*. Banaras: Vikrama Publication Bhadaini, 1949. Print.
- Pillai, Sharon. "Gender Representation in U. R. Anatha Murthy's Samskara". *South Asia Research, Sage*, Vol. 31(2011): 135–153. Web.

- Ramanujan, A.K. Afterword to U.R. Anantha Murthy *Samskara: A Rite for a Dead Man*. New Delhi: Oxford University Press, 2010. Print.
- Rao, Ajay. Allegorical Features of Kafka's 'The Metamorphosis' and Anatha Murthy's *Samskara*". *Asian Studies Center, Michigan State University*, Vol. 30 (1995): 194-211. Web.
- Rhys Davis, Thomas Williams. *Dialogues of Buddha: The Digha-Nikaya*. London: Oxford University Press, 1899. Print.
- Riepe, Dale. "Early Indian Hedonism". *International Phenomenological Society*, Vol. 16 (1956): 551-555. Web.
- Rishi, Uma Shankar Sharma. *The Sarva-Darsana-Sangraha by Madhavacharya*. New Delhi: Chaukamba Publishing House, 2010. Print.
- Sarvepalli, Radhakrishnan. *Indian Philosophy*. Vol. 1. New Delhi: Oxford University Press, 2008. Print.
- Sarkar. S. C. *Some Aspects of the Earliest Social History of India*. London: Humphrey Milford Oxford University Press, 1928. Print.
- Schermerhor, R.A. "When did Indian materialism get its Distinctive Titles"? *Journal of the American Society*, Vol. 50 (1930): 132-138. Web.
- Shastri, Dr. Dakshinaranjan. *A Short History of Indian Materialism, Sensationalism, and Hedonism*. Calcutta: Book Land Private LTD, 1930. Print.
- Sharma, Chandra Dhar. *Bharatiya Darshan Aalochan Aur Anusheelan*. Delhi: Motilal Banarsidass, 1998. Print.
- Sharma, Chandradhar. *A Critical Survey of Indian Philosophy*. Delhi: Motilal Banarsidass, 2009. Print.
- Sinha, Harender Prasad. *Bharitya Darshan ki Ruprekha*. Delhi: Motilal Banarsidass, 2010. Print.
- Sinha, Jadunath. *Bhartiya Darshan: Indian Philosophy*. Delhi: Motilal Banarsidass, Pvt. Ltd, 2008. Print.
- Sotosay. U.R. Ananthamurthy "Samskara".n.a. Web.5 nov.2011.
<http://sotosay.wordpress.com/>
- Tigunait, Rajmani. *Seven Systems of Indian Philosophy*. U.S.A.: Honesdale, Himalayan Institute Press, 1984. Web.
- Winternitz, Maurice. *A History of Indian Literature*. Delhi: Motilal Banarsidass, 1981. Print.