



Duritanche Timir Jawo!

Shikshan Prasarak Mandals

JAWAHAR ARTS, SCIENCE AND COMMERCE COLLEGE
ANDUR, TQ. TULJAPUR DIST. OSMANABAD.

President : Shri Bharat Kasture

Secretary : Shri S. N. Alure Gurji

Principal : Dr. Umakant Chanshetti

9420488874, 02471-246037, 246737

Ref. JMA/2021-22/122

Date: 27/08/2021

To,

1. Dr. Mr./Mrs/ Prashant Mote External Examiner
2. Dr. Mr./Mrs/ A. K. Mulikamra Internal Examiner

Jawahar Arts, Science & Commerce College Anadur.

Subject :- Practical Project work Examination of B.A./B.Sc./B.Com./II/III year Sem.

IX/VI Oct./Nov. 20 Mar./Apr. 2021 In the Subject of English

Sir/Madam,

As per instruction of the Director of Examination Dr. Babasaheb Ambedkar Marathwada University Aurangabad. I am to communicate here with the details of your assignment as external examiner/Internal Examiner at the practical Project work Examination in Oct./Nov. 20 Mar./Apr. 2021

Examination	Centre	Date of commencement of examination	Last Date of Exam.	Batch no to be Examined
B.Sc./B.Com./B.A. II/III, Sem. IX/VI	Jawahar A.S.&C.College Andur	28/08/2021	28/8/2021	-

N.B. Mark of Practical Examination and CD should be sent to the Director of Examination through the Principal of the centre immediately after conclusion of the Practical Examination.

[Signature]
Principal

Jawahar Arts, Science & Commerce College
Anadur, Tal. Tuljapur, Dist. Osmanabad.

Copy Forward

1. Director of Examination

DR. BABASAHEB AMBEDKAR MARATHWADA UNIVERSITY, AURANGABAD

2. Principal of the concerned, External Examiner Dr. Prashant Mote

3. Head, depart. Of English Jawahar A.S.&C. College, Andur

Received
[Signature]

[Signature]
Principal

Jawahar Arts, Science & Commerce College
Anadur, Tal. Tuljapur, Dist. Osmanabad.



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Jawahar Arts, Science & Commerce College Anadur.

Subject :- Practical Examination of B.A./B.Sc./B.Com. III year Sem.

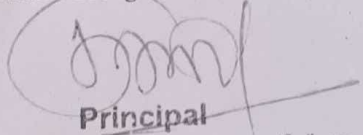
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B.Sc./B.Com./B.A. <u>VI</u> /III, Sem. <u>VI</u> / <u>VI</u>	Jawahar A.S.&C.College Andur	<u>28/08/2021</u>	<u>28/08/2021</u>	-

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Principal

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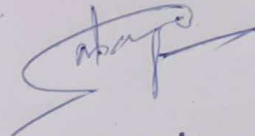
DR. BABASAHEB AMBEDKAR MARATHWADA UNIVERSITY, AURANGABAD

2. Principal of the concerned, External Examiner Dr. Prashant Mote

3. Head, depart. Of English Jawahar A.S.&C.College, Andur

Jawahar Arts, Science & Commerce College
Anadur, Tal. Tuljapur, Dist. Osmanabad.

Received
Mote


Principal
Jawahar Arts, Science & Commerce College
Anadur, Tal. Tuljapur, Dist. Osmanabad.



Dr. Babasaheb Ambedkar Marathwada University

University Campus, Aurangabad-431004, Maharashtra(India),

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Blank Mark List For

B.A - Regular-P-2013 - T.Y.B.A. - Sixth Semester For Apr/May-2021

College : Jawahar Arts, Science and Commerce College, Andoor (62), At Post Andoor, Andoor, Tulajapur, Osmanabad Pin: 413603

Paper Name: English Project Based on(Paper-XII & Paper-XVI) (ENG-15-13) Project Work UA (Max Mark: 100 Min Mark: 40) Count of Student: 1

Sr. No.	Seat Number	PRN	Student Name	Marks	Total
1	NBF613440	2018015200731797	JADHAV SHRIDHAR BALIRAM	70	Seventy only

Mothe

External Examiner
Dr. Mothe P. S.
Dept. of English
Adarsh College,
Omarga

Anita Madhanna

Dr. Anita Madhanna
Head Dept. of English

[Signature]

Principal

Jawahar Arts, Science & Commerce College
Anadur, Tal. Tulajapur, Dist. Osmanabad.

Seal

Signature of Examiner

Date

Instruction

1. While entering the marks, please ensure a clear, legible hand-writing, without any scratches or over-writing.



Dr. Babasaheb Ambedkar Marathwada University

University Campus, Aungangabad-431004, Maharashtra(India),

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with "A" Grade

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Blank Mark List For *Attendance sheet*

B.A - Regular-P-2013 - T.Y.B.A. - Sixth Semester For Apr/May-2021

College : Jawahar Arts, Science and Commerce College, Andoor (62), At Post Andoor, Andoor, Tulajapur, Osmanabad Pin: 413603

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Sr. No.	Seat Number	PRN	Student Name	Marks	Total
1	NBF513440	2018015200731797	JADHAV SHRIDHAR BALIRAM		

Anitalay

Dr. Anita Mudbannur

Head Dept of English.

Principal

Jawahar Arts, Science & Commerce Collage
Anadur, Tal. Tuljapur, Dist. Osmanabad.

Dr. Babasaheb Ambedkar Marathwada University

..... B. A. III Examination Year and Month M/A 2021

Centre Jawahar A.S.C. college, Anadur Subject English

REPORT OF ATTENDANCE OF CANDIDATES AT THE PRACTICAL EXAMINATION (to be submitted alongwith mark list)

Batch No.

NAME OF EXAMINATION

B.A. III year
English (Main)

Date of the Practical Examination and Time	Total No. of Candidates called for Examination	Total No. of Candidates Present at the Examination on the Dates allowed to them	Seat No. of Candidates Examined out of turn	Seat No. of Candidates who were absent
<u>28/08/2021</u>	<u>01</u>	<u>01</u>	<u>NBF613440</u>	<u>—</u>

Examiner's Signature

Dr. Mothe P.S.
Dept. of English
Anadur College, Osmanabad
Dist Osmanabad

Internal Examiner

Chairman
28/8/2021

Dr. Anita Medkarna
Head Dept. of English

[Signature]

Principal

Jawahar Arts, Science & Commerce College
Anadur, Tal. Tuljapur, Dist. Osmanabad.

दुरितांचे तिमिर जावो !

Shikshan Prasarak Mandal's Anadur

JAWAHAR ART'S, SCIENCE & COMMERCE COLLEGE, ANADUR

Anadur Tq. Tuljapur, Dist. Osmanabad-413 603

NAAC ACCREDITED

President :- Shri. *Bharat Karkure*

Secretary :- Shri. S.N. Alure Guruji

Principal :- Dr. *W. B. Champshetti*

☎ :- (02471) 246037, 246737

Ref : JMA/20

Date *28/08/2021*

To,
The Principal,
Ardash College - Omerga

Sub:- Relieving letter.

Respected Sir,

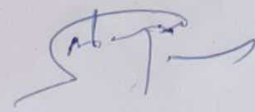
Dr. Prashant Mothe has joined our center as external/Internal examiner for B.A./B.Sc./B.Com. I/II/III year practical examination Oct./Mar-201 , University exam in the subject *English* on *28/08/2021*

He has been relieved on *28/08/2021* after office hours for your information.

Yours faithfully,

Copy to

- 1) Principal,
- 2)



Principal

Jawahar Arts, Science & Commerce College
Anadur, Tal. Tuljapur, Dist. Osmanabad.



Dr. Babasaheb Ambedkar Marathwada University

University Campus, Aurangabad-431004, Maharashtra(India),

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Sr. No.	Seat Number	PRN	Student Name	Marks	Total
1	NBF613440	2018015200731797	JADHAV SHRIDHAR BALIRAM <i>SSA</i>		

Principal

Jawahar Arts, Science & Commerce College
Anadur, Tal. Tuljapur, Dist. Osmanabad.

PROJECT

Student Name :- **Shridhar Baliram Jadhav**

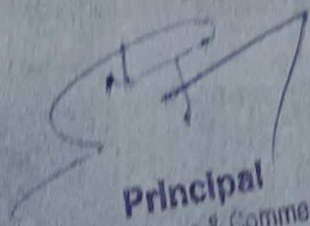
Exam Seat No :- **NBF613440**

PRN No :- **2018015200731797**

Subject : English Project Based on(Paper-XII
&Paper-XVI)

College Name :- **Jawahar Arts Science And
Commerce College, Andur**

Guided By :- **Dr. Mudkanna mam
Pro. Vahule sir**


Principal
Jawahar Arts, Science & Commerce College
Anadur, Tal. Tuljapur, Dist. Osmanabad

Index

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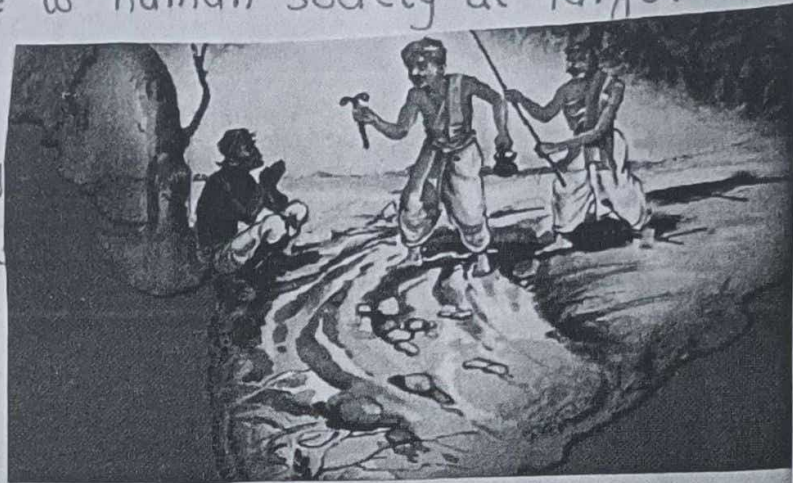
- Introduction 1
 - A Realistic Picture of Indian Culture 2
 - Conclusion 11
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* Samskara :- A Holowness of cultural Hegemony

* Introduction :-

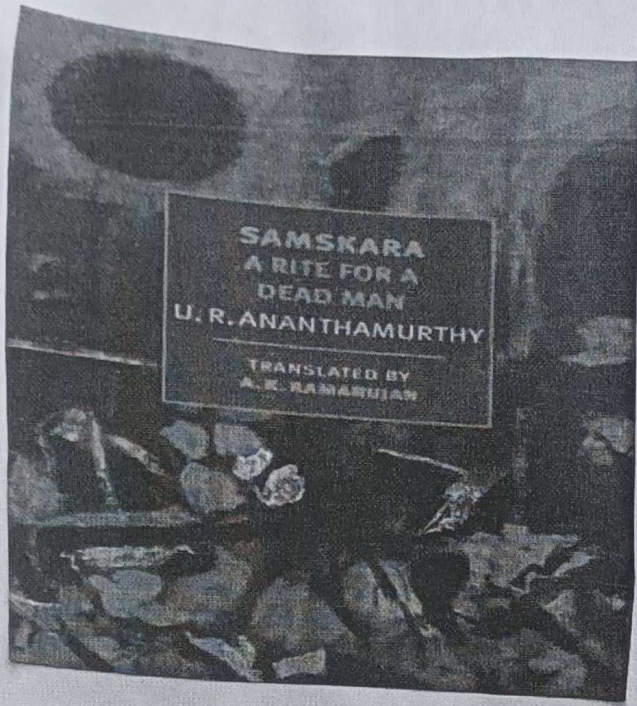
The prime focus of literary and cultural studies is to examine the relations between literature and key socio-political issues and values. Culture as a way of life comprises the set of beliefs, law, moral, customs and social organisations of a particular place acquire by human beings as a member of community that renders ultimate meaning and purpose to human society at large.

In other words, Culture is produced out of the material historical and social conditions of the time. Similarly for people incorporate identities by adopting beliefs, values, and assumptions and social expect



in alignment with one's national identity which later become their culture and tradition. therefore, one's identity lies in their culture and 'caste is the basic of a lot of our culture,' is an undeniable fact for culture has its own set of rules and its opposing effects. Hence, Culture must be dynamic, monitoring its own sustainability along with the capacity to transact between modernity and tradition.

* A Realistic picture of Indian Culture :-



The novel provoked controversy in Brahmin and Hindu communities due to its negative narratives on Brahmin orthodoxy, it became an award-winning masterpiece. As claimed by biographical critics, the author's life, education and socio-cultural reality of place he was influenced by the great Kannada novelist Shivram Karanth's short story, 'Chomana Dudi' (1933) a tragic tale about an 'untouchable' who wanted to own land.

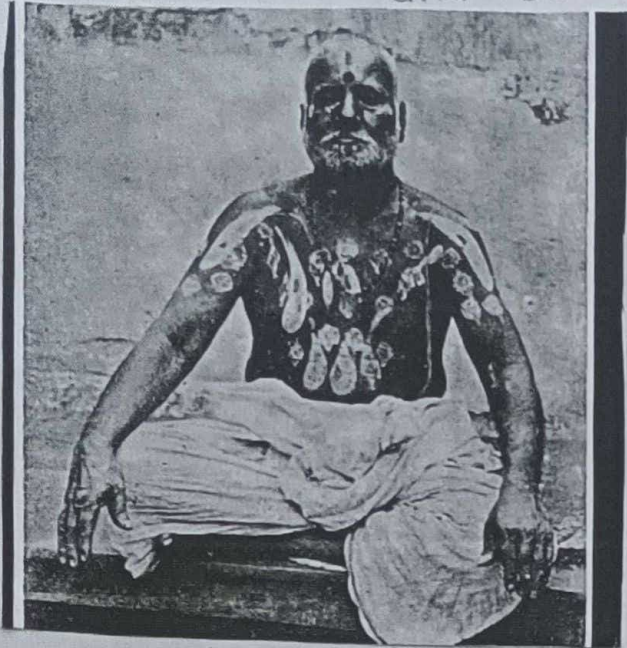
After reading the story, Ananthamurthy and his doctoral guide Malcolm Bradbury watched Bergman's movie titled, 'Seventh Seal' that dealt with the theme of spiritual crisis in medieval Europe.

Therefore he wrote 'Samskara' excitedly in Kannada keeping alive his childhood and boyhood memories.

The Hindu law of Manu's Dharma provided its social order in the same name of 'Varna' which was manipulated by the colonial administrators into caste hierarchy to achieve their agenda. According to Manusmriti, firstly Brahmins govern the intellectual sphere of society as teachers, secondly, the Kshatriyas, trained in artillery and warfare will safeguard the society from external invasions; thirdly the Vaisyas will look after the commerce and affairs related to economy. The Sudras will perform the menial work, the day to day needs of the society.



Brahmins occupy the prime position in the varna hierarchy because they are believed to be the intellectual, born from the head of the lord Brahma, the creator. Brahmins also considered as 'dvija' the twice born. Unlike others, they are expected to go through two births; one is their physical birth, which is the common for all and the other is attaining 'gyana janma', during upnayanam or initiation into adulthood and scholarly learning.

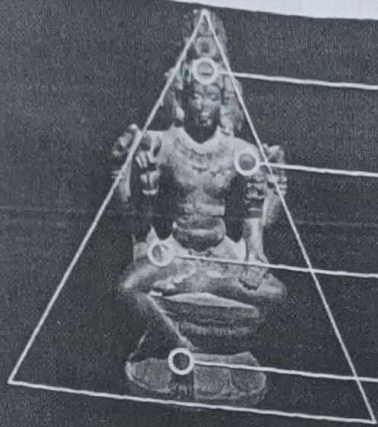


According to Manu's law, only Brahmins are privileged to study and teach the Sanskrit Vedas, Puranas and Upanishads, sacrificing their own benefits for others, and living by the code of giving and accepting of alms. On the contrary, the lord prescribed Sudras to serve other higher castes.

However, with the flow of time, the occupations are manipulated and Brahmanical hegemony was maintained in the society. In this fixed and accepted social system, Ananthmurthy could perceive a gap between what was believed to be true and what was practiced in the society.

Brahmins, who occupied the centre, asserted their superiority in the social ladder and the notion of 'purity and population' formed the caste system was a glaring example that living in a village was hell for an untouchable."

Untouchables along with their identity their and subjugated. Ananthamurthy, himself a Brahmin and born into an educated family, nevertheless developed an acute and sensitive critical awareness of his communities socio-cultural norms to criticize its much negativity along with few positive aspects.



Brahmins
Priests, academics

Kshatriyas
Rulers, administrators, warriors

Vaishyas
Artisans, tradesmen, farmers, merchants

Shudras
Manual labourers

Dalits
'Untouchables', Street cleaners



Ananthamurthy's first novel *Samskara*, set during the 1930s and 40s in a hamlet Durvaspura located in South India, depicts the typical Brahmanical world of agrahara where the author himself grew up and faced an intractable challenge. The novel opens with the daily routine of the Praneshacharya of which bathing, a cleansing ritual is one of the most central purification rites of Brahmanism. Like Praneshacharya, Ananthamurthy's upnaynam was performed during his entry into vedic learning and he was supposed to be a devout Brahmin. However later ananthamurthy moved towards modern education and modernity rather than pursuing Vedic learning. Whereas, his fictional creation, Praneshacharya titled 'Crest Jewel of Vedic learn' faithfully carries out the rituals in regularity of other Brahmins in the agrahara, without comprehending their real essence. Here in the first paradox between the ritual and spiritual is unmasked by Ananthamurthy as 'religious hypocrisy'.

Praneshacharya, the central pillar and of the agrahara of Durvaspura is not without flaws. He shows hollowness in his spiritual life by thinking that he could attain moksha by skipping some of the stages for liberation and uses his invaild wife Bhagirathi, as a stepping stone for the salvation.

"By marrying an invalid, I get ripe and ready," was his ardent belief. according to the 'Hindu' dharma, the fulfilment of four 'ashrams' in life, is very important for a Brahmin in his lifetime. They are 'brahmacharya' (celibate students stage), 'grahastha' (householder), 'vanaprastha' (renunciation) and 'sanyasa' (detachment) is important to experience the stages sensually along with material and spiritual quest which will lead to maturity and as a result one will be able to attain gradual withdrawal from worldly life.

Praneshacharya thinks that he has completed the second stage of 'ashrama' by means of marriage but truly he did not experience sensual pleasure and family life having married an invalid woman and was childless. since he skipped the fundamental aspects of 'dharma', his desire for salvation was not fulfilled.

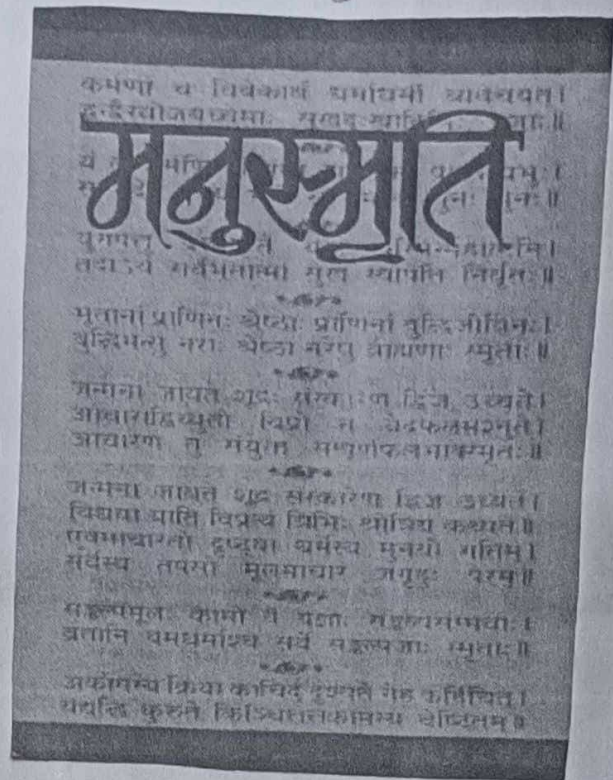
The antagonist Na Narrappa who mirrors the other half of Ananthamurthy is influenced by modern education and becomes the satirical voice of the other to question and criticize the hollowness of Brahmin Orthodoxy with a strong desire to break its stereotypes. Ananthamurthy exposes the evil side of the caste-conscious Brahmins by making the hedonist Naranappa pose a direct attack.

"Try and excommunicate me now. I'll become a Muslim, I'll get you all tied to pillars and cram cow's flesh into your mouths and see it to personally that your sacred Brahmanism is ground in to the mud"

Despite Naranappa's unorthodox behaviour such as eating meat, drinking and living with the low caste mistress Chandri in the Agrahara. he is not exterminated officially from the Brahmin community because they feared to oppose Naranappa's meaningful challenges. not only during his life, but even in death, Naranappa challenged the orthodoxy of Brahmanical Practices and its cultural reforms. The question of cremation occupies central stage because no one can perform their daily rituals nor eat except for the children until the corpse was cremated.

The question become complex because when naranappa was alive he rejected all brahmin hood and even madhava Brahmins believed that if they cremate Naranappa, They will get polluted so nobody wanted to cremate him. Nonetheless, the death of Naranappa uncovers the hypocrisy and hollowness of the whole Brahmin agrahara and their orthodoxy.

Brahmins materialistic desire is exposed through the 'heap of gold', when 'Chandri, Naranappa's concubine comes forward and places all her gold ornaments in front of the Brahmins to perform the last rites of Naranappa and bear the expenses of his cremation. At that juncture, all the Brahmins changed their mind, became adaptive and become more than



willing to perform the rites of Naranappa and to bear the orthodox. Chandri's generosity complicated the situation and the situation got its reversal. "Besides the dominant wish to maintain their ritual purity and orthodox superiority the behaviour of the Brahmins express envy, jealousy, greed and even deceit"

At first, nobody wants to get polluted by cremating the polluted Naranappa, but after seeing the gold brahmins and their wives wanted to cremate the body and they forget about purity and their sanctity. "The women kept staring at the heap of gold and they were disappointed by their husband's words." The eyes of the Brahmins turn moist and and their mouths water for the gold and they want to carry out the last rite. Some even overcome their hesitation and secretly sneak their priest Praneshacharya's house to have permission on cremating the body.

Other minor Brahmin characters in the novel are drawn from Ananthamurthy's own community because Ananthamurthy saw hollowness in those Brahmins. They are driven by greed, jealousy and superstition in contrast to their prescribed rules of sacrificing for their own benefit and for other, giving and accepting of alms. Child marriage is a part of Brahmin Culture and tradition is also exposed in the novel through the widow Lakshmiddevamma.

Lakshmiddevamma

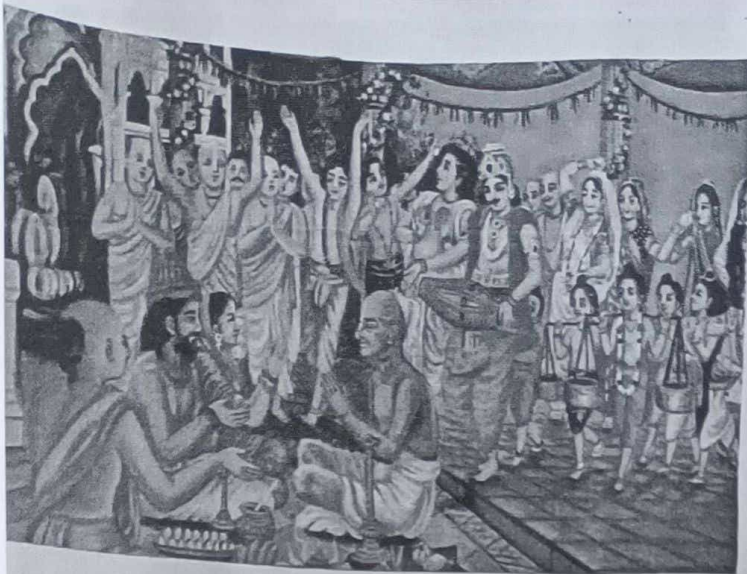
represents all widows of the Brahmin Culture.

She married at eight, widowed at ten, and later her mother-in-law and father-in-law were died. Thus, her relative Garuda's father and Garuda usurped all her property and jewellery.



and in her old age, pushed her into her husband's old & ruined house without any belongings. Therefore, women & 'untouchables' are under constant surveillance of the power of patriarchy and male Brahmanical hegemony. Even the monastery guru exhibits hollowness and selfishness in Brahmanism. "Which means the right proper duty is to perform - the death-rites. But the impurity must also be cleared - before all his property silver and gold must be offered to the monastery to lord Krishna."

The guru seizes all the property of the deceased Nagappa in the name of god and for the sake of purification.



Brahmins are also not supposed to eat until proper funeral rites are performed. "Only we adults shouldn't, till the funeral rites are done." This ritual is inhumane because some Brahmins near die of hunger. Some Brahmins go to other lower in caste than Madhava Brahmins.

Dasacharya then begs for help from Manjappa, a rich man of Parijatapura, the agrar of smarta Brahmin that Brahmin culture is like - prison house where they are bounded by numberless rules which become the internal constraints. In contrast to the 'prison-house', there is also free space which is occupied by untouchables.

For instance Sudra women Chandri occupies this free space because untouchables are not restricted by any laws and they can take their own decision. Unlike Brahmin women

she can travel wherever she likes and has the liberty to decide on the

cremation of her husband, when all the Brahmins including their priest Praneshacharya couldn't take any decision in performing the final rites of Naranappa.

Therefore Brahmin culture is more ritualistic than humanistic.



The Brahmanical culture is surrounded with many sacred artifacts. Brahmins worship them regularly without understanding their value. The antagonist Naranappa sees this meaningless culture of Brahmin and he wanted to assist such elite culture. "He comes to the river in full view of all the Brahmins and takes holy stone that we've worshipped for generations and throws it in the water and spits after it!" by such despictions, Ananthamurthy wants to prove that "the stone was a stone." Naranappa uses names of great sages like Durvasa, Prashara, Bhrigu, Bhrihaspati and Kashyap, who did set the tradition for Brahmanism. Naranappa did this to remind Praneshacharya that even such sages failed to overcome their lust, emotions and anger. Such as anti-Brahmanical arguements of Naranappa show its resistance against rituals and artifacts.

The incidence of plague in the novel is a reflection of the incidence the author experienced during his boyhood. Ananthamurthy intentionally included this incident to a emphasise the hollowness of Brahmin culture and their rigid tradition. The plague in the other Brahmin agrahara, Parijatapura is controlled by incolution given by city doctors whereas plague in orthodox Brahmin Agrahara, Durvasapura spreads like wild fire causing more deaths along with rats.

Though both the places are agrahara of Brahmins, Brahmins of Prajapatipura are considered as inferior because they are heterodox and they welcomed modernity. Brahmins of Durvasapura considered as superior due to their orthodox devotion towards their dogma. The irony is that the so-called superior orthodox Brahmins' culture become stagnant due to their rigid practices and inferior but modern Brahmins of Prajapatipura and their culture becomes dynamic. As a result death after in Madhava Brahmin agrahara, disfiguring and stench of Naranappa's dead body shows decadence in the agrahara.

As portrayed in the novel, in reality it was the upper class Brahmins who ruled and governed other caste living in the community. Upper caste living excluded other castes people from the rights that are easily available. For example, entry into the premises of temple and into house of Brahmins are prohibited for low caste people who are termed as 'untouchable' believing that they are polluted and dirty.

Ananthamurthy has illustrated how 'untouchables' are looked at his society. "This system simply exploits the low caste people and women in numerous ways in the name of so called socio-cultural and religious establishments." As Pandey claimed, Ananthamurthy raised sensitive issues of women's subjugation and oppression of 'untouchables' within the castes and gender hierarchy of Brahmin community of his childhood time. Upper caste male dominated the community and their own women are viewed as mere 'performer' of the tasks assigned by the male heads of the family: "You shut up now. Why are you patting in the assembly of menfolk?"

Though Lakshmana agrees with wife Sitadevi regarding Chandri's jewellery he did not let her to raise her voice because he thinks that his status as a husband would be lowered in public. Brahmin women in Samskara are deprived of opportunities to voice their views in any decision. They are supposed to worship male supremacy and mostly were confined to housekeeping and child nurturing within the male power.

* Conclusion :-

As argued by Karma to suit the prevalent aesthetic or utilitarian values and needs of today. Along this time of thought, Ananthamurthy, the socialist tries to dismantle of Brahmanical dogma and caste hierarchy to ensure equality and dignity of all sections in the society. Ananthamurthy uses the ideology of Karl Marx and Gandhi whose influences inevitable to understand the dynamics of Indian cultural polity: ".....for Gandhiji had began to find fault with our orthodox society and I used him to rationalize my feelings. Ananthamurthy adopts the strategy of using rational mode of modernism to curb conflicts in the culture specific-social-reality of the tradition-bound rural society of Karnataka.

There must be a fine balance, progressive change and innovative rethinking about the culture so that the society can pride its cultural preservation and the society essential fabric of the cultural identity is not lost. As cited, it is not feasible to insist on traditional plough and yoke when more effective technologies are available. Therefore, the society must find ways to restrain rigidity and steer cultural change towards the right direction.