

## I. Dharabasi: A Social Realistic Writer

The research paper deals with existential problem of the most of the characters, such as Beggar in “Yuddha,” Eldest daughter in “Maan Khangranga Bhayo,” Gamune in “Kati Din Po Bitchha ra Yo Manchhe Sanga,” Hari & Radhika in “Timrai Nimti Yasari Marnu Pareko,” Rajani in “Aama” and narrator in “Hunchha Bhai Lekchhu Ma Timro Katha” in Dharabasi’s *Aama* (Collection of Stories). Dharabasi has depicted on “human’s concrete existence, human’s personal freedom and their responsibility for choice”, “the importance of one’s own depths” and “the human essence” (Sartre 43).

This research examines Dharabasi’s most controversial characters from an existential perspective based on the philosophies of the most prominent existential thinkers like Jean Paul Sartre and Albert Camus. The study follows the lead of existential critic Jean Paul Sartre, who focuses absurdity of human existence, human’s personal freedom and their responsibilities for choice. Another existentialist thinker Albert Camus stresses that the condition of man is absurd and his search for any purpose is meaningless and fruitless. It examines This study makes a case for recognizing human being always inside the boundaries of social norms and values and narrow concepts of traditional society; they cannot free to choose their own choice. Characters are in the stage of existential crisis for the reason that hierarchic schematization between the two parts of the same coin such as male and female, haves and have-nots, able and disable etc. Even females are obstacles for female’s existence by the psychological impression of patriarchal society that ignores female’s existence and wants to suppress them.

The purpose of this research is to presents character's struggling in the crowded selfish as well as traditional society with patience and courage where pain, suffering, meaninglessness and nothingness prevail. All characters aren't free to realize their aims and dreams because they are in the stage of alienation, victimization, dislocation, economically bankrupt and always in trouble.

The term 'existence' means to stand out in the universe that is against us and existentialism means "pertaining to existence". Now existentialism is used to describe "a vision of the condition and existence of man her/his place and function in the world and her/his relation or lack of it with God" (54 Sartre). It is a "very intense and philosophically specialized form of quest for selfhood" (58 Sartre). *The world book of Encyclopedia* describes, "Existentialism is a set of philosophical beliefs that stress the existence of human being, the anxiety and depression which pervade each human life" (322).

Existentialists concern the problem of human being. They focus on human's concrete existence, human's personal freedom and their responsibility for choice. Existentialism does not denote one particular philosophy or school of thought but it has developed in various situations in various parts of the world. It has developed into two major trends; theistic and atheistic. Firstly theistic Christian, who conceive of God as the source of inspiration and as the guiding principle, give God the highest position in the world. Another atheistic negate the existence of God. They believe man is nothing else but what he makes of himself.

Dharabasi, grown in a poor family, who suffered a lot in his life politically, economically, and socially, presents through his creations by using different characters. He expresses his affinity with the revolutions against social, political and

racial discrimination through writings. Through most of his writings, he exposes the pain, pang and suffering of the socially, politically and economically impoverished groups like women, Dalits etc. Dharabasi, being a male traces the evils of patriarchy. He expresses, through his works, character's struggle for existence by facing alienation, frustration, victimization and discrimination. His novel *Saranarathi*, *Radha*, *Aadha Bato*, *Pandulipi* and *Jhola* (Collection of Stories) are the examples of this fact.

Dharabasi's *Radha* was awarded Madan Puraskar in 2002 AD. Dharabasi, through his novel has given a good strike to the patriarchal structure by empowering the female protagonist. The patriarchal structure, where the myth of Krishna was created, is male governed that ignores female existence. The novel presents the women, who, instead of, worshiping their husband as incarnation of god protest their evil facts so as to live a life of equality and a life of complementary. Novel expose female's struggle for existence in patriarchal society which wants to suppress female.

His collection of twelve stories, *Jhola* depicts the inhumane patriarchal practice which treated women mercilessly. His depiction of "Sati Pratha" and the rituals where women have to suffer a lot are heart rendering, which arouse against the male domination. The fact that women were obliged to sacrifice the live body with their dead husband and the fact that they were made scapegoat is extremely unbearable. Dharabasi is encouraging women to make necessary attempts of having equal rights in every aspect of human dealing, for their freedom for existence.

Dharabasi's latest book *Pandulipi*, is not manuscript in form but his life's manuscript that revolves around description of family life, cordial relation of a husband and a wife, the love between the family members, their struggle for existence and above all the sacrifice and dedication of wife to make his family life stable and

contented. *Pandulipi* is the novel written in personal context dedicated completely on the demise of the wife where he is in the stage of alienation, frustration and fragmentation which the author had never expected. Novel depicts the life is like a novel, no one is originator, producer or creator of literature, no one has done their work out of their ability, and everyone is fulfilling the duty of characters like in a novel. *Pandulipi* is not only Dharabasi's life manuscript rather it is the representation of every middle class people of Nepali society. Hence *Pandulipi* is the best literature of loss, a milestone for elegy novel in Nepali literature that contains many intimate memories of writer's personal life and ends with the tragic loss of his wife.

*Aama* (2068) is a collection of seventeen stories by Krishna Dharabasi. It explores the seventeen different stories with different characters and their real experience of life. In *Aama* some protagonists are in the stage of dilemma, they hardly choose one path but they cannot success because of the social boundaries. This project concerns human existential crisis which is related among six stories: "Maan Khangranga Bhayo," "Yuddha," "Kati Din Po Bittchha Ra Yo Manchhe Sanga," "Timrai Nimti Yasari Marnu Pareko," "Aama" and "Hunchha Bhai Lekchhu Ma Timro Katha".

"Yuddha" is one of the selected stories from *Aama*. By this story Dharabasi presents narrator and disable beggar struggling for existence by facing economic crisis, where the beggar is struggling for life, whereas the narrator is struggling for bright future (Existence). Disable beggar came in narrator's house playing a flute to beg, but narrator cannot give anything to him and speaks himself: "Oops! What kind of a day has come in my life? This should be faced but cannot be expressed" (My Translation 1). Narrator realizes that he is in the lower stage than that beggar for the

reason that beggar can earn by begging but there isn't any way for him to earn. He is a student and son from a poor family, who always think for food.

“Maan Khangranga Bhayo” is also a selected story for the study from Krishna Dharabasi's *Aama*, a collection of stories. In this story, eldest daughter, the protagonist presents her own life story with existential crisis before and after marriage. Before marriage she wants to go to school for educational development but she cannot request her parents because of their poverty, even she cannot have enough food to eat. Before her marriage she does not think about her life partner, life partner is not in her first priority but food is the most important thing for her. Because of this reason she marries slightly disable person. “Male is only a helper to give birth to children” (My Translation 9). She is hopeful- “After marriage I will reach in family having higher economic status, so that my eagerness for food will be fulfilled” (My Translation 9). Protagonist is always compelled by norms and values of society so; she is not allowed to choose her life partner. Her mother convinces her- “We are poor people, so in this society we have no right to demand for food, clothes and work” (My Translation 9). It represents there is discrimination between ‘haves’ and ‘have-nots’ in the society. ‘Have-nots’ are always exploited by ‘haves’. Protagonist is ready to marry slightly disable person because she is the daughter of poor family and she wants to fulfill her eagerness of food. After marriage she is exploit by her family in the name of daughter-in-law, she only sees a dark room in a huge domicile.

“Kati Din Po Bitchha Ra Yo Manchhe Sanga” is also a selected story from Krishna Dharabasi's *Aama* for the study. In the story Jamune, the Protagonist, has many dreams before marriage; study, to be a great person and fight against the social dogmas. These dreams of Jamune aren't fulfilled due to the patriarchal society. In spite of her dreams her parents force her for marriage in early age, when she was a

school girl. She imagines about revolution but she is unable to express her feelings because the society is against her. She isn't allowed to choose her own choice. She is struggling for existence but the society is obstacle for her. In the story her life appears to be happy conjugal life but her life isn't happy as it appears because she forcedly marries Baldangre in school life, her desire and aims are bounded by her husband, parents and society. They do not share anything between them. She has not give birth to the children by her desire; they are only the result of her husband's pleasure.

“Timrai Nimti Yasari Marnu Pareko” is also one of the selected stories for study. In this story Radhika, the protagonist tells her own life story to the narrator, Krishna. She cannot marry her boyfriend, Hari because of the discrimination between ‘haves’ and ‘have-nots’ in the society. She spends unmarried life till now; she does not want to marry another boy. Her boyfriend tries to marry her but cannot do anything in front of the narrow concept of his family. For the revolution he marry female servant (Satarni), who works in his house because he cannot do other kind of revolution in the society. Now he is struggling to survive with his wife and son facing poverty and sickness. Both Hari and Radhika are in the stage of alienation, frustration, poverty etc because they cannot revolt against social dogmas, norms, values and narrow concept of Hari's family to the discrimination between ‘haves’ and ‘have-nots’. They have no freedom to choose their choice; they live only for society and their family not for them.

“Aama” is the title story of this collection of stories, *Aama*. It is the story of writer's aunt, Rajani's life. This story depicts protagonist's struggle in her whole life. She is the daughter of high family but marries low family's boy in early age. They always think for bread, they have no time to think others. Slowly their family status improves and at the time of spend happy life her husband marries another young girl.

Protagonist is always struggling in her life but even her husband left her instead of giving sympathy. Because of the social boundaries for women she cannot marry another person. Instead of frustration and alienation she is strong and tells her husband- “the husband who married a second lady comes regularly; this is disrespect for me, it isn’t acceptable for the society. I do not accept any relation with another male. I want to live as a respectful woman” (My Translation 60).

“Hunchha Bhai Lekchhu Ma Timro Katha” is another story selected for the study. This story depicts the writer’s struggle while writing and writer’s problem which does not understand by others. Writer writes different types of stories; rape stories of female, refugee’s stories, and farmer’s stories but government does not address, instead of decreasing such type of incident repeating and increasing regularly. Writer presents his own problem in this story- “society is narrow today, here only silence is greater than others” (My Translation 79). No one help writer but criticize, government also only respect after death. Government does not give any importance and help for literary figure.

Being one of the finest works, some critics have argued different views about this collection of stories. Different critics have opened many new ideas on *Aama*. Raman Ghimire appreciates Dharabasi, as a literary figure, who have ability to present simple subject matter of daily life with a sweet and heart touching language. *Aama* is his latest collection of stories written by taking those simple issues of the rural society about two decades ago. The main feature of this collection is all the stories are not boredom. Hence some stories of this collection are seems to be classic tales for the readers of modern generation. It memorizes the declining taboos and vanish culture, which is the major factor of the creations. Some stories such as “Gibro Toknu,”

“Mann Khangranga Bhayo,” “Mukh Bhariako Thiyo Panile” indicates history. But Ghimire is not satisfied in an article:

The story “Aama” indicated by the topic is distinct and more valuable than other stories. “Aama” present the small story about a husband who comes to meet his first wife after second marriage where he introduces that in a woman there are two parts wife and mother. He cannot give new form of traditional utterance, where sometimes woman to be wife and sometimes to be mother. But one dialogue which is spoken by the protagonist of the story, women prestige reaches in height by Dharabasi. Today’s every woman is search their place in this height. Some words in this story about female’s existence, prestige and voice against female exploitation are themselves qualified for quotation. Wife tells to her husband who comes to meet her after second marriage- “don’t come here regularly, the husband who marries second lady come regular is my disrespect. It is not acceptable for the society. I want to live as a respectful woman. So, I do not accept any relation with another male.” In these sentences he uses moral words; ‘husband marry second lady’ and ‘another male’. All seventeen stories include seventeen different incidents and characters. Some stories are not well furnished; “Maan Khangangra Bhayo”, “Parpachuke” are example of this. (My Translation 3)

Bibas Wasti appericiates Dharabasi’s *Aama* portraying the central position of women with before thousand years’ struggle and creativity for new identity. But Wasti is not satisfy in an article:



*Aama* does not concern the scientific and viewing improvement of women's leadership in present time. He always hurries to publish his text without good editing; there is also condensed scarcity of editing. Discord sentence structure makes reader hopeless. He only shows ancient matter instead of scientific and modern context and raises the question – in this time women have become more conscious and they are forwarding in the field of social, political, economical as well as cultural. But why we raise women with the questions- unsuccessful, suffering as well as unanswered? Why he does not focus with the question of empowerment? (My Translation 4)

This collection of stories has drawn attention of some critics, who have interpreted focusing on different themes and structure but it would be better to see this text from existential point of view. Here is the question of existence of every character in all stories such as Beggar and narrator in “Yuddha,” Eldest daughter in “Mann Khangranga Bhayo,” Jamune in “Kati Din po Bitchha ra Yo Manchhe Sanga”. Thus, Dharabasi, through *Aama* wants to present women's personal freedom and their responsibility for choice. But due to the social boundaries they cannot free to choose their own choice. All characters are in the stage of struggle for existence but they cannot raise voice against society. They want to fulfill their desire but they cannot revolt against traditional social dogmas. In “Aama” (the main story of the collection) Rajani, the protagonist is bold in her existence; she does not want to accept any relation with her husband who married with another lady. She wants to live as a respectful woman in the society.

Divided into three chapters, the first chapter of this work is introduction, which introduces the issue of the research, the problem that the researcher encounters

while reading, the writer, his other works and the trend that the writer writes on. The following chapter analyzes the collection of stories *Aama* from the perspective of existentialism and deals with existential struggle of protagonist. For the specific purpose of textual analysis, I have translated the original version of *Aama*. The last chapter is the conclusion of the whole research work.

## II. Struggle for Existence in Dharabasi's *Aama*

In this collection of stories, Krishna Dharabasi has tried his best to create a real unsuccessful attempt of protagonists, their real way of struggle and simple issues of the rural society about two decades ago. Protagonists' struggle is not only for survival but it is the question of existence, name and fame, struggle for prestige and humanity. Dhabarasi tried to present the reality of the society and real condition of impoverished group in Nepalese society. This collection of stories also memorizes the declining taboos and vanishing culture of Nepalese society.

Existentialism as a philosophical movement is usually traced back to the nineteenth century Danish philosopher Sorean Kierkegaard and influenced many writers in the nineteenth and twentieth centuries. This philosophical movement mainly presumes the idea that existence precedes the essence. Existentialists take man's existential situations as their point of departure. They reject the deterministic system of faith. Existentialists concern the problem of human being. They focus on human's concrete existence, human's personal freedom and their responsibility of choice.

Existentialists are divided into two groups: theists and atheists. Kierkegaard and some of the twentieth century's existentialists are theists i.e. Christian conceives of god as the source of inspiration and as the guiding principle, gives god the highest position in the world. But Sartre's existentialists are atheist. His existentialism can be seen as a merciless analysis of the human situation when "God is dead." Atheistic negates the existence of God and his relations with people and the world. This group says that human kind is god. All his functions depend upon his choice. They believe "man is nothing else but what he makes of himself" (15).

There are different themes of existential struggle. 'Existence' is the most important theme. According to Sartre, "[. . .] by existentialism we mean a doctrine which makes human setting and a human subjectivity" (10). *The Encyclopedia of Philosophy* defines existentialism as "a set of philosophical formulae that emphasizes on the concreteness of individual human existence" (147). Thus, we can say that the center of existential philosophy is the man and his conditions in the world. Existentialism maintains that 'existence precedes essence.' Sartre explains it in the following way:

[. . .] first of all man exists, turns up, appears on the scene, and only afterwards, defines himself. If the man, as the existentialist conceives him, is indefinable, it is because at first he is nothing. Only afterwards will he be something, and he himself will have made what he will be. Thus, there is no God to conceive it. (15)

Existentialism denies the concept of human nature or human essence.

Existentialists claim that human is a being who exists before he can define by any concept. Existentialism views human being as an isolated existent who is cast into an alien universe with the freedom of choice. Since there is no guardian of guarantee of human existence, human is totally responsible for his position in the world. But his freedom of choice becomes a curse for him- as Sartre says 'man' is condemned to be free- because the very nature of the world that possesses no inherent truth, value or meaning. So the human condition in this world is absurd that is marked by futile struggle for existence.

Sartre known as leading figure of existentialism believes that existence precedes essence. The first responsibility of existentialism is, according to

Sartre, “to make every man aware of what he is and to make the full responsibility of his existence rest on him” (16). Sartre defines existentialism on the basis of its function, characteristics and responsibility on human’s life and future. Sartre advocates that the chief responsibility of existentialism is to make and image in the society. He emphasizes on individual’s natural human right to search his own human value in the society. So Sartre completely focuses on individual freedom and consciousness while exploring the principle of existentialism. We may use the following extract to clarify Sartre’s view:

We are like actors who suddenly find ourselves on stage in the middle of a performance but without having a script, without knowing what to do or say -yes, without even knowing whether the play has an author at all whether it is series or a force. We must personally make a decision, to be something or other- a villain or a hero, ridiculous or tragic or we can simply exist, immediately. But that is also choosing a role and that choice too is made without our ever knowing what the performance was about. (444)

We find ourselves here free, because there are not prescriptions and we must decide for ourselves, define ourselves as the kind of person we are going to be. This is how we are plunged into existence. Sartre is known as leading figure of existentialism believes that existence precedes essence which is the basic existential point. Alike Sartre, *Compton’s Encyclopedia* defines existentialism as:

Flower, animals and stones all exist. But people exist in a different way. Individuals are unique- able to think about themselves and make

choices. They can choose because they are free and the choices they make establish the future into which they project themselves. (371)

It shows that human being is conscious rather than a thing to be predicted or manipulated; they exist as conscious being, and not in accordance with any definition, essence, generalization or system. Existentialists say we are nothing else but our own conscious existence.

During mid-twentieth century existentialism was defined in two categories: theistic existentialism and atheistic existentialism. Encompassing the border aspect of existentialism, *New Encyclopedia* comments:

[. . .] Existentialism can take diverse and contrasting directions. It can insist on the transcendence of Being with respect of existence, and by holding this transcendence to be the origin or foundation of existence, it can thus assume a theistic form. On the other hand, it can hold that human existence, posing itself as a problem, projects itself the function of God. As such, existentialism presents itself as a radical atheism. (73)

Theistic existentialism believes in the existence of God. This mode of existentialism is devoted to Christianity and Christian faith. They argue that one can get relief from the worldly suffering only after submitting oneself to the God. Having faith on the God one can secure one's existence in the world. Soren Kierkegaard, Karl Jaspers and Gabriel Marcel are grouped under theistic existentialists. But atheistic existential deny the existence of God. Frederich Nietzsche is the forerunner of atheistic existentialism who declared the death of god. Following Nietzsche, Heidegaard, Sartre and Camus developed this ode of existentialism. These scholars do not believe in any

transcendental being. So, man is the author of himself, where he has the complete freedom of choice. Therefore, human individual is totally responsible for every act. For them man is a forlorn creature searching helplessly for the personal meaning of life in this hostile world. Atheistic existentialists continue to create a system in which the individual is paradoxically free and condemned to choose the rugged path in life:

It states that if god does not exist, there is at least one being in whom existence precedes essence, a being who exists before he can be defined by any concept, and that his being is man, or, as Heidegger says, human reality, what is men here by saying that existence precedes essence ? It means that, first of all man exists, turns up, appears on the scene and, only afterwards, defines himself. (15)

Thus, according to Sartre, we don't have any essence at birth, rather we are free. Non-human things instead, having essence, for example, a watch is to be made, has its essence before its existence. But in the case of human beings, we create our essence choosing and freely acting on our choices.

Another German thinker, Heidegger, who publicly praised Hitler and Nazism, is another leading figure of existentialism, though he himself rejected to be classified as an existentialist. He made a distinction between 'being' and 'Being'. Heidegger took the German word "Dasein" to interpret the question of being. The ontological question can be best received with the proper explication of 'Dasein', to exist is to ontologism. We all have an engagement with 'Dasein' all the time. We already live in an understanding of being. It is the essential feature of the world and is inseparable from it. It relies on another entity. Dasein's being is existence. The oblivion of Being into the being has made us lost in unreal existence (879). To get back the lost being,

Heidegger suggests us to return into the ground of metaphysics, and find the roots of our existence (808). To consider individual only the representation of mass is the recurrent mistake of metaphysics, according to Heidegger. He held the belief that man should face explicitly the problem of Being; he has to determine his own existence, create his own possibilities and make choices and commitment. The feeling of dread due to the awareness of death, may incite us to flee away from the problems of being, accepting a way of life set by others instead of coming face to face with it but if we take the dread of death as an opportunity, we may construct our life unique, and our own. On the necessity of being responsible to the true experience of life, Heidegger writes, “The thinking which is posited by beings as such, therefore representational and illuminating in that way, must be supplanted by a different kind of thinking which is brought to pass by Being itself and, therefore, responsible to Being” (880).

Heidegger accepts that one cannot escape the historical context because he is always bounded by conditions and outlooks inherited from the past. He considers human existence as tried by temporal dimension, which is the existential time. The Heideggerian concept of time moves not from past through present to future but from future through past to present. We experienced past in guilt and we anticipate future in dread. The time is my own time because I myself experience it and it is finite because my death is certain (Greene). Thus, my destiny is surrounded by a temporal context from which cannot run away but can confront it with full conscience.

In “Yuddha,” narrator and beggar struggle for existence. Narrator is conscious about his future, so he struggles for bright future but beggar struggles only for meal. Beggar comes in narrator’s house, he was playing flute with sweet tune. But narrator had nothing to give him: “Probably this one rupee coin is only the money in my house today. Oops! What type of day comes in my life which should be faced but



could not be express” (My translation 1). Narrator is struggling against poverty. He is optimistic; he never disappoints, never tired and works too hard. Although he has nothing to struggle for his life, he never draws back from struggling. Narrator is nothing but his own existence is main point.

In “Aama,” protagonist, Rajani is presents as an existential character. She is born in the family having high economic status but marry poor family’s boy. But she is optimistic and struggles for existence. Gradually their family status is improving. Later her husband marries another young girl. Even though her husband is deceptive, she struggles alone for her existence and social prestige. Instead of frustration and alienation she is strong and she tells to her husband:

The husband who marries a second lady, coming regularly in my house is disrespect for me. It is not acceptable for society. We have spent some days of our life together but now those days become old like our age. I will not accept any relation with the man who marries another lady. I want to live as a respectful woman in the society. (My Translation 60)

She is always conscious about her existence. She wants to live respectful life in the society. She is conscious individual, unique in her decision and totally committed in her choice. We can find her true subjectivity, dignity and pride in these above lines. She does not accept any relation with her husband, who becomes another male in her sight.

‘Identity’ is another theme of existential struggle. People can identify themselves in the basis of their gender, ethnicity and nationality. According to Sartre “Man is free to choose but he must choose to be free” (481). According to Sartre,

there seems something problematic in the relationship between individual and community. The question of identity is central: basically who am I? Sartre thought that we are free to define our identity. There is no script for our roles. There is no essence that tells us who we are and what we thought to be, we all are free to identify ourselves. Hegel, the famous philosopher of Germany, views the question of identity as a question of the relationship between human subjects when two subjects meet, a struggle for recognition arises, a struggle to determine how they mutually view themselves as well as each other. Still, for Hegel, it was a struggle of life and death. The question of who we are in relation to each other is the vital for us. Nietzsche emphasized upon the subjective intentions and activities of individual and repudiated objective knowledge and thought. If a man troubles his mind on what other will think about him, he will be no more a man but an instrument an object. This is the view of Nietzsche and writes:

The objective man is an instrument, a precious, easily injured, easily clouded instrument for taking measurements. As a mirror he is a work of art, to be handled carefully and honored. But he is not an aim, not a way out or a way up, not a complementary human being through whom the rest of existence is justified, not a conclusion or content, a “self- less man.” (817)

In this way, Nietzsche’s insists upon the irrational and upon the individual who confronts existence heroically, without hypocrisy. If we live our life as a part of the ‘herd’ we do not develop our own beliefs or create our own values but simply adopt the prevailing belief and values of society. So, we must take our own choice which leads us towards freedom and good action.

In “Mann Khangranga Bhayo,” eldest daughter presents her own life story of eagerness to fulfill her hunger. Because of economic status of her family she is not able to achieve even her school education. She cannot make her own identity: “I have desire to study but my parents are not able to pay for my study” (8). She wants to go school with her friend but she cannot say anything to her parents. She is not free to choose her desire, she always lives with the eagerness to eat, wear and read. She thinks women were valueless; they have no their own identity: “Daughter has not any value, she easily brought by begging as a cucumber in the field” (9). She thinks daughter always live in the boundaries of male dominated society which considers woman as the second sex. Women are always knowing by the name of her father, brother, husband and son. Her mother convinces her for marriage and says: “Women’s great work is to give birth and grown up children properly. It is easy in rich family. We poor have no right to select good food, clothes and work” (9). In our society women and poor people does not free to select their desires. Women always work according to male’s desire and poor always work according to rich’s desire. They (impoverished group) want to make their own identity but they cannot. Because of domination, discrimination, suppression and exploitation existing in the society they are unable to establish their identity.

In “Kati Din Po Bitchha ra Yo Manchhe Sanga,” protagonist, Jamune struggles for her identity. She wants to study, to be a great person and revolt against social dogmas. Her sister- in- law informs her about her family’s decision regarding her marriage and says: “We women are not allowed to speak and express our feelings” (29). Women cannot speak in front of man. They have no freedom for their daily activities. They are living only as a working machine which is use only for man’s desire. Her sister- in -law advice her and says: “Although there are great

speeches, we women face same thing” (31). There are many slogans and speeches of women’s right which are limited in speech but not applied in practical life. She cannot do any revolution in front of male dominated society. So she convinces for marriage: “Ok, I will marry for family. Ultimately, how many days will pass with him” (32)? She wants to establish her own identity but male dominated society is the obstacle for her. She wants to be a great person and revolt against social dogmas but she cannot and convinces for marriage but only for family not for her. She thinks how many days will pass with him but her whole life spends with him only for family and her husband.

In “Timrai Nimti Yasari Marnu Pareko,” Radhika and Hari cannot marry because of social norms and values to discriminate between ‘haves’ and ‘have-nots’. Narrow concept of Hari’s family members is also a barrier for them. Radhika’s mother advises her to break their relation and says: “They are great and rich people who are the leaders of the society but we are poor. So our relation with them is not matching” (49). There is great discrimination between ‘haves’ and ‘have-nots’. Poor and socially backward people have no any freedom to choose their choice. Hari says to Radhika: “Radhika, they force me to marry. At any cost, they do not let me to marry you. Their ideas are; your family status is low, our age is equal and we live in same village” (49). But Radhika says: “I will marry you respectfully, I do not want to elope and marry hiding from society. I do not want to let people laugh at us. I do not want to enter in your family without of your family members’ permission” (50). Although social boundaries were obstacle for them, they want to marry. They were not free enough to choose their life partner. Radhika is conscious about her identity; she wants to live respectful life. Even though she loves Hari she is ready to leave him to establish her identity in the society, to spend respectful life. She spend her whole

life without marrying. But Hari marries a lady, who is a servant. He does so to give torture to his family members. Hari says to Radhika: “I marry the lady for you, my body is alive just for you but my life is already dead” (53). Hari cannot revolt against family members and marry Radhika. So, he marries a servant instead of die.

In “Aama,” protagonist Rajani always struggles for existence. She is always conscious about her family members’ identity. She helps her husband in every parts of life without any hesitation and fear but her husband leave her and marry a young girl. But she is strong and bold in her identity. When her husband comes to meet her after second marriage she says to her husband:

The husband who married a second lady, coming regularly in my house is disrespect for me. It is not acceptable for society. We have spent some days of our life together but now those days become old like our age. I will not accept any relationship with another male. I want to live as a respectful woman in the society. (My Translation 60)

She is in the stage of alienation and frustration but she wants to live respectful life in the society. She does not want any physical and emotional relation with her husband, who is now ‘another male’ in her eyes. She wants to be free to define her identity like Sartre’s thought. She is always conscious in her prestige, identity and existence. She is strong and bold in her life. She wants to identify herself without any help by her husband.

In “Hunchha Bhai Lekchhu Ma Timro Katha,” writer wants to present his disrespect and problems in the society:

I write a book by hearing a rape incident of a woman in the premises of Krishna Mill, which is a best seller, but such incidents increasing day

by day as monsoon. Four years child to seventy years woman were the victims. *Uttamjang Sijapati ko Alu* is a collection of essays that I have written when I see a two kilograms potato, grown, but problems of farmers rises as high as mountain. Although I write a novel *Sarararthi* to show the condition of Nepalese people which is similar with the condition of refugee, the country becomes a camp of internal refugees. Writer have written, show reality to be an optimistic but state, government and system always select the way of destruction. (79)

Here he searches and struggles for his identity but no one can respect writer's thought. Writer is always hopeful for improvement but government cannot understand and listen his voice. Writer has written different stories to suggest the government and society but it does not listen the voice of writer. He searches his identity by writing and wants to improve the system of society where social dogmas are the main problems. Dharabasi always focuses the problems of impoverished group. In this story he presents his problems by focusing the problems of impoverished group. He writes a story of rape incident of a woman to decrease such incident but its increases day by day. So, he writes all books to suggest the government and society in any way but reader read only for entertainment instead of learn anything else. It cannot bring any positive effect in the society. He wants to identify himself as a perfect writer:

Writers never close the pen. Writers are the collector of human history before thousand years. Nowadays whatever happened in the society, are noted scientifically by writers. Writer presents every dictator's dictatorship. Writer is a life and speed of society. (80)

So he wants to be a perfect writer by presenting the condition of the people in the society and state. He wants to introduce himself as a perfect writer by presenting the condition of the people in the society and state. Writer identify himself is an ornament of the society. Writers are the collector and presenter of reality of the society without any discrimination and domination. He wants to equalize all group, gender, caste and religion in the state. He searches always his identity as a real presenter of the society by presenting his own life story and other as an example of the society.

Freedom is another theme of existential struggle. Sartre's concept of "existence precedes essence". Prior to the existential movement, classical philosophy maintained that "essence precedes existence" which means that the idea of the object must come before its existence. That is, if we are going to build a house we ought to have a blue print of the house before we actually construct it. Sartre states that we must choose ourselves, that we must choose the kind of person we want to be and the kind of life we want to live and in choosing we give direction and meaning to our existence. "Man is free to choose but he must choose to be free" (481). Meaning is expressed in another popular Sartrean slogan namely, "Freedom without responsibilities is a shame" (491). Our freedom is defined by the responsibilities we recognize as peculiar to our own existence. The concept of freedom is central to Sartre's philosophical landscape and as faith is necessary for one to become an individual in Kierkegaard's philosophy and risk is necessary for one to become an individual in Nietzsche's philosophy, freedom is necessary for one to become an individual in Sartre's philosophy. In the early stages of his career, Sartre maintained that we are totally free. But in his middle stage, he recognized that there are two limitations he calls "The other", which means other people take away our freedom.

Other people make us feel shame and guilt. The second limitation he calls “Bad Faith”, which is a lack of belief in ourselves to be ourselves.

Disclosing atheistic existentialism, Sartre defines his ontology in terms of the opposition of being- in- itself and being- for- itself. In the course of inquiring into the meaning of being, he makes such distinction. It is consciousness that distinguishes these two realities. Human beings, being conscious of oneself are ‘for- itself’. Sartre himself clarifies the distinction in his way:

Whatever exists and is conscious not only conscious of other things but also of itself- is for- itself. Whatever is real but is not conscious in- itself. Basically, human beings are for- itself, but it is more complicated elements of our bodies, that are in itself, even though we are for- itself in so far as we are conscious. (23)

Existence and freedom are very closely related for Sartre. He cannot imagine the existence without freedom of thought and actions. It is the choice of one’s action that makes who one is. Our freedom of action is the ability to choose one action and to act on our choice as he figures. Sartre also associates freedom and responsibility by saying that they go hand in hand in existentialists’ theory. In this regard he writes: “because we are free and create our own individual essence through our actions, we are also responsible for whom we actually become (44). In this way, Sartre like other existentialists, stresses upon freedom of choice and action, personal responsibility, subjectivity, anguish and so on; giving rise to the view of existence precedes essence. Sartre claimed that human beings have a different kind of reality because of their freedom and existence that distinguishes them from the other non- human things. According to Sartre, as Linda E. Patrik opines “Existence involves freedom of



thought and action. Both our ability to be self conscious and our ability to launch ourselves into action are aspects of human freedom” (40). Freedom of thought manifests in the free interpretation of self and own actions. Our consciousness is not only able to identify who “I” am but also decide who I should be and how should “I” make my future. Therefore, future is individual’s own creation. Sartre said: “Man is nothing else but what makes of himself. [ . . . ] it is also what is called subjectivity” (15). Sartre’s freedom is not the license for the liberation of personal whimsical thought and action rather it is the autonomy of the ability to given own self freely according to will.

In “Mann Khangranga Bhayo,” eldest daughter wants to study: “I have desire to study but my parents are not able to pay for my study” (8). She wants to study in her childhood but she cannot say with her parents because of poverty. Her mother convinces her for marriage: “Women’s great work is to give birth and grown up children properly. It is easy in rich family. We poor have no right to select good food, clothes and work” (9). There is no freedom for marginalized groups; they live only for the desire of high classed people. Before marriage she has no freedom to study, eat, wear and work. She has just married for good food but not to fulfill other desire. But after marriage she has not get freedom for anything. She always lives as a daughter- in- law in a rich family. She has to be dominated, discriminated, suppressed and exploited. She sees a dark room inside a big house. She spends her whole life inside the boundaries of the society. She has no freedom to fulfill her desires. She spends her whole life with the eagerness to eat.

In “Kati Din Po Bitchha ra Yo Manchhe Sanga,” protagonist Jamune wants to study, to be a great person, revolt against social dogmas and to revolt against the bad concepts in the society. But she cannot free to fulfill her dreams; she is the daughter

of male dominated family which considers female is second sex, where women were not free to fulfill their desire. They spend their life as a servant of male members in family. Her sister-in-law informs her about her family's decision regarding her marriage and says: "We are not allowed to speak and express our feelings" (29). Women have no freedom in any way of life; speak, read, work etc. they were bounded by social norms and values which is made in favor of male and exploited for female. Jamune has no freedom even in her life's important decision. Her whole life spends according to male's desire and decision.

In "Timrai Nimti Yasari Marnu Pareko" protagonist Radhika's mother advise her to break their relation and says: "They are great and rich people who are the leaders of the society but we are poor. So our relation with them is not matching" (49). There are great discrimination between haves and have-nots. Have-nots have no freedom to choose their choice. Have-nots always suppress, exploit and discriminate by haves. Hari says to Radhika: "Radhika, they force me to marry. At any cost, they do not let me to marry you. Their ideas are; your family status is low, our age is equal and we live in same village" (49). But Radhika says: "I will marry you respectfully, I do not want to elope and marry hiding from society. I do not want to let people laugh at us. I do not want to enter in your family without permission of your family members" (50). Even they are not free to choose their life partner. So, Radhika spends unmarried life for Hari. Hari says to Radhika: "I marry the lady for you, my body is alive just for you but my life is already dead" (53). Hari and Radhika live only for the society not for themselves. They spend their life inside the boundaries of the society, without any desire, choice and freedom, where their choice and freedom are restricted by the norms and values of the society.

In “Aama,” Rajani wants to live without any interfere of her husband. When her husband comes to meet her after second marriage she says:

The husband who marries a second lady, comes regularly in my house is disrespect for me. It is not acceptable for society. We spend some days of our life together but now those days become old like our age. I will not accept any relation with the man who marries another lady. I want to live as a respectful woman in this age. (My Translation 60)

She wants to live respectfully in the society. She does not ready to accept any relation with her husband who becomes ‘another male’ in her eyes. She wants to spend her life freely and respectfully in the society. Because of the early marriage Rajani’s freedom is restrict by poor family. But after sometimes her husband marries another girl and left her. Her husband who comes to meet her, she gives him the name of ‘another male’. So, she wants to spend prestigious and respectful life without any relation with her husband.

In “Hunchha Bhai Lekchhu Ma Timro Katha,” writer wants to write freely. In this story he presents the restrictions of society for the writers:

Because of the feminist movement it is not permitted to write about women. Because of the racial movement it is not allowed to speak regarding the culture. In the time of increasing religious orthodoxy, it is not appropriate to criticize god. We cannot present in favor and against them. If we present in favor of them is happening coaxing and against them is happening insult. (80)

He wants to be a free writer but he cannot because of different movement. No one address the problems of writer, all of them only criticize the writer’s work. Writer has

no freedom to present the reality of the society; they were restricted to present their ideas.

Writer is ready to write brother's story, who requests to write his life story and writer says: "Ok, I will write your story but I need freedom to write. I write your story with my own consciousness not in your direction, ok!" (81). He wants to be free writer without any interfere. He wants to present his view freely about the incidents that happen in the society.

Another basic existential struggle's theme is 'absurdity': to exist as a human being is inexplicable and wholly absurd. According to Albert Camus and Franz Kafka this world is totally absurd. Camus defines his notion of the concept of the Absurd in "The Myth of Sisyphus," as a feeling "which is at the origin of action and thought, a definite emotion, although confused and indeterminate, present yet distant" (24). Albert Camus is one of the famous atheistic existentialists whose principal theory underlines the absurdity of human existence. According to Camus, victory over absurd is achieved only through and intense struggle, not through the passive acceptance of the situation. Camus finds meaninglessness in this Godless universe. We have to create meaning according to our own will. Man makes sense out of senselessness and meaning out of meaninglessness by his own attempt. "Man can create meaning through a free act of affirmation in which he gives meaning to situation which until then had none" (63). Absurdity is the destiny of human life that is caused by the chaos and irrational world absurdity is the situation when there are hopes that are never fulfilled rather ever differed generally by absurd we mean something irrational or contradictory. Existential thinkers, specially Albert Camus, claim that human existence is absurd because it lack's ultimate purpose and meaning

Thomas Mautner illustrates Camus's view of the absurd condition by using an analogy.

We have eyes for seeing. But for seeing actually to occur, there must be something that is actually seen. Suppose now that everything that can be seen were hidden from view. We should then have a faculty of seeing that took us now here, and we should be aware of living in an unending night. Camus maintains that such a situation in which the capacity of seeing is forever unsatisfied, is absurd. (63)

Human beings try to overcome the absurd situation throughout their life but its structure is organized in such a way that whatever we perceive as our goal or achievement it proves them false. In this sense death is the ultimate absurd element that overshadows all our happiness. Since we live with the fear of death, we seek something indestructible, some ultimate truth or some transcendental power to prevent us from that fear.

The condition of man is absurd and his search for any purpose is meaningless and fruitless. In his famous book *Rebel*, Camus has said that man must rebel, but rebellion must respect the limits that discovers in itself- limits where mind meets, and in meeting, being to exist. We rebel therefore we exist. Camus believes that revolt is one of the essential dimensions of mankind. It is no longer the revolt of the slave against the master, nor even the revolt of the poor and the rich; rather it is a metaphysical revolt, the revolt of man against the condition of life, against creation itself. According to Camus, when the absurd man becomes aware of his futile living, he is naturally filled with anxiety and hopelessness but he does not surrender himself in the mouth of death that is the meaning of existence. The cocksureness of science

for absolute reality and clarity has made the world more complex and in explicable, terminating itself to a mere hypothesis. The only predicable truth is that the world is absurd and unintelligible. Along with Camus, Sartre and other existentialists regard absurdity as a central feature of human life. Since the world does not possess any meaning, value or truth, the condition of modern man is also absurd, yet one has to continue it without feeling any sense of defeat and surrender.

As Camus points out in his *The Myth of Sisyphus* and Other Essays, “There is one but truly serious problem and that is suicide” (1). Someone who judges that life is not worth living will commit suicide, and those who feel they have found some meaning to life may be inclined to die or kill to defend that meaning. Camus suggests that suicide amounts to a confession that life is not worth living. He links this confession to what he calls the “feeling of absurdity.” On the whole, we go through life with a sense of meaning and purpose, with a sense that we do things for good and profound reasons. Occasionally, however, we might come to see our daily actions and interactions as dictated primarily by the force of habit. We cease to see ourselves as free agents and come to see ourselves as almost machine like. From this perspective, all our actions, desires, reasons seem absurd and pointless. The feeling of absurdity is closely linked to the feeling that life is meaningless.

We generally live with the idea of freedom – that we are free to make our own decisions and to define ourselves by our actions. With this idea of freedom comes the idea that we can give our lives direction and then aim towards certain goals. In doing so, however we confine ourselves to living towards certain goals – to playing out a certain role. Our actions will be determined by the self- image we create. This idea of freedom is a metaphysical one: it claims that the universe and human nature are such that we can choose our own course. The absurd man is determined to reject

everything he cannot know with certainty, and metaphysical freedom is no more certain than a meaning of life. The only freedom is to think and to act as he chooses. By abandoning the ideas that he has some role to fulfill, the absurd man attains the freedom of taking each moment of life as it strikes him, free of preconceptions or prejudices.

In “Mann Khangranga Bhayo,” eldest daughter struggles for existence before and after marriage but she get nothing except pain, suffering and broken feelings. After marriage her life is meaningless, she tries to search meaning but she cannot find. She spends her life facing domination, suppression and discrimination: “After sometimes I see a dark room inside a big house. I know, name of to be rich there is an exploitation inside the house” (10). Her struggle is tension between life and death. She cannot find anything except darkness, meaninglessness and nothingness.

In “Timrai Nimti Yasari Marnu Pareko,” both Hari and Radhika’s life is meaningless. They struggle for marriage but they cannot success because of the discrimination between haves and have-nots. They spend their life facing darkness, meaninglessness and nothingness; Radhika spends her life without marrying and Hari spends his life with servant as his wife: “I marry the lady for you, my body is alive just for you but my life is already dead” (53). They struggle for meaning and value in the meaningless world but they cannot have any meaning of life, main obstacle for them is narrow concept of society.

In “Aama,” after marriage with poor family Rajani always struggles for existence, identity and meaning. She wants to show the right way for her family but after sometimes her husband marry another young girl. Instead of alienation, frustration she is bold and strong in her prestige:

The husband who marries a second lady, coming regularly in my house is disrespect for me. It is not acceptable for society. We spend some days of our life together but now those days become old like our age. I will not accept any relation with the man who marries another lady. I want to live as a respectful woman in this age. (My Translation 60)

Rajani never gives up her effort or attempt. She wants to live as a respectful woman in the society. Physically she is weak and tired but mentally she is ready to face every struggle which comes in her life. Her strong determination in her life creates her existence.

In “Hunchha Bhai Lekchhu Ma Timro Katha,” first of all writers frustrated with his work, which is not achieve respect by any sectors:

I write a book by hearing a rape incident of a woman in the premises of Krishna Mill, which is a best seller, but such incidents increasing day by day as monsoon. Four years child to seventy years woman are the victims. *Uttamjang Sijapati ko Alu* is a collection of essays that I has written when I sees a two kilograms potato, grown, but problems of farmers rises as high as mountain. Although I write a novel *Sarararthi* to show the condition of Nepalese people which is similar with the condition of refugee, the country becomes a camp of internal refugees. Writer has written, show reality to be an optimistic but state, government and system always select the way of destruction. (79)

Writer wants to show the problem and reality of society but such type of problems increases day by day. He cannot see the meaning of his writing, which cannot change



the society. State and government do not learn anything by writer's creation. No one address the problems of writer. He gets nothing except broken feelings. Writer writes to change the bad concept and effect in the society but his work becomes meaningless. He writes to open the eyes of government to see the problems in the society but government always select the way of destruction.

Writers never close the pen. Writers are the collector of human history before thousand years. Today who does which things; all are keeping mathematically by writers. Writer presents every dictator's dictatorship. Writer is a life and speed of society. (80)

He wants to be a perfect writer. He never gave up his effort. He is strong in his work. Writer wants to equalize and address all group, gender, caste and religion. Writer faces many problems but he never closes the pen to show the reality of the society. He always struggles to bring the positive changes in the society.

'Anxiety' (tension) is another theme of existential struggle. It is the sense of anguish, a generalized uneasiness, a fear which is not directed to any specific objects. It is the underlying, all pervasive universal condition of human existence. When their anxiety comes in life, than human beings start to search the existence.

In "Yuddha," writer faces anxiety and searches his existence: "Oops! What type of day comes in my life, which should be faced but could not be express" (1). In the crisis of narrator's struggle he became anxious but he never gave up hope and confidence. He faces anxious for his existence. He thinks that he is in the lower stage than the beggar because beggar gain something by begging but he has no way to earn, he has nothing in his house.

In “Mann Khangranga Bhayo,” protagonist faces anxiety before and after marriage. She always lives with the eagerness of food. She marries in rich family’s slightly disable boy to fulfill the eagerness but she cannot: “After sometimes I see a dark room inside a big house. I know, name of to be rich there is an exploitation inside the house” (10). She always faces anxiety and hopelessness. She cannot success to spend her life with her desire.

In “Kati Din Po Bitchha ra Yo Manchhe Sanga,” protagonist cannot success to fulfill her dreams; study, to be a great person and revolt against the social dogmas. Because of her early marriage by her male dominated family, without of her desire she faces anxiety. She spends her life uneasily and hopelessly. She is the victims of alienation and frustration. She marries only for her family because she cannot revolt against society: “Ok, I will marry for family. Ultimately, how many days will pass with him” (32)? She does not want to live with her husband but she can do nothing. So she spends whole life with him. She has born three children but they are only the result of her husband’s pleasure not by her desire.

In “Timrai Nimti Yasari Marnu Pareko,” Radhika and Hari spend their life with anxiety. They want to marry but Hari’s family does not give them. So Radhika spends whole life without marrying and Hari marries a female servant: “I marry the lady for you, my body is alive just for you but my life is already dead” (53). Even they are not free to choose their life partner. They live each other with hopeless and meaninglessness.

Another theme of existential struggle is ‘Alienation’. Alienation is the theme which Hegel started for the modern world on many levels and in any subtle forms. The alienation that exists in society reflects upon the alienation of individual human

beings who look for their society. Alienated from the society or social system, they do not know that their desires are system determined and system determining. In fact, alienation lies on those who do not identify with the institutions of their own society. Alienation is taken as the starting point by existentialist to study the human existence. Although these scholars advocate human individualism, they are not in the favor of alienation. Alienation refers to the situation when one's emotional ties with other people are broken off and he is neglected by them. But individualism indicates the freedom of each individual. Alienation causes insecurity of existence and individuals seek to assert their existence, to strengthen their position in the society. According to Linda E.Patrik, "Existential alienation is felt in at least three way: as alienation from nature, alienation from others and alienation from the continuance of life" (50). Existential thinkers define this alienation as follows:

Feeling distant from nature, an individual fails to understand the world into which he is thrown. Scientific accounts of natural processes do not forget a real sense of kinship with nature or a confident belief that the world is logically ordered domain. Instead the world often appears hostile to human interest and often seems incomprehensible by human faculties. (Patrik 56)

Existentialist thinkers describe that when individual feels distant from nature around which he survives and fails to understand the existing environment there becomes individual existential problem. The thinkers emphasize on scientific process with the nature. Existentialist thinkers believe that there is a systematic relationship between kinship and nature. They strongly present that the physical world often appears on the opposition of human desire and usually seems incomprehensibly by human faculties.

According to Linda E. Patrik, alienation from others occurs because even though we live among others, we do not have access to one another inner thoughts and feelings. Our individual freedom also creates differences between what we and what others find meaning in the world. In Dharabasi's works alienation of individual is the foremost existential theme. Similarly for Sartre:

Who occupies a specific place in the history of existentialism, representing a stage where self- estrangement had reached its highest possible degree, that is to say, where the pressure of the group had become so great that the individual was forced to live in self-estrangement as a natural state of affairs? (111)

It will not be wrong to state that alienation is prevalent and high- ranking when compared to his other philosophical concepts. Sartre lived during a time when boundary situations were an everyday occurrence, when the French people faced the Nazi occupation of Paris during World War II. The existential philosophers Kierkegaard, Nietzsche, Heidegger, Sartre and Camus were all alienated from their environments and the societies in which they lived.

In "Timrai Nimti Yasari Marnu Pareko," Radhika and Hari are also alienated. Radhika spends her life without marrying and live alone. Hari spends his life with a servant as his wife: "I marry the lady for you, my body is alive just for you but my life is already dead" (53). They want to marry and live together but they cannot because Hari's family's narrow concept which brought a type of alienation in their life. They do not know that their desires are system determined and system determining.

In "Aama," Rajani is also alienated; stay alone in a house separate from her husband. Instead of accompanying his wife, her husband left her and marries with

another young girl, which brings alienation in her life. In “Aama,” Narrator is also alienated. He becomes ‘another male’ in his wife’s eyes. She does not give the permission to come in her house and meet her. She does not want any relation with her husband and says: “I have no relation with you” (60).

‘Death’ is another leading theme of existential struggle. It is the final nothingness that hangs over like a sword of Damocles at each and every moment of life. Man has filled with anxiety at times when he permits oneself to be aware of this. Death is taken as inevitable part of every living being. According to Heidegger, the whole of being seems to drift away into nothing. He says that his death is most authentic significant moment, his personal potentiality, which he alone must suffer. Death is as absurd as birth. Death is merely another witness to the absurdity of human existence.

The theme of authentic existence is common to many existentialist thinkers. Existential thinkers advocate authentic existence instead of inauthentic existence. It includes individual freedom, self- decision and responsibility. Actually the person who has authentic existence is aware of his existence. Personal choice lies at the heart of authentic existence. In authentic existence the person is true to self. In this sense authentic self is personally chosen self. To be authentic or genuine is to recognize own essential being in the world from that of public identity. It is mean that often taken to one has to "find oneself" and then live in accordance with this self. What is meant by authenticity is that in acting, one should act as oneself. The authentic act is one that is in accordance with one's freedom. Of course, as a condition of freedom is facticity, this includes one's facticity, but not to the degree that this facticity can in any way determine one's choices. The role of facticity in relation to authenticity involves letting one's actual values come into play when one makes a choice (instead

of, like Kierkegaard's Aesthete, "choosing" randomly), so that one also takes responsibility for the act instead of choosing either-or without allowing the options to have different values. The main point is the attitude one takes to one's own freedom and responsibility, and the extent to which one acts in accordance with this freedom.

Michael Gelven, in his *Commentary on Heidegger's Being and Time* accurately summarizes Heidegger's concept of authenticity in the following passage:

The self that is called is precisely the self that has been lost in the they-self- and the calling is an attempt to bring that self to leave the company of the they- self. The calling is about the self in the sense that conscience awakens an awareness of the mode of existence in which the self finds itself- authentic or inauthentic. The call is to the self in that it is an appeal to the self to be authentic. (163)

Heidegger emphasizes that the rational perception of death is interpreted by man to mean that "everyone must die" while the subjective perception of death means that you, the individual will die. In war, for instance, soldiers are expected to maintain a rational perception of death: people will die in battle. It is often when a soldier becomes too subjective that he is unable to perform his duties. In civilian life, however, the subjective perception actually helps us; as Heidegger notes, it gives the episodes of our life a certain unity. It keeps our present, as vindicated by a fleeting future full of infinite possibilities, from becoming scattered. The contemplation of one's own individual death- our non- existence- alone brings the seriousness of finitude into Dasein, and makes each moment matter.

### III. Protagonists' Unsuccessful attempt for Existence

This thesis has attempted to trace out existential struggle of the protagonists: Narrator in "Yuddha," Eldest Daughter in "Maan Khangranga Bhayo," Gamune in "Kati Din Po Bittchha Ra Yo Manche Sanga," Hari and Radhika in "Timrai Nimti Yasari Marnu Pareko," Rajani in "Aama," and Narrator in "Hunchha Bhai Lekchhu Ma Timro Katha". In Dharabasi's *Aama* characters are struggling in the crowded, selfish as well as competitive society with patience and courage where pain, suffering, meaninglessness and nothingness prevail. The angst of existence can lead to nihilism. But narrator in "Yuddha" and narrator in "Hunchha Bhai Lekchhu Ma Timro Katha" go away from it and take shelter in optimism where they do not give up their effort for struggle. In "Hunchha Bhai Lekchhu Ma Timro Katha," the narrator never closes the pen to present the reality of the society and to open the eyes of government to show the problems of citizen. In "Aama," Rajani is never frustrated and alienated. She is always strong, conscious individual, unique in her decision and totally committed in her choice.

Dharabasi's aim is to represent the reality of the society without any discrimination and domination. But due to different movements and different groups, it is not permitted to write. The writer has no freedom to write with his/her own consciousness. Dharabasi's desire is to link the history of individual with the large process of society, but those individual are also seen as alienated, victimized, dislocated, economically bankrupt and always in trouble. Eldest Daughter in "Maan Khangranga Bhayo," Hari and Radhika in "Timrai Nimti Yasari Marnu Pareko" and Rajani in "Aama" faces all above mentioned problems from the very beginning to end. Eldest Daughter in "Maan Khangranga Bhayo" is always alienated and she has

been victimized by the discrimination and domination in the name of rich family's daughter-in-law.

In "Yuddha" narrator is conscious about his future. He is optimistic; he never disappoints, never tired and works too hard. Although he has nothing to struggle for his life, he never draws back from struggling. In "Aama" Rajani is also optimistic. Even though her husband is deceptive, she struggles alone for her existence and social prestige. Instead of frustration and alienation she is strong and bold in her character. We can find subjectively, dignity and pride in her. In "Hunchha Bhai Lekchhu Ma Timro Katha," writer is also optimistic; always hopeful for improvement of society by his creation. He wants to equalize all group, gender, caste and religion in the state. He identify himself is an ornament of the society. Above mentioned characters are hopeful for meaning, order and for their future.

Most of Dharabasi's writings expose the pain, pang and suffering of the socially, politically and economically impoverished groups like women, Dalits, poor etc. By "Maan Khangranga Bhayo," he presents the bounded condition of impoverished group by dictators. Impoverished groups are not free to select their desire. They spend their whole life under domination, discrimination, suppression and exploitation in the society. In "Kati Din Po Bitchha Ra Yo Manchhe Sanga," Jamune wants to be a great person and revolt against social dogmas but she cannot because of early marriage. She has not any freedom for her own desires. She marries only for family, not for her. In "Timrai Nimti Yasari Marnu Pareko," Hari and Radhika are the scapegoat of discrimination between haves and have-nots. They are not free even to choose their life partners. So, for the society Radhika spends her whole life without marrying and Hari spends his whole life with a servant as wife. All above mentioned



protagonists want to make their own identity but norms and values of the society are the main obstacle for them.

Loneliness, alienation, hopelessness and betrayal are some of the instances of the protagonists' existential problem. Dharabasi wants to open the eyes of government to see the problems of society by his creation. He wants to change and develop the society to equalize all groups and address the problems of impoverished groups.

In this way, we can say that the whole collection of stories is basically about struggle for existence amid all meaninglessness, nothingness, emptiness, failure, frustration, alienation and absurdity with facing domination, discrimination, exploitation and suppression.

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