

Free Will and Individualism in Parijat's *Blue Mimosa*: An Existentialist Approach¹

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Abstract

This paper explores Parijat's novel *Blue Mimosa* (*Shirish Ko Phool*) from the perspective of existentialism, expounding the concepts of free will, authenticity and autonomy. The central characters Suyog Bir and Sakambari quest for a journey of identity relying on their free will for a self-created life. The novel depicts them as separate individuals having their own essence. They have wandered being guided by their own will, without compromising with the established norms. Implementing a qualitative approach to research, this paper reviews the related commentaries and books concerning Parijat and her novel *Blue Mimosa*. The novel, as a primary source, provides data and information about existentialism, revealing the impact of existence in the lives of the characters. Exploring the novel from the lens of existentialism, the present study delineated the issue of how the characters are involved in the choice of personal matters to create their own self rather than over-reliance on collective thoughts. Since existentialism emphasizes the deep personal convictions that guides the lives of people rather than making rational judgments; the life instincts of the characters, in the novel, become free will of life force to acknowledge how they have passed their lives. The findings of this study can have practical implications on real-life events, assimilating with the role of characters and

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realizing their stand as an independent self being guided by their free will rather than being attached to social norms.

Keywords: Existence, free will, essence, self-dependent, identity

Introduction

Parijat's novel *Shirish Ko Phool* was published in 2022 B.S., and it was translated into English as *Blue Mimosa*. The novel is famous for introducing the modernist movement in Nepali literature. Projecting the real-life character like Suyog Bir, who is a war veteran, the novel experiments with a broader outlook in the multiple aspects of life. It also attempts to reflect the individual choice of the characters like Sakambari, her brother Shiva Raj, who are independent and responsible for making and choosing their self. Their activities reflect that they are the result of their thoughts and actions. Whatever events happen in their lives are the outcome of their plans, thoughts and actions. Sartre (1948) opines that man is what he wills not what he conceives and conceives after already existing which he creates. There are no pre-determined values and moral truths to guide our actions, and human beings are free to forge their values in their lives. Human beings are nothing else but they are what they make for themselves. This way, the characters in the novel are exposed as responsible for themselves. In this regard, a fresh interpretation of the novel from the existential point of view remains justifiable.

The novel, *Blue Mimosa*, portrays the fragmented, exploited and alienated modern world. The protagonist of the novel, Suyog Bir, is an ex-army man who is living a single life. His past was not so good, as he had sexually exploited girls, and now he lives a meaningless and hopeless life. He is in an existential crisis. His present is the outcome of his past, as he felt, so he became. Sometimes he felt guilty of his past actions. Sakambari is a bold, rebellious and unconventional female character. She is a prototype of feminist resistance as she behaves like a male. Regarding her character, Subedi (1978) writes:

She has created a woman character in this novel who represents the absurdity of existence. Her name is Sakambari. She is an emaciated and mysterious lady. She is reminiscent of all the archetypal women. She is not beautiful, but she has an aura about her that attracts men towards her, and they cannot see beyond her.

Suyog Bir falls in love with her. (p.120)

Sakambari in the novel is a bold lady who possesses a masculine character. She behaves in many aspects like a male. Likewise, the characters are conscious of their existence in a

meaningless world that is influenced by the emptiness of the Western world. Sakambari can create her intellectual and social norms in the novel due to being aware of her existence. She is what she has made, so she is different from her two sisters, Mujura and Sanu.

Suyog Bir is such a character in the novel who is regarded as an anti-hero. He is the narrator of the novel who exists in his memories. Sometimes he feels regretted for joining the army and sometimes he feels like losing everything as he has missed the opportunity of enjoying his youth and understanding the importance of family, marriage, humanity and social convictions. After his retirement, it is too late to be accustomed to those things. For the clarification of his situation, he says:

I didn't go to war to get something by giving up something else. I didn't get a thing, but I certainly lost something. I didn't even give it up knowingly; it went by itself. What could I do? In other words, I came back emptied. Do you understand why I'm not with life? I came back to spend the rest of my life in my own way, spending each day as it comes. I came back empty. (Parijat, 2019, p. 7)

He does not like to run away from life and struggles to exist. From his remarks, it is clear that he is in an existential crisis. He considers himself alone despite living in a crowded city. He is addicted to alcohol.

Problem Statement and Research Questions

The novel presents the characters in existential dilemma. Due to a deprivation of social and personal adjustment, Suyogbir and Sakambari fail to exist in daily affairs. Yet their struggle to reshape and remake their lives last throughout their lifetime. In this regard, to explore this grounded theme in the novel, this research paper answers the following research questions:

- a) In what way does the novel *Blue Mimosa* focus on free will of the characters?
- b) How does existentialism reflect an individual's situation in the novel?
- c) How does the novel portray the existential struggle through its characters?

In this regard, this paper aims to explore how the activities and behaviours of the characters reflect the tenets of existentialism. It also intends to reflect the techniques applied by the author to make her characters independent through their own choices. To answer the above research questions and meet the objectives as well, this paper implements the theory of existentialism by Jean-Paul Sartre as a theoretical tool, focusing

on the autonomy of the characters. Before investigating this vast arena of the existential issue, it is significant to know how human beings exist in this world.

Review of Literature

Numerous interpretations and views regarding the novel *Blue Mimosa* are found as critics and readers are fascinated by it since its publication. Some critics regard it as the interpretation of gender inequality as it is narrated from the perspective of a male. In this regard, Mishra (2022) has reported that the novel deals with males' tendency to exploit women, in which Sakambari is violated by a male. She means the novel presents the domination of males over females, and the female body is used as the site of violence. Her emphasis is on gender inequality, and women are portrayed as weak in comparison with their male counterparts. She emphasizes the issue of gender, but she misses the other aspects like existence, personal choice and freedom. Similarly, analyzing the novel from the perspective of the quest for the identity of women, Gautam (2019) says that the novel questions the traditional dominating values and it creates a new canon and production of different pedagogy in academic culture from the writing of a female writer reflecting the silence of Sakambari. He reflects the voiceless situation of women and the changes brought by the awareness movement created in the academic scene of Nepal. He misses the issues like existence and essence that are raised by existentialism.

The novel, *Blue Mimosa*, also serves as a plea for the conservation of nature through the reflection of blue mimosa flower and others. Both the natural world and the human world work independently in the novel. In this connection, Kandel (2025) studies the novel from the ecological perspective and says that the novel deals with the interconnection between nature and the natural condition of human life as both depend on each other for existence. He means both nature and human beings act independently, having free will. Unlike nature, human life is transient and full of imperfections. He compares the flower with the changing state of human life, but he misses the issues like personal choice, existence and freedom. Similarly, applying ecofeminism, Awasthi (2022) analyzes the novel as the domination of women and the exploitation of nature. He states, "*Blue Mimosa (Shirish Ko Phool)* is a profound critique of the intertwined subordination of women and nature using the character of Sakambari and the symbolism of the Siris tree to highlight this connection" (p. 96). He means the exploitation of nature mirrors the subjugation of women since both are regarded as fragile and beautiful. He also emphasizes the enduring need for resilience and renewal for the interconnected

struggle of both women and nature. His focus is on the preservation of the natural world and women from misuse, but he misses the issues like existence, free will and essence. Despite the above-mentioned studies, there is an inadequate study focusing on the existential aspects of the characters in the novel *Blue Mimosa*. Yet, there is no significant study about the traumatic past of Suyog Bir, Sakambari's resistance to patriarchal existence and Shiva Raj's indecisive role. This study concentrates on how the life struggle of the characters creates the theme of existentialism in the novel.

Methodology

This study has adopted a qualitative approach to research to incorporate the diversity of perceptions. Kothari (2004) states that this approach helps to discover the underlying motives of human behaviour as it is unstructured and flexible for including all matters concerning the issue. It also applies the textual analysis method to explore the theme of existence and essence in Parijat's novel *Blue Mimosa*. It has used the existential philosophical lens of Jean-Paul Sartre, which emphasizes the personal identity of the individual. The novel, *Blue Mimosa*, has become the primary source from which data and information are derived. For the secondary sources, related criticisms, book reviews, scholarly journals, and relevant cross-references have been used as concepts to support the argument.

Existentialism: A philosophical perspective

Existentialism is a modern philosophy which was popular after World War II. The conclusion of the war formalized the opposition between two power blocks, and literature engaged in ideological conflicts on futile and debased values, and existentialism emerged as a reaction to the phenomena. In this regard, Habib (2008) writes that existentialism as literary genre questions all forms of authority and belief, as well as literary developments such as the Theatre of the Absurd, dramatizing the existential absurdity, anguish, and ultimate isolation of human existence. Due to the devastating effects of the war, existentialist thinkers like Jean-Paul Sartre and Simon de Beauvoir enthusiastically engaged in creativity, anguished self-analysis and freedom questioning the prevailing values. They also advocated in the literature of political engagement for liberation. In this sense, existentialism links people with the problems of the day, as it is a current phenomenon that examines the human condition. Emphasizing on free individual, it defends the intrinsic value of human beings. Despite the claim to be novel or modern philosophy, it extends back to Socrates, who emphasized the care of the self. As Flynn

(2006) writes, “This concept of philosophy flourished among the Stoic and Epicurean philosophers of the Hellenistic period. Their attention was focused primarily on ethical questions and discerning the proper way to live one’s life” (p. 1). It emerged from Socrates to the Platonic dialogue, focusing on the proper way of acting.

Soren Kierkegaard is considered the father of existentialism, who focused on Christian existentialism in the nineteenth century. He believed that individualism is more important than the collective, as the latter pushes people into unexamined lives and shallow living. His emphasis on inward commitment leads to the subjective truth, which needs to be discovered by all individually, not by rational deduction. He covers all aspects of existentialism as Jaspers (1952) writes that all shades of existentialism have relied heavily on Kierkegaard as he took this philosophical idea in new direction by his heavy emphasis on self-evaluation. He rejected the judgment of the crowd in favour of individual identity. Regarding his view on singularity and opposition of politics Simmons (2021) states that Kierkegaard criticizes politics for not emphasizing on self existence of human beings that eliminates the qualitative singularity replacing with the quantitative anonymity of the crowd. His focus is on individual choice, self-identity and existence. He believes politics leads to the risky path of becoming a self by the emphasis of the communal mentality.

As an individualist philosophy, existentialism emphasizes that becoming an individual is the most significant task that is never permanently achieved. Next, it emphasizes freedom, and Nietzsche’s remark death of God is about freedom. In this connection, Flynn (2006) states:

In a sense, with the death of God, that is, with the increasing irrelevance of the idea of the Judaeo-Christian God, the free spirits (Nietzsche’s true individuals) are challenged to assume divine prerogatives, among which the most important is that of creating life-affirming moral and life-enhancing aesthetic values. Man is an evaluating animal, Nietzsche claims, and moral values of nobility and aesthetic values of the beautiful coalesce in the project of making of one’s life a work of art. (p. 40)

Nietzsche opposes the existence of God for advocating freedom. In the name of God, human freedom has been restricted, and human beings have been made to believe the illusion. Relating human existence to others is a challenge. As long as human beings live, they are free.

One is never free of the situations he/she encounters, but he/she is always free to accept or deny the situations and can make an attempt to change them. Sartre (1948) opines that there are two types of existentialists: the Christians or Catholics believe in orthodox views, whereas the other groups, including himself are existential atheists who believe that existence comes before essence. For the clarification of this, he gives an example of an artist who cannot produce anything without knowing what it is for. First, he formulates the qualities of the thing in his mind and then completes the production. This way, the production is possible, and the definition essence precedes its existence is possible. Regarding the view of God and the creation of the world, he says that God knows what he is creating. When we think of God as the creator, we think of him first and then his creation. He further states, "...if God does not exist, at least one thing whose existence comes before its essence, a being which exists before it can be defined by any conception of it" (p. 26-27). By existentialism, we human beings first of all exist, encounter ourselves, flow in the world and define ourselves after that.

Existentialism holds the belief that man is responsible for his passions. Man's future is determined by his own thoughts and plans. If we think that man's future is laid upon heaven and that God knows what it is, it would be false. As Sartre (1948) says, "Man is nothing else but what he purposes, he exists only in so far as he realises himself, he is therefore nothing else but the sum of his actions, nothing else but what his life is" (p. 41). Each person's character consists of the projects that he/she chooses to pursue in life. They are already aware of the plan but not to prefer not to face it. His theory serves to be unifying theme of his theories of consciousness, concept of self, free will, faith, independence, personal relationships, freedom, possible authenticity and existential psychoanalysis. Existentialism emphasizes that we are always in the process of creating and making who we are as our life reveals. Our essence does not come in advance, but we are thrown into existence and are loaded with the job of forming ourselves by our activities and choices. Self-consciousness distinguishes our existence from others as we are free and responsible for who we are and what we do.

To sum up, existentialism emphasizes that human beings are capable of living independently and are free to choose what to believe in and are responsible for every decision and action. The essential quality that makes a thing what it is. Similarly, every person has an essence and human beings are bound by their essence and have no control over their lives. The essence becomes the purpose of life, which cannot be changed. By

applying the philosophy of existentialism, the novel *Blue Mimosa* is analysed to find how characters are responsible for themselves to do the things of their choice.

Interpretations, Discussions and Findings

The novel projects the tenets and ideations of existential themes like essence, existence, autonomy, free will, self-evolution, and choices. The following sections provide a new interpretation of the novel as viewed from the lens of existentialism propounded mainly by Sartre.

Existential crisis in *Blue Mimosa*

Existential crisis means the inner conflicts and anxieties that accompany our freedom, responsibility, independence, commitment, thoughts, plans and the issues of purpose. When people expect a different situation and constantly self-evaluating, self-analyzing and self-questioning themselves in a situation for trying to find the meaning and the purpose in life, they have trouble with everything that is going on, and they do not understand the purpose of living. This is an existential crisis, and people sometimes complain about what they are going through. Sometimes people may wonder why we live in this uncanny, dark and cold world and may ask why they are doing this job, not another or why they are here, not elsewhere or why we are with this partner, not we others and so on. This recognition brings anxiety, an unmotivated situation and the fear of wasted potential. The inherent conditional situations like, disturbed sense of integrity, hopelessness, emotional pain, guilt and fear of loneliness, are the result of an existential crisis. At the same time, it can also be a turning point for personal growth, helping someone live authentically and being transformed. As Butenaite, Sondait and Mockus (2016) state, “Existential crisis is characterized not only by negative consequences but also by the positive aspects – the discovery of new meaning and personal values”(p. 24). It is the confrontation and the experienced relationships of the existential realities. In the novel *Blue Mimosa*, the characters like Suyog Bir, Sakambari and Shiva Raj go through this stage. Suyog Bir says, “Sometimes I want to do some writing, but I can’t. Simply suffering in life doesn’t make life meaningful, Shiva raj. All lives are meaningless. This life I’m leading now isn’t a reaction to my suffering. We suffer until we die” (Parijat, 2019, p. 7). His expression means that he is conscious of the crisis in life and has made attempts to cope with the situation.

Suyog Bir is the narrator of the novel, *Blue Mimosa*. He is a retired war veteran of World War II. He finds himself dead at heart when he recalls his past while he was in

Burma. He has encountered different women there. His mistreatment of them creates his essence as he treated them as objects and without any kindness. He makes his living as a drunkard and a helpless old soldier. He finds it difficult to adjust to the society. Due to the absence of socialization, he turns himself into a machine. He says, “There was nothing special in my army record. It was just luck that I was made a Subedar” (Parijat, 2019, p. 6). He feels that he has not done any significant while he is in the army. He has not learnt any lesson to make life meaningful. He is totally cut up from social connections, and now he is with his new friend Shiva Raj, whom he met in the bar. He has already made drinking his passion due to his empty feeling. He realizes that he has lost many things in the war. He further says, “In other words, I came back emptied. Do you understand why I’m not bored with life? I came back to spend the rest of my life in my own way, spending each day as it comes. I came back empty. But I don’t want to run away from life” (Parijat, 2019, p. 7). These lines show that Suyog Bir is in crisis as his life is meaningless, but he wants to exist in such a difficult state. He is not trying to escape from life; this is his existence. In this context, Sartre’s ideas expressed in *Existentialism is Human* (1956) exactly expound the situation of Suyog Bir, “Man is all the time outside of himself: it is in projecting and losing himself beyond himself that he makes man to exist; and, on the other hand, it is by pursuing transcendent aims that he himself is able to exist” (p. 27). Man exists in his essence even if he loses himself, as Suyog Bir remarks that he does not want to run away from life even in an adverse situation.

Suyog Bir is a prototype of modern man as he confronts alienation, boredom in life and loneliness. He develops a sense of anxiety after the death of Sakambari with whom he develops one-sided love. He realizes that he has become lonely in the absence of Sakambari. He also feels guilty for his mistake, and that may be the cause of her death. For this reason, he finds life and love meaningless. He dwells in his past and experiences despair and suffocation. He realizes life as failure and love as a source of frustration and anguish. He feels a kind of vacuum and leads to a sense of negation in life. He feels that he was guilty for the death of Sakambari. In this regard, Pradhan (1984) says, “... after the death of Sakambari, which is brought sooner by the kiss, he imparts her who is alienated to the extreme, even from any relation to the biosphere itself, and not simply from society as existentialist” (p. 180). Due to a lack of emotions and actions, Suyog Bir is frustrated. His attachment to many women cannot give any meaning in life. After he

kisses Sakambari and feels guilty and frightened, he says, “Life is a place where we must trace a path of contentment. We must accept and treasure any fragment of experience lying scattered in the road. If life were like that, we would have nothing to complain about. But opposed to this, I had not traced a path of contentment” (Parijat, 2019, p. 80). This extract reflects that he is not satisfied with life.

Suyog Bir, in a relationship with Shiva Raj and Sakambari, feels himself in a situation of to be or not to be. He falls in love with Bari, but he cannot express it openly. This also torments his life. He thinks of himself as, “So, I had fallen in love with a girl twenty years younger than me, a woman who was living an absurd life. But, what of that? An example of love’s blindness, I would go on saying. Bari I love you” (Parijat, 2019, p. 45). He remains in a state of confusion. Further, he says, “Before I fell in love my life was meaningless and now also it is meaningless. What I am worth? What is my love worth?” (Parijat, 2019, p. 46). This means his essence was meaningless as he made his existence meaningless. In this sense, he is a person who undergoes an existential crisis as he calls his life meaningless.

Sakambari and authenticity

The major characters in the novel live in accordance with their true self, values and freedom rather than following the traditional norms, social expectations, and external pressures. Sakambari is a bold and independent character in the novel who is guided by her own values rather than clinging to orthodox gender roles. Portraying the role of Sakambari as a revolt against patriarchy for the emancipation and selfhood of women, Adhikari (2020) writes, “...the protagonist of the novel *Blue Mimosa* attempts to free herself from patriarchal boundaries by establishing herself and autonomy”(p. 31). His emphasis is on the independence of women, and it also coincides with the issue of the authenticity of Sakambari, which is the notion of existentialism that life has no inherent belief and each person must create his/her own meaning in life. One should be responsible for the choice to live independently and authentically. Suyog Bir finds that Sakambari is independent in comparison with her sisters. He says, “She was not the kind of woman who immediately feels helpless” (Parijat, 2019, p. 12). Her behaviour has made her distinct. Her brother Shiva Raj once says that she does not care what people think and she becomes angry when he does some mistakes like staying out late till midnight drinking with friends.

Sakambari is such a character in the novel *Blue Mimosa* who attempts to create her own meaning instead of hiding behind the excuses, social expectations and traditional roles. Suyog Bir narrates the incident when he talks with her about the orchids she has grown as her hobby. She says:

These flowers have been brought from a special place. They have a special characteristic. Look here. On these stems, something like buds is sprouting. Do you see? They are the most important organs of the flower. With them, they kill insects. That's why they call this the life-killing orchid. Bumblebees, black bees, hornets must not come here. (Parijat, 2019, p. 13).

Her expression surprises him as she tells him to see for himself. He feels strangely chilled thinking about why she takes pleasure in the fact that the orchids kill the insects. She is also carefree as she says whatever comes to her mind. She calls Suyog Bir a soldier and an old man who needs a cook, and for this, he should marry. Strangely, and he feels as Suyog Bir says, "She doesn't care how much she embarrasses someone. She is really an outspoken woman. How easily she calls me first 'soldier' and then 'old man.' I think she even embarrasses her brother a bit" (Parijat, 2019, p. 17). This shows that she is what she chooses instead of hiding her real identity. She does not hesitate to smoke in front of all, being an independent woman. She embraces the anxiety and responsibility of being herself.

Sakambari is a bold, strong character, a bullet. While talking about growing old and living for many years on the occasion of her birthday, She says, "What is the use of living? Why live to be old? Shiva, you don't know how to bless; You should say, 'Die in time.' What is there that's really worth living for?" (Parijat, 2019, p. 26). She even counters when she is wished a long life. Her brother says that she is completely immature and unsociable and knows nothing. When Suyog Bir asks her about the existence of god, she tells him not to go, but the idea of god, which is a concept. As she says, "It's only a stone. You can commit any crime in front of it and it won't tell anyone. That's why I do believe. In times of need you can shake it by the shoulders and it won't say anything." (Parijat, 2019, p. 35). This extract reflects the expression of autonomy because she does not like any kind of domination. Her answer to Suyog Bir portrays that she is aware of the difference between existential and non-existential things. She is a non-aligned woman who remains away from the ideologies of women and perceives as submissive, docile, demure, nurturing and dependent. She is an independent, determined, educated, critical,

bold and a woman of free will. She expresses her personal opinion without hesitation regarding marriage, sex, friendship and the existence of god. She aligns with her own values till the time of her death.

Sakambari is a really hard woman who does not care how much she hurts others. While talking with her, Suyog Bir feels frightened that she gives a straightforward answer. She looks at him with sardonic, mocking eyes, and he cannot refute except bearing the consequences. Her view about cleansing the sins as many people do as ritual practices is radical. She says:

Washing away one's sins before the idea of god is completely meaningless. It's just foolishness...But don't give my ideas such importance...It is better to wash away one's crimes before men. One can lighten the theme a little and find peace.

Man has the power of understanding that's all. (Parijat, 2019, p. 38).

She has defeated Suyog Bir countless times, and he feels a chill through his whole body due to her expression of independence. She is, in Sartre's view, responsible for giving meaning to life, but nothing determines her for herself.

Blue Mimosa and autonomy

The novel *Blue Mimosa* depicts the individual choice of the characters rather than clinging to the crowd mentality. Shiva Raj is also a character who believes in absurdist ways of reality. Like Sakambari and Suyog Bir, he remains unmarried. He also confronts alienation, meaninglessness and boredom in life and ultimately makes friendship with Suyog Bir after they meet in a bar. Suyog Bir thinks that Shiva Raj has passed his time in a meaningless way. He works the whole day and has little pleasure at night. He remains independent, so he is not interested in marriage and family matters. As Suyog Bir states:

Though his mother had often asked him to bring home a bride and satisfy her desire for a daughter-in-law, Shiva Raj had evaded her under some pretense or another. Why? There was no problem of his being able to keep a wife. But up to now he had not chosen anyone. If he had, he could have won her, Shiva Raj was much handsome than I and there was no reason he could not find a bride. (Parijat, 2019, p. 29)

These lines reflect that Shiva Raj is independent and is guided by his own thoughts rather than being guided by the ideas of others. He is distinct in comparison with the characters of Sakambari and Suyog Bir. Sartre's (1956) view we are left alone and are condemned to be free, and we are responsible for everything we do aligns with the activities of Shiva

Raj. As existentialism emphasizes self-determination, the capacity of the individual to make free from external authorities and social expectations, Shiva Raj acts in a similar way to exist.

Sakambari, on the other hand, is free from any kind of restrictions. Due to her indifferent nature, she is also regarded as a dauntless and untamed girl. She even calls her brother Shiva Raj in such a manner by calling his name in public. Her unwillingness to get married enforces her defiance and sovereignty. Sharma (2025) writes about her as a rebellious and unconventional female persona who confronts the conventional gender expectations by her resistance to patriarchy and existential struggle. She exists and establishes her identity in the novel as a separate individual who is responsible for anything she does. For Suyog Bir, the situation is different he is involved in doing some crimes while he is in the army. He remembers the time he was involved in raping a Chin girl, the daughter of head hunter. He has also used the virginity of Mathinchi girl in the Burmese forest. He also rapes a Kachin girl, a buffalo herding girl. Finally, the Kachin girl dies due to his barbarous hands.

In a nutshell, the novel *Blue Mimosa* highlights the theme of alienation, search for identity, individual freedom and independence. The modern youths find the reflection of their alienation, fragmentation even sometimes frustration in the novel. However, the grounded theme of existentialism with the vibes of choices responsibility and self-evolution can vibrate real drives in the minds of modern youths to cultivate their futures. In this regard, one should delve into the novel and it is a must.

Conclusion

Parijat's novel, *Blue Mimosa*, reflects the existential expression of modern characters who cannot make their lives a fulfilling experience. Their sovereignty remains till the time they live because they are independent. The novel shows the complexity of human life by portraying the different existential states of the characters. By the creative genius of Parijat, she can intervene without any restrictions on the consciousness of the characters. The novel portrays the life of Suyog Bir as in an existential crisis as he undergoes the situation of self-evaluating for the meaning and purpose of life. His life journey is meaningless and without romance. The novel also reflects the different versions of identity issues. Sakambari represents the example of a woman's free will who does not compromise with patriarchal norms and values, and the existence of god. Her silence in front of Suyog Bir when he misbehaves with her by kissing her is

controversial, as she appears as a black-bee approaching the bud of the flower. Her desire to participate in the decision-making process reflects her as an obstinate, enigmatic and self-emphatic woman. Her desire to die young is her essence of life. This way, she is a bold and independent woman guided by consciousness. Due to her feeling of authenticity, she exists as a strong and influential character in the novel. The activities and behaviours of the characters, mainly Sakambari, Shiva Raj and Suyog Bir, reflect that they are guided more by free will and individualism than by the mentality of the crowd by clinging to the conventional norms. The novel can be interpreted with other multifaceted dimensions, but mainly as the postmodern condition.

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