

Re-visiting European Existentialism in Post-modern Odia poetry: A Study Through S.K.Nayak's *Soorjya Unile Raati* (Night Falls When the Sun Rises)

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Abstract: The effect of two consecutive wars: First World War (1914-18) and Second World War (1939-45) had tremendously impacted literature on a global scale. The word 'modernism' begins to define really after 1918, through it is essentially post-Darwinism. It ignited the existential query- where is the man's place in the modern world, when religion, social stability and ethics are called into question. Of this existential concern became more vehement after Second World War and tried to dislocate literature from its axis- the actual conventional mode of expression. Besides, the emerging disciplines like anthropology, Psychology, modern science, history, politics and sociology disordered the traditional approach like- a beginning, middle and an end. In European literature, Eliot was the first to experiment with art, in conformity to the collapse of value system in western civilization- the modern world is culturally and spiritually a waste land, where people are living a kind of death amid their everyday life, inviting greatest existential question. Do I exist? Whether there is a meaning of life? Does God exist? Towards 1960, the leftist trend, along with the tone of individualism in regional odia poetry had been extinguished in Indian sub- continent giving rise to frustration, anxiety, alienation and sexual perversion in the contents of odia poetry. Towards 1950, the young odia poets influenced by the British poets established a new order, by shocking and bewildering the readers with discordant urban images, where rootlessness of human existence sandwiched with a complex, and allusive style in poetry. Guruprasad Mohanty and his followers Bhanuji Rao, Janakiballav Mohanty, Benudhar Rout, Chintamani Behera, and Ramakanta Ratha exploded the conventional mode of expression, encapsulating the fragmentation of thought and style, where man is searching his identity. They had all left by the by, without leaving behind any formidable legacies. Probably, the follower, the trend- setter and a curious, researcher on Guruprasad Mohanty's seminal work *Kalapurusha*, modeled upon Eliot's *The Waste Land*, Santosh Kumar Nayak, a fledgling scholar on the rock pebbles of the ancient edifice of his past masters, has of late gone to the pyramid of height in his poetic work *Soorjya Unile Raati* (2006) treasuring the same echo of existentialism and alienation thrashing the old teachers in his intellectually brainstorming style. Nayak's poetry

had the search for human identity in an alienated human society, where contrary to the footprints of past writers, hope instead of anxiety, death rather than life was the solution in his inimitable style, matching the tone with the famous existentialists-Kierkegaard, Heidegger, Sartre, Camus and Nietzsche.

Keywords: Existentialism, modernism, post-Darwinism, alienation, discordant urban images

Glimpses of Biographical Sketch:

Born in 1991 in the coastal District of Balasore, graduated and post-graduated from the district headquarters of Balasore, Santosh Kumar Nayak had the tune of literature since his. Intermediate classes, writing small lyrics in odia with a high flown language. Like many writers born out of poverty, S.K. Nayak, son of a teacher, had his higher education by sheer pursuit of acquiring knowledge through perseverance despite the mounting financial burden of the family. His command over language and literature had been the talk of the town during his early tenure as a Guest teacher in a leading Govt. Autonomous college of Odisha, named after the eminent literature of Odisha. Fakir Mohan Senapati soon after he proved his surprising talent as a J.R.F Scholar of University Grant Commission, by qualifying Odisha Public Service Commission as an Assistant Professor in College Branch. Presently as a tribute to his alma mater, Fakir Mohan college, where he is teaching as Head in the P.G. Department of Odia, Sri Nayak is keeping his round the clock research on Odia language and literature, being a popular intellectual among the front-ranking writers of Odisha, both at the National and International level, *raison d'être* University of Central America, Bolivia conferred upon him D.Lit. as an honour causa. To his credit, he has around 37 books in different literary genre like poetry, short-story, criticism and non-fictional writings. His *Soorjya Unile Raati*, published in 2006 at the early age of 14, a collection of 21 long lyrics, sings of a different kind

of life's philosophy, where a lot of unresolved metaphysical quagmire has the finest solutions in intimate Odia language, free from the ornamental verbosity of the past masters.

History of European Existentialism in a Brief

The concept 'existentialism' and the existentialist philosophers originate from the European continent during mid 19th century and the Post- World War traumas followed by anxiety and alienation. The term 'existentialism' was coined by the French Catholic Philosopher Gabriel Marcel in the mid 1940s. He first applied the term to Jean Paul Sartre Pejoratively who rejected it. Sartre later on changed his mind and on 29th October, 1945 publicly accepted the label 'existentialism'. Marcel later rejected the label himself in honour of Soren Kierkegaard. The Philosophers associated with existentialism are Soren Kierkegaard, Friedrich Nietzsche, Fyodor Dostoevsky, Jean Paul Sartre, Albert Camus, Martin Heidegger, Simon De Beauvoir, Karl Jaspers, Gabriel Marcel and Paul Tillich

Existentialism is a literary and philosophical response to the experience of nothingness with a probing into the question of human existence. Thus, existentialist thinkers analyze issues related to the meaning, purpose and value of human existence. In this context, all existentialist writers begin from a sense of ontological dimension (Being; the Encompassing ; Transcendence; the Thou). Existentialism takes its name from the philosophical theme of 'existence'. This existence only means the 'human existence' Human existence consists in action. Many existentialists in this regard are opposed to traditional philosophers as they were too much abstract and removed from concrete human experience.

Existentialism is generally considered to have been originated with Soren Kierkegaard; however the term as a self-description was labelled for Sartre, the prominent existentialist philosopher. Sartre claims the idea that all existentialist philosophers have common fundamental doctrine- 'existence Precedes essence'. Existentialism does not mean the rejection of God, but mortal man's search for meaning in a meaningless universe.

Sartre, Morleau Ponty, Albert Camus and Simon De Beauvoir made existentialism popular in Europe through their philosophical works and novels, but writers like Andre Gide, Dostoevsky, Samuel Becket and Franz Kafka made existentialism an important

movement in contemporary philosophy. Increase in English translations of the work of Gabriel Marcel, Martin Heidegger and Karl Jaspers revealed that existentialism is a basic movement among European thinkers. Among all these, the pioneers in the field are Danish thinker Soren Kierkegaard (1813-1855) and German philosopher Friedrich Nietzsche (1844-1900), accepted as the founding fathers of existential philosophy.

Existentialism offered new ways of life and thought to a world passing through crises. Advancement in science and technology, race for armaments and nuclear weapons shattered the very foundations of human existence. Faith in God, Society and man had been shattered by three giants among mankind such as Charles Darwin, Karl Marx and Sigmund Freud the anxiety, restlessness and despair are very much the contents of the intellectuals. Existentialism, the only school of philosophy, has gained so much popular attention as no other schools of philosophy demands so much attention. All the existentialists start from one point and return to the same issue like a circle. The very existence of man on earth is menaced- the annihilation of man, his dehumanization, destruction of humanity and all his moral values. Therefore, the meaning of human existence becomes their problem. In this context Walter Kaufmann aptly observes:

The refusal to belong to any school of thought, the reputation of the adequacy of any body of beliefs whatever, and specially of systems and remote from life that is the heart of existentialism (12).

The word 'existential' is an adjective, the substantive of which is existence. Accordingly, Paul Tillich emphasizes 'existence' means "the State of existing or being" which lies at the core of existentialism. 'To be' implies 'to live' and existence, therefore, is 'a living'. So, existentialism as a philosophical movement that insists on the primacy of existence. In the very act of existing, the existentialists suggest that an individual is beyond himself and within the world. The verb 'ex-ist' means etymologically, to stand outside or beyond oneself. It means that man is not identical with his life. He can stand outside his life and review it as a film.

Existentialists Contradict and Coincide

Soren Kierkegaard, the leading existentialist, turned his philosophy into a powerful revolt against reason, rationality and traditional ways in which early

philosophers depicted man. He represents ‘a reaction against and a break with the whole modern philosophy from Descartes to Hegel’ (Hienemann 32). Kierkegaard’s philosophy is theological in motivation, aesthetic in form and ethical in spirit. It corresponds to three ‘stages of life’s road’ – aesthetic, ethical and religious. These three stages are three modes of existence progressively deepening.

Friedrich Nietzsche

Minus Nietzsche, the role of Heidegger, Sartre and Camus in existentialism cannot be thought of Nietzsche as a complete existentialist cannot be uttered in free voice-many powerful writers, artists, novelists, dramatists and literatures of the modern times are inspired by Nietzsche. He was a recognized philosopher of the Nazis, but Nazis were unable to translate his thoughts perfectly. First of all, he was a culture conscious philosopher.

Nietzsche started where Kierkegaard ended. Kierkegaard moves from ‘doubt to faith’, but Nietzsche moves from ‘faith to doubt’. Like Jean Paul Sartre and Martin Heidegger, ‘death of God’ is an important concern for Nietzsche. This nihilistic belief originated from the concept of ‘death of God’ which implies an absence of absolute values of good and evil. In the absence of God, Nietzsche believes the emergence of man’s being or potentiality of being God. It derives the meaning of its existence from within and not from an external authority. ‘Death of God’ is otherwise known as ‘death of truth’. ‘Death of God’ is the demise of human.

Martin Heidegger, the German philosopher and the disciple of great phenomenologist Edmund Husserl has tremendously impacted existentialism. He is also influenced by Kierkegaard and Nietzsche. To him human being’s essence lies in existence. The gist of his philosophy is the essence of ‘being’ which in his ‘Being and Time’ is called ‘Daesin’. He is of the opinion that the world has no meaning to the world. Heidegger speaks in this context; the being that exists is man. Man alone exists. Rocks are, but they don’t exist. Trees are but they don’t exist. Horses are, but they don’t exist. God is but He does not exist. He says the ‘being-in-the world’ is important. The essence of Dasein consists in existentialism. It is from here Sartre takes the slogan ‘existence precedes essence’. This is too ontological.

JEAN-PAUL-SARTRE: If Heidegger represents the German School of existentialism, Jean Paul Sartre

is called the Founder of French School of existentialism. Jean Paul Sartre and Friedrich Nietzsche are non-believers of God’s existence and typical atheist. Sartre is politically a communist. Heidegger an enigmatic atheist but politically belongs to Nazi community. Camus is a passionate agnostic. Kierkegaard and Nietzsche are apolitical. Heidegger an extremist Nazi, but Sartre is a communist and Camus, an anti-communist. In their diversity to basic vision of life and in their ideological practices, Walter Kaufman says in his “Existentialism: from Dostoevsky to Sartre”: ‘a marked aversion for each other is the only common thing among all the existentialists. Yet there is a unity among the diversity’ (P-11). They all emphasize the lived experience of a free individual, which is the embryo to their knowledge. He wilfully accepted the label ‘Existentialism’ and extensively made it popular after World War II. He deals with the existence of God and seems to agree with Nietzsche’s declaration “God is dead”, As an atheistic existentialist, he makes his stance clear in his philosophical work *Existentialism and Humanism (1948)*, “If God does not exist, there is at least one being whose existence comes before essence ... That being is man or as Heidegger has called it, the human reality.”

Sartre was, by Profession, a soldier. He fought against Hitler and was captured in concentration camp. He finally came back to Paris and joined the Resistance Movement. Thus Sartre’s philosophy as well as literature is the product of self- experience. In 1940, captured by the German troops, he spent 9 months as a prisoner of war in Nancy. During this period, he read Heidegger’s *Being and Time* which powerfully inspired him to create *Being and Nothing (1943)*. This book is his masterpiece which vividly explores existentialism- philosophy. Sartre explains nothingness is component of our experience and an act of consciousness. He considers man as both ‘being’ and ‘nothingness’. Human existence is basically a conscious being. It is never complete. It is characterized by a sense of lack. It transcends the actual reality and strives to achieve what it is not. Throughout *Being and Nothingness*, he discusses the notion of being. Freedom is the key idea of existentialism. Man is free to choose, to choose either to extinguish the Being or to annihilate his own self. Therefore, freedom is as nothingness is freedom. Thus, man is different from all other animals in the exercise of his freedom.

Albert Camus

Camus is a passionate agnostic. Like all great philosophers, he considered “the meaning of life” as the most urgent of questions. To him, the most fundamental question is “whether life is or is not worth living”. Camus’ response as an existential philosopher is that ‘I am not a philosopher, because I don’t believe in reason... what interests me does know ... how to behave when one does not believe in God or reason.’ Camus too rejects existentialism like Sartre. Philosophically, Camus is known for his conception of absurd delineated in his non-fiction *The Myth of Sisyphus* (1942). which he practically dramatizes in *The Outsider* and *The Plague*. Absurd is not nihilism for him, neither a refrain from action, rather a positive interaction and dynamic Participation. By persistently seeking answer to the meaning of life, one is madly driven to commit suicide. Camus thus says ‘dying voluntarily or committing suicide implies the person has recognized the absence of any profound reason for living’. It is thus a confession that one is unable to cope with this absurdity. This is the most fundamental subject in his *The Myth of Sisyphus*, ‘Whether life has meaning or not, it is legitimate to meet the problem of suicide face to face. The answer is thus. Even if one does not in God, it is not legitimate to commit suicide’. He confirms in the preface, ‘even within the limits of nihilism, it is possible to find the means to proceed beyond nihilism’ (P-). Camus’ existential crisis is associated with suicide. He believes in revolt. The real success for him means not in committing suicide, but in staying face to face with the absurd and overcoming it.

Early Traces of Existentialism in Post-modern Odia Literature.

The aftermath of World War II has brought a new aspiration in the mind of man despite a lot of anxieties and fears. It is supposed to be a movement from hopeless nihilism to determined existentialism. Before the deadly nuclear weapons, the dream of successful living of the modern men has been destroyed, yet he has relied on his own potentiality and thought to be bigger than a fictional God. After World War II, France the cockpit of European art, literature and culture, had created a great void in the traditional faith of living life meaningfully, under the Germany Nazism. Thus, litterateur-cum-philosopher Jean-Paul Sartre had rendered the cult of existentialism into a perfection of literature. A crisis

of faith was felt all over the globe. In this context Jean Paul Sartre’s ethos of existentialism reflected in literature had drawn the attraction of people all over the world.

Instead of the conventional mode of freedom and liberation, war had at least strengthened the individuality of the man where he sought the hope of existence first, then the essence. Born in 1913, Ananta Pattanayak of regional odia literature started from romanticism, passed through social revolutionary trend and reached the apex of despondency where the positive glow of existentialism came thrusting out the core of his few lyrics after 1950 such “Mu Acchi” (I exist), “Phutibi Mu Phutibi” (= Blossom, I must blossom), “ Mu ei Janmili Are” (=Now I am going to take birth”) Prof. Dr. Nityananda Satapathy comments in this context in his seminal text *Sabujaru Sampratika* ‘Amidst destructions, all diseases and deaths, man will still exist. Even if war turns the whole of mankind into a desert of destruction, yet there will have the play of green oasis. War cannot exterminate the mankind. The invincible struggle of war will ever resume. All the deadly nuclear weapons will not be able to destroy the ‘being’ in man- the core of all hope”. (P-292)

Playwright, Bijay Mishra of 1936’s birth had depicted so powerfully Gautam Buddha’s departure from the royal palace to an ascetic life in his *Tata Niranjana*. Selected by All India Radio as a play per excellence in 1978, Bijay Mishra has established a new kind of meaningful existence in the midst of sorrow in *Tata Niranjana*- a model play of existentialism.

In the Post-modern experimental trend, Guruprasad Mohanty and his followers have expressed in a new trend a life of moral decadence and a sense of alienation, where modern man is a hollowman, devoid of any specific culture. Here, the cult of existentialism had been drowned by giving shape to bitter realism. A change in consciousness and expression –style in rejection to earlier context had started since the poetry of *Sabujites* or the ‘Green’ poets of odia Literature like Kalindi Charan Panigrahi, Sarat Chandra Mukherjee, Annada Sankar Ray and Baikunthanath Pattanayak, who were the outcomes of the First World War. In the language of Mayadhar Mansing, “It is the Sabujites who first introduced an international awareness in odia literature” (P-239) Secondly, after World War II the

progressives or the people's poets during (1936-46) and the post-moderns after 1947, the so-called post-independent poets, had profusely adopted the free-verse and experimented upon it to convey their exotic ideas that were influenced by Marx, Freud, Camus, Kafka and Sartre.

Existentialism Revisited in 21st Century in Santosh Kumar Nayak's Seminal text *Soorjya Uinle Raati* (Night falls when the Sun rises):

Take the example of his poem "Samudra" ("SEA"), where is the working of Sartre's 'being' and 'nothingness' in his *Being and Nothingness*. "Being" implies the fundamental existence of man, but in fusion with the Brahma in his death or in his elevated consciousness is an annihilation of his fundamental reality, called 'nothingness' or 'emptiness'.

The conscious fusion of 'River' with 'Sea' is the union between man and the Vast Brahma. Thus, existence or 'being' consciously annihilates into nothingness. Man is therefore a sum total of being and nothingness- in physical configuration- River plus Sea. The lure of sea is so great that all rivers are magnetically drawn to be merged into the vastness of its heart. Their identity and existence gains a great salvation. In rejection, there is a meaningful existence. All rivers- either under the earth or under the water or through ethereal sky, through the sands are madly attracted for union- a rare kind of rivers' being's transcendence, no doubt a great liberation. Thus S.K. Nayak creates the immortal lines:

*sabu Nadi goti goti ta bhitare lina
sabu Nadinkara sabu jete chihna barna o astitwa
e Samudra bakshya dese sabhinkara maha uttarana
nada-nadi dhain dhain misi jaanti sethi
misibaku badhya bi semane
kia mati tale tale, kia jala dhare
kia aba akasha marge, kia balichare
tahnre ta samekan, tahn uttarana
goti goti samasta nadira,
tahn nahin ki maha nirbana?? (P.29 L.39-48)*

Translated as

[Rivers one by one annihilated there
All such rivers traces, identity and existence
Are of great-annihilation in Sea's breast.
Running and running merge all rivers there
Compelled are they too to be united there

Who under the earth, who also through the water

Who also by Sky's road, who through the sandy
water

There are they all merged, all liberated

Is it not a great- Salvation of rivers one by one?]

The drama of 'being' and 'nothingness' in existence is a brilliant exhibition in further continuity of the lines. Sea too exists with a body of super human being who has formidable face with a large lip, of monolithic teeth and protruded eyes. His ears are swift and hypersensitive. There, all rivers in unison lose their original identity and be speechless. Rivers in mad pursuit of this vast sea are having their destination's final pleasure. There is treasured all rivers' biography. Losing their being in the great being is negating oneself from the self to selflessness. The paradox is that this is a meaningful existence in non-existence. Thus S.K. Nayak continues:

*Samudrara jala para luni au luni
Taar bi muhna achhi, adekha, achihna
Kintu bada parichita bisala ta otha
Goti goti danta au akhi
Kana taara khipra au tibra
Seithare sabu nadi tuna
Samasta sandhi nadimanankara asha o bharasa
Rajadhani and rasadhani
Seithare jamatata jete sabu
Nadinkara upanyasa o atmajibana (P.30)*

Translated as:

[salty and salty is only sea-water,
His too has a face unseen and unknown
But great identity is his vast lip,
Teeth one by one and a bulging eye
His ears are swift and piercing
Rivers tired of running and running
Peaceful and silent in sea's bosom
All rivers endlessly searching destination
Feel all their hope's capital and pleasure there
All rivers' fictions and biography treasured there.]

The best part of existentialism has been reflected in his poem "Kasturimruga"(musk-deer) which is enough to certify that S.K. Nayak's poetic ideology is a reminiscence of European existentialism that much earlier Martin Heidegger, Sartre and Camus visualized in *Being and Time* (1927), *Being and Nothingness* (1943) and *The Myth of Sisyphus* (1942). His *Kasturimruga* is an allegory for searching the essence of human identity outside but which is very much within and internalized as literally

kasturimruga or musk-deer is a rare kind of deer which is normally found in the border Nepal region of India.

On reaching ageing, the deer develops a hairy musk of intoxicating smell of its own navel. The deer becomes mad of this exciting fragrance that originates from its own navel as the epi-centre but unfortunately it seeks the root of smell outside and meets its own end of life out of a passionate exhaustion of endless query. He compares himself to a musk-deer whose essence of life is endless fights, struggle, defeats and restless mind. Out of a day's fight, he realizes at the end part of a day that the thing from which he intensely desired to escape is a part of him and his own body. That is nothing but his own existence. Thus the poet speaks:

*Mu janichi je mu gote kasturimruga boli
Mo jibana tamam yuddhya, sangharsha au parajaya
Angachyuti mora eka barabara ghatana
Kintu e manataku
Khasai paruni mo deharu
Mo mathara ki mo chhatiru. (P.49)*

Translated as:

[I know I am a musk-deer,
My whole life is fights, struggle and defeats,
Amputation is my frequent affair,
But unable to dismember my mind from body,
Neither from my head, nor off the heart.]

Like Sisyphus, in Greek mythology punished for his disobedience to Zeus and Pluto takes the load of stone to mountain top which falls down to the bottom, from where he starts the fresh journey again. He is still on the go. The rock is still falling. Sisyphus's silent joy is contained therein. His fate belongs to him. His rock is his thing. Albert Camus leaving Sisyphus at the foot of mountain speaks:

'One always finds one's burden again. But Sisyphus teaches the higher fidelity that negates the gods and raises rocks. He too concludes that all is well. This universe henceforth without a master seems to him neither sterile nor futile. Each atom of that stone, each mineral flake of that night-filled mountain, itself forms a world. The struggle itself towards the heights is enough to fill a man's heart. Imagine Sisyphus happy'. (P.111)

Thus, Struggle is the essence of human existence. Fighting endlessly without compromising is a greater part of human identity. As Paul Tillich emphasizes

existence means 'the state of existing' or 'being'. In this act of existing, an individual is beyond himself and within the world. He cannot detach from his own existence that he is attached with. Thus S.K.Nayak speaks the core of existentialism through his poetic metaphors:

*Aji dibasara Shesa mundare Chhidahoi
mu upalabdhi karuchhi mo nijaku
Mo bhitarku mu aji
janiparuchhi je, Jahatharu mu
Nije dhaunthili palaijibaku Chahunthili
Se au kichhi nuhen, mo nijara astitwa,
Mu palaijibaku chahun thili
Mo nijatharu
Ahuri atmiya lokata tharu. (P.49)*

Translated as

[Standing on day's end part,
I realize myself and my inmost,
I can feel today
From where I ran and tried to escape,
That is nothing but my existence.
I wished to escape from myself
And from my most beloved one.]

Martin Heidegger therefore speaks in this context, 'the being that exists is man. Man alone exists Being-in-the world is important'. Human existence is essentially a conscious being, which is very much within, but it is invain to search outside, by avoiding your fundamental existence. Here Sartre takes the cue and emphasizes 'existence Precedes essence'. Thus Nayak dramatizes the existential ideology in the poetic language:

*Se ta basithila mori upara
Mo chhatikonore, kotharire
Enu kemitiba durei jaithaanti
Mu nije, ta tharu ?
Tume achha mo bhitare
Mo antara tale
Mu tumaku khoji bule
Sara jangalare au
Akasare, akhare, pakhare (P-50)*

Translated as

[He sat upon my body
In my bosom's corner and inside chamber
Thus how could I be myself away from him ?
You are in me and in my bosom
I go on searching you the whole forest
And the entire sky and here and there.]

This 'being' of the individual is an all pervasive invisible spiritual being. It exists in abstraction and realization. The paradox is it is difficult to dissociate the being that he is made of. He is like an absurd character musk-deer who searches outside what is very much organically in him. Thus Camus says in the chapter "Absurd Reasoning" of *The Myth of Sisyphus*:

"Absurd is not in man, nor in the world, but in their presence together There can be no absurd outside the human mind. Thus, like everything else, the absurd ends with death. But there can be no absurd outside this world either' (P-34)

In the context of Chestovian philosophy, this absurd is God. Absurd is the contrary of hope. We must accept it. However, the theistic vision of existentialism in Indian Upanishadic context is a great optimism. This 'being' or 'the Brahma' is omnipresent. The individual self or 'Pinda' equates with 'Brahmanda'. This cosmic 'Brahma' is in all. It is infinitely divided among all creatures. Thus Lord Krishna in reply to Arjuna's multiple queries on life's confounding problems clarifies his doubts in the battle-ground of kurukhetra and thus speaks in 61 sloka of 18th chapter of Bhagavad Gita:

*Iswarah sarbabhutanam hrudesherjuna itsthati
Bhramayan sarbabhutani Jantrarudhani mayaya (P-301)*

Translated as

[Hey! Arjun, God exists in all men's heart.

Moving all men imprisoned to physical body by his own maya.]

Existence of God is a greater question of existentialism. Like Sartre and Heidegger, Nietzsche had the great question whether God exists or not. His philosophical fiction *Thus Spake Zorathustra* dealt with the debatable Verdict 'God is Dead' (P-41). Therefore, he believes if God is dead, there must be the emergence of being or potentiality of man which is called Super human being or 'Ubermensch' who solves all. God is not outside.

It is present in all in the form of godly virtues or cosmic power that abstraction is God, not the concrete physical configuration. Therefore Nayak reduces the Zoroastrian belief into an Indian mythic narrative as retold in Vyasa's *SrimadBhagabat*, where Hiranya Kashyap in denouncing God, with an

unbearable torment exercised upon Lord Bishnu devotee son Prahallad, negates God from his being, but by a negation it was more centralized in heart which Lord Bishnu taking a deadly shape of *Nrusingha Avatar* (Head of Lion combined with Bishnu's body) tore the heart on his lape. It was strange that the musk and musk-jewelled Bishnu's name was echoing within more by a sense of hatred than by a loving sense. This is really the paradox of the poet's existence that unfortunately he was searching here and there, unrecognized of the 'being' that is deep-seated like Hiranya Kashyap's torn heart resounding the Brahma's voice uninterrupted. Thus S.K.Nayak says his immortal reflection:

*Mo Bhagya bimarshakete
Parilini tumaku mu chinhi
Mo Bhagya sundarakete
Mo udare thila jenu
Tumara basati
Tathapi mu dakuthibi
Sabudina pani
Hiranya kashyap parichhat Nrusingha rupare
Mo udara chiri dei
Kasturi o kaustav
Goti goti sabudina debaku dekhai (P-52)*

Translated as

[How much ill-fated I am!
I could not recognize you
But how much nice was my luck
As my womb was your seat of choice
Still forever I shall be uttering your name
Like Hiranyakasyap's heart torn-apart
On Nrushingha's lap
Bleeding heart of mine likes to show one by one
forever musk and musk-jewel.]

The 'being' that is sought outside is really deep-seated within.

CONCLUSION

To conclude the research article, the statement of Sarat Kumar Mohanty, can be cited from his *AstitwabadaraMarmakatha* (Quint- Essence of Existentialism) "To understand the totality of life, along with its vastness, realizing its mysteries is the essence of existentialism." It is dedicated to explore the Man, not the World, neither the Nature, nor God. Anatomy of man's existence and essence is the prime concern. This man is neither body, nor soul, nor mind, nor intellect, nor the brain, nor the nerve, but

he is a mixture of all those and more than those. He exists, he thinks he speaks, he is strength, truth, untruth, fear, weakness and above all the Brahma, or God. All existentialist have their profound mediations on life. The study by revisiting the essence of existentialism has anatomized S.K.Nayak's anthology *Soorjya Uinle Raati* (Night Falls When the Sun Rises) with all debates, evidences and citations where all the dispersed mediations on life by the existentialists from multiple angles are submerged beneath the lines like an ice-berge hiding the one-tenth of its colossal thought. The critique of his just two poems such as "Samudra" and "KasturiMruga" like a flash-light create the resonance of undying the immortal voices of Sartre, Kierkegaard, Heidegger, Camus, Nietzsche, Dostoevsky, Kafka and many more like un-extinguished fire under the ashes.

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