

Sakambari in Blue Mimosa

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Abstract

The paper concentrates on Sakambari in the novel Blue Mimosa (1965) written by Parijat. The paper tries to find answers of the set research questions: How does Sakambari's character threatens conventional gender roles in Blue Mimosa, in what ways does Sakambari's existential struggle contribute to the novel's thematic depth, and how does Sakambari represent the societal restrictions imposed on women in Nepal ? Feminist and existentialist theories are the lenses to explore the novel and find answers to the afore mentioned questions. Blue Mimosa by Parijat is the primary text and secondary sources include other supporting materials available on the novel and theories. A qualitative research methodology is used to examine gender roles, existential encounters, and social constraints in Blue Mimosa. The study employs feminist theory to investigate Sakambari's rebelliousness in contradiction of patriarchal rules and regulations and existentialist theory, drawn from Sartre and Camus to investigate about her quarantine and hunt for meaning. Simone de Beauvoir's notion of 'The Second Sex' is also employed to comprehend Sakambari's position as 'other' in her own society. Feminist theory, existentialist theory and intersection of feminism and existentialism are the key lenses. Sakambari in Blue Mimosa includes the analytical section where Sakambari's challenge to traditional gender roles, Sakambari's existential struggle, and Sakambari as a representation of societal restrictions on women in Nepal are analyzed. The findings of this paper are defiance against gender norms, existential isolation and freedom, and critique of patriarchal oppression.

Keywords: existentialism, feminism, gender roles, patriarchy, societal norms.

Introduction

Blue Mimosa (Shiris Ko Phool) is authored by Parijat one of the leading female novelists of Nepali literature. The novel is of high value because of replication of human psychology and a harsh criticism on traditional societal rules and regulations that suffocate human existence. The novel is narrated by a major character Suyogbir who portrays Sakambari as a rebellious and unconventional female persona who confronts conventional gender anticipations. This paper analyzes Sakambari as a rebellious character who resemble feminist resistance and existential struggle. Society is mirrored through literature. Literature not only reflects the society it also exhibits its values, struggles and cultural and traditional transformations through its artistic qualities. Nepalese art and literature specifically modern Nepali fiction has emerged to address vital social issues, gender dynamics, and existential dilemma that resonates with contemporary readers/consumers/audiences. Blue Mimosa (1965), the influential novel written by one of the most renowned author Parijat (Bishnu Kumari Waiba), is one

of its kind which portrays a poignant narrative of disillusionment, alienation and the existentialist combat of the complex character Sakambari and other subordinate characters. Although the story revolves around the protagonist Suyogbir, and his nihilistic worldview, the persona of Sakambari, who plays a pivotal role in threatening societal conventions, remains relatively unexamined.

Sakambari epitomizes defiance in contradiction of the patriarchal rules and regulations of her era. She is not a passive acceptor of societal anticipations/expectations. She is also not portrayed as an orthodox heroine framed in a romantic idealist structure. Rather, she replicates a drastict alteration in female characterization in Nepali fiction Literature. The one that threatens the conventional framing of women as submissive and subordinate personas. This research paper sets objectives to delve deep into the complexities of the heroine Sakambari's character, investigating her role in Blue Mimosa. Sakambari epitomizes resistance, intellectual freedom, and emotional resilience in a hardcore patriarchal society of that period of time. By contextualizing the heroine Sakambari within the socio- cultural framework of the mid 20th century society of Nepal, this paper examines how her character subverts gender rules and regulations and redefines notions of agency and self- assertion. In addition, the paper examines her relationship with the hero Suyogbir and other subordinate characters to expose the engraved psychological and philosophical connotations which Parijat has interwoven within the narrative style. In doing so, this research paper highlights Sakambari's prominence not just as a fictional character or entity rather as a literary figure who continues to influence and inspire debates on gender, identity, and resistance in Nepali literature specifically fiction.

With the help of a close examination of Blue Mimosa and existent relevant critical perspectives, this research paper seeks to offer a nuanced comprehension of Sakambari's role in framing the thematic depth of the renowned literary text the Blue Mimosa. By doing so the paper contributes to a wider discourse on women's replication in South Asian literature and the transformative capacity of female characters in threatening societal restrictions imposed on women by the patriarchal societal structures. The paper comprises of different sections including literature review, research gap, statement of the problem, the research questions, research objectives, research methodology explaining primary and secondary Sources, analytical approach which includes feminist literary criticism, existentialist analysis, comparative approach, theoretical framework: feminist theory, existentialist theory, intersection of feminism and existentialism and analysis: Sakambari in Blue Mimosa which is divided in three sections- Sakambari's Challenge to Traditional Gender Roles, Sakambari's Existential Struggle and Thematic Depth and Sakambari as a Representation of Societal Restrictions on Women in Nepal, then findings, conclusion and works cited are placed.

Literature Review

Numerous scholars have examined Blue Mimosa (Shirish ko Phool) from different lenses, including feminist and existential point of view. Bhattarai (2005) and Hutt (1991) have acknowledged Blue Mimosa, as a ground-breaking artifact in the body of Nepali feminist literature. Bhattarai (2005) focuses the existential anguish in the novel whereas Hutt (1991) climaxes Parijat's rebellious thoughts regarding gender roles. The present review of literature postulates an overview of analytical perceptions about the novel, concentrating on its themes, characterization, narrative style, and socio-political context.

Themes and Symbolism

Intellectuals have widely explored the novel's existentialist topics. Sharma (2016) in her

study, contends that the protagonist, Suyogbir, symbolizes the isolation and moral disillusionment predominant in post- Rana Nepal. Likewise, Gautam (2010) emphasizes the symbolic connotation of the Shirish flower, which replicates both the delicateness and resilience of Sakambari the female protagonist in the novel.

Characterization and Feminist Perspectives

Numerous critics accentuate Parijat's feminist approach, specifically in her characterization of Sakambari. According to Regmi (2013), Skambari's refusal of conventional femininity and her robust-willed persona confront the patriarchal norms of Nepali society. Tamang (2019) further contends that the novel's exemplification of gender roles interrupts traditional narratives of romance and heroism. Adhikari (2015) adds that Sakambari's refusal to conform to romantic and domestic norms underlines her feminist agency.

Narrative Style and Psychological Depth

The novel is in first-person narration which has gathered attention extensively. Introspective and confessional tone in narration makes it more authentic and interesting. Joshi (2015) indicates that Suyogbir's unreliable narration functions as a psychological exploration of trauma and guilt. In addition, Pandey (2018) interpreted the frame of the novel which is fragmented which signify the protagonist's internal turmoil, aligning it with modernist literary techniques.

Socio- Political Condition

The socio-political setting of the novel has also invited analytical attentiveness. As noticed by Bhattarai (2002), Blue Mimosa apprehends the disappointment of Nepalese youth following the fall of the Rana regime. Thapa (2021) advises that Parijat's criticism of masculinity and militarism implicitly echoes Nepal's wider socio-political struggles.

Feminist and Gender Perspectives

Blue Mimosa is acclaimed to be a feminist novel by numerous studies because of Sakambari, the unconventional female protagonist. Sharma (2010) contends that Sakambari replicates a threat to the conventional gender role in Nepalese society. Tamang (2017) explains contrasting to the stereotypical submissive feminine characters, Sakambari confronts patriarchal rules through her assertive nature, scholarly liberation, and rejection to agree to conventional anticipations of marriage and family life . Adhikari (2015) admits intellectuals also notice her refusal of traditional femininity, as she smokes, engrosses in scholarly discussions, and remains unconcerned to romantic pursuits .

Existential and Psychological Readings

Intellectuals contend that Blue Mimosa investigates premises of isolation and disillusionment from an existentialist point of view. Bhandari (2012) suggests that Suyogbir, the story teller, symbolizes a person contending with past traumas and an aimless existence. Gurung (2019) sees the novel's philosophical emphasis replicates inspirations from existentialist philosophers as Jean Paul Sartre and Albert Camus, as Sakambari's existential detachment encounters traditional ideas of persistence and belonging. Karki (2020) explores Suyogbir's inner encounters and his tussle to resolve with his unsatisfied longings is investigated by the critics to seek the psychological gravity of the characters.

Social and Postcolonial Critique

Researchers have investigated Blue Mimosa in the situation of Nepal's transforming

sociopolitical background. Poudel (2014) critiques the text, as is quite often critiqued as text of post-Rana period of Nepal, where societal alterations were gradual, yet conventional frames were dominant. Acharya (2018) reads some intellectuals vision the novel as an interpretation on class dissections and the battles of individuals trapped between modernity and tradition. Rana (2021) uses the identity of a retired soldier the character of Suyogbir, also offers a lens to investigate the impact of war and displacement in a postcolonial setting.

Symbolism and Literary Style

Additional critical feature of the novel is its symbolic use of nature, specifically the Shirish (blue mimosa) flower. Thapa (2013) sees researchers interpret this flower as a depiction of delicateness, temporariness, and empirical melancholy. Subedi (2016) compares the novel's poetic prose and contemplative narrative style have also been extensively debated, with some critics comparing Parijat's writing to modernist literature.

Largely, the literature on Blue Mimosa emphasizes its persistent importance in Nepali literature. Whether inspected through existential, feminist, or socio-political lenses, the novel endures to stimulate critical discourse and residues a keystone of South Asian literary studies. The prevailing literature on Blue Mimosa accentuates its splendor in themes, character development, and literary style. Whether perceived through feminist, existentialist, or postcolonial lenses, the novel regenerates to be a theme of analytical conversation in Nepali literature. Additional study could discover its reception among contemporary readers and its impact on modern feminist literature in Nepal. Although earlier investigations have quite frequently ignored the double nature of Sakambari's character-her feminist agency and her existential quarantine. This research concentrates on connecting this breach by proposing a cohesive investigation.

Research Gap

In spite of all encompassing considerations on feminism in Blue Mimosa, there is inadequate study concentrating on Sakambari's existential battle and the wider philosophical repercussions of her personality. This research concentrates on connecting this breach by proposing a cohesive investigation. This research concentrates on connecting this breach by contextualizing her within both feminist and existential infrastructure.

Statement of the Problem

Sakambari the character in Blue Mimosa is quite often perceived from feminist point of you ignoring her existential scopes. This paper investigates in what ways Sakambari's rebellious, independent nature and her demise emphasizes both gender oppression and existential quarantine.

The Research Questions are:

- a. How does Sakambari's character threatens conventional gender roles in Blue Mimosa ?
- b. In what ways does Sakambari's existential struggle contribute to the novel's thematic depth ?
- c. How does Sakambari represent the societal restrictions imposed on women in Nepal ?

Research Objectives of this paper are:

- a. To investigate Sakambari's role who threatens conventional gender roles in Blue Mimosa.
- b. To examine Sakambari's existential struggle that contribute to the novel's thematic depth.

c. To investigate how Sakambari represent the societal restrictions imposed on women in Nepal.

Research Methodology

The paper employs a qualitative research methodology to examine Sakambari's persona in *Blue Mimosa* by Parijat. As the investigation is concentrated on gender roles, existential encounters, and social constraints, a qualitative approach is applicable for investigating literary text and theme. A qualitative research methodology is employed to meet the objectives of the study. *Blue Mimosa* by Parijat is the primary text in this study. A concentrated study of the novel is supported by secondary sources, incorporating the lenses of feminist literary criticism and existentialist theory. Along with this, proportional examination with additional literary works from south Asia will offer supplementary understandings.

Primary and Secondary Sources

Primary Text: Parijat's *Blue Mimosa* functions as the core literary text for this paper. An in-depth textual investigation of Sakambari's persona, activities, dialogues, and associations is conducted to investigate how she threatens traditional gender roles, experiences existential battles, and signifies societal constraints executed on women in Nepal.

Secondary Sources: Articles, books and essays on *Blue Mimosa* are the secondary sources used to assist the study. Feminist and existentialist literary criticism are used as the lenses to investigate the text.

Analytical Approach

Feminist Literary Criticism

This study investigates Sakambari's rebelliousness in contradiction of patriarchal norms, her denunciation of conventional femininity, and her sovereignty. Feminist theoretical perspectives are employed to emphasize how the novel evaluates societal expectations enforced on women. Comparative evaluation with other similar literary works featuring female protagonists who resist gender norms is conducted to strengthen the argument.

Existentialist Analysis

The existential battle, alienation, and search for meaning of the life of Sakambari through the perspectives of existentialist philosophy is the crux of this paper. It examines how her own selections, detachment, philosophical prospect replicate with existentialist views of freedom, absurdity, and self-definition. To study Sakambari's existential dilemmas Jean-Paul Sartre and Albert Camus' views are used.

Comparative Approach

A proportional study with other literary texts about similar subjects as gender struggle and existential alienation offers an additional standpoint. This positions *Blue Mimosa* within a wider literary and cultural framework.

Theoretical Framework

The study employs feminist theory to investigate Sakambari's rebelliousness in contradiction of patriarchal rules and regulations and existentialist theory (drawn from Sartre and Camus) to investigate about her quarantine and hunt for connotation. Simone de Beauvoir's notion of *The Second Sex* is also

employed to comprehend Sakambari's position as 'other' in her own society. The foundation of the paper is in feminist Theory and Existentialist Theory integrating perceptions from key theorists:

Feminist Theory

Feminist criticism assists examine Sakambari's persona as a non-conforming woman who denounce conventional Nepali femininity. The views in *The Second Sex* by Simone de Beauvoir's are core to analyze how Sakambari is positioned as the "Other" in a patriarchal society. The study investigates how the novel critiques gender roles, societal expectations and patriarchal subjugation.

Existentialist Theory

Sakambari's alienation, sovereignty and existential crisis is examined from the views of Jean-Paul Sartre and Albert Camus. The idea of "bad faith" (Sartre) is examined in relation to societal expectations, whereas Camus' view of 'the absurd' is applied to Sakambari's disillusionment with life. Existentialist lens is set to examine her choices and resistance to conventional life paths.

Intersection of Feminism and Existentialism

The study examines how feminist existentialism, specifically Beauvoir's views explain Sakambari's battle with both gendered oppression and existential isolation. Her rebelliousness is viewed not only as a feminist action but also as an existential assertion of sovereignty and self-definition.

Sakambari in Blue Mimosa

Sakambari is resilient on the one hand and on the other she is vulnerable, rebellious yet entrapped which makes her a paradoxical personality. She rejects conventional femininity which turns her an anomaly in the Nepali society, leading to her quarantine. This segment contends that her heart-rending destiny is not just an outcome of gendered oppression rather it is also because of existential dilemma where she struggles with the absurdity of life and purposelessness.

Sakambari's Challenge to Traditional Gender Roles

Sakambari the protagonist in *Blue Mimosa* is portrayed as a woman who interrupts traditional gender roles which is apparent from her independence, intellectual gravity, and denunciation of patriarchal norms. It is evident in the way the protagonist is introduced in the novel is unusual where the narrator says she introduces herself as she enters the room and speaks out, "My name is Sakambari" (Parijat 3). As it is expected that woman speaks only when asked and here, she voluntarily introduced herself this shows that she is different from other stereotypical docile and demure girls. General expectation is girl's voice is soft, sweet and low volumed whereas Sakambari's is "Her voice burst in on us like a bullet" (ibid). Not only this, her physical appearance is also explained as "Her hair was cut very close to her head, in the style of ancient Hebrew soldiers..." (ibid) which clarifies that she is not like a traditional girl because the society expects her to have long hair whereas she has short hair. Sakambari symbolizes resistance and rebelliousness contrasting the traditional persona of an obedient and fostering woman in Nepali society. Parijat depicts Sakambari as "a woman who had freed herself from the confines of feminine weakness" (ibid). With the help of the characterization of Sakambari, Parijat threatens the societal expectations which expects women ought to conform to domesticity and obedience. The expression, "I wanted to laugh in turn at her name, her behaviour, her looks..." (ibid) proves that Sakambari is portrayed in an unconventional manner. Her name "Sakambari", her

behavior and her looks all becomes a matter of laugh for male chauvinistic society. Sakambari is portrayed as a daunt and untamed girl that is why she calls her brother “Shiva” by his first name which shows she doesn’t care social mannerism as the narration also justifies, “But Bari doesn’t care what people think; she gets angry” (Parijat 9). In another incident Suyogbir calls Sakambari by her pet name “Bari” but she refused to respond then he says, “Most women are pleased and happy to be called by their pet name, but Bari did not look as if she were” (26). This shows she refused all kinds of patriarchal structures where men can demean women by calling their pet name to flatter them. Further Suyogbir once says, “I wondered how or where this woman could be controlled” (72). This is the climax of male ego who wants to control a woman as the patriarchal society has injected in the minds of men that women need to be controlled. Although Suyogbir tries to woo Sakambari, she remains emotionally indifferent to him. Sakambari’s refusal to romantic and marital conventions further enforces her defiance. Feminist literary criticism permits us to view Sakambari as an icon of sovereignty, describing how women can proclaim their agency even in oppressive societal structures.

Sakambari’s Existential Struggle and Thematic Depth

The existential dilemma in Sakambari is a fundamental component that intensifies the complexity to *Blue Mimosa*. Existentialist themes are replicated and aligned in Sakambari’s detachment, melancholy and questioning of life’s meaning. She quite often articulates disillusionment with societal constructs, affirming, “Life is nothing but a long struggle with loneliness” (Parijat). This existential angst replicates the absurdity of existence, as investigated in existentialist philosophy. Her reluctance to conform to societal expectations and her persistent questioning of conventional standards generate a thematic pressure in the novel. From the existentialist investigation it is evident that her character represents the struggle for individual meaning in a society that pursues to enforce predefined responsibilities.

Sakambari as a Representation of Societal Restrictions on Women in Nepal

Sakambari symbolizes the societal constraints enforced on women, elucidating the conflict between individual sovereignty and conventional anticipations. The instance explains- “If I asked you now to stop smoking, what would you do, Bari?” she replies, I’d smoke then with pleasure” (36). She does what she likes regardless of what society thinks or expects from her. Her the narrator who is stopping or restricting is the replication of society and Sakambari is the protagonist. Her refusal to conventional femininity positions her in quarantined location where she is socially and emotionally isolated. She asserts, “A woman’s freedom is always a dangerous thing” (Parijat), emphasizing the notion that women who diverge from societal standards encounter alienation and condemnation. *Blue Mimosa* criticizes the rigid configurations that restrict women, exhibiting Sakambari’s inner and outer battle as reflection of wider gender oppression in Nepal. The extract clarifies when she proclaims, “If a flower buds for itself and opens for itself It falls only for itself. It falls by its own will” (Parijat 14). Her metaphorical proclamation exhibits individual right and freedom of expression. The juncture of both the feminist and the existentialist theories in investigating her predicament establishes the fact that women’s existential sovereignty is often compromised by patriarchal restrictions. “...I caught her white neck and kissed her soft lips” (77) and when he turned to Bari she was confused. She neither protested nor accepted rather she disappeared silently from the room which made Suyogbir bewildered. The incident turned her into a reserved and silent lady who lastly dies.

Sakambari’s rejection of love, traditional gender roles, and societal expectations is considered

as a proclamation of sovereignty. However, her rebelliousness quarantines her, reflecting the existentialist view of 'the absurd.' The paramount moments in the novel are examined which exhibit Sakambari's battle, assimilating her relations with Suyogbir and her ultimate departure.

Sakambari represents feminist resistance but is finally restricted by societal expectations. Her existential predicament aligns with Sartrean and Camusian philosophies of absurdity. Her destiny functions as both a criticism of patriarchal oppression and an examination of existential hopelessness. The in-depth investigation of Sakambari's character within the theoretical frameworks of feminist and existentialist theories exhibits the following key findings:

Defiance Against Gender Norms:

The protagonist Sakambari's choices and acts confront the obedient and dependent roles anticipated of women in Nepali society. Her freedom and decisiveness symbolize a profound departure from conventional femininity.

Existential Isolation and Freedom:

Sakambari's battle for her existence emphasize themes of alienation, sovereignty and the pursuit of meaning. She symbolizes the existentialist perception that individuals ought to demarcate their own existence in spite of all the societal restrictions.

Critique of Patriarchal Oppression:

With the help of the characterization of Sakambari, Parijat criticizes the societal constraints that oppress female sovereignty. Her confrontation to traditional roles replicates a wider feminist battle, a war waged against systematic subjugation of women in society. Rejection of status quo is signified by the silent death of Sakambari. This also denotes neither she rebelled against what happened nor she was submissive which means that she chose herself her body as her right and decides to quit. Amongst the dichotomy of good girl vs bad girl Parijat showed Sakambari as mere a girl neither bad nor good. Her sovereignty remained with her till her last breath. Sakambari as a complex character who primarily refuses to obey patriarchal rules and regulations gets alienated from the society and ultimately chose to die is a replication of the changing society and the condition of women in this new Nepalese society.

Sakambari in Blue Mimosa is a multifaceted personality who surpasses conventional feminist interpretations. While she epitomizes rebellion against patriarchy, her existential battle emphasizes penetrating philosophical concerns about alienation and the pursuit of meaning. Parijat's characterization of Sakambari hence functions as both a feminist criticism and an existentialist meditation, framing Blue Mimosa a multidimensional literary artefact. Parijat's character Sakambari in Blue Mimosa functions as a philosophical criticism of existent gender roles, existential despair, and societal expectations in Nepal. Her defiance in contrast of conventional rules and regulations threatens patriarchal configurations whereas her existential battle highlights the thematic gravity of the novel. The juncture of feminist and existentialist investigations exhibits that Sakambari's persona is not merely an individual case rather it is a replication of the wider struggles women encounter and combat in their societies. Eventually, Blue Mimosa by Parijat inspires its readers to raise questions against the strict expectations obligatory on women and to identify the intricacies of female sovereignty and existential agency.

In Parijat's *Blue Mimosa* the character of Sakambari functions primarily as an ultimate criticism of patriarchal rules and regulations, a personification of the battle for existence, and a replication of societal restrictions enforced on women in societies of Nepal at that period of time. With the help of an in-depth investigation employing feminist and existentialist theoretical lenses, this paper has exposed the sophisticated ways in which Sakambari threatens conventional gender roles, fights with existential predicaments, and finally becomes an icon of both resistance and alienation. Sakambari's persona interrupts the traditional expectations of Nepali femininity, personifying an extraordinary defiance that unsettles the set patriarchal structures framed to restrain women in the society. At the same time, her expedition replicates the existentialist quest of meaning, highlighting the tussle between personal sovereignty and societal anticipations.

Sakambari's defiance in contradiction of gender rules and regulations is visible in her each and every action, dialogues, and demeanor, which bluntly juxtapose the subservient and domesticated roles conventionally allotted to women in the societies of Nepal. Her confidence, freedom, and refusal of romantic traditions describe a woman who is not willing to abide by the patriarchal dictates. With the help of her portrayal, Parijat criticizes the strict gender expectations that diminish women to the objects of male control, as evident by Suyogbir's endeavor to execute his authority over Sakambari. Her denial to obey all the set constraint locations her as a profound radical symbol, still one that is unavoidably banished by a society untrained to consent such sovereignty.

Concurrently, Sakambari's existential battle intensifies the thematic complications of the novel *Blue Mimosa*. Her alienation, refusal of societal expectations, and philosophical contemplation all bring into line with the existentialist view of sovereignty, absurdity, and self-definition. She combats with loneliness, disillusionment, and a sense of purposelessness, encapsulating the Sartrean view of 'bad faith' where each and every personality ought to demarcate their existence beyond obligatory roles. Her final fate- one of silence and retreat- echoes Camusian absurdity, where she neither entirely submissions herself to societal expectations nor she accomplishes all-embracing emancipation, in its place circumnavigating an ambiguous space between confrontation and submission.

Additionally, Sakambari represents the restrictions positioned upon women in the societies of Nepal, shedding light on the wider gender domination that endures within the society. Her alienation is not exclusively a magnitude of her existential selections but also a straight outcome of her defiance in against of patriarchal rules and regulations. Her declaration "a woman's freedom is always a dangerous thing" condenses the societal terror of sovereign women who decline to obey patriarchal societal rules and regulations. Through her disastrous still influential existence, Parijat presents a blatant interpretation on how women's agency is scientifically curtailed and how those who dare to threaten the status quo are convened with isolation and marginalization.

Conclusion

The findings of this study confirms that *Blue Mimosa* functions as both a feminist and existentialist text interweaving themes of gender resistance and philosophical struggle. Sakambari's expedition is symbol of a two-fold domination- both as a woman in a patriarchal society and as an individual pursuing connotation in an apparently uninterested world. Her silent death symbolizes neither complete submission nor triumphant rebellion but rather a personal assertion of sovereignty, demonstrating her refusal to be defined by societal constraints.

Finally, Parijat frames a character who is neither entirely contained nor entirely terminated

by her society, existing as an anomaly that both disrupts and climaxes the strict structures governing women's lives. Sakambari's destiny functions as an influential interpretation on the budding, yet still obstructive, nature of Nepali society. By representing a woman who residues true to herself in spite of all societal denunciation, Blue Mimosa not only contests gender rules and regulations but also summons contemplation on the wider existential circumstances of individuals who dare to confront convention. Hence, Sakambari's legacy is one of resilience and introspection, compelling readers to question the very structures that seek to define and confine human existence.

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