



Shoshi Suffering from Existential Crisis

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ABSTRACT

This paper investigates the concept of existential crisis in *Putul Nacher Itikotha* (1936) by Manik Bandyopadhyay (1906-1956) through giving the proper attention to the interpretation of the characteristics of Shoshi. It is the study of the existential crisis of Shoshi, which tends to focus on the relation with the existential philosophy of Sartre, Kierkegaard, Dostoevsky, and Heidegger. This paper finds that an existential crisis occurs if a person does not have proper concentration on his/her existence. This way of looking at one's own identity is problematic as it creates complexity within the existence of the self. Existentialism always emphasizes individual existence, freedom, and choice. It is such a point of view where human beings attain the power to illustrate their meaning of life and at the same time give efforts to make rational decisions despite existing in an irrational universe. Shoshi cannot refrain himself from thinking of his family members' and the villagers' well-being, and also their expectations. He always keeps himself busy with their happiness and sorrows considering these deeds as a success in his own life. Though he sometimes tries to make up his mind to reach any conclusion beyond the procedure and history of the relationship, at last, he cannot reach any proper decision can bring something fruitful to his existence. That is why he has to struggle through living alone in his village. He searches for the loving people who are still living around him, and who once lived around him. So, his selfless and dutiful attitude toward others' lives triggers the ultimate result of his loneliness, sorrow and also mental trauma.

Key Words: Existential crisis, Mental trauma, Loneliness, Dutifulness, Selflessness

Introduction

Manik Bandyopadhyay (1906-1956) has attained a special place in the field of Bengali literature by his writings and thinking qualities. He is especially remembered for his innovative writing styles and features. For instance, *Putul Nacher Itikotha* (1936) is such kinds of literary forms where any traditional narrative techniques, sentence patterns, and even coherent use of language will not be found. This is why the modern world has learned a lot from this literary text and explored many concepts as a vehicle to uphold the fault and at the same time the compensation of a modern man. He has written in his writings about the pains and crises of the individual over his/her existence and also the boundless question of the entity combines life with death. These are the eternal thoughts of the mystery of life in the modern human consciousness. Shoshi, as a symbol of a modern man, is struggling to fulfill the pressure of his deeds and also in his personal life. This paper investigates the effects of the feelings of existential crisis and inhuman situations of Shoshi as well as his engagement and responsibilities for his surroundings where he has lost his identity as well as values. For that reason, he is nothing but the reflection of an anxious and sad soul sparks the discussion about the issues of his existence. *Putul Nacher Itikotha* (1936), the story of Shoshi, is the reflection of his subversion, searing pain and also happiness. Everyone — Kusum, Kumud, Moti, Gopal, Bindu, Jamini, Sendidi and Jadav— is connected to the story of Shoshi's life separately. He finds a deeper understanding of life by adapting himself to the environment. The searing pain and the crisis of Shoshi around his own existence have been reflected through the inexhaustible question of the entity combining life with death. In the mirror of humans' conscience, those eternal feelings of mystery of life have appeared in his life in an unprecedented way. So this is why, *Putul Nacher Itikotha* (1936) is a wonderful story of Shoshi walking into the shadow of deep consciousness. In this text, the author has portrayed him in such a way that he has always the fascination of taking care of others' wills. This type of characteristic ensures his alienation from his family and also his mental illness. Afterwards, this alienation and mental illness cause of his existential crisis, but what he experiences is not only directly caused by his appearance but also an indirect consequence of his own characteristics.

Methodology

The entire study will be primary and secondary resources based on literature reviews. The sources of my information will be online articles. The collected data will then go through the qualitative analysis to search the answer to whether this character (Shoshi) has become the victim of an existential crisis or not.

This paper tends to seek the relation with the existential philosophy of Sartre, Kierkegaard, Dostoyevsky and Heidegger to show how Shoshi has lost his individualism and faced existential crisis by taking the attempt to serve other people living around them neglecting and denying the very self to be the best version of them. In addition, how totalitarianism is also liable for his existential crisis will also be explored.

Literature Review

Several research papers have been explored on *Putul Nacher Itikotha* from many researchers. Iktiyar Shamim has researched on Bandopadhyay's *Putul Nacher Itikotha* by giving the title "Minik's Mind". This paper shows the village boy came to Calcutta and became elegant and sophisticated in the company of books and friends. As a result, a mind has been created in him, which is extraordinarily conscientious and sensitive. The conflict, the doubt, the picture of the tormented mind that is found in Shoshi due to the possession of modern mind and thinking has given the character a rare greatness in this novel. Bishodeb Chowdhury has written a research article on Bandopadhyay's *Putul Nacher Itikotha* through giving the title "Pros and Cons of the fate or The duality of puppet and humans". This paper reveals the reaction of Shashi's mind is captured in the novel. In the novel there are many events, many separate incidents, but the character Shoshi creates a music with each one. The novel is spread over various characters and incidents. Since the novel is 'episodic' in terms of structure, the character of Shashi brings unity in the isolated 'episode' of the novel. Shashi can be called a hero because he has this unifying power. In Shashi's view, all the events, the problems of people of different levels and classes are reflected. Baitullah Kaderi has invented a new concept on Bandopadhyay's *Putul Nacher Itikotha* through giving the title "Smile-Imagery in Manik's Novels". Here he has explored when life becomes dull and dreary, there is courage to hope that if you search, you will find something in the world that is greater than living." The conflict between the mundane and the supernatural is a characteristic of Shashi's character. Souvik Reza has explored a research article on Bandopadhyay's *Putul Nacher Itikotha* by giving the title "Complexity of life: The verbal act of becoming human". In this paper he has shown that Shashi's character has two distinct parts. On the one hand, there is no lack of imagination, emotion and sense of humor in him, on the other hand, he has enough common sense and compassion for wealth. His imaginative part is secretive and silent. Malini Bhattacharya has researched on Bandopadhyay's *Putul Nacher Itikotha* by giving the title "Manik Bandopadhyay and controversial consciousness of fiction". Here she has upheld that Shashi's conscientiousness is outstanding. He just ignores the comments for Moti and rushes to Paran's house just to do his duty. In the urge to fulfill this duty, he is busy with Sendidi. Partho Bandopadhyay has portrayed a new concept on Bandopadhyay's *Putul Nacher Itikotha* by using the title "Manik Bandopadhyay's Bishabhumii". Here he claims that Shashi is a hard worker. He appears with the speed of lightning in the sorrows of the people of the village. By her tireless service, Sendidi survives, he guides Kumud to the new path of life, he stands by Paran's house in happiness and sorrow. His career as a doctor grows in the village. He has become a popular doctor. So, the topic I have selected is a newly invented subject as nobody has worked on this topic.

Background of Putul Nacher Itikotha

Manik Bandopadhyay was born on May 19, 1906. He was an Indian Bengali novelist whose real name is Prabodhlumar Bandyopadhyay. He started his novel journey in 1935 at the age of 21 by writing *Dibarattrir Kabbo*, and later he had written *Putul Nacher Itikotha* in 1936. Apart from English, his works have been translated into many foreign languages. On December 3, 1956, at the age of 48, one of the most powerful novelists of the 20th century passed away.

In the rural scene after the first world war, *Putul Nacher Itikotha* (1936) presents the hypocrisy, complexity, and incomprehensibility of the individual. Unlike the contemporary narrative, the main premise of this novel is the characterization of the society, society's people creating anxiety about those living in the society polluting the social conditions by their ambiguity and darkness attitude of the mind, and Manik has successfully exposed their characteristics in different dimensions. The main themes of his writings were the artificialities of middle-class society, the struggle of working people, fatalism, etc. Manik, with his deep insights, analyzes the sharp suffering of the human condition.

Brief history/summary of Putul Nacher Itikotha

Shashi is the central character in *Putul Nacher Itikotha*, and in Bengali literature, this character has been extraordinarily glorified. Shashi is not the character of Sachish found on the novel *Chaturanga* nor is he a keen thinker like the hero of the novel *Anthashila*. He does not even have the grandeur of Gora. Nevertheless, there is no doubt that the hero of *Putul Nacher Itikotha* is a unique character living in Bengali novel in terms of modern life. Dr. Shashi has come to Kolkata in order to pursue a degree on medicine. As a result, a new distinction has been automatically taken place in his inner mind which is extraordinarily conscientious and sensitive. All these things like the conflict, the doubt, the picture of the tormented mind found in Shashi due to the possession of modern mind and thinking qualities given the character a rare greatness in this novel. His rational mind does not want to believe in any miracles, his tender and elegant mind are always moved to the human beings' sorrows and sufferings. As a result of his scientific education, his rational mind has repeatedly questioned on various events, he has challenged the traditional reforms and blind faith. This is how the qualities of the hero of the 19th century have been emerged through portraying the character of Shashi. The questioning and philanthropy of the post-war period, the questioning and awareness, doubt and conflict, dissatisfaction and anger emerge in the character of Shashi. From this point of view, Shashi can be given a distinction as a heroic character. In the novel, there are many events, many separate incidents, but the character Shashi creates musical symphony with each one. The novel is spread over various characters as well as events. Shashi does go to Jamini Kaviraj's house to solve Sendidi's problem, he does go to Paran's house and try to cure Moti's fever, he thinks about Kumud's proposal, and even he is united in Bindu's incident. Hence, it can be said that Bindu-Nandlal, Kumud-Moti, Paran-Kasum Moti are also Shashi's circle of relationship. All narratives have the connection with the character of Shashi. Shashi was born and at the same time grown up in the same place Gaudia. His life has been connected with this village since the beginning of his life. From the very beginning, it is seen how philanthropic Shashi is, after the death of Haru Ghosh of the village, he takes all the responsibility to bring him in the village as he is a hard worker. He appears with the speed of lightning in the sorrows of the people of the village. By his tireless service, Sendidi survives, he guides Kumud to life, he stands by Paran's house in happiness and sorrow. His career as a doctor begins in the village and now he has become a popular doctor. But Shashi faced an unexpected tragedy at the end of his life. Though Shashi has been sheltering Kusum for seven years, he does not

even indulge her. But when Kusum wants to go to her father's house forever Shashi is in pensive mood. On the other hand, he also wants to complete the work of the hospital will be built in the village only for the villagers. He cannot move easily like Kumud and even cannot fly like him, he has tightened up himself to the village in such a way that it is difficult for him to avoid the social ties. The tragedy of Shashi's personal life and also his personal hardship are buried by the strength of the social ego prevailed in him. Sendidi's death brings the message of the unknown mystery of death to Shoshi, and similarly, Kusum's leaving from the village also brings a new meaning of life totally unknown to him. The mishandling of his father Gopal's character in Sendidi's death is a source of shame and sadness for him. Gopal has no hope for Shashi, and for this reason, the father-son relationship has not worked anymore and there is bitter relationship prevailing in between them. But by keeping this tragedy as a secret, Shashi has attained the place in people's hearts, and as the price of the popularity, he turns his attention to work again. He has love and soft corner for the village, so he cannot think of leaving the village. This conflict brings Shashi to the life where he cannot enable himself as a sovereign person exiting in the village as like as others. Gopal has left behind all of his wealth for Shoshi and settled himself in Kashi. Now Shashi again is bound to take the responsibilities given to him by his father and starts going to the way to Gaudia. Shashi understands the value of his experience, and thinks himself — can the stream of human life flow out like a river in a way made at its own pleasure? Its movement in the canals cut by human hands indicates an inescapable force. Like gravity, it is eternally unchanging. The changed Shashi starts working, looking for people with both eyes, and he never goes to Talban again. Shashi does not ever have the hobby of watching the sunset on top of the earthen mound. He is living solely alone in the village and having a journey of a new life with existential crisis.

Theoretical Framework

Existentialism is a philosophy that provides the emphasis on individual existence, freedom and choice. It is such a point of view that human beings define their own meaning in life, and at the same time try to make rational decisions in spite of existing in an irrational universe. It has focus on the question of human existence, and the also the feeling that there is no purpose or explanation at the core of existence. It does hold that, as there is no sign of God or any other transcendent force, the only way to counter this nothingness is by embracing existence.

Dostoyevsky

Dostoyevsky's existential messages is the purpose of life is to act properly by being authentic to yourself. He is adamant that rationality alone can be deceiving. He denies the point of view of rationalists and others who value neat schemes above the full scope of individuality. Passions are not an enemy of rationality but work in unison to assist the human individual live accordingly.

Kierkegaard

Kierkegaard saw rationality as a mechanism humans use to counter their existential anxiety, their fear of being in the world. Kierkegaard also stressed that individuals must choose their own way without the aid of universal, objective standards.

Sartre

In Sartre's existentialism, "existence is prior to essence" (Lavine 330) in the sense that the meaning of man's life is not established before his existence. Only a person himself/herself will have made what he/she will be.

Sartre firmly believed that everyone, always and everywhere, has choices and therefore freedom. A person always has a choice of actions. Here the freedom is empowering, but it also comes with responsibility. Sartre saw rationality as a form of bad faith and this bad faith hinders us from finding meaning in freedom, and confines us within everyday experience. Sartre famously claimed that man is condemned to be free

Heidegger

Heidegger's "existentialism" philosophy starts with a profound anti-Cartesianism that rejects any dualism regarding mind and body, the distinction between subject and object, and the very language of "consciousness", "experience", and "mind". Thus, he begins with an analysis of Dasein. But the question emerges, because we are the "ontological" creatures. Thus, Heidegger's philosophy becomes a search for authenticity or "own-ness" or personal integrity. This search for authenticity will carry us into the familiar but ever-renewed questions about the nature of the self, and the meaning of life.

Existential Crisis of Shoshi

The mysterious meaning of life is reflected in the mirror of Shoshi's vision, and the cruelty of life has been shown in Shoshi's family, in the world of his neighbors, in the villagers' illness and death, in self-deprivation, in the disorder of the nature, and also in reckless love. Needless to say that this environment is rural — even all its men and women including Shoshi are also rural. He is born here, grown up here and also his life is associated with this village. But he is highly educated and has learned to see the world. This young man, who has returned from the city, understands and believes life does not move easily; rather, its speed goes forward in a diagonal mysterious way. His attraction toward that life is also strong. So this is why, at the beginning of the novel, we see Shoshi's strong reluctance about rural life. Sometimes Shoshi seems to be disgusted with rural people and rural life. But,

gradually a new dimension of rural life is caught in Shoshi's eye. That is the complex and deep aspect of this rural life. Shoshi feels life in the village is no less profound, no less complicated. After reluctantly starting medicine in the village, this life gradually has become better for Shoshi, this is his first and foremost reason. However, Shoshi was slowly facing the crisis of his existence due to the mysterious meaning of life. Nevertheless, Shoshi did not prioritize his own will and existence but only evaluated the deep reality of the life of the people of the village. Though according to Sartre, "existence is prior to essence" (Lavine, 2011, p. 330), the acceptance of this idea did not prevail in the case of Shoshi's personal life. This is why gradually he has gradually lost himself and faced an existential crisis for the sake of serving others' purpose in life.

One of the romantic beauties of death first appears in the eyes of Hermbor, the protagonist of the novel *Dibarattrir Kabbo*, in the scene of self-immolation in a pyre dancing on the beach. But for the protagonist of *Protul Nacher Itikotha* (1936), death is not a romantic thing; rather, it is very real but mysterious. Shoshi himself enters into the world of scientific medicine but feels the mystery of death. He feels the ultimate helplessness of a man and along with it all of his actions go forward with utter futility. This is why the death of Basudev's son, old Yadav and his wife, and Sendidi— all at once reveal the endless mystery of life and the helpless pain of his failure. It was as if Shoshi had taken the responsibilities of the death of all on his shoulders. The situation goes dark as if they have lost their lives for his mistakes. Shoshi's own inner feelings, words, and deeds have revealed the issues of the crisis of his existence, which are haunting him all the time. The author has portrayed this feeling in this way —

"No one gave Shoshi the responsibility for the good and bad of everyone's family,

yet he wanted to do something better for them forever. But what was he benefitted?

at all? And through this effort, did Shoshi himself get anything special at all?

Shoshi did not pay any attention on it" (Bandopadhyay, 2021, p. 75)

According to Heidegger, one should have to have the idea of his/her "own-ness" (Lavine, 2011, p. 332) and "authenticity" (Lavine, 2011, p. 332), but Shoshi had lost those key concepts because of his negligence towards himself and also of the contempt of his individuality. This is the reason for facing an existential crisis, but existentialism always gives priority to one's existence instead of showing the process of alienation and isolation.

Manik Bandopadhyay says in *Putul Nacher Itikotha* (1936) that Shoshi is not going to get rid of depression. This existence is as depressive as a refuge for the millions of wounds in the direct path of Shoshi. Manik has rightly shown the inequality of Shoshi's existential indelible depression and the class of the discrepancy of reality. Shoshi's life is not as anarchic as Kudmud's. So, Manik Bandopadhyay has shown a person like Shoshi who does not have the power to revamp reality. Shoshi cannot establish the synchronization of reality in front of all even after realizing the miracle. He fails to get rid of this puppet-like existence. He has lost his "subjectivity" (Sartre, 2021, p. 3) depicted in Sartre's *Existentialism is a Humanism*, which means "the freedom of an individual but that person cannot pass beyond human subjectivity" (Sartre, 2021, p. 3). And one's identity must not be treated as an "object" (Lavine, 2011, p. 377). As Shoshi has failed to achieve the concept of "subjectivity" (Sartre, 2021, p. 3), this is why he is still a metaphoric character living in sadness because of being a failure and the notion of failure is still flowing today. Human beings' time is tied with history and like Shoshi; Kuber, in *Padda Nadir Maji*, had also no freedom of choice, he also engaged in his surroundings, but at the end of the text, we saw after hundred times of indecisiveness, Kuber brought himself out of indecision and went to the place named Moinadip, but Shoshi did not make up his mind, and got victimized of totalitarianism and at last faced an existential crisis.

Manik Bandopadhyay's use of imagery in *Putul Nacher Itikotha* (1936) is deeply rooted in rural folklore, science consciousness, magic, the conflict between the urban and rural consciousness, and the crisis of existence. Manik focuses on analyzing the psychological judgment of the characters and reacts to the crisis of existence. Even after studying medicine at Calcutta Medical College, Shoshi does not overcome his reformations and preferences. He does not rise above dialectics and prioritize his existence. This is why Manik has portrayed the character of Shoshi as a common man and does not even try to uphold him in the seats of any imposed greatness as these statements suggest—

"Shoshi character has two distinct parts. On the one hand, he

does not lack of imagination, passion, and sense of humor;

on the other hand, he also has enough affection for common

worldly intellect and wealth. People usually get to know Shoshi's

intelligence, restraint, and accountable nature" (Bandopadhyay, 2021, p. 10)

Shoshi also cannot deny the influence of his father, Gopal. We may recall the name of Mustafa in Syed Waliullah's *Kado Nadi Kado*. Mustafa, an educated person in higher education, became a small magistrate of the town, but his own reformations and consequences eventually led him to hang to the tamarind tree of his village home. Sartre's concept of "bad faith" is related to the self-deception associated with the rejection of freedom. We can observe the same thing in the case of Shoshi as what we see in the case of Mustafa. But like Mustafa, Shoshi cannot not reach any conclusion, rather; Shoshi has taken the responsibility of everyone living in the village without giving priority to his own identity or existence creates obstacles to his own independent life and leads him to the direction of existential crisis.

Just as Shoshi has tried unsuccessfully to establish the realm of reason in the world of Gaudiya's ignorant irrationality; Shuvo, the son of landlord in the *Itikothar Porer Kotha*, has also taken step to build a new kind of factory in his village, where some works can be given by teaching rural farmers and artisans. He understands very well that the farmers are dying in the crisis of proper agriculture. Like Shoshi, he thinks that by applying this measure, he

will be able to control the misfortunes of the people living around him. But, the protagonist of *Itikothar Porer Kotha* is not only Shuvo alone, there are also other people like Kailas, Nanda, Ghanram. That is why the attempt to transform oneself from materialism to individualism has been spread through many characters in *Itikothar Porer Kotha*. No single character can be found without facing the crisis of existence in *Itikothar Porer Kotha*; the same thing we have found in the character Shoshi in *Putul Nacher Itikotha* (1936). He has also threatened his own existence for doing the welfare for the villagers living in Gaudiya, as quoted in the below—

“Cholera, smallpox, kala-jor, typhoid and many other minor patients, ailments which he has left behind. Who knows who among them is already dead, whose condition is deteriorating. If they cannot go back and sit on the side of their sick bed again, there will be no relief” (Bandopadhyay, 2021, p. 103)

But Heidegger’s concept of the book, *Being and Time* means to be genuinely one’s own self. In most part of our lives, according to Heidegger, we are not ourselves; rather, we take part for others’ well-being and also in anonymous society that Heidegger call “Das Man Self” (Heidegger, 2010, p. 550). Shoshi has done the same thing neglecting and denying his own freedom and choices. He has adapted to other people’s expectations, social norms which afterwards threaten his life and lead to the path of existential crisis.

Putul Nacher Itikotha (1936) has become predominant for Freudian philosophy and existential philosophy. The people living in the village Gaudiya love doctor Shoshi, they were also fond of books and friends in Calcutta and were also educated in colonial education. Though they loved Shoshi, nevertheless in his own life, those people’s love and affection were not requisite for Shoshi’s living life. The main reason is the formation of Shoshi’s mind and he has become accustomed to the behavior of the city. This is why the conflict between his new mentality and the sense of reformation in his village are therefore inevitable. This is where the crisis of his existence has become embodied. This crisis is also of today’s educated youth who have come to the city from the villages. After being attached to the city life, when they go to the village, they cannot find themselves. All of them are Shoshi, Shoshi’s brother. That is why Shoshi unconsciously thinks of the words of Kusum’s father, as the quotations remind us —

“We human beings want one thing, but happens something different, I have been observing you forever, doctor babu. Aren’t we puppets? someone is playing with us secretly, and we are just observing, none of us has ever dared to any attempts against it” (Bandopadhyay, 2021, p. 184)

But if Shoshi has been as independent as his friend, Kumud, or as conservative as Yadav Pandit, then such kind of crisis might not have occurred in his life, let alone facing an existential crisis. As Shoshi has faced dualism in his body and mind, this is why he has lost his own choice. But Heidegger has rejected dualism regarding freedom and individual choices, nevertheless, Shoshi cannot make up his mind and that is why he has fallen into the victim of existential crisis.

In *Jiboner Jotilota*, there is a description of the daily life of the people as well as various aspects of the incomprehensible and mysterious life. Just as Manik has painted a picture of the cruelty of life, he has also highlighted the shackles of morality in our daily life. As a result, the various manifestations of the consciousness of these people of the society are covered in various ways by repeated failures, yet at the end of life, through action, everyone keeps themselves busy to find out the meaning of their own life, and no individuals even try to engage in searching out for other absurd meaning of life. However, in *Putul Nacher Itikotha* (1936), Shoshi cannot keep his eye on the necessities of his life, and even on his existence. He has devoted his whole life thinking for the welfare of the people of Gaudiya, and he has always engaged himself as their happy and sad partner in life. Haru Ghosh’s immoral act, the responsibilities of building the hospital left by Yadav, all these things are solely dependent on Shoshi, and he has taken those responsibilities denying his own existence, as quoted in the below —

“If we take Haru straight to the crematorium, there will be a commotion!

He has to be shown home once (Bandopadhyay, 2021, p. 7)

Do you still have a fever? I will come and give you one injection every week

(Bandopadhyay, 2021, p. 21)

Haven’t you done anything still now, I am taking charge of Sendidi’s treatment,

Thakur da (Bandopadhyay, 2021, p. 25)

Gopal took his illicit child and left, never returned, all responsibilities rested

upon Shoshi, as he would have given if he had died” (Bandopadhyay 2021, p. 167)

Kierkegaard points out that the very most common dejection of a human being is “not choosing or willing to be oneself” (Lavine, 2011, p. 326) and another deepest form of despair is to choose “to be another than himself/herself” (Lavine, 2011, p. 326). Shoshi is busy with those people’s emotions,

passions, and feelings by denying his pains and sufferings. He has never been his own and even never tried to be, and this is why Shoshi's living style brings existential crisis to his own life and also catastrophic changes.

Shoshi's moral dilemma, his love for people, and his lack of vitality in life upset him much. Unfortunately, Shoshi has to deliver alcohol to Bindu in the middle of the night for the care of a perverted habitual life by rescuing Bindu from the grip of inhuman Nanda. Within a week of going to Kolkata with dreams, Shoshi felt the tension of Gaudiya's people suffering from cholera, smallpox, and Kala-jor. Then, he thinks, is it really bondage, is it slavery? He will not accept this responsibility, why is this principle?. But even after telling such words, Shoshi is dedicated to the welfare of Gaudiya village and everyone else. Dutifulness, ethics, a loving attitude toward his soil, and compassion for the people cannot be severed from Shoshi who has come down to earth from the sky. This is why according to Harold Skulsky, Shoshi has faced a psychotic breakdown, and his mental conditions have become so odd with these awful situations, and on the other hand, Gopal has left his village by giving up his stubbornness and splendor, but Shoshi has nothing to do, and for this reason according to Lock and Descarte, he has lost his "self and personal identity" (Sweeney, 1990, p. 24). Shoshi is a doctor and he is closely occupied with hundreds of duties and wants to remain in his village Gaudiya till the end of his life. He no longer visits the Talbon, the most secluded place in the village. The hobby of watching the sun-set from the top of the hill will never come again in this life. This is why, Shoshi does not walk hurriedly nowadays, enters the village by walking slowly, he does not look at the vegetation, houses, or ponds; rather, he searches out those faces who are still living in his village, and who lived before. According to Heidegger, "personal integrity" (Lavine, 2011, p. 332), and "own-ness" (Lavine, 2011, p. 332); all are important elements for a person, but Shoshi has lost all of these key concepts which ultimately lead his life to darkness, and at last, he has faced an existential crisis, mental trauma and also loneliness as he is nothing to anyone.

Findings of the Study

Sometimes we make various decisions, and we have to make them even knowing that they will not bring something fruitful to our existence. Sometimes circumstances compel us to take the decision. But if we do or see something very unusual, then we consider it as "other", because we cannot go beyond the conventional social structure and accept others' world of thought with respect. Examples of such type of situation is noticed in the reflection of Shoshi in *Putul Nacher itikotha (1936)* by Manik Bandopadhyay (1906-1956). Despite being a renowned doctor from Kolkata, Shoshi loves his village (Gaudiya) and its people. He observes the indulgence of all kinds of inconsistencies in the village and keeps himself busy with the villagers' happiness and sorrows considering it as a success of his life, but it is a threat to his existence. Although he sometimes tries to reach different conclusions based on the procedure and history of the relationship, at last, Shoshi cannot reach any conclusion beyond the welfare of the village and also the people of the village. So, Shoshi has taken his loving place (although it threatens his existence) ignoring his bright future which reflects his antisocial structural thinking. Existentialism always emphasizes individual existence, freedom, and choice. It is such a point of view where human beings attain the power to illustrate their meaning of life and at the same time gives efforts to taking rational decisions despite existing in an irrational universe. There is not always the case that one has to do everything in his/her life purposefully, the value of one's personal preference lies in existentialism! So nothing in the world is universal! He can refrain from taking all the liabilities on his shoulder if he wants to, but he does not do this. From the impression of his life struggle and also the responsibility for his family and society, we can realize the loving attitude of Shoshi towards the village and the villagers.

So, this paper shows antisocial conventional thinking which is one of the most important aspects of their (Samsa and Shoshi) own characteristics. However, in the world of anti-conventional thinking, these two human beings, in the battle of life span, are not able to properly deal with reality and emotion (according to Dostoevsky), and at the same time, they have left themselves in the crisis of existence and become a puppet in an unseen irresistible force of fate, but they will be unique examples to someone else in the society.

Conclusion

So Shoshi has proper devotion to his village and the villagers. He has a connection with all of the characters living in the Gaodiya village. In every portion of their life, Shoshi comes to them and solves their difficulties if they go through any hard times. Unknowingly Shoshi has got emotional attachment with the village and the villagers. But, in the crisis moment of Shoshi, nobody comes toward him. His eyes are searching for those people who once lived around him, and who are still living in the village. His presence, in the village, does not have any significance to anyone. Shoshi is all alone and on his own, whereas he has taken part in everyone's sorrows and sufferings. In the modern era, people have become narcissistic and lost their pathos and humanitarian feelings toward others, and this is why Shoshi has faced an existential crisis as he finds no one around him.

Finally, this study aims to give a new dimension to life and illustrates the existential crisis of Shoshi due to the blind belief in their loyal surroundings.

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