

A study of perseverance in Fashion Industry that affirms Existentialism in *Meat*

***Market* by Juno Dawson**

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By

A. Dinesha

Register No: (19PEN020)

Department of English

Avinashinlingam Institute for Home Science and

Higher Education for Women

Coimbatore-641043

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DECLARATION

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I declare that the dissertation entitled “**A study of perseverance in Fashion Industry that affirms Existentialism in *Meat Market* by Juno Dawson**” submitted by me for the degree of Master of Arts (M.A) is the record of work carried out by **A. DINESHA** during the period from **December 2020- May 2021** under the guidance of **Ms. M. ANUSHYA**, Assistant Professor, Department of English, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore and has not formed the basis for the award of any Degree, Diploma, Associate ship, Fellowship, Titles in the University or any other University or other similar Institutions of Higher Learning.

Signature of the Candidate

CERTIFICATE

CERTIFICATE FROM THE SUPERVISOR

I certify that the dissertation entitled “**A study of perseverance in Fashion Industry that affirms Existentialism in *Meat Market* by Juno Dawson**” submitted for the degree of **Master of Arts (M.A)in English** by **A. DINESHA** is the record of research work carried out by her during the period from **December 2020- May 2021** under my guidance and supervision and that this work has not formed the basis for the award of any Degree, Diploma, Associateship, Fellowship, Titles in the University or any other University or other similar Institutions of Higher Learning.

**Signature of the
Head of the Department**

**Signature of the
Supervisor with Designation**

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CHAPTER – I

INTRODUCTION

INTRODUCTION

“Literature is where I go to explore the highest and lowest places in human society and in the human spirit, where I hope to find not absolute truth but the truth of the tale, of the imagination of the heart” (*Language, Literature, freedom of Expression, and more*)

- Salman Rushdie

Literature is the communication of thoughts, ideas, and feelings through individual thoughts between one writer and any number of others, the reader. In this exchange, unique meanings are developed through the context and life experiences, allowing the words themselves figure a life of their own. This experience may have its uniqueness to a variety of systems, including language, national origin, historical period, genre, and subject matter. The art of literature is not only reducible to the words on the page but is realistic of the craft of writing. As an art, literature might be described as an organization of words that gives pleasure. However that shapes of lives through words literature elevates and transforms the plight of experience beyond mere pleasure.

Literature is an expression of what the people said, did, thought, and what they felt about the side of life. It is an expression of life in any kind of language. Literature is also as language engaging the human senses, needs and feeling, conveying ideologies and ideological message. Beside that literature gives us great thing more than enjoyment that is not only for pleasure, but also for understanding. It means that literature not only makes us enjoy, but also it makes us understand everything clearly.

Literature functions more broadly in any society as a means of both criticizing and affirming cultural values not only that literature through its versatile dimension, dwells in every

aspect of life. The viewpoint of grasping and the degree of infusing in the essence of a literary work can differ according to be social, political, cultural, economic or intellectual background.

According to Koesnosoebroto literature is classified into two forms, they are oral and written literature. Oral literatures for examples are singing, storytelling, and so on. Although written literatures for examples are poetry, novel, short story, and so on. There are two sources of literature: Direct and Indirect. Directly, the sources of literature are author's idea, personal experience, feeling and desire. Indirectly, the resources of literature are ideologies, culture and society, historical Character mentions characteristics and kinds of literature. There are three characteristics of literature. The first, literature has power. It means that literature may create a powerful emotional impact in the reader's mind. The second, literature is bright. By enjoying literature, it makes the reader hearing, feeling, and seeing. The third, language of literature is clear.

According to Laurence, a philosopher, there are three perspectives related to the existence of literature. The first perspective is the view that literature is a social document containing of situation when literary work is created. The second perspective is an assumption reflected to the writer's social condition. The last is the model which is used by the work as manifestation of social culture, condition or historical event.

Literary works are written intentionally to spread out among the society, so there is no literary work written without any social intention. Literature has close relation with the society. A particular society in which an author lives that we can see the reflection of a certain kind of literary work. And of course the social circumstance and sphere where the authors live from olden days and till today has its influence on their work. This idea is based on the supposition that a society has rules that should be obeyed, so that relation of human is determined or at least

influenced by the rules. So, the view attitudes and values of anyone in society including the man of letter are gained from the rules of society.

The common approach to see the relation between literature and society is to learn literary works as a social document, as a portrait of social reality. The literary work especially the novel is called as the social document. This statement is occasionally true but does not mean that every novel can be openly used as manuscript like a journalist report. However literature reflects only the author's idea of reality, so whether this reality is historically true or not, one has to seek further.

Bramsted in Wellek's theory of literary states that only a being who has knowledge of the construction of society from other sources is able to find out it, and how distant certain community types and their performance are reproduced in novel. What sensible study, and only a look of the wishes of the author must be alienated in each case in a delicate manner. In the conversation whether the literature has association with society or not we have two fundamental theories of how literary works are completed. Those theories are called as *Creatio* and *Mimesis*. According to *creatio* theory the work of art is fundamentally new, authentic and the real mortal. While according to the *mimesis* theory the work of art is basically a reflection of imitation. Society that they reflect and to which they are addressed. However, it is necessary to hold an analysis about a definite novel was impact by the life of it is author, as it impacted the readers, the people who lived in the time, and the society that the author was have in view to change. As stated by Taimé in Sapardi that literature is not only produce as individual thoughts but also as the coverage of that time, the actuality of certain thoughts. The example of it is a novel. It is a mirror that is very suitable to decide all aspects of life and nature.

In varied literary genres, fiction mirrors today's society and mannerism in a more silent and influential way. Chaucer and Langland preserve two views of fourteenth century society. The prologue to the Canterbury Tales was early seen to offer an almost complete survey of society types. Shakespeare, in the Merry wives of Windsor, Ben Jonson in several plays and Thomas Deloney seem to tell us something about the Elizabethan middle class. Addison, Smollet, and Fielding depict the new bourgeoisie of the eighteenth century Jane Austen the country gentry and country parsons early in the nineteenth century.

Through Charles Dickens we can experience the Hard Time of the Victorian England without going through a detailed historical study. It details the fact based education system, the fractured human relationships, the smoky polluted towns, the ill effects of industrial revolution, the misery of laborers, the mercenary instincts of men and the flawed legal system of the land can be judged and perceived through literature. This allows to know about life style and perspective of a situation.

The heart of literature is its exploration of human experience, the formal and ethical dilemmas presented in a work. Literature also function to contribute several of human lives through words so literature can obviously be put in different terms, those of symbolic or meaningful relations: of consistency, harmony, coherence, congruence, structural identity, system or the integration of culture and interrelationship among the different activities of men.

The two main types of fiction are literary and commercial. Commercial fiction attracts a large audience and can fall into any category, such as mystery, romance, legal interest, western, science fiction, and so on. For example, *The Bridges of Madison County* by Robert James Waller (Warner, 1992) was a commercial novel that was a great success because the book explained the

elimination of the romantic fantasy in the hearts of millions of readers. Briefly written, easy to read, the book was advertised to fifteen-year-olds. Fiction writers who are commercial leaders include John Grisham, Sidney Sheldon, Danielle Steele and Jackie Collins.

Fictional writing often attracts younger, more informative audiences. The work of fiction can fall into any of the subgenres described in the following sections. What sets literary myths apart; however, are the unique qualities that comprise the best writing, imaginative design, and methods that elevate above the standard of standard written works. The most popular work of fiction novels by Charles Frazier's *Cold Mountain* (Atlantic Monthly Press, 1997). Other famous authors of fiction include Toni Morrison, Barbara Kingsolver, John LeCarre, and Saul Bellow.

Myths allow us to convey a deeper meaning of a particular culture, its beliefs, archetypes and collective conscience, resulting in social change. Some categories are called common myths. Common myths are a common term for publishers and booksellers who use to describe commercial and literary activities that reflect the daily occurrence of many people. These books, usually set in the 20th or 21st century, have a general theme that appeals to a wider audience. It works on a wide range of topics such as family problems, advancing age, court dramas, employment issues, physical and mental disabilities, social pressures, political cunning, and more.

Types of myths include Mystery, Romance, Woman fiction, Science / fantasy fiction, Suspense / thriller fiction. Western, Horror, a young old man. Common myths are a common term for publishers and booksellers who use to describe both trade and literary works reflecting everyday truths that are common to most people. These books, usually placed in, have a total of twenty or twenty-first world titles that attract a wider audience. Common books cover a wide

range of topics, such as family problems, advancing age, court drama, employment issues, physical and mental disabilities, social pressures, political cunning, and more.

Romance is a large stage aimed at diverting and pleasing women. In romance novels, she has the stuff of dreams, romance, naïveté, elegance, fun, and always the hero of heroism overcomes the impossible obstacles to having her true love. Focus on relationships, one or more powerful female characters, women overcoming intolerable situations, and the experience of women in some way connected. Science fiction novels / fantasy showcases distant worlds and future technologies that keep students far from here and now and arouse the imagination of modern problems.

Suspicious novels and thrillers are intense, entertaining, often acting with subtlety, quick action, and ongoing suspicion. In this genre, the author's goal is to present a story with continuous stress, surprise, and an ongoing sense of impending doom that moves the reader forward. Westerns, these novels about life in the American post office on the west border often involve conflicts between cowboys and illegal criminals, cowboys and Native Americans, or Easterners and Westerners. Full of fear that soothes the bowels, this popular genre keeps readers opening pages full of blood. This category includes any type of novel and character between the ages of twelve and sixteen that addresses the concerns of young people.

Older tales of adults are a type of fairy tale written for students between the ages of twelve and eighteen. While the genre aims to be youthful, especially half of students are adults. The title and genres of older teens reflect the relationship with age and experience of the protagonist. Species found in young adults are cold and include most of those found in adult myths. Common themes related to older teens include friendship, first love, relationships, and

self-awareness. Stories that focus on specific challenges for young people are sometimes referred to as problem novels or quality novels.

Young adult fiction (YA) is a kind of fiction specially written for readers from twelve to eighteen years of age. While the genre is under attack to teenagers, roughly half of YA readers are adults. The theme, substance and genres of YA correspond with their age and experience of the protagonist. The genres existing in YA are expansive and comprise most of those found in adult fiction. General themes are interrelated to YA include friendship, first love, relationships, and identity. Stories that focus point on the specific challenges of youth are sometimes referred to as problem novels or coming-of-age novels. Young adult fiction was developed to alleviate the change between children's novels and adult literature.

The history of young adult literature is attached to the history of how childhood and young adulthood has been discerned. One early writer to be familiar with young adults as a separate group was Sarah Trimmer, who, in 1802, described "young adulthood" as lasting from ages fourteen to twenty one. In her children's literature periodical, *The Guardian of Education*, Trimmer introduced the terms "Books for Children" (for those under fourteen) and "Books for Young Persons" (for those between fourteen and twenty-one), establishing terms of reference for young adult literature that still remain in use. Nineteenth and early twentieth century authors present several early works that appealed to young readers, though not necessarily written for them such as Lewis Carroll, Robert Louis Stevenson, Mark Twain, Francis Hodgson Burnett, Edith Nesbit, JM Barrie, L. Frank Baum, Astrid Lindgren, Enid Blyton, CS Lewis.

In the 1950s, *The Catcher in the Rye* (1951) concerned the attention of the youngster demographic even though it was written for adults. The themes of youngster angst and isolation

in the novel have become synonymous with young adult literature. The modern classification of young-adult fiction originated during the 1960s, after the publication of S. E. Hinton's *The Outsiders* (1967). The novel features a truer, darker side of teenager life that was not often represented in works of fiction of the time, and was the first novel published specifically marketed for young adults as Hinton was one when she wrote it. Written on her high school period and published when Hinton was only sixteen, *The Outsiders* also lacked the wistful tone common in books about teenagers written by adults. *The Outsiders* remains one of the best-selling young adult novels of all time.

The 1960s became the period when literature for teenagers could be said to have come into its own. This improved the thought about adolescent experiences and the new idea of adolescent authors. In the late 1960s and early 1970s, what has come to be known as the "fab five" were published: *I Know Why the Caged Bird Sings* (1969), an autobiography of the early years of American poet Maya Angelou; *The Friends* (1973) by Rosa Guy; the semi-autobiographical *The Bell Jar* (US 1963, under a pen name; UK 1967) by poet Sylvia Plath; *Bless the Beasts and Children* (1970) by Glendon Swarthout; and *Deathwatch* (1972) by Robb White, which was awarded 1973 Edgar Award for Best Juvenile Mystery by the Mystery Writers of America. The works of Angelou, Guy, and Plath were not written for young readers.

As publishers began to focus on the come out the adolescent market, booksellers and libraries began creating young adult sections different from children's literature and novels written for adults. The 1970s to the mid-1980s have been described as the golden age of young-adult fiction, when demanding novels began communication directly to the interests of the identified adolescent market. In the 1980s, young adult literature began approaching the envelope in terms of the subject matter that was well thought-out appropriate for their audience:

Books dealing with topics such as rape, suicide, parental death, and murder which had previously been deemed prohibited, saw important critical and commercial success. A flip-side of this tendency was a strong brings out interest in the romance novel, including young adult romance.

The first novel in J.K. Rowling's seven-book *Harry Potter series*, *Harry Potter and the Philosopher's Stone*, was published in 1997. The series was commending for its complexity and adulthood, and attracted a large adult audience. While not technically YA, its success led many to see Harry Potter and its author, J.K. Rowling, as responsible for a revival of young adult literature, and re-established the pre-eminent role of conjectural fiction in the field, a trend extra solidified by *The Hunger Games* trilogy by Suzanne Collins. The end of the decade saw a number of awards appear such as the Michael L. Printz Award and Alex Awards, intended to be familiar with excellence in writing for young adult audiences.

The type of young adult fiction pursues to expand into other media and genres: graphic novels, light novels, fantasy, mystery fiction, romance novels, and even subcategories such as cyberpunk, techno-thrillers, and contemporary Christian fiction: In 21st century, since about 2017, issues connected to variety and sympathy in English-language young adult fiction has become increasingly controversial. Fans repeatedly criticize authors together with those who themselves be in the right place to minorities for "appropriating" or mistakenly portraying the experiences of minority or underprivileged groups. Publishers have withdrawn a number of planned young adult novels from publication after they met with repulse on these bases from readers on websites such as Goodreads. Authors have reported persecution, demands to come to end writing, and death warning over social media. To prevent upset readers, publishers ever more, though with mixed success, employ "sensitivity readers" to screen texts for material that could cause offense.

Many young adult novels feature coming of age stories. These feature teenagers starting to transform into adults, working from side to side personal troubles, and learning to take responsibility for their actions. YA serves many literary purposes. It come up with a pleasant reading experience for young people, highlighting real-life experiences and troubles in easier to clutch ways, and portray collective functions. An analysis of YA novels between 1980 and still found seventeen liberal literary themes. The majority familiar of these were friendship, getting into problem, romantic and sexual interest, and family life. Other familiar thematic essentials turn around the coming of age nature of the texts. This includes narratives about self-identity, life and death, and individuality. In this genre of writing, the author Juno Dawson, plays a major role through her significant writings on teenagers.

Juno Dawson grew up in West Yorkshire and now lives in Brighton. She has worked for some years as a teacher, focusing on PSHCE and ethics, and as a journalist, interviewing groups including Atomic Kitten and Steps and writing a a weekly serial for the Brighton newspaper. She regularly contributes to Attitude Magazine, Glamor Magazine, and The Guardian, and broadcasts news items on BBC Woman's Hour, Front Row, ITV News, Channel 5 News and This Morning. In 2015 Dawson announced his conversion, as he had previously lived as a gay man. She is a 'Sole Role Model' for Stonewall and works with charity First Story, conducting writing and storytelling workshops in poor schools.

She has published many fiction and non-fiction books for young adults, and won The Book People's 'Queen of Teen' award in 2014 with her first titles *Hollow Pike* (2012) and *Say Her Name* (2013). Many of his books have been concerned with the social problems that affect adults today, including *Being a Boy* (2013), *The Adolescent's Gay* (2014), and *Mind Your Head* (2016), a psychological guide to young people's lives. Her *Remedy Gender Games* (2017) was

her first adult audience book and was widely published. Dawson's latest novels include *Clean* (2018) and *Meat Market* (2019).

The *Meat Market* is one of the books that angered author Juno Dawson and the book won the YA award for 2020 book. The novel introduces Jana, who is sixteen years old, tall, handsome, and beautiful - a beautiful form of Vogue. While on a school trip, Jana is tested by Prestige Models, and begins to question her identity, appearance, and body more than she ever did. The way Dawson gradually introduced the story of so many young people living in it every day the battle of physical appearance is done in a delicate and delicate way that shows the process of how a tiny seed grows in the human brain.

Jana is only 16 years old, and she seems to be living in limbo between childhood and adulthood. For a moment she is in the field with his friends, accustomed to walking on his mother's heels, falling as a child, and next becoming a model that arouses. While this novel may seem like a reflection of the complexity of the fashion industry, the contradictions between Jana's two worlds show what it feels like to be in your teens, and not be a child anymore.

Existentialism as a broad theory put forward that freedom is an ultimate value, functioned as the answer to the questions existing in philosophy and literature in the modern life. One of the major issues in philosophy, as well as a literature is human existence. It is an extremely motivating topic to discuss, as it can give lots of benefits to human's understanding about himself and most of people can find their self-determination in their own survival.

This novel represents literary works that represent as the helps in real life. Because by reading this novel, we can take what happened or what has pulled us down and using that we need to face the real life situations. For occurrence, as it can be found in Jana's character is

powerfully exact that basically every human being will defend her existence where and when she is, although she must be responsible for more and more extraordinary risk that she face. She can do to defend her existence, because every human being has a strong desire to be free to decide her way of life, without any involvement from others, even her parents. So then, Existentialism is able to be used to analyze Jana's self-determination of life. It is very challenging for researcher to analyze it deeply. An existentialism issue is one of the efforts to find the answer to the question of the root of women's domination from patriarchal culture. Besides that, women's existence does not stop at her position being other as being free individual a woman has the freedom to take choices in her life to attain the desire of changes.

Existentialism in this study throughout the struggle of character in defending her existence is the most appropriate approach in order to understand the major character in the novel. Practically the study of this topic has some significance for the one who has a great attention on literary work and who are involved in Existentialism studies. The second significance is to give some inputs to other researchers who intend to do a research on the same issues. Lately, there are many researchers that put interest on this kind of research, mainly the people who pay close attention to observe literary works as a mirror in real life.

CHAPTER – II

EXISTENTIALISM

EXISTENTIALISM

“Life has no meaning priori... It is up to you to give it a meaning, and value is nothing but the meaning that you choose” (*Being and Nothingness*, 53)

- Jean Paul Sartre

Existentialism is the structure of a philosophical inquiry into the complexity of human life and institutions in the living experience of thoughts, feelings, and personalities. In the existentialist perspective, the first independent point is called existential angst, a feeling of fear, confusion, confusion, or panic in the face of a meaningless or irrational world. Existentialist researchers tend to look at issues associated with meaning, purpose, and the value of human life.

Existentialism is linked to 19th- and 20th-century European philosophers who shared prominence in the human issue despite deep doctrinal differences. Many existentialists view traditional or formal, philosophical philosophies as intellectual and literary, as well as theoretical and distinct human practices. The most important virtue in existentialist representation is authenticity. Soren Kierkegaard is often regarded as one of the foremost philosophers. He recommended that each character, not a community or religion, has a sole responsibility to give meaning to life and to live it with passion and sincerity, or truthfulness. In addition, existing existence has influenced many non-philosophical fields, including theology, drama, art, literature, and psychology.

The term existentialism was coined by French Catholic philosopher Gabriel Marcel in the mid-1940s. When Marcel first applied the term to Jean-Paul Sartre, at a conference in 1945, Sartre rejected it. Sartre then changed his mind and, on October 29, 1945, openly accepted the

existentialist sticker in a speech to the Club Maintenant in Paris, published as *L'existentialisme un humanism* (Existentialism Humanism), a short book that helped familiarize himself with the concept of existence. Marcel later dropped the label himself in support of Neo-Socratic, honoring Kierkegaard's article "On the Concept of Irony".

Some scholars argue that the term should be used only to refer to the European cultural movement in the 1940's and 1950's in connection with the works of philosophers Sartre, Simone de Beauvoir, Maurice Merleau-Ponty, and Albert Camus. Some expanded the name to Kierkegaard, while others extended it back to Socrates. Sartre's philosophical views, however, are generally accepted

Existing labels on the existence and existence of existing objects are often regarded as historical aids as they were first used by many philosophers after their death. While the existence of life is often considered to have originated with Kierkegaard, the first important philosopher to use the term as self-explanatory was Sartre. Sartre is of the opinion that the common denominator is the doctrine of the supernatural, as explained by philosopher Frederick Copleston. According to philosopher Steven Crowell, defining the existence of the situation has always been very difficult, and he says it is better understood as a standard method used to reject certain formal philosophies than the formal philosophy itself. In a speech given in 1945, Sartre described the existence of things as a challenge to achieve all results in a consistent position of atheism. For others, the presence does not require involvement in God's negative response but instead explores the search for dying women a meaningful life in a senseless, less-considered environment.

Although many Scandinavian foreigners believe that the word existentialism originated with Kierkegaard, it is possible that Kierkegaard adopted the term or at least the word "existential" as a description of his philosophy from Norwegian poet and literary critic Johan Sebastian Cammermeyer Welhaven. This statement comes from two sources. Norwegian philosopher Erik Lundestad cites Danish philosopher Fredrik Christian Sibbern. Sibbern is thought to have had two conversations in 1841, the first with Welhaven and the second with Kierkegaard. It was in the first conversation that Welhaven came up with the word he came across that included self-confident thinking, which had a safe and hopeful state of health, a relationship he described as real. This was brought to Kierkegaard by Sibbern.

The second complaint comes from Norwegian historian Rune Slagstad, who claims that Kierkegaard himself claimed that the word existential was borrowed from the poet. He strongly believes that it was Kierkegaard himself who said that the Hegelians did not learn philosophy to use Welhaven's phrase from the moment he spoke to him about philosophy.

Sartre argued that the medium-term proposal of existence exists that existence precedes the essence, which means that individuals manifest themselves as existing and cannot be perceived by the categories they once had and in terms of significance, which is fundamental. People's real life is what can be called a 'real foundation' instead of the theme involved that others use to define it. People, to their knowledge, build their values and determine purpose in their lives. This view contradicts Aristotle and Aquinas who claim that the essence precedes the existence of each individual. Although Sartre was the founder of this discourse, the same ideas can be found in the minds of such philosophers as Heidegger and Kierkegaard.

The form of the subjective thinker, the form of his communication, his style. His form should be repeated as often as the opposition he holds. At the same level as the independent thinker in concrete, at the same level, his form should also fit well. But since he is not a poet, not an ethicist, not a dialectician, so his condition is not specific. His condition must begin and end in relation to life, and in this case, himself his rejection of poetry, ethics, dialect, religion. The second characters, set, etc., belong to the well-balanced form of the aesthetic product, in itself the scope; the racist thinker has only one set and has nothing to do with such things. The background is not that of fictional history, in which poetry portrays the end, and of a place not set in England, and historical accuracy is not solitude. A set is an intrusion into existence as a person; concretion is the closeness of the stages of existence to each other. Historical accuracy and historical facts are broad.

Some understand the need for self-restraint as it means that anyone can wish to be anything. However, a contemporary philosopher would say that such a desire creates the reality of what Sartre might call an "evil faith". Instead, the phrase should be taken to mean that people are defined only when they work and that they are responsible for their actions. A person who treats others with cruelty is, in effect, described as being cruel. Such people themselves are confronted with their new identity (cruel people). This is contrary to their genetics, or human nature, which is to blame.

As Sartre put it in his speech *Existentialism is Humanism* that 'man first exists, meets himself, ascends to the world and describes himself afterwards'. In addition to that 'the best part, to cure this is that a person can choose to act differently and be a good person instead of a cruel person'.

Jonathan Webber put forwards his worn interpretation of Sartre's use of the word essence and says that it is not in the proper way the essence is the intellectual property of having a set of ordered parts in such a way that together they do a particular job. For example, it is said that indoors are to prevent bad weather from outside, which is why it is constructed in a particular manner that it has walls and a roof. People and their qualities are different from houses and they are free to choose their purpose and shape their ideals of living. Thus, their existence precedes their essence.

Sartre told for all his literature in a small term "reconciliation subject and object." This attempt is supported by basically experience about nothingness (self as subject) and thing (object). Both of them in Sartre are representation of state human being's as independent person, but on the another side it is faced to power. For the person that separated from God, from nature, from society, and event from him, then what left at last is nothingness. The survival of human cannot be alienated from the features of life as a whole. Therefore, that human cannot separate from himself from other features of life such as from the existence of God, other man, nature, and himself. When human tries to separate himself from the society, he will accept nothing from it. His life will be blank, and at last, he cannot take any compensation from it. It is because of the complete separation or estrangement that human starts to fill great meaninglessness and nothingness.

The modern man feels no more supremacy in having the huge advantage and progress in his technology. Instead, he feels that he walks into the deep gorge of nothingness. He cannot discover his self-existence any longer in this world and he feels that what he had complete is hopeless and meaningless. In this nothingness, he has no emotions, no dread, and feels no nervousness to any further extent also there is any declaration at all. The sense of nothingness is

the sense of hopelessness and negativity. When a man is challenged with the reality that the way to solve his problem cannot be found any longer on earth, he would decide to meet his death. Nothingness will convey him to consideration that he has been a livelihood for nothing that he has no motive to live. It is not possible for him to go back or to end. It is also not possible for him to close his eyes, pretending that there was not anything earlier than him and all he got is distress and real death. To avoid himself from this hard position, he has to get the self-determination.

Everything that exists in the world has essence. We can say something like chair, stone, flower, and etc. As they have an essence, it can be distinct as the value which is overcome by the whole thing that exists in this world. However, it is only human being who has existence. Dissimilarity from quintessence, survival gives more importance on its excellence of its state of being live. Therefore, it can be understood that survival is more significant than essence and must come primary ahead of the essence. Sartre's famous definition of existence states that existence means that the person begins as nothing and only afterwards does become something and form his or her essence through his or her chosen policies of action.

Kierkegaard states that the most significant that for human being is his survival. Yet, his survival is not the concluding. It is forever in the process of becoming impressive, as human being always moves from possibility into reality. This process is probable because he has his own choice. Therefore, human existence exists in human independence, and this independence exists in human achievement. He also says that having an existence means having courage to determine and decide his own life. A man is believed to survive if he exists in the middle of crisis. The crisis can be originated in his particular experience. Therefore, man's self-existence is recognizing from his particular experience that differentiates him from others.

Existentialism gets its name from an individual man's existence, his particular experience of life. The existence of a man has two sides. From the outer, a man appears to be just another natural creature and from inside, he is an entire universe, the center of mystery, therefore, Existentialism emphasizes on the subjective or individual, rather than objective or impersonal. Man is said to be equal, but existentially operate his own world, which differentiates him from other individual. Human existence is reasonable only in terms of individual's existence his particular experience of life. Thus, to recognize the existence of man, we can not merely understand him from his physical appearance or his outside. It should be valued from his behavior, his attitude toward society, and most of all, and his experience of life or his inside. It says that a man life, rather than man is has being or real meaning and the every person experience of life is unique, completely dissimilar from every person else, and can be understand merely in terms of his contribution in life or loyalty to it. In short, it is a man who distinct and control his existence himself through his experience that he has in life.

Independence is necessary for human being. Human existence is said to be authentic when the person freely chooses who and what he will become in his own live. Unfortunately human being is restricted and located at given place, and therefore subject to all the restriction and impact that survive at that point. Thus, his independence is forever intimidated it made him lives in anxiety between limitation and independence. Even if, human always suffers from worry in his effort to reach his independence, he finds that he is nothing he has no self-existence without his self-determination. Therefore, the freedom is the supreme value among the existentialists.

According to Bigelow, atheistic and religious existentialists have a different interpretation about independence. Self-determination for the atheist is elucidating as human

autonomy. The existence of God is an intimidation to human's independence, for God makes human as His puppets, His actors that have to play their given roles. In order to get freedom, man ought to get his own right to decide and choose, outside the existence of God who determines man's life and destiny. However, that freedom constantly drags the deep conscientiousness and significance next to the way, since it should be the best decide, not only for him but also for others and for each mankind. The intends to take a superior life or enhanced condition for him and everybody. Meanwhile, the religious existentialists include God as a logical factor in interpreting freedom. According to the religious existentialists, human is not considered as "the man of will", but he is "the man of faith". God had already human their fate. Human being is one of the God's creatures that are called "God-like". He has some characters that are said as the representation of God characters. However, he also has what people consider to be the dark side, the human side that often drives him far from his own God Like character.

The freedom for religious existentialist is more emphasized on the effort to get the salvation from God and to get back his God Like side. Having compared the two opinions, we find that there is one thing in common. The freedom which human chooses will always bring the responsibility and consequence that must be taken along. It is, for atheistic existentialists aimed to be a struggle to human's better condition and life. Whereas for the religious existentialists involves an acceptance of responsibility for choice and a commitment to one's choice. Yet, that is the meaning of faith that can be compared to Abraham's the commitment which is agonizing sacrifice of one's own desire and will and dearest treasure to God's will.

Sartre is significant to his great idea of freedom that says nothing can fix our purpose but our projects have no weight or inertia without our consent. Similar to that Simone de Beauvoir, acknowledges that there are various factors that goes hand in hand with the term sedimentation,

that provide confrontation to attempts to change our course in life. Creatures themselves serves as a product of past choices and can be modified by choosing differently at present, but such changes occur slowly. They are the forces of inertia that shape the agent's exploratory vision in the world until the change is complete.

Sartre's definition of existence based its ideas through Heidegger's magnum opus *Being and Time* (1927). It is said that Jean Beaufret wrote to Heidegger that was later published as Letter on Humanism, pointed out that Sartre did not fully understand his intentions and that he did not mean that action would take longer if those actions were not shown. Heidegger to this point reverted that 'the flexibility of a structured statement remains a defining statement', that states that Sartre had already changed the so-called important roles and was present without questioning these ideas and their history.

The existential philosophy gives thereby gives way to another interesting term called absurdity. The idea of absurdity conveys that there is no meaning in the world other than what we give you or what we attribute to matters people undergo. This term includes the immorality or unscrupulousness of the world. It can be said that this idea simply contradicts the traditional view of Abraham that the purpose of life is to fulfill God's demand and that is what that gives meaning to lives of the people. To live a senseless life is to reject a life that enjoys or pursues a specific purpose of human existence because nothing will be gained out of these efforts. According to Albert Camus, the earth and the human body are far from insignificant. The idea comes only from two basic things. The first theory is life becomes meaningless because of the incompatibility between the people and the world in which they live. This theory is one of two explanations for the absurdity that is portrayed in literature by many authors. The second theory, first described by Soren Kierkegaard, states that ignorance is limited by human actions and

literature. This significantly portrays that absurdity results out of the freedom of the people that eventually destroys their foundation without their conscious or unconscious efforts.

This absurdity reverses the claim that people basically have regarding living i.e., bad things do not happen to good people. Absurdity shows that there is no such thing as a good person or a bad person and what happens will eventually happen and it can happen to anyone no matter he or she is good or bad. The ideas or the misconceptions that people have like these things put them in danger or any sort of tragedy. Because of these notions and ideas the world becomes a dangerous place to live in. The sense of living becomes a question mark pertaining to what we actually think or do. These ideas of absurdity has been prominent in literature throughout history. Many works of eminent writers such as Kierkegaard, Samuel Beckett, Franz Kafka, Fyodor Dostoyevsky, Eugène Ionesco, Miguel de Unamuno, Luigi Pirandello, Sartre, Joseph Heller, and Camus contain descriptions of people who experience the follies of the world. They also explore the themes of absurdity in the light of human existence and the way of living.

It is because of the damaging knowledge of nonsense that Camus said in *The Myth of Sisyphus* that "there is only one great philosophical problem, and that is suicide"(58). Although in this statement the ideas against the possible side effects of these types of encounters vary, from the "religious" section of Kierkegaard to Camus' persistence in perseverance albeit unreasonable, worrying about helping people to avoid living their lives in ways that put them in constant danger of having any meaningful breakdown is common to many existentialist scientists. The possibility of having all the deliberate breakthroughs has jeopardized the peace, which contradicts existentialist philosophy. It has been said that the opportunity to commit suicide makes everyone present. The ultimate hero of absurdism remains pointless and suicidal without allowing that fact.

Facticity is described by Sartre in *Being and Nothingness* (1943) as in-itself, explaining to people the ways in which they can be. This can be easily understood in light of the magnitude of the past: man's past is what man has, because it builds up himself. However, to say that a person is only past the past may ignore an important part of reality (present and future), while claiming that a person's past is only what he was, can separate you from the present. Rejection of past concrete is a real way of life, and it also applies to other types of facts (having a human body e.g., that does not allow a person to run faster than the speed of sound, price, etc.).

The facts are limited and the nature of freedom. It is the limit that a large part of a person's truth has things that a person has not chosen (place of birth, etc.), but a state of freedom in the sense that his values may depend on them. However, even if a person's truth is "set in stone" (as in the past, for example), it cannot determine a person: the value given to a person's truth is still freely given by that person. For example, consider two men, one who does not remember the past and the other who remembers everything. Both have committed many crimes, but the first, unremarkable, is living a normal life and the second, feeling trapped in his past, continuing a criminal life, accusing the past of "trapping" him in this life. There is nothing significant about his crime, but he puts this definition in the past.

However, disregarding the truth of a person during the process of self-determination, planning for the future, can be self-sacrificing and can be honest. The source of human speculation still has to be human truth, however in a non-existent way (basically). An example of focusing only on projects that can happen without thinking about the reality of the present person would be someone who is always thinking about future opportunities related to being rich (e.g. better car, house, better health, etc.) without acknowledging the fact that you currently have no funds to make that. In this example, if you are considering authenticity and deception, an honest

personal approach can consider future projects that may improve your current finances (e.g. investing extra hours, or investing savings) the arrival of future low wage increases, leading to the purchase of an inexpensive car.

Another fact of the matter is that it includes angst. It is said that freedom produces angst and when it is measured by the truth and the lack of certainty of 'intervening' and taking responsibility for what one has done also produces angst. Another feature of freedom is that one can change one's values. Man is subject to his own standards, regardless of the social values. The focus on freedom in existentialism is related to the limitations of one's responsibilities, as a result of one's freedom. The relationship between freedom and commitment is not dependent and the definition of freedom also determines who is responsible.

Many of the existing objects consider the essence of real existence to be important. Reality involves the idea that man should "create for himself" and live by this. To be truly present, a person must behave in a personal way, not as "his actions" or as "human genes" or something else. Real action follows human freedom. Part of freedom is facticity, but not to the extent that this fact determines one's extreme choice. One can blame one's background for making the choices he or she has made. Truth in accordance to reality, involves acting with one's own standards when making a choice, so that one can face the action instead of choosing or without allowing options to be priced. On the contrary, it is said that it is true to refuse to live up to one's freedom. This can take many forms ranging from hypocrisy to irrational or unplanned choices that decides to draw a compromise that certain type of decision is true or imitation.

The behavioral aspect or how a person should act is often determined by the image the person has, of the role of the person such as bank manager, lion tamer, etc. In *Being and*

Nothingness, Sartre uses the waiter's example of 'evil faith' and says that you just participate in the "act" of being a regular waiter, even though it's very convincing. This image is often associated with social norms, but this does not mean that everyone who follows social norms is authentic. The key is the attitude a person adopts in his freedom and commitment and the extent to which one acts in accordance with that freedom.

The other (capitalized "O") is a more accurate concept of phenomenology and its account of inter subjectivity. However, it has seen widespread use in existentialist texts, and the conclusions obtained differ slightly from historical accounts. The other is the experience of another free article living in the same country as a person. In a real sense, this is an experience of something else that involves intrusion and purpose. To be precise, when one hears another person, and the other person encounters a world (the same world that one encounters) - only from "there" - the world is made for the purpose that it is "existing" as it is similar to both titles that is life makes one meet another as one encounters the same thing. This kind experience is the called Look or simply gazing at situations that are performed on the same stage called life.

While this experience, in its basic sense of thought, forms the world as a purpose and itself as an existing subjugation (one feels as seen in another view the same as one sees the other as seen by him, as submission), in existentialism, and serves as a form of limit. This is because appearances often contradict what you see. When one feels something in one point of view, one does not feel like anything (nothing), but like something. In Sartre's example of a man peering through a keyhole, the man is completely trapped in his own situation. He is in a state of mind where his omniscience is based on what is happening in the room. Suddenly, he hears a rumbling floor behind him and recognizes himself as seen by another. He is embarrassed because he sees himself as someone else doing what he is doing. For Sartre, this astonishing experience of shame

creates evidence of the existence of other minds and overcomes the problem of solipsism. For a state of shame to exist, one must identify oneself as another object of appearance, which indicates that there are other minds. Look then deals with human reality.

Another feature of the Look is that nothing else needs to be present. It is just a walk in the old house look is not some kind of mysterious telepathic experience the way someone else sees it (there may have been someone there, but you wouldn't have noticed that person). Only a person's view of how others can see him. Existing angst, sometimes referred to as existing fear, anxiety, or grief, is a common term for many thoughtful thinkers. It is often held as a negative feeling from the experience of human freedom and responsibility. An archetypal example is the experience a person has when standing on a cliff where a person is not only afraid of falling but also afraid of the possibility of throwing himself. In this experience of nothing holds me back, one he feels the need for anything that predicts a person to abandon or standstill, and then one feels his freedom.

It can also be seen in the previous point how important angst is, and this is what separates you from the object of fear. While one can take steps to remove something terrible, because no such constructive steps are possible. The use of the word nothing in this context is related to the innate vulnerability to the consequences of your actions and that, in attaining freedom as an angst, one also realizes that one is fully responsible for these consequences. There is nothing in humans (for example, genetics) that works in their place - which they can suspect if something goes wrong. Therefore, not all choices seem to have the dire consequences (and, it can be said, people's lives would not be tolerated if all options were marred by fear). However, this does not change the fact that freedom remains the norm in all actions.

Despair is often described as hopelessness. In existentialism, especially the loss of hope in response to one or more degenerative declines of the defining qualities of your personality or identity. When a person is invested in something, such as a bus driver or a prominent citizen, and then finds that their object is reduced, they can often be found in a state of despair - a hopeless situation. For example, an artist who loses a singing ability may lose hope if he has nothing else to return to - not relying on who he is. They find themselves unable to be what defines their existence.

What sets the stage for the existence of despair without the general definition is that despair related to existence is a condition a person has even if they are not overly optimistic. As long as human nature is based on degenerative virtues, they live in perpetual despair - and as such, in Sartrean's words that there can be no human foundation to be found in the common sense on which to build one's mind, despair is human nature. As Kierkegaard describes it in *Either / Or*: "Let each one learn what he can learn; we can all learn that a person's unhappiness will never be the result of his inability to control external circumstances, because this will make him completely unhappy."(56) In *Works of Love*, he says:

When a God-forsaken world of earthly life shuts itself up, a trapped air becomes toxic, a moment catches and stops, hope is lost, there is a need for a refreshing and refreshing air to purify the air and eliminate the toxic fumes from being swallowed up by the world. ... In love trusting all things is the opposite of hopelessness. Love hopes all things - but it will never be ashamed. Associating yourself with the expectation that the best possible outcome is trust. To associate with the expectation that there may be evil is fear. With the decision to choose hope one decides infinitely more than what appears to be an eternal decision. (69)

Existentialists are opposed to defining people as rational people and, therefore, oppose positivism and rationalism. Existentialism asserts that people make decisions based on the definition of pride rather than pure logical reasoning. The rejection of reason as a source of meaning is a common theme of the thought of existence, just as it is based on the anxiety and fear we feel when we face our great freedom and our consciousness of death. Kierkegaard promoted order as a means of communicating with a purposeful world (e.g., in natural sciences), but when it comes to existing problems, the reason is not enough.

Like Kierkegaard, Sartre identified problems with rationality and called it as evil belief, and the other is the attempt to force oneself to form in the world of certain things. According to Sartre, common sense and other forms of superstition prevent people from attaining the goal of freedom. In an effort to suppress feelings of anxiety and fear, people shut themselves up in everyday experiences that results in sacrificing their freedom and allowing themselves to be found in another appearance.

An existentialist reading of the Bible may require the reader to see that they are a topic that already reads words more like memorizing events. This is the opposite of looking at a collection of truths that are external and unrelated to the reader but can develop a sense of truth / God. Such a student is not obliged to follow orders as if an external agent is forcing these instructions, but as if they are inside and directing them internally. This is the work that Kierkegaard takes on *The works of love* where he asks: "Who has the most difficult task: a teacher who teaches honest things the distance to the meteor from everyday life — or a student who should use it?"(43).

Although nihilism and existentialism are separate philosophies, they are often confusing as they both focus on the human experience of misery and confusion arising from the absurdities of the world in which people are forced to discover or create meaning. The main reason for the confusion was that Friedrich Nietzsche was an important philosopher in both fields. Existing philosophers often emphasize the importance of Angst as an indication of the absence of any intention to perform an action, an act that is often degraded in existing morality or deception. The widespread theme and existentialist philosophy, however, is to continue to meet the absurd, as seen in Camus' *The Myth of Sisyphus* and it is rare for existing philosophers to abandon the character or person himself. Definition: Kierkegaard he also acquired some form of religious conduct (although he did not agree that it was the right practice; religion was morally degrading), and Sartre's The final words in *Being and Nothing* say: "All of these questions, which point to a pure and non-auxiliary (or crude) show, can only be answered in the code of conduct. We will present their future work" (23)

Kierkegaard and Nietzsche, two of the earliest philosophers who were considered essential to the existing organization, although they did not use the word existentialism. It is unclear whether they would support the existence of the 20th century. They focused on a more humane human experience than limited mathematical and scientific facts, believing that they were too divisive or too focused on human knowledge. Like Pascal, they were interested in the people's struggle for peace and the meaningless appearance of life and the use of entertainment to ward off loneliness. Pascal indifferent to Kierkegaard and Nietzsche considered that the role of free decision-making and how such choices change the status and identity of the voter. Kierkegaard's faith and Nietzsche's ideas represent the people who show freedom, because they define the nature of their existence. A qualified Nigerian man develops his own values and

achieves the same goals that they achieve. On the contrary, Kierkegaard, who opposes the rate of excommunication from Hegel, and not as hostile (actually accepting) to Christianity as Nietzsche, falsely denies that certainty of the purpose of religious truth (especially Christianity) is not only possible but in logical matters. However, he goes on to say that apostasy is a possible way to attain a higher standard of living and that it contains both the importance of beauty and the quality of life. Kierkegaard and Nietzsche were also the forerunners of other intellectual movements, including postmodernism, and various aspects of psychotherapy. Kierkegaard, however, believed that people should live according to their own ideas.

The first and foremost author of a book on existence was Russian, Dostoevsky. Dostoevsky's underlines a fact that show a person who is unable to enter society is the one who is not happy with the identity he has created for himself. Sartre, in his book *Existentialism is Humanism*, citing Dostoyevsky's book *The Brothers Karamazov* as an example of the problems that exist. Other Dostoyevsky's novels cover the issues raised by the philosophy of existence while presenting different news lines in the world: for example, in crime and punishment, the main character Raskolnikov encounters the current difficulties and looks at a global Christian exhibition that is similar to Dostoyevsky's own.

In the early decades of the 20th century, many philosophers and writers were exploring theories of existence. The Spanish philosopher Miguel de Unamuno y Jugo, in his 1913 book, *The Tragic Sense of Life in Men and Nations*, emphasized a physical and life as opposed to a logical vision. Unamuno rejected systematic philosophy and allowed himself to be manipulated by faith. He has maintained a sense of sadness, or senselessness, as evidenced by his endless interest in an unknown character from Miguel de Cervantes' book *Don Quixote*. A novelist, poet, and actor of science fiction as well as philosophy at the University of Salamanca, Unamuno

wrote a short story about the hardships of a priest of faith, Santa Manuel the Good, Martyrdom, collected in the anthologies of existing myths. Another Spanish thinker, Ortega y Gasset, writing in 1914, held that human existence should always be defined as the person who is connected to the circumstances of his life: "Yo soy yo y mi circunstancia" (*Myself and my circumstances*, 69). Sartre similarly believed that human existence is not mysterious, but always present in situation.

Although Martin Buber wrote his great philosophical works in German and studied and taught at the University of Berlin and Frankfurt, he differed from the great German philosophy. Born into a Jewish family in Vienna in 1878, he was also a scholar of Jewish culture and was involved in various periods of Zionism and Hasidism. In 1938, he moved to Jerusalem permanently. His most famous philosophical work was the short book *I and Thou*, published in 1922. For Buber, the fundamental truth of human existence, which is easily overlooked in scientific thought and philosophical thought, is 'man-to-man', a conversation that takes place in a place called 'middle ground'.

Two Ukrainian-born thinkers, Lev Shestov and Nikolai Berdyaev, are best known as archaeologists during their exile in the post-Revolutionary Paris. Shestov, who was born into a Ukrainian-Jewish family in Kyiv, had introduced an attack on order and philosophical order as early as 1905 in his book *All Things Are Possible*.

Berdyaev, also from Kyiv but originally from the Eastern Orthodox Church, makes a big difference between the spirit world and the world of everyday life. Human freedom, by Berdyaev, is based on the spirit realm, a place independent of scientific theories of rivalry. To the extent that a person lives in the intended world, he is deprived of true spiritual freedom. Man

should not be interpreted naturally, but as a man created in the image of God, the creator of free, creative actions. He published a major work on these themes, *The Destiny of Man*, in 1931.

Marcel, long before he coined the term existentialism, introduced important themes to French audiences in his first speech, *Existence and Objectivity* (1925) and in his *Metaphysical Journal* in 1927. A playwright and philosopher, Marcel found his first philosophical position in the context of natural separation: a person who seeks harmony in a temporary life. Marcel's *Harmony*, would have sought a second manifestation, a way of conversation rather than a conversation of the world, characterized by surprise and surprise and open to other people's presence. God is more than just knowledge about them. For Marcel, such a presence means more than just being present that it means excessive discovery, and the willingness to put someone in his or her hands.

Marcel compares the second manifestation with the basic manifestations, both scientific and technical, which he associates with the work of the abstract Cartesian ego. For Marcel, philosophy was a work of concrete made to feel, to feel human being connected to the concrete world. Although Sartre adopted the term existentialism in his 1940's philosophy, Marcel's theory has been described as not similar to that of Sartre. Unlike Sartre, Marcel became a Christian and became a Catholic convert in 1929.

In Germany, psychologist and philosopher Karl Jaspers who later described the existence of life as a "phantom" made by society called his imagination, heavily influenced by Kierkegaard and Nietzsche, *Existenzphilosophie*. For Jaspers, "Existenz's philosophy is a way of thinking that the person you want to be ... This way of thinking does not see things, but clarifies and makes what you think real"(26).

Jaspers, a professor at the University of Heidelberg, was acquainted with Heidegger, who held the position of professor at Marburg before agreeing to be Husserl's chair in Freiburg in 1928. They held many philosophical discussions but later split in support of Heidegger's support of National Socialism. They shared Kierkegaard's admiration, and in the 1930's, Heidegger taught Nietzsche a great deal. However, how Heidegger should be considered an existentialist can be seen. In *Being and Time*, he introduced a method of erasing the philosophical meanings of human existence which would be analyzed according to existing categories; and this has led many commentators to regard him as an important figure in the existing organization.

After World War II, its existence became a well-known and important philosophical and cultural movement, especially because of two French prominent writers, Jean-Paul Sartre and Albert Camus, who sold best-selling novels, plays, and widely read journalist and theoretical texts. These years have also seen the growing reputation of *Being and Time* outside of Germany.

Sartre talked about the themes of his 1938 novel *Nausea* and short stories in his 1939 edition of *The Wall* and had published his book *Existenceism, Being and Nothingness*, in 1943, but only two years after the liberation of Paris from German rule and his close friends - Camus, Simone de Beauvoir, Maurice Merleau-Ponty, and others - are world-renowned as the leading members of an organization known as existentialism. In a very short time, Camus and Sartre, in particular, became the leading social scientists of the post-French war, gaining the end of 1945 that was said to be the fame that reached all audiences. Camus was the editor of the popular newspaper called French Resistance of the Combat newspaper and he presented his left-hand imagination magazine, *Les Temps Modernes*, and two weeks later gave a detailed report on the existence of objects and the personality of the world at a crowded Club Maintenant meeting.

Beauvoir wrote that it is not only for a weekly newspaper this talk was prominent the current existence itself has become the post-war media.

By the end of 1947, Camus' previous fiction and drama had been printed, his new play *Caligula* had been played and his first novel, *The Plague*, was released and Sartre's first novel *The Roads to Freedom* trilogy, such as Beauvoir's *The Blood of Others*. The work of Camus and Sartre has already appeared in foreign translations. Those present in Paris were famous.

Sartre had traveled to Germany in 1930 to study the phenomenology of Edmund Husserl and Martin Heidegger, and included critical comments on their work in his great book *Being and Nothingness*. Heidegger's idea was also well-known in the French philosophical circles for its use by Alexandre Kojève in describing Hegel in a series of lectures given in Paris in the 1930's. Speeches had a profound effect; audience members included not only Sartre and Merleau-Ponty, but also Raymond Queneau, Georges Bataille, Louis Althusser, André Breton, and Jacques Lacan. A selection of the book *Being and Time* was published in French in 1938, and his essays appeared in French philosophical journals.

Heidegger read Sartre's work and was initially impressed and appreciated that "Here I first met an independent expert, who, from the foundations, met the place I think he came from. Your work shows a quick understanding of my philosophy I have never encountered before." his Frenchman Jean Beaufret, Heidegger distanced himself from Sartre's position and presence in his book *Letter on Humanism*. Heidegger's reputation continued to grow in France during the 1950s and 1960s. In the 1960's, Sartre sought to reconcile existence with Marxism in his book *Critique of Dialectical Reason*. A major theme of all his writings was freedom and accountability.

Camus was a friend of Sartre's, until they argued, and he wrote many works with existing themes including *The Rebel*, *Summer in Algiers*, *The Myth of Sisyphus*, and *The Stranger*. Camus, like many others, rejected the existentialist label and looked at his work on dealing with irrationality. In a book called the titular book, Camus uses the Greek metaphor of Sisyphus to illustrate the emptiness of existence. In mythology, Sisyphus was eternally condemned to roll a rock up a mountain, but when he reached the summit, the rock would roll down again. Camus believes that this existence has no purpose but that Sisyphus eventually finds purpose and meaning in his work, simply by working hard for him. The first part of the book contains extended criticism of what Camus took as a philosophy of existence in the works of Kierkegaard, Shestov, Heidegger, and Jaspers.

Simone de Beauvoir, a living biologist who spent most of her life as Sartre's colleague, wrote about women's ethical and career values in her work, including *The Second sex* and *The Ethics of Ambiguity*. Although often overlooked because of her relationship with Sartre, de Beauvoir combined existing and other forms of thinking such as femininity, which was unheard of at the time, led to isolation from other writers such as Camus.

Paul Tillich, an important theologian following Kierkegaard and Karl Barth, applied the concepts of Christian theology and helped to introduce theology that existed in the general public. His body work *The Courage to Be* follows Kierkegaard's analysis of the anxieties and uncertainties of life, but he also puts forward the idea that today's people should, through God, gain independence even though it makes no sense in life. Rudolf Bultmann used Kierkegaard and Heidegger's philosophy of existence to demonstrate Christianity by translating Christian mythology into living ideas.

Maurice Merleau-Ponty, an existing phenomenologist, became Sartre's temporary friend. Merleau-Ponty's *Phenomenology of Perception* (1945) was accepted as a major statement of French existence. It has been said that Merleau-Ponty's book *Humanism and Terror* had a profound effect on Sartre. However, over the years they had to disagree irrevocably, separating many in attendance such as De Beauvoir, who accompanied Sartre.

Colin Wilson, an English writer, published his study of *The Outsider* in 1956, for the first time in his life. In this book and others, for instance, *Introduction to New Existentialism*, he tried to revive what he saw as a hopeless philosophy and brought it to a wider audience. He was uneducated, however, and his work was attacked by trained philosophers for a lack of critical and critical values.

Stanley Kubrick's 1957 *Paths of Glory* war film "shows, and even illuminates ... existence" by exploring the "necessary folly of human nature" and "the horrors of war". The film tells the story of a French fictional commander who was ordered to attack Germany's invincible castle; when the attack failed, three soldiers were randomly selected, taken to court by soldiers by a "kangaroo court", killed by a group of gunmen. The film explores existing behaviors, such as the issue of whether imagination is possible and the "problem of reality". Orson Welles' 1962 *The Trial*, based on Franz Kafka's book of the same name (*Der Process*), is a feature of both existing and meaningless themes in which a man (Joseph K.) who is arrested for a crime has not been revealed to him or a student.

Neon Genesis *Evangelion* is a Japanese science animation series produced by the anime studio Gainax and both were directed and written by Hideaki Anno. Existing themes of

personality, consciousness, freedom, choice, and responsibility are deeply entrenched throughout this series, especially with the philosophies of Jean-Paul Sartre and Soren Kierkegaard.

Other contemporary films dealing with existing problems are *Melancholia*, *Fight Club*, *Heart Huckabees*, *Waking Life*, *The Matrix*, *Ordinary People*, and *Life in a Day*. Similarly, films throughout the 20th century such as *The Seventh Seal*, *Ikiru*, *Taxi Driver*, *Toy Story films*, *The Great Silence*, *Ghost in the Shell*, *Harold and Maude*, *High Noon*, *Easy Rider*, *One Flew Over the Cuckoo's's*, *A Clockwork Orange*, *Groundhog Day*, *Apocalypse Now*, *Badlands*, and *Blade Runner* also have features available.

Well-known directors known for their existing films include Ingmar Bergman, François Truffaut, Jean-Luc Godard, Michelangelo Antonioni, Akira Kurosawa, Terrence Malick, Stanley Kubrick, Andrei Tarkovsky, Hideaki Anno, Wes Anderson, Gaspar Noé, Woody Allen, and Christopher Nolan. Charlie Kaufman's *Synecdoche, New York* focuses on the protagonist's desire for an explanation. Similarly, in Kurosawa's *Red Beard*, the protagonist's experience as a person working in a rural health clinic in Japan led him to a crisis where he asked his reason. This in turn leads to a better understanding of humanity. The French film, *Mood Indigo* (directed by Michel Gondry) embraces a variety of realities. [Citation] The film *The Shawshank Redemption*, released in 1994, depicts life in a prison in Maine, USA, exploring the mysteries of existence.

Existing ideas are also found in modern literature on various levels, especially since the 1920's. Louis-Ferdinand Céline's late-night expedition (*Voyage au bout de la Nuit*, 1932), which celebrated Sartre and Beauvoir, contained many themes that would later be found in later books and, in other words, the existing proto- novel. Jean-Paul Sartre's 1938 novel *Nausea* was

"steeped in existing ideas", and is regarded as an accessible way to understand his philosophical state. Between 1900 and 1960, other writers, such as Albert Camus, Franz Kafka, Rainer Maria Rilke, TS Eliot, Hermann Hesse, Luigi Pirandello, Ralph Ellison and Jack Kerouac, wrote books or poems that contained, at various levels, existing or proto-existential thought. The influence of philosophy even reached the textbooks soon after the end of the 20th century, as evidenced by the seeming discrepancies in Man's inability to control his own destiny in the works of H. P. Lovecraft. Since the late 1960s, many cultural works in literature consist of postmodernist and material. Books like *Do Androids Dream of Electric Sheep?* (1968) (now reprinted as *Blade Runner*) by Philip K. Dick, *Slaughterhouse-Five* by Kurt Vonnegut and Chuck Palahniuk's *Fight Club* all distort the line between reality and appearance while simultaneously supporting the existing themes. Books like William Barton's *When We Were Real* and *Dark Sky Legion* tell stories about characters who are experiencing problems and how they solve them.

Sartre wrote that *No Exit* in 1944, an existing game that was first published in French as *Huis Clos* (meaning Camera or "behind closed doors"), which is the source of the popular saying, "Hell is other people." (In French, "L'enfer, c'est les Autres"). The game begins with a Valet leading a man into a room with an audience who will quickly see that it is hell. Eventually, he is joined by two women. After their entry, Valet walks out with the door closed and locked. All three are expecting torture, but no abuser is coming. Instead, they realize that they are being bullied, and they do so effectively by examining each other's sins, desires, and memories.

Existing themes are shown in the Theater of the Absurd, especially in Samuel Beckett's *Waiting for Godot*, where two men distract themselves while waiting for someone (or something) named Godot to arrive. They say that Godot is a stranger to them, but in reality, they do not know him at all, admitting that they will not see him if they see him. Samuel Beckett, who once

asked who or what Godot was, replied, "If I had known, I would have always said in the game." In order to take care of themselves, men eat, sleep, talk, argue, sing, play games, exercise, change hats, and even consider suicide - anything that can "prevent bad peace". The play "exploits a number of archetypal forms and situations, all lending to both humor and pathos." The game also reflects the attitude towards human experience in the world: power, oppression, encounter, hope, corruption, and the confusion of human experience that can only reconcile the mind and art of an irrational person. The game explores questions such as death, the meaning of human existence, and God's place in human existence.

Rosencrantz & Guildenstern Are Dead is an absurdist tragicomedy performed for the first time at the 1966 Edinburgh Festival Fringe. The play is further enhanced by the exploitation of two young characters from Shakespeare's Hamlet. The comparison is also drawn to Samuel Beckett's *Waiting For Godot*, with the presence of two middle characters who appear to be about two halves of one character. Many aspects of the plot are also the same: the characters pass the time by playing Quizzes, pretending to be other characters, interrupting each other, or staying quiet for a long time. The two characters are portrayed as two jokes or idiots in a world beyond their comprehension. They stumble over philosophical arguments while not realizing the meaning, and they think of the imagination and randomness of the world.

Jean Anouilh's *Antigone*, a writer, also presents arguments based on theories of existence. It is a disaster inspired by Greek mythology and the play of the same name (*Antigone*, by Sophocles) from the 5th century BC. In English, it is often distinguished by its opposition to being called by its first French method, almost "Ante-GÖN." The show first appeared in Paris on February 6, 1944, during the French Revolution. Held under the ban, the game is deliberately confused regarding the rejection of authority (representing *Antigone*) and its acceptance

(represented by Creon). The similarities between the opposition of France and the work are drawn. Antigone rejected life as meaningless but without the choice of a good death. The essence of the play is a long discussion about power, fate and choice, in which Antigone says, "... disgusted with the promise ... of humdrum happiness."(36) He says he would rather die than to live a simple life.

Critic Martin Esslin in his book *Theater of the Absurd* points out how many modern writers such as Samuel Beckett, Eugène Ionesco, Jean Genet, and Arthur Adamov enter into their plays the belief that we exist as free moral beings in a universe that has no real purpose. Esslin noted that most of these playwrights show a better philosophy than that of Sartre and Camus. Although most playwrights, later called 'Absurdist' which was based on Esslin's book, denied the existence of existence and often contradicted philosophy that authors gaming consoles are often linked to a presence based on Esslin's perceptions.

A major component of existentialism as a philosophy is existential psychology and psychoanalysis. These two were initially enlightened in the works of Otto Rank, who was a close friend of Sigmund Freud. In addition to awareness of Rank's writings, Ludwig Binswanger was influenced by Freud, Edmund Husserl, Heidegger, and Sartre. The latter was Viktor Frankl, who had a brief encounter with Freud and his logotherapy can be considered as an existing treatment option in the field of psychology. Existentialists will also contribute to social psychology, antipositivist micro-sociology, symbolic interaction, and architecture. Not only that the work of researchers such as Georg Simmel and Michel Foucault. Foucault was a great student of Kierkegaard although he probably never referred to this author, which should have been as important to him as a secret as it was a decision.

Contributing to the development of psychology in the United States was Rollo May, who was greatly influenced by Kierkegaard and Otto Rank. One of the most influential writers of the existentialist psychology theory in the USA is Irvin D. Yalom. Yalom says that apart from the way they react to the use of Freud's machines, the model of psychology and their therapeutic thinking, existentialist analysts have little in common and have never been considered a cohesive school of ideas. These thinkers include Ludwig Binswanger, Medard Boss, Eugène Minkowski, VE Gebattel, Roland Kuhn, G. Caruso, FT Buytendijk, G. Bally and Victor Frankl were almost completely unknown in the American psychotherapeutic community until Rollo May's highly influential 1958 book *Existence* and especially his introductory essay presented their work in the country.

The most recent contributor to the development of the European version of psychiatric treatment available is Emmy van Deurzen from Britain.

The importance of anxiety and the presence of it makes it a popular topic in psychiatry. Therapists often offer existentialist philosophy as a definition of anxiety. The assertion that anxiety is reflected in a person's complete freedom of choice, as well as a complete commitment to the outcome of those decisions. Psychotherapists who use an existentialist approach believe that the patient can use anxiety and use it constructively. Instead of suppressing anxiety, patients they were advised to use it as reasons for change. By accepting anxiety as inevitable, a person can use it to achieve his full potential in life. Humanistic psychology also has great impetus from existentialist psychology and shares many basic beliefs. The concept of terrorism management, based on the writings of Ernest Becker and Otto Rank, is a developing area of study within the field of psychology education. It looks at what researchers say is the complete emotional impact of people experiencing the knowledge that they will eventually die.

Through the above reviews and conversations of eminent philosophers, psychologists and theorists it is evident that existentialism serves as one of the best sources for living. This theory or practice may will guide any individual through any hardships that are to come. To face any situation one lacks perseverance and strength that makes them unable to decide correctly. The choice of handling things put them in a dilemma of varied positive and negative ideas. It is according to us to choose between these two and most people get struck between negativity when life puts forward any obstacles. Especially, with teens this seems more tormenting.

This study tries to identify the problems with a teen and what keeps tormenting her path. It also tries to identify the solution to through placing the protagonist of the novel *Meat Market* by Juno Dawson within existentialism. The theory, as viewed by all these above mentioned eminent scholars is placed with the characteristics of the protagonist and tries to aim at few conclusions of existence.

CHAPTER – III

ANALYSIS

ANALYSIS

“There is something infantile in the presumption that somebody else has a responsibility to give your life meaning and point... The truly adult view, by contrast is that our life is as meaningful, as full and as wonderful as we choose to make it” (*The God Delusion*, 30)

- Richard Dawkins

In life there are lot of possible ways to make right choices or decisions that one cannot experience in the right way as what other has experienced even in the same context. Each person is unique form the others. Although it is not a fault to take up their choices that are different, a few people can accept the decision and some few people consider those decision was a wrong. Some of them can realize how worthy their choice is but some others fear about the choice. The chapter focuses on the concept of Existentialism with reference to the novel *Meat Market* by Juno Dawson. Existentialism gives us ultimate freedom to live our lives in any way we desire as there is no moral code present in the universe. It states that the moral codes to which we abide have complete control over what we decide to do. The freedom of choice that are left with is a positive one rather than a negative one.

Jana who is introduced in the novel, a girl from a south London estate. Despite being uncomfortable with her looks, she is unexpectedly scouted and catapulted to fashion superstardom. The industry is however as grimy as it is glamorous and there are unexpected predators at every turn.

I wonder if I'm going mad. I really can't imagine anyone would want

me to model anything. Yes, I am mad tall, and I understand that fashion

models, traditionally, are tall but I also look like a big lanky freak. At

school, I pretend I don't people calling me Giant. (9)

The above statement is told by Jana the that shows how she feels about herself and is more than aware of usual mean girls who insults about her height average height. To her surprise she did not expect to be scouted for a top modeling agency and propelled towards frame.

Sartre discusses that which means that characteristic figure themselves by being and cannot be anticipated during predetermined and before categories, a "quintessence". The real life of the persons is what constitutes what could be called their "true essence" instead of a subjectively ascribed essence others use to define them. Human beings, through their own awareness, create their own values and decide a meaning to their own life. This view is in negation to Aristotle and Aquinas who educated that essence precedes personality existence. Though it was Sartre who openly coined the phrase, parallel concept can be establish in the thought of existentialist philosophers such as Heidegger, and Kierkegaard.

Similar to that Jana Novak, the protagonist has self- doubts regarding herself. As a teen she fears the society and her unexpected offer to be a model in the top ranking agency. Jana was also oscillating between her fears and excitements regarding her future, though being a model was not her actual dream.

I think she thought they were trying to sell me as a sex slave or something.

It was only the phrase, 'Mrs Novak, we represent Clara keys,' that convinced

Her they're legit. Even my mum has heard of Clara keys. Of course she has;

She's off the estate. At least she was, many moons ago. (13)

The above statement is the thinking expressed by Jana, which shows that it was not only her fears but also her family had fears regarding her future as a model. She says the only thing that convinced her mother was the name of one of the top most model Clara Keys. In this how her mother thinks about the job she express that her daughter was selling for the sex slave or they do something.

To exist in the life of absurdity means rejecting a life that finds or pursues particular meaning for survival since there is nothing to be discovered. According to Albert Camus, the world or the human being is not in itself absurd. The thought only emerges through the combination of the two: life becomes absurd due to the incongruity between human beings and the world they populate. Through these lines by Jana it is evident that her choice and decisions falls between the disagreement and a state of fears that all humans encounter to something that is entirely new or unexpected.

The bodily aspects of Jana also plays a major part in her hopes falling down. She is between the self- doubts regarding her attire and her mannerism. Though she has all these trauma developing she overcomes that through a sort of motivations that is evident then and there in the novel. For example, the following lines show how she self- motivates herself beyond her embarrassments:

I hope I don't have sweat patches under my arms. Not cute.

I feel pure embarrassed, like me coming here is me saying,

Hi, I'm Jana; I definitely think I'm pretty enough to be a model,'

When actually I am fully aware I am a bit of a moose. (17)

The above lines said by Jana portrays how she feels about her body feature and she have the less confident on her and this is evidenced far before by eminent philosopher Sartre. It shows that the world's meaninglessness, whatever thing can occur to any person at any time and a tragic event could plummet someone into direct conflict with the absurd.

The truthfulness deed is one in agreement with one's freedom. A component of freedom is factuality, but not to the quantity. This facticity determines one's superior choices. Truthfulness, is affinity to authenticity, involves performing on one's real values when they making a selection so that one grip commitment for the deed as an alternative of picking either- or without allowing the options to have alternate values. In dissimilarity, the inauthentic is the negation to live in agreement with one's freedom. This can get lots of forms; beginning pretending choices are meaningless, persuasive one that some form of determinism is right.

There are also instances and views that contrasts with Jana's ideas. She feels all mixed emotions of negativity and is always conscious of her actions. On the other hand, the situations also play a major role in her change of attitude towards life. For example,

Ro says with an eye roll, 'some designers or casting agents will tell girls to lose weight.

But that's not what we're

I don't really see how any of us possibly could lose any weight we're all tiny. I know that I'm a freak of nature. (44)

This above the statement said by Ro to Jana. It explains that how the point of views differ with their experience. It also explains in contrast to Jana's fears that one should look good in order to become a model.

How individual should act is frequently determined by an image. In *Being and Nothingness*, Sartre uses the example of a server in evil trust. He purely takes element in perform of being a characteristic waiter, despite very compellingly. This image usually corresponds to a social norm, but this does not mean that all acting in accordance with social norms is inauthentic. The main point is the attitude one takes to one's own freedom and responsibility and the extent to which one acts in accordance with this self-determination.

In Sartre's example of a person chirping at somebody through an eyehole, the person is completely caught up in the situation. Person is in a pre-referent condition where a person whole awareness is guided at what goes on in the room. Unexpectedly, he hears a squeaking floorboard after him and he becomes aware of himself as seen by the other. He is then fill up with humiliation for he perceives himself as he would perceive someone else doing what he was doing - as a Peeping Tom. For Sartre, this phenomenological knowledge of disgrace establishes proof for the survival of other minds and defeats the dilemma of solipsism. For the aware state of disgrace to be knowledgeable, one has to turn into aware of oneself as an object of a different look, *a priori*, that further minds survive. The so called Look is then co-constitutive of one's trueness.

Jana and her friends play a major role in bringing out her identity as a model. Initially friends used to criticize her for her bodily feature and Jana finds it hurting but enjoys that too. She feels that she is androgynous. For example,

Remy says. You look like a model'

I'm not sure about that. But I don't look like normal any more either. Tell you what, you'd see me coming.

Do you still fancy me? (51)

The above statement of appreciation is by Remy to Jana, for which Jana replies that she is not sure whether she is like a model or not. At the same time she feels that she is not like normal other models who are thin and sexy that contrast with Jana's body.

Sartre in *Being and Nothing* (1943) delineates human for the modalities of being and not being. During the continuous development of self-making, projecting oneself into the future, to put oneself in denial of oneself and would be false. This is what he calls as not being it. For example of one focusing exclusively on probably projects without reason on one's present is about future potential related to being rich without acknowledging the present and economic means to do so. This is what he calls as being. To consider both facticity and predominance, a creditable mode of being would be in view of future projects that might improve one's current stage in order to turn up at a future-facticity of a temperate pay rise. Here, Jana seems to be not being in what she is placed in. In a way she denies herself and her development, though as seemed with psychology it is false.

Another example of herself looking at the mirror portrays that how she self denies herself at her own company. Her hopes keeps falling down that she criticizes herself as a model. The statement proves that she is ready to drop her coyness, but the deep down fears urges her to build varied ideas of not being one.

I see myself in the mirror.

It's time to drop the coy. Little old me bollocks

You know what? I look like a fecking model. (81)

The above statement was told by Jana when she looking herself in the mirror, felt the so despair. The following shows the evidence of Soren Kierkegaard, Danish philosopher, of how one's despair reflects and the birth of overcoming it appears.

Despair is commonly definite as a loss of hope. In existentialism, it is more particularly a loss of hope in effect to a breakdown in one or more of the major qualities of one's self or individuality. If a person is invest in being a particular topic, such as an honest citizen, and then finds their being-thing compromised, they would normally be found in a state of despair a hopeless state. For example, a singer who loses the capability to sing might despair if they have nothing else to drop support on nothing to depend on for their identification. They find themselves not capable to be what distinct their being.

What sets the existentialist idea of despair apart from the conservative definition is that existentialist despair is a state one is in still when they are not openly in despair. So long as a person's individuality depends on qualities that can crash, they are in unending despair and as there is, in Sartre an terms, no human being essence found in conservative actuality on which to comprise the individual's sense of identity, despair is a common human condition. As Kierkegaard defines it in *Either*: "Let everyone can learn what they can; both of us can knowledge that a person's sadness never lies in the lack of control over exterior conditions, since this only make completely unhappy."(56) In *Works of Love*, he says:

When the God-forsaken worldliness of earthly life shuts itself in complacency, the confined air develops poison, the moment gets stuck and stands still, the prospect is lost, a need is felt for a refreshing, enlivening breeze to cleanse the air and dispel the poisonous vapors lest we suffocate in worldliness. ... Lovingly to hope

all things is the opposite of despairingly to hope nothing at all. Love hopes all things yet is never put to shame. To relate oneself expectantly to the possibility of the good is to hope. To relate oneself expectantly to the possibility of evil is to fear. By the decision to choose hope one decides infinitely more than it seems, because it is an eternal decision (246–250)

The tensions of becoming a model and stepping into a new world evokes feeling like panicking, anxiety, and excitement and so on. Here Jana undergoes all these. For example, “I wake up at four, five, six o’clock, rigid with panic that I’ve slept through my alarm. When I do sleep, I have nightmares again, about falling over, about my legs not functioning about Heather Daley spitting at me as I walk the catwalk” (87)

The above statement said by Jana, express the anxiety and dread about the show and catwalk. These are as existential dread, anxiety, or anguish, is a term very common for many existentialist philosophers. Sartre explains that this is usually held to be a pessimistic feeling arising from the practice of person self-determination and accountability. The archetypal example is the knowledge one has when standing on a cliff where one not merely dreads falling off it, but also fears the likelihood of throwing oneself off. In this practice that "nothing is holding back", individual senses the lack of anything that pre-established one to each throw oneself off or to place still, and one involvement or experience is one's own self-determination.

It can also be seen in relation to the earlier point how fear is nothing, and this is what sets it apart from fears as an object. While one can take actions to eliminate an object of fear, for angst no such positive measures are possible. The use of the word nothing in this framework relates to the innate lack of confidence about the consequences of one's proceedings and to the

fact that, in enduring liberty as angst, one also realizes that one is fully dependable for these consequences. There is nobody (hereditarily, for precedential) that acts in their circumstance that they can blame if something goes incorrect. Therefore, not every choice is professed as having fearful possible consequences (and, it can be claimed, person life would be intolerable if every choice facilitated fear). However, this does not change the fact that liberty remains a situation of every action.

I know I should be buzzing, but can't even picture arriving at the airport without getting sweaty palms. Whenever I think about modeling stuff, my stomach screws up into a tight painful knot then I feel guilty for not being more hyper and somehow feel worse. (118)

This statement is said by Jana. In this she expresses that her feeling and emotions about being a model. Unlike others she feels that this modeling stuff brings out tensions and her bodily reactions to it. She says that she feels guilty of not being as hyper and excited as others and she is remote from concrete human experiences.

Philosopher Kierkegaard's ideas go hand in hand with this that he emphasizes on the human subject, despite thoughtful doctrinal differentiation, in style and content, too summarize and remote from concrete human experience. He says that each individual person is not society or anything. Totally responsible for giving meaning to life and living it with keenly and authentically.

Sibbern, Norwegian diplomat, is considered to have had two conversations in 1841 regarding existentialism, the first with Welhaven, Norwegian author and the second with Kierkegaard, Danish philosopher. It is in the earliest discussion that it is understood that

Welhaven came up with his idea of Kierkegaard's view that the near positive feeling of life is defined by him as existential. This statement by him was then brought to Kierkegaard's notice by Sibbern.

There are also reasons that were behind Jana's choice to become a model. The truth behind her fears to overcome the emotions that she were undergoing made her truly a model. To emancipate herself out of her shells and to live her life to the fullest she had one reason called money that her family couldn't afford easily. Here, is the instance she speaks of their family status,

Actually, no. cut that bit out. I'm grateful, I really am. It made things easier, for my family. I'm glad we were poor, in a way, because it meant we appreciated the money when we got it..

But...?

It wasn't a rags to riches story is my point. More... reality to fantasy. And.....

And what?

The magic only lasts until midnight. (164)

The above statement by Jana that shows she thinks about her past and the financial status. It is said that her travel was more like a reality to fantasy. Reality is her family and fantasy seems to be her job. This was evidenced by Sartre it can be easily understood when considering truth in relation to the secular measurement of our past one's earlier period is what one is, in that it co-establishes oneself. However, to say that one is only one's past would override a remarkable part of truth (the present and the future), while saying that one's past is only what past was, would

entirely dissolve it from oneself now. A disclaimer of one's physical past constitutes a fake lifestyle, and also applies to other kinds of truth (having a human body e.g., one who does not allow a person to run faster than the speed of sound, individuality, ideals, etc.

Truth is a restriction and a requirement of freedom. It is a restriction in that a large part of one's truth consists of things that one cannot choose such as birthplace, status etc., but a circumstance of self-determination in that sense, should be valued most. However, even though one's truth in past cannot decide a person i.e., the value credited to one's truth is still credited to it freely by that person. As an example, consider two men, one of whom has no recollection of his past and the other who remembers everything. Both have committed many crimes, but the first man, remembering nothing, leads a quite normal life while the second man, feeling intent by his own past, continues a life of crime, blaming his own past for trapping him in this life. There is nothing essential about his committing crimes, but he ascribes this meaning to his past.

Jana also ascribes to the things that she feels weird about. She is a kind that tolerates and even becomes flexible to things that she is facing all through her stages of modeling. For example, "I don't know what any of these things mean. If you can make the others, that's great but not essential. The buzz is insane."(198). This was said by Jana. In this line explain about ethics. This was evident by Kierkegaard.

Kierkegaard philosophers who first studied Kierkegaard (especially Kierkegaard (under the name Johannes de Silentio) *Fear and Trembling*, often come to the conclusion that Kierkegaard supports the moral law. The theory of divine command is the theory of evolution, which states that ethics is all that a god or deity commands. Kierkegaard, however, does not deny that morality was created by God; instead, he could say that a divine command from God is

unethical. This distinction means that God does not create human morality: it is up to us as individuals to create our own moral values and values. But any religious person should be ready for the event of the divine command from God which will take precedence over all moral and mental obligations. Kierkegaard called the event a technical ethics suspension. Abraham, the arm of faith, chose to obey God unconditionally, and was rewarded with his son, his faith, and the title of Father of Faith. Abraham violated his moral standards and jumped to faith. But there is no logical argument that can be made to say that morality should or should not be suspended in any case, or always. Therefore, Silentio believes that ethics and faith are different stages of knowledge. Choosing to obey God unconditionally is the real decision that exists 'and / or' the decision that a person faces. Anyone who chooses to live by faith (religious class) or to live morally (moral class).

In *Either / Or*, Kierkegaard emphasizes that one person has a moral obligation in his or her life. However, everyone wants to have fun and ethics get in the way of a person's enjoyment of life if taken seriously. This leads to a war between those who want to live a good life and those who want to be morally upright. But Kierkegaard always points to the religious goal, "eternal happiness", or the salvation of the soul as the best.

“By now you have easily seen that in his life the ethical individual goes through stages we previously set forth as separate stages. He is going to develop in his life the personal, the civic, the religious virtues, and his life advances through his continually translating himself from one stage to another. As soon as a person thinks that one of these stages is adequate and that he dares to concentrate on it one-sidedly, he has not chosen himself ethically but has failed to see the significance of either isolation or continuity and above all has not grasped that the truth lies in the identity of the two. The person who has ethically chosen and found himself possess

himself defined in his entire concretion. He then possesses himself as an individual who has these capacities, these passions, these inclinations, these habits, who is subject to these external influences, who is influenced in one direction thus and in another thus. Here, he then possesses himself as a task in such a way that it is chiefly to order, shape, temper, inflame, control-in short, to produce an evenness in the soul, a harmony, which is the fruit of the personal virtues” (Either/Or, 262)

Jana is a teen, who however self-discriminates herself, she has a sort of individualism dwelling naturally within her. For instance,

Nothing! That’s not what I meant. I just……. Clara told me

That we have to step back and just see this for what it is. We’re…

Mannequins, innit? Moving mannequins. There is nothing we can say or

Do to convince these people. It’s not personal, Phew, think I dug myself out. (231)

The above statement said by Jana. The line will explain about the individuality. Although she has few conceptions about what her fellow friends feel she thinks it’s her responsibility to dug herself out of any circumstances.

Kierkegaard, the real personality is called independence. Self-awareness of our true identity is our true work and our struggle in life - it is the need for good manners, as well as the preparation for true religious understanding. People can exist at a level below the real personality. We can live, for example, simply by having fun - our immediate satisfaction of desires, tendencies, or distractions. In this way, we move on with our lives without direction or

purpose. To be guided by it, we must have a purpose that explains our purpose in life.

Kierkegaard puts it this way in *Either / Or*:

“Here, then, I have your view of life, and, believe me, much of your life will become clear to you if you will consider it along with me as thought-despair. You are a hater of activity in life—quite appropriately, because if there is to be meaning in it life must have continuity, and this your life does not have. You keep busy with your studies, to be sure; you are even diligent; but it is only for your sake, and it is done with as little teleology as possible. Moreover, you are unoccupied; like the laborers in the Gospel standing idle in the marketplace, you stick your hands in your pocket and contemplate life. Now you rest in despair. Nothing concerns you; you step aside for nothing; “If someone threw a roof tile down I would still not step aside.” You are like a dying person. You die daily, not in the profound, earnest sense in which one usually understands these words, but life has lost its reality and you “Always count the days of your life from one termination-notice to the next.” You let everything pass you by; nothing makes any impact. But then something suddenly comes along that grips you, an idea, a situation, a young girl’s smile, and now you are “involved,” for just on certain occasions you are not “involved,” so at other times you are “at your service” in every way. Wherever there is something going on you join in. You behave in life as you usually do in a crowd. “You work yourself into the tightest group, see to it, if possible, to get yourself shoved up over the others so that you come to be above them, and as soon as you are up there you make yourself as comfortable as possible, and in this way you let yourself be carried through life.” But when the

crowd is gone, when the event is over, you again stand on the street corner and look at the world” (195-196).

In *Sickness and Death* especially Kierkegaard deals with the individual as a product of the relationship. In this sense, human effects arise from the relationship between Infinite (Noumena, spirit, eternal) and Finite (Phenomena, body, temporarily). This does not constitute the real self, as one can live without the "human" as he describes it. Instead, the Self or the ability for man to be created from a relationship with Absolute or God (Self can only be obtained through a relationship with God) emerges as a relationship between Finite and Infinite relationship related to man. This can be a good relationship.

Each person, of Kierkegaard, is something that has no formula or meaning that can be withheld. Placing a person in a "community" (or a "crowd" or a "flock") or placing a person in a low position as a member of a particular type diminishes the true purpose of the individual's life. What philosophy or politics they are trying to do to divide people into factions, each has its own differences. In *Four Discourses*, 1843 Kierkegaard argues that difference is not important, equality. In the hallowed places, in every up building view of life, the thought arises in a person's soul that help him to fight the good fight with flesh and blood, with principalities and powers, and in the fight to free himself for equality before God, whether this battle is more a war of aggression against the differences that want to encumber him with worldly favoritism or a defensive war against the differences that want to make him anxious in worldly perdition. Only in this way is equality the divine law, only in this way is the struggle the truth, only in this way does the victory have validity- only when the single individual fights for himself with himself within himself and does not unseasonably presume to help the whole world to obtain external equality, which is of very little benefit, all the less so because it never existed, if for no other

reason than that everyone would come to thank him and become unequal before him, only in this way is equality the divine law.

Eventually, Jana after facing few stages and put in the living mode of models gains confidence that relates her to the reality. The instances where she is ready at any time to be a model and not being the same Jana before is evident. For example,

I've reached the stage where if I'm motionless for more than about three minutes,

I fall asleep. My body shuts down. I'm half snoozing in the back of a rowing boat

On the Seine, a photographer standing over me. (236)

The above statement said by Jana expresses the subjective sense and positivism. She is drained out and her energies has no place to regain their strengths because of her fears. But she is ready to face the world, no matter how she is pulled down by any aspects around her.

Kierkegaard finds that existentialists combat significant of human beings as mainly rational. This paves way for reason and combat between positivism and rationalism. Existentialism confirms that people diagnosis is based on subjective sense rather than clean rationality. The denunciation of motive as the basis of meaning is a common theme of existentialist thought, as it is focus on the concern and fear that we feel in the expression of our own fundamental self-determination and our awareness of death. Kierkegaard advocated rationality means that to act together with the goal world it is the human nature, but when it comes to existential troubles, reason is inadequate and human motivations has boundaries.

Similar to Kierkegaard, Sartre also asserts the troubles with rationality and says that it is a form of Punic faith, an effort by the self to force structure on a humanity of phenomena the other

that is basically irrational and random. According to Sartre, rationality and other forms of Punic faith hold back the people from discovering the significance in self-determination. To try to suppress feelings of solicitude and dread, people bound themselves within everyday incidents, Sartre asserts, thereby abandoning their liberty and accepting to individually acquire in one form or another by the Look and feature.

As Jana completely fills herself with her doubts. Her fantasy world seems a dream-like phenomenon and she breathes in real life only after leaving the stage as a model. For example, "I hold my breath as I leave the suite. I don't say goodbye, worried they won't let me leave. I hold it in all the way down the corridor until I get to the lift" (248). In this she strongly believes that nothing in the world has a real existence. She is numb to the world of modelling and only her world apart from modelling gives a sort of calmness. Friedrich Nietzsche and Kierkegaard identify this phenomenon in relation to bewilderment.

Even though nihilism and existentialism are distinct philosophies, they are frequently bewildered with one another as both are rooted in the human incident of grief and bewilderment stemming from the visible meaninglessness of a world in which humans are obligated to find or construct meaning. Existentialist philosophers frequently stress that the importance of trouble as signifying the complete lack of any objective argument for action, a progress that is frequently decreased to ethical or existential nihilism. A pervading theme in existentialist philosophy, though, is to keep on throughout encounters with the meaningless, as seen in Camus' *The Myth of Sisyphus* ("One must imagine Sisyphus happy") and it is merely very seldom that existentialist philosophers eliminate morality or one's self-created meaning: Kierkegaard retrieves a sort of morality in the devout (although he wouldn't agree that it was ethical; the religious suspends the ethical), and Sartre's concluding words in *Being and Nothingness* are: "All these questions,

which refer us to a divine and not an partner reflection, can find their reply only on the moral plane.”(58)

Jana develops a sort of passion towards what she is doing, though seemingly she is having a sort of inferiority complex. After her first show as a model, she feels nauseous, but also she has a feel that she has completed it successfully. She says, “In the end I go and sit on the floor in the vestibule between Carriages because it’s cooler and I feel nauseous. Here, there’s a Cold draught that keeps me from throwing up”. (250)

Kierkegaard, in order to fully grasp it, the mind must completely withdraw from the intended content. Supporting this is the complete elimination, however, of real desire. Kierkegaard names this wish Passion. In line with this philosophy, some scholars have found similarities between the Stoic concept of Apatheia and Subjective Truth as the supreme form of Wisdom. For the Stoics, Phatos (Passion) is a Perturbation that one must overcome in the same way as Kierkegaard's concept of Objective Truth.

According to Kierkegaard, man himself desires that which is beyond reason. Desire itself seems to be a desire for eternity, as Plato once wrote. Even the desire to spread it, according to Plato, is a form of immortality - that is, we wish to continue living at the same time with our children and their children. Love itself emerges as an example of this desire for something more than just this. It is a sense of what it can be, as long as it continues to go beyond the limits of time and space. As the metaphor suggests, people want something far more than here. The question remains, however, why is it that human pathos or interests are so important? In some ways, it may be related to our condition as realities. It is not thought that what passes us on in life - is action; and what motivates and keeps action is love, the desire to overcome

adversity, pain and suffering. It is also the passion that enables us to die for purposes in the name of the highest truth. While a scientist may see this as an obvious emotion or a simple desire for an animal, Kierkegaard sees it as an encounter with the source of life itself. At Kierkegaard every step of Christianity should have its ground in love, which is lovely.

If anyone is unwilling to learn from Christianity to love himself in the right way, he cannot love the neighbor either. He can perhaps hold together with another or a few other persons, "through thick and thin," as it is called, but this is by no means loving the neighbor. To love yourself in the right way and to love the neighbor correspond perfectly to one another, fundamentally they are one and the same thing. When the Law's as yourself has wrested from you the self-love that Christianity sadly enough must presuppose to be in every human being, then you actually have learned to love yourself. The Law is therefore: you shall love yourself in the same way as you love your neighbor when you love him as yourself.

Whoever has any knowledge of people will certainly admit that just as he has often wished to be able to move them to relinquish self-love, he has also had to wish that it were possible to teach them to love themselves. One can also look at this with a view to what the meaning of our existence is. For Kierkegaard, there is no explanation other than the fact that love, feelings and democracy, have a divine source. Passion is closely aligned with faith in Kierkegaard's imagination. Belief as love is what drives people to seek truth and truth in the past world, even if all we know mentally speaks against it. Living and dying for a belief, putting everything one has and believing in something that has a higher meaning than anything in the world - this is the highest belief and interest.

To escape from this phase of life, Jana has what she calls as her real world friends, especially Ferdy. She feels being truly herself with him and his love for her also remains inevitable. This following instance shows that,

I think of Ferdy. He has it. He has that warmth.

My life ain't felt real, I ain't felt real, for month, but he is real

But he's a million miles away.

I ain't seen him in over a month.

I have stop. (273)

This statement about Ferdy is by Jana. She says that people are struggling for meaningfulness of life. She too feels that her life isn't real when she is a model. The only source of liveliness is Ferdy. He is Jana's easy distraction to escape from boredom and from her modelling world.

Kierkegaard and Nietzsche focused on subjective individual experience rather than the objective truths, which they consider were too separate or observational to truly get at the person experience. Like people they were curious in people's are simply struggling with the visually meaningfulness of life and also the use of distraction to escape from boredom. Kierkegaard and Nietzsche also measured the role of creation free choices, mainly on the subject of fundamental values and beliefs, and however such a choices can able change the nature and individuality of the chooser. Kierkegaard's knight of faith and Nietzsche's Übermensch are characteristic of people who show self-determination, in that they identify the nature of their own survival. Nietzsche's idealized person invents his own principles and creates the very terms they excel

under. Kierkegaard, different to the level of thought in Hegel, and not almost as hostile (truly welcoming) to as Nietzsche, debate through a pseudonym that the idea certitude of spiritual truths is not only impossible, but even founded on logical paradoxes. That he continues to point out that a leap of faith is a potential means for a human being to reach a higher stage of survival that exceed and contains both an aesthetic and ethical value of life. Kierkegaard and Nietzsche were also forerunner to other Gnostic activities, including postmodernism, and various strands of psychotherapy. However, Kierkegaard believed that persons should live in unity with their thoughts.

Jana feels herself new under her circumstances and the instances that shaped herself as an identity. She stares at her phase of life that has crushed her to become a supermodel. She feel as if a stranger in the midst of her own achievements and also discovers that it is something that even little girls could achieve. For example,

I stop and stare up at myself. I look so unlike me, I can evaluate it as if I'm a stranger.

I look like a goddess; an Amazon; a bronzed superhuman.

I don't even feel proud.

That's not what I looks like

I wonder how many thousands, millions of women, how many little girls, have walked

Past me so far (307)

The above statement was told by Jana. She just wonder of all women who passing around her. She feels like a goddess and even like a superhuman. She finds that so many women had

past so far like this that makes her less in the cycle of her achievements as a model. This was evident by Kierkegaard related to the Bible.

An existentialist analysis of the Bible would require that the reader identify that they are an existing focus studying the words more as a recall of events. This is in difference to looking at a collection of truths that are external and irrelevant to the reader, but may enlarge a sense of reality. Such a reader is not beholden to follow the commandments as if an external agent is oblige these commandments above them, but as although they are inside them and guiding them from inside. This is the task Kierkegaard takes up in his work when he asks: "Who has the further difficult task: the lecturer who teaches on intense things a meteor's reserve from everyday life or the student who should put it to use" (96).

As Sartre said in his lecture *Existentialism is Humanism*: "person first of all exists, experiences themselves, stream up in the humanity and defines themselves afterwards". The more positive, beneficial aspect of this is also oblique: a person can decide to act in a dissimilar way, and to be a good person instead of a cruel person."

Jonathan Webber says that Sartre's practice of the term spirit not in a modal fashion but in a teleological fashion that it advocates there is a fundamental nature is the relational properties for having a set of small entities together to perform some action. The entities may be different but the essence of survival matters. Humans are free to decide their own idea and thereby figure their essence. Besides striving hard to be purposeful, their survival precedes their essence.

I'm going to discharge you,' Dr. Davies says. 'but please take it easy, Jana.

Have you been under stress? Is anything else bothering you?

I could tell him, couldn't I?

But he's not the person I need to tell (312)

This above statement told Dr. Davies. This line will explain subjectivity that Jana feels within herself. She can possibly explain things to Davies but she is reluctant because he is not the person who will understand the deep corners of her heart. This was evident by Johannes Climacus

Johannes Climacus, in *Concluding Unscientific Postscript to Philosophical Fragments*, writes the following secret line: "Subjectivity is Truth". To understand Climacus' view of that person, it is important to consider what he says about humility. What is humility? In very harsh words, humility refers to what a person really is - what makes that person different from others. Another way of interpreting is to humble the unique relationship between the subject and the object. (23)

Johann Fichte wrote similarly about subjectivity in his 1799 book *The Vocation of Man*:

I must, however, remind my reader that the "I" who speaks in the book is not the author himself, but it is his earnest wish that the reader should himself assume this character, and that he should not rest contented with a mere historical apprehension of what is here said, but really and truly, during reading, hold converse with himself, deliberate, draw conclusions, and form resolutions, like his representative in the book, and, by his own labour and reflection, developed out of his own soul, and build up within himself, that mode of thought the mere picture of which is laid before him in the work.(2)

Scientists and historians, for example, study the world with a purpose, hoping to discover truth about nature or the truth of history. In this way, they hope to predict what the future will hold in accordance with these laws. Historically, through the study of the past, one might look for rules that determine how events will unfold in such a way that one can predict the future with greater accuracy and perhaps control past events that seem beyond human control.

In most cases, Climacus had no problems with science or science. He would not ignore the importance of meaningful information. When a scientist or historian gains assurances, however, Climacus correctly observes that this results in changes in science as visual aids change. But Climacus' special interest was in history. His massive attacks were aimed at those who believed that they understood the history and its laws and that in doing so they were able to discover who the man was. That is, to think that by reading history one does not know who one really is as a person. Kierkegaard especially blames Hegel's philosophy for falling into this trap.

In *Concluding Unscientific Postscript* it is put forward that,

It is the existing spirit who asks about truth, presumably because he wants to exist in it, but in any case the questioner is conscious of being an existing individual human being. In this way I believe I am able to make myself understandable to every Greek and to every rational human being. If a German philosopher follows his inclination to put on an act and first transforms himself into a super rational something, just as alchemists and sorcerers bedizen themselves fantastically, in order to answer the question about truth in an extremely satisfying way, this is of no more concern to me than his satisfying answer, which no doubt is extremely

satisfying-if one is fantastically dressed up. But whether a German philosopher is or is not doing this can easily be ascertained by anyone who with enthusiasm concentrates his soul on willing to allow himself to be guided by a sage of that kind, and uncritically just uses his guidance compliantly by willing to form his existence according to it. When a person as a learner enthusiastically relates in this way to such a German professor, he accomplishes the most superb epigram upon him, because a speculator of that sort is anything but served by a learner's honest and enthusiastic zeal for expressing and accomplishing, for existentially appropriating his wisdom, since this wisdom is something that the Herr Professor himself has imagined and has written books about but has never attempted himself. It has not even occurred to him that it should be done. Like the customers clerk who, in the belief that his business was merely to write, wrote what he himself could not read, so there are speculative thinkers who merely write, and write that which, if it is to be read with the aid of action, if I may put it that way, proves to be nonsense, unless it is perhaps intended only for fantastical beings (191).

Hegel wanted to make a philosophy of Christianity but had no intention of becoming a Christian. In Climacus, this person knows who he is with great personal ambition and is interested in what will give meaning to his life. As a human being, who must adapt to daily life, overcome his obstacles and obstacles, must live and die, that one person has a life that no one else can live. When he works when life brings him his way, that person has to meet them with everything. The topic is what each person does not have. But what does it mean to have something like this? It is not the same as having a car or a bank account. It means to be a person

means to be a person who has a past, present, and future. No one can have the past, present or future of a person. Different people deal with this in different ways these different things are not the same as others. Having the past, the present, and the future means that a person is a person who can find meaning in the present and the present. People, who do not think they exist, are born. But when a person is born and has reached a certain age, one begins to make decisions in life; now those decisions can be his, his parents', the community's, and so on. The important point is that in order to do so, one has to make decisions that one has to decide what to do the next minute and the future. A person's choices and choices will determine who he is and what he is like for himself and others. Kierkegaard puts it this way in *Works of Love*, 1847

We are truly reluctant to make a young person arrogant prematurely and teach him to get busy judging the world. God forbid that anything we say should be able to contribute to developing this malady in a person. Indeed, we think we ought to make his life so strenuously inwardly that from the very beginning he has something else to think about, because it no doubt is a morbid hatred of the world that, perhaps without having considered the enormous responsibility, wants to be persecuted. But on the other hand we are also truly reluctant to deceive a young person by suppressing the difficulty and by suppressing it at the very moment we endeavor to recommend Christianity, inasmuch as that is the very moment we speak. We put our confidence in boldly daring to praise Christianity, also with the addition that in the world its reward, to put it mildly, is ingratitude. We regard it as our duty continually to speak about it in advance, so that we do not sometimes praise Christianity with an omission of what is essentially difficult, and at other times, perhaps on the occasion of a particular text, hit upon a few grounds of

comfort for the person tried and tested in life. No, just when Christianity is being praised most strongly, the difficulty must simultaneously be emphasized. (...) Christianly the world's opposition stands in an essential relationship to the inwardness of Christianity. Moreover, the person who chooses Christianity should at that very moment have an impression of its difficulty so that he can know what it is that he is choosing. (193-194)

Jana's phase of life as a model conveyed her a new way of living i.e., only through surviving what we are actually facing in life we are able to live what we actually dream about. She has actually come up in her life with the part that pulled her down. Her idea of living is now portrayed as following,

That's not so bad is it?

We sway to non-existent music. It doesn't suck.

I love you

In the window I see our reflection. A man and a woman. I see, just a glimpse, a hint, at

The adults we might become. Love you more, bumface (397)

The above line was said by Jana. Through these lines it is identified that the fashion and the art of modelling is not as bad as she thought earlier. She explores that the experience are different from one person to other person. She has adapted herself and loves her bumface. She imagines a glimpse of her future as an adult.

Simone de Beauvoir, a significant existentialist who spent most of her life as Sartre's partner, wrote about feminist and existentialist morals in her works, including *The Second Sex*

and *The Ethics of Ambiguity*. Although frequently overlooked due to her relationship with Sartre, de Beauvoir included existentialism with other forms of thoughts such as feminism, unheard of at the time. Simone de Beauvoir's idea of inter subjectivity says that the experience of a different free subject who inhabits the similar world as a personality. In its most essential form, it is this knowledge of the other that constitutes inter subjectivity and objectivity. This idea of Simone de Beauvoir goes hand in hand with the experience of the protagonist, Jana.

Jana also feels the importance of being brave enough to do what any individual desires. The freedom of thought is also a major thing that explores herself as a strong teen. For instance,

People like Blo need girl to be silent. It's how they get their power- don't tell anyone or it'll

Be worse. I said something and well, look at everything that happened. I guess I want other

Girls to know its ok to speak up too (398)

This above statement was told by Jana. Here, Jana feels that girls are taught to hide their emotions fearing that when they open up things would get worse. She also says that after all the consequences she faced, it is always not wrong to speak up of what they are actually feeling.

Several theoretical positions, all related to existential philosophy, but the most important identifiable common proposal is that survival precedes fundamental nature, i.e. that a human exists earlier than his or her survival has importance or sense. Humans describe the value or meaning of both his or her existence and the world approximately him or her in his or her own prejudice, and wanders between option, self-determination, and existential trouble.

Existentialism emphasizes accomplishment, self-determination, and choice as elemental to human survival; and is essentially disparate to the rationalist convention and to positivism. That is, it argues next to definitions of human beings as first and foremost intelligible. More generally it discards all of the Western rationalist definitions of individual in terms of a rational principle or fundamental nature, or as the most general element that all presented things share in common. Camus posits, in his essay *An Absurd Reasoning* that society and religion wrongly teach humans that the supplementary (i.e. the world of noticeable phenomena external the self) has arrange and organization. In fact, all attempts by the person, termed 'awareness' to attempt to chart an order or purpose onto the supplementary will be met with disappointment, as 'the other' is non-rational and chance. When awareness desire for order collides with the other's lack of order, a third element is born, the meaningless.

The research on Juno Dawson's *Meat Market's* focuses on self-discrimination and individuality of the main character for all time trying to realize her existence and her struggle to gain independence of life. This study focuses its analysis upon two significant problems, which lead to the objectives, those are finding the way of Jana Novak to look after her existence and find out the relationship between existentialism and freedom of choice.

Observing the novel with the Existentialism philosophical study, the researcher arrives at the major conclusions. Jana Novak's to defend her existence is connected much to the existentialism features. All of her effort to understand her own existence based on her own liberal decisions that can be characterized within absolute existence. Furthermore, in her struggle to survive her life, she also finds herself in different phases such as alienation or separation, anxiety, nothingness feeling, and getting her freedom, all of these also mean to get her own existence. Where the relationship between existence and freedom to choose the right one makes

her sustain the above mentioned odds. As a teen she understands the odds and tries to face it with all her existential will power.

CHAPTER – IV

CONCLUSION

CONCLUSION

There is scarcely any passion without struggle (*The Myth of Sisyphus and other essays*, 56)

- Albert Camus

The aim of this research was to use Soren Aabaye Kierkegaard's and Jean-Paul Sartre's perspectives on existentialism to read and analyse Juno Dawson play *Meat Market*. As previously mentioned, the theory of existentialism and these two perspectives were chosen as theoretical frameworks due to a couple of features being apparent throughout the novel.

Firstly, the idea of the stages of life's existence that Kierkegaard advocates has been able to be used to draw parallels between the novel and his idea, specially, the aesthetic and ethical stages of consciousness. Namely, there are instances in the novel where the contemplated about the life but never committed the mistake; here Kierkegaard's idea of the aesthetic way of life is nicely identified in that scenario. This was done by taking use of the Soren's book to lift the aesthetic stage of consciousness in that specific part of the novel.

Secondly, Jean-Paul Sartre's perspective within the movement of existentialism can also be found within the novel where nothing is ever certain. Uncertainty, for Sartre, is a central component of being human and it is, interestingly enough, present in novel too. As discussed above, uncertainty often leads to anxiety and the anxiety leads to responsibility. That is to say those, the sequence of events where Jana Novak projects a sense of confusion and uncertainty were linked to Sartre's idea of uncertainty by connecting it to responsibility and anxiety.

These intricate aspects of the play have opened doors for questioning; these have therefore, for an extended period of time been a subject of discussion among critics. In the novel, the notion of the fashion, self discovery all the while being a raw and powerful story about the

realities of the fashion industry is the central aspect, however, even if nothing major ever happens exploring and breaking down layers within the play uncovers otherwise.

The research section of an important role to establish a general idea of what type of themes has been done on the novel. It opened doors for potential future investigation. Namely, it is believed that with the help of studies that were already conducted, further investigation on the matter could open doors to uncover new hidden meanings. With the help of the historical background of the time, in which the novel was written, especially the perspective of the 'Meat Market', and the concept of modernity and modernism it was easy to contextualise and situate the novel and its central theme. Thus, the author and his words seems to associate between both the novel and the elements of meaning such as uncertainty, existence and consciousness.

The analysis conducted in the research discussed the elements of setting, context, meaning, uncertainty, existence and consciousness in relation to Soren Kierkegaard and JeanPierre Sartre's philosophies. It mostly focused on the analysis of the main characters of the novel Jana Novak. However, during the analysis it is understood that both philosophies are apparent throughout the novel. Several points that have come from these philosophies, such as the concept of for-itself, in-itself and uncertainty, have supported the claim that the novel indeed contains both perspectives of the existentialist philosophy by Kierkegaard and Sartre.

The Meat Market is a novel about a young girl who lives in an absurd life. Jana Novak as the main character in the novel lives her life differently. She is different from other characters in the way she sees life. Her being different has a significant role in delivering the ideas of existentialism. Through her speech, action and other character's point of view about her, the ideas of existentialism are revealed. In the novel, Jana is described as a young girl who has

unique characteristics. She is young girl who does not believe in God's existence. She is also a girl who keeps her honesty and she highly values individuality that is also good for others. But on the other hand, she is a girl who gives an impression that she does not have the feeling of what the other taught. Her working is merely a respond towards the glare of the flashes that on her body at the stage. The most obvious thing about her is that she is a girl who is really aware of her working. She is always sure about everything she does and responsible for the consequences of her action. By paying a great attention on Jana's characteristics, the writer finds some principles of existentialism portrayed in Jana's characteristics. There are four points that have been discussed in relation with the ideas of existentialism Dawson tries to offer.

The first is Jana's view towards God. Jana is someone who denies the existence of God. In her point of view, a person who believes in God is not sure about themselves. God cannot be felt by human's senses, meaning to say that God's existence is deniable.

The second is Jana's view towards love. The way Jana sees love is different from other characters. She does not want to give her whole heart to her lover as other characters do. She believes that love can blind people's mind. A person who gives her whole heart and dedicates her life towards her lover will ignore their own self. Meaning to say that love is forgetfulness of the self.

The third is Jana's view towards death. According to Jana, death is natural thing that will happen to every person. Death is a part of the sequence of life. It comes earlier or later. Therefore, it is ridiculous to get depressed about death. Death is something that needless to be regretted. The last is Jana's view towards self-determination. An absolute self-determination has to be owned by a person. A self-determination that does not has its limit. In the story, there is

nothing that can limit Jana's self-determination. She does everything freely, including relationship with her boyfriend. Although a girl should have an absolute freedom, a total responsibility should follow one's freedom. In this sense, one should be responsible of what she had done.

Through Jana's characteristics, Juno Dawson wants deliver her ideas on existentialism that an existence requires a total freedom and the individuality. A total freedom should be owned without any limit. Since God, through religious belief, can be limitation of one's self-determination, person should live apart from God's existence. A total freedom should be followed by a total responsibility. A girl should be accountable for her action. Moreover, absolute self-determination is needed to gain an existence. Thus love can be the obstacle of one's individuality. Love is forgetfulness of the self since people who give their whole heart for love will ignore their own existence. Such love should be avoided. Furthermore, one's life will be ended by death. Death is natural thing to happen and it stops everything people do in their life. However, suicide is not the best solution to end a life, but to struggle is the thing that people should do to face the absurd world. This belief leads people to behave absurdly. In short, absurdity becomes the essential characteristic of existentialism.

Existentialism gives us a few tools for understanding one is our essence, and another one is how it is possible to live a meaningful life. The main idea is waved throughout the novel and seems coherently matched to the uniqueness of each human existence.

The ideas protected by existentialists have been attention to have both positive and negative implications for us. On the other hand, our lives are not determined by God, society, or dependent circumstances; on the other hand, complete freedom can be a burden. As Sartre puts

it, "a person is sentenced to be free." That is, we have never been free, and we will never stop being free. Since we must be free, and because freedom involves responsibility, we will never choose to be free from responsibility. So at the same time we are not caught and given the freedom to choose who we will be.

This is not to degrade the lives of things that are very different from us, but simply to point out that the creatures of paradise live different kinds of lives. The line of distinction here between lives that are similar to ours and lives that are different from ours does not have to draw only natural lines. There are the possibilities for certain non-human animals, for intelligent future plans that are as healthy as ours, and whose lives are well studied by Existentialism. Similarly, there are some blood relatives who are very young, mentally disabled whose lives are not the same as ours, which is why, their lives have not been properly taught by Existentialism.

Existentialism describes an important aspect life as one that is used for responsibility, hope, honesty and authenticity. The bottom line is that with the increase in our discrimination, we are better able to determine how we respond to the situation we find ourselves in because we are not defined by those circumstances but by how we respond. It encourages self-discipline and self-examination that we are free and able to choose our future and our way of life. Of course this is a simple statement and existing theorists know that sometimes we are limited by choice rather than just choosing to exist.

One of the most common misconceptions about existentialism is that it encourages doing what you love without looking at others, and in fact we need to be held accountable for our actions without reason and take responsibility for what we do.

The presence by developing authenticity, responsibility, spirituality, love, the ability to make choices, self-awareness, knowledge, critical attitude, humility, independence and diversity enables a person to be present and make their lives meaningful, their lives he deserves to live. It enables them to cope with adverse health conditions, such as anxiety, isolation, hopelessness and frustration, which help them to cope with drug abuse and depression.

The research deals with the study of the ideas contained in Juna Dawson's books and her characterization sheds light on the middle class life of humanity, discrimination and self-improvement. The research is entirely dependent on secondary sources of research, in-depth study of journals. The conclusions and ideas drawn from the study can help scholars understand the problems that exist in a better light and the importance of existence, especially with teens.

Through this research the researcher tries enable the current generation to understand the concept of individual importance and the advent of identifying oneself. The novel through the predictions of the characters portrays that, the girl herself is responsible for her actions. It will create an awareness of morality, an understanding of what it is to be human. It can be summed up in this view that the motive for making it is found in the state of consciousness, which is the desire to exist. It is up to each person to exercise his or her discretion in such a way that he or she does not lose sight of his or her existence as a reality, and a free person. By doing so, you will gain a deeper understanding of the initial choices that his or her lifelong representative has made, and therefore the values shown. Such an understanding is gained only by living a certain life and by avoiding the traps of deceptive propaganda as bad faith. This true choice for human life represents the universal fulfillment of the unity of human life. Existentialism declares that man must choose his own path; it is not predetermined. Since the universe is irrational and unreasonable, humans should set their own standards of behavior. The universe does not

predetermine the moral standards of the world. Each person strives for the perfection of a different character. Existentialists believe that morality depends on the person, not on the superior.

In this chapter the researcher has come up with conclusions that are drawn by analyzing Jana Novak's choices in life using the philosophical approach of Existentialism. As explained in the previous chapter, Existentialism is a form of philosophy that expresses the existence of a person. It says that the girl must create her own way of living which means that the girl has her own wings to fly or that the girl is independent. In short the girl is completely free. According to Soren Kierkegaard that Existentialism is closely related to human determination. In his name, being present means seeing his boat, his choices, and his determination. Furthermore, he emphasizes that everyone is a different person. Therefore, the name Existentialism is special to man and not to other creatures of God, for the only person who needs to exist.

Moreover, according to Soren Kierkegaard that man exists. Only man exists, and he is different from all other creatures of God, such as animals, plants, etc. To be present means to know one, to be involved, to make up your own thoughts and to fulfill freedom. Basically, a person's existence is based on reality, individuality, personality, and humility. These personality traits will be defined, unique, and personal. These methods must be performed humbly, from topic to topic, and to the individual. As mentioned above, a person's existence is said to be true when a person freely chooses who he will be and what he will become. Existentialism is closely related to human free will.

The novel *Meat Market* is identified as having strong problems in the studies of Existentialism. The main character, Jana Novak, shows the reality of reality. Author Juno

Dawson describes Jana as a unique and courageous character. Jana is the kind of girl who wants to be free and to look her best. At least this case can be considered as three phases of her character.

Firstly, it can be viewed in all its forms. As described in the novel, Jana's action is courageous and does anything but others. It means that you are always doing anything without the intervention of others, because you know what you are going to do and what you will become in the future. Second, the values of existentialism show in all of Jana's interactions with other characters in the novel. In all his conversations, Jana, as the protagonist, does not want to be dominated by others, in short she always says and does everything she wants. Third, the manifestation of the present reality is reflected in all the decisions she makes in his life. The decision itself comes from his own mind whether it should be rational or purposeful. The principle applies well with Jana. In short, according to these signs and clues, it is shown that Jana, the main character in the novel Jana is a real creature. In addition, in the studies of existentialism it can be seen that the protagonist, Jana is marked by anxiety, feelings of worthlessness, despair and anxiety that shake her life.

The current research draws on increased awareness of human existence and human free will. It also shows us that apart from his freedom, man also has to take the results of his own actions. Therefore, one should know that whenever he wants to be free to choose, he too must take the consequences of that and ultimately resolve all the consequences in his life. Moreover, the method of existentialism shows us that man cannot be easily judged by his physical and external appearance. It tells us that we should not judge others' actions lightly without trying to understand them in many ways. *The Meat Market* portrays the strong will power and the real core aspects of existentialism. However, the lessons of existentialism in this novel may be of

interest to another researchers who intends to do research and who wants to give emphasis to the struggle of the main character to gain her freedom of life and to protect his existence.

The study captures two objectives the first time to provide a detailed explanation of how a character defends his or her presence. Secondly to explain the relationship between existence and self-determination of choosing Jana's way of life. At that point, to answer these two objectives the researcher uses Kierkegaard's existentialism that is supposed to find answers for the research problem.

First, to give a detailed description of how the main character defends his or her presence the researcher uses the common symbol of existence. As mentioned earlier, the common expressions of existentialism have been used in various ways by certain existentialists. Those symptoms given below:

At first, existence precedes the essence, is one of the most important things for a person to be present. However, his presence is not the last. It is always in the process of being something, as one always goes from the possibility to the truth. For Jana, this process is possible because she has her own freedom. Therefore, human existence exists in human freedom, and this freedom exists in human actions. The existentialists also says that being present means having the courage to decide and make decisions about his life. Secondly, the separation or separation, at that time, when man had already felt the separation and separation from God, nature and another person, he could not believe in God, in another person, and in himself. Jana in this situation is driven to be useless, powerless, and faceless. Thirdly, Fear and Trembling Anxiety, anxiety points to despair, because the inner conflict in a person is considered a failure to resolve, so that one's existence remains on the brink of a senseless thing. In the third case Jana is

constantly under stress. Fourthly, Freedom, as a human being, is a progressive development that is possible and based on his or her independence. Therefore, freedom can be identified as the existence of a person. Jana is said to be true if one freely chooses who she will be and what she will become. These presence points are used to find the answer. In short, Jana as the subject of this study has these symptoms of Existentialism in her life, especially to protect her existence.

Second, to define the relationship between Jana's existence and free will, there is a conclusion, in fact, that freedom is very important to a person. It includes free will, the ability to make choices in life. Man, on the other hand, was a real person, because he was the only human being. Thus, the relationship between existence and Jana's freedom of choice is exercised and it is argued that freedom leads a person to attain his or her existence. Indeed, the presence precedes the theme. In fact, with a passion for existence, Jana then tried to find her own life by the freedom of choice.

Thus, through this research the researcher tries to put forward the idea of existence, no matter what obstacles we face in life. Each phase of life offers us surprising joys and sorrows that are to be crossed with compassion and will power

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