



## **AESTHETICS OF THE FIGURATIVE NOVEL BY ALBERT CAMUS "THE PLAGUE"**

**Tursunova Nargiza Khamrakulovna**

*Samarkand State Institute of Foreign Languages, Department of French Language and Literature  
Senior Teacher, Independent Researcher*

### **ANNOTATION**

*In 1947 A. Camus's novel "The Plague" was published. (La Peste, 1947). At the center of this stage in the writer's work, we see the same "absurdity". Literary critic D. Nalivayko described Camus's novel "Plague" as follows: "By the nature of the genre, this work of Camus can be called a novel, which is the newest genre of intellectual prose. This genre is characterized by universality and ambiguity. The Plague is one of the greatest events in this genre, along with Kafka's Trial and Castle, Platonov's Depth, and Lord of the Flies by Golding. The Plague, written against Fascism, was considered a figurative novel. The allegory is not about "a sudden outbreak of the disease in Algeria in 194 ...", but about another catastrophe for people, no less than the plague.*

**KEY WORDS:** *philosophy of the absurd, novel-parable, figurative novel, genre of intellectual prose, chronotope, universalism.*

### **INTRODUCTION**

The chronicle mentioned by the author on the first pages of the novel (chronotope - 194 VA) and the time of its writing (late 1940 - spring 1942), as well as the date of publication of the work (1947), is undoubtedly a plague. In this context, first of all, it resembles a war. The details of the novel, confirming the parallel between World War II and the plague, are as follows: Oran, called a "closed city" ("ville fermée"), was attacked by rats and, in turn, was struck by the plague (the author used the word "invasion" [3, p.19,72]. The closure of the city was the beginning of a "long period of exile" in which "all lived alone, looking up at the sky." («...chacun dut accepter de vivre au jour le jour, et seul en face du ciel [3, p.79]»); such an analysis of the situation will undoubtedly affect the behavior, lifestyle and thinking of city dwellers. Some selfless and zealous people try to help victims, fight the plague: Dr. Ri is such an image that he did not think to give up, making the fight against the plague his main goal. Spiritually exhausted and physically exhausted, Dr. Ri continued to fight hard: «Le docteur regardait toujours par la fenêtre. D'un côté de la vitre, le ciel frais du printemps, et de l'autre côté le mot qui résonnait encore dans la pièce: la peste...

(l'anîthèse) Et une tranquillité si pacifique et si indifférente (l'absurdité du monde – absurd world image) niait presque sans effort les vieilles images du fléau, Athènes empestée et désertée par les oiseaux, les villes chinoises remplies d'agonisants silencieux, les bagnards de Marseille empilant dans des trous les corps dégoulinants, la construction en Provence du grand mur qui devait arrêter le vent furieux de la peste... (les traits du roman-parabole quand l'auteur se tourne au sujets bibliques et mythiques – The author's reference to biblical and mythological plots - these are the details characteristic of the figurative novel - N. Kh. Tursunov). Rieux se secoua. Là était la certitude, dans le travail de tous les jours. L'essentiel était de bien faire son métier [3, p.42-44]». – *Meaning:* "The doctor was looking out the window. The spring sun was shining outside the window, and in one room the word "plague" was still ringing. And this calm, pacifying and quiet environment seems to nullify old tragedies: Athens, the cities of China where the plague left the birds, the captives of Marseilles who died in the Great Wall of Provence to block the fierce wind, and the bloody corpses thrown into the pits ... Ri trembled. This is a daily work that instills in a person self-confidence ... The main thing is that they do their job well.



Who are the people who have done a great service to the city and its people and even to their future?

### MAIN PART

Dr. Bernard Rea, a 35-year-old man whose appearance is no different: «...Taille moyenne. Les épaules fortes. Visage presque rectangulaire. Les yeux sombres et droits, mais les mâchoires saillantes. Le nez fort est régulier. Cheveux noirs coupés très courts. La bouche est arquée avec des lèvres pleines et presque toujours serrées. Il a un peu l'air d'un paysan sicilien avec sa peau cuite, son poil noir et ses vêtements de teintes toujours foncées, mais qui lui vont bien...Toujours nu-tête. L'air renseigné [3, p.33]». – *Meaning*: Medium height. Broad shoulders. Almost rectangular face. Black-eyed, sharp-sighted. Big and straight nose. Cropped black hair. The mouth is tight, the lips are thick, which is always expensive. This reminds me of a Sicilian farmer: dark in the sun, with black hair on his body, always wearing a beautiful black dress ... He does not wear a hat. The image of a person who knows everything. The son of a worker who decides to become a doctor puts the interests of society above his personal interests. The author clearly describes the image of the protagonist, revealing his inner world, simplicity, through a long description given to depict his external portrait. Throughout his life, Ri also rises spiritually: at first, one, even a humane young man, gradually reveals his human qualities under the influence of those around him (comrades - Tara, Gran, Kottar, Panlu).

S.I. Velikovsky: "It seems that each of the participants in the Orange tragedy was tasked with carrying some burden on us, all this together constitutes the life philosophy of the writer Albert Camus [1, p.117]".

### METHODS AND RESULTS

The only way out of the predicament that grips the entire city, according to Rea, is in action (creating an anti-plague serum to treat patients): «On ne peut pas en même temps guérir et savoir [3, p.209]». – *Meaning*: "It is difficult to fight at the same time and be aware of everything." At the urging of his profession, Ri learned to face the truth. To do this, you need to find strength in yourself, and not hide from the truth, it is more useful to draw conclusions for yourself. The vices that gripped the city gave strength to its life skills. It was Ri who was responsible for opening hospitals, creating and managing medical teams, while staying awake day and night, caring for the sick and sick. He already has a strong opinion: «...il ne s'agit pas de l'héroïsme dans tout cela. Il s'agit d'honnêteté...la seule façon de lutter contre la peste, c'est l'honnêteté... dans mon cas, je sais qu'elle consiste à faire mon métier [3,

p.159]». – *This means*: "It's not about heroism in the midst of adversity," Ramberg said. "It's about honesty ... For example, in my case it's about doing my job. "One of Ri's comrades, Jean Tarou, who later became friends with the doctor, was the first to meet him in the stairwell: «Le docteur croisa dans l'escalier un homme encore jeune, à la silhouette lourde, au visage massif et creusé, barré d'épais sourcils [3, p.17]». – *Meaning*: "On the staircase, the doctor came across a young man with a big fat face and bushy eyebrows. The reader is introduced to this young man as a chronicler: «Les premières notes prises par Jean Tarrou datent de son arrivée à Oran. Elles montrent, dès le début, une curieuse satisfaction de se trouver dans une ville assez laide...[3, p.28]». – *Meaning*: "Jean Tarou made his first notes on paper since his arrival in Oran. At first it was strange that he was happy to come to the city in such a difficult situation ..."

Taru is a generous, easy-going person who is easily accustomed to any environment, but willingly, voluntarily extends a helping hand to medical staff. ... Arriving in the city shortly before the tragedy, Taru, who introduced himself as a stranger, did not hesitate to join the medical team, since he had gone through many good and bad days - we know this from his conversation with the doctor. At this point, he returns to the plot of "The Stranger": Tara is the son of the same prosecutor who investigated the unfortunate Merson. Meursault also saw a teenager in the courtroom, staring at the defendant: «...l'un d'entre eux, beaucoup plus jeune, habillé en flanelle grise avec une cravate bleue, avait laissé son stylo devant lui et me regarder. Dans son visage un peu asymétrique, je ne voyait que ses deux yeux, très claires, qui m'examinaient attentivement...Et j'ai eu l'impression bizarre d'être regarder par moi-même [4, p.132]». Tara told Dr. Rea about this tragic event: «Quand j'ai eu dix-sept ans, en effet, mon père m'a invité à aller l'écouter. Il s'agissait d'une affaire importante, ...il avait pensé qu'il apparaîtrait sous son meilleur jour [3, p.237]». – *Meaning*: At about seventeen years old, my father invited me to court. It was a very important investigation, and my father was trying to show me the brightest side.

Unfortunately, the opposite happened. Yang's prosecutor probably didn't even think about losing his son after his father sentenced Meursault to death. The father's verdict impressed his son as a "killer in a red coat." [1, p.13]: «Transformé par sa robe rouge, ni bonhomme ni affectueux, sa bouche grouillait de phrases immenses, qui sans arrêt, en sortaient comme des serpents [3, p.238]» (comparaison métaphorique). – *Meaning*: "Covered in a red mantle, there is not even a trace of goodness and humanity in him, terrible expressions constantly



emanate from his mouth, as if one snake after another is tearing out of his mouth." In the passage quoted, he described the prosecutor's speech in metaphor.

After that, the son completely abandoned his father's house and a prosperous life and decided to seek the truth: first, Taru joined the revolutionaries, but once, having witnessed the revolution, he came to the conclusion: I lived by faith in what. Now I know that I have indirectly sentenced thousands of people to death ...» – «...pendant toutes ces longues années où pourtant, de toute mon âme, je croyait lutter justement contre la peste. J'ai appris que j'avait indirectement souscrit à la mort ... [3, p.241]». He refused to fight under torture of conscience, and since then he adhered to the rule of life, which was based not on the Christian doctrine of "murder", but on an inner belief in the correctness of his path, because he also began to claim to "holiness." His "righteous statement", subjected to psychological torture, suggests that it is Tara, and not Dr. Ri, who is the opponent of the Priest Panlu. Because he strives for the ascension of people, for "godless holiness." («Peut-on être un saint sans Dieu [3, p.244]? »). Taru has faced a number of evils since childhood, realized the absurdity of life, tried to maintain a certain degree of purity of heart, and his actions seem to prove that he is a supporter of good and an opponent of evil. He joins the ranks of the doctors, Gran, Richard, Castel, Panloulard in solidarity to help the suffering townspeople. Unfortunately, Taru dies of the plague in one of the last days of the epidemic, which was another big loss for Ri: «Il devait rester sur le rivage, les mains vides et le cœur tordu, sans armes et sans recours, une fois de plus, contre ce désastre [3, p.279]». – *Meaning*: "Rea again found herself helpless on the shore, empty-handed and heartbroken from separation, unarmed and helpless in the face of a terrible disaster."

The journalist Raymond Rambert, like Tara, is a "foreigner" - both live in the same conditions and face the same problem: should they participate in the tragedy or should they leave the city affected by the natural disaster? Rambert tried to get out of Oran, using all his acquaintances, connections and opportunities. In Paris, a girl was waiting for him, but, unfortunately, this did not work. Thus, the author pushes the topic of love into the background, because even Dr. Ri himself could not imagine a choice - his wife is seriously ill and needs his help. Staying with a sick wife and caring for the epidemic or fighting her - the doctor chose the second option. According to the author, it is difficult to have true love in the conditions of a mass plague; after all, the personal passion of two people inevitably separates them from the outside world. On the other hand, a cruel and evil plague in the history of mankind

divides loved ones and calls everyone to a mass struggle. The loss of a loved one becomes the common lot of plague fighters. "Thus, - writes Camus in one of the plans of the Plague, - separation and emigration should be the main theme of the work [2, p. 243]".

Thus, two outsiders, Jean Tarou and Raymond Rambert, remained helpless in the isolated and quarantined city. Raymond Rambert, a young journalist from Paris who came to Oran through the ranks, had to do a little investigation to study the living conditions of the Arabs living here. He was on the side of the "winners" of the Spanish war, and his thinking and outlook underwent significant changes: «Je ne crois pas à l'héroïsme, je sais que c'est facile et j'ai appris que c'était meurtrier [3, p.163]». – *This means*: "I do not believe in such an easily achievable heroism, I knew it would end badly." After such a life lesson, he became a supporter of "selfish" love (to leave the plague-stricken city and return to Paris - to his beloved, to a safe place), but in the end decided to stay in the city and form sanitary detachments in it. collaboration with Dr. Taru and Gran. Over time, the obstacles will disappear one by one, and Oran will have a chance to leave, but suddenly the journalist changes his mind. How can this be explained? This decision was made a long time ago - at some point Rambert realized that he was directly involved in all the events taking place in the city, and it was no coincidence that he joined the ranks of paramedics: «...il peut y avoir de la honte à être heureux tout seul...J'ai toujours pensé que j'étais étranger à cette ville et que je n'avais rien à faire avec nous. Mais maintenant que j'ai vu ce que je suis d'ici, que je veuille ou non. Cette histoire nous concerne tous [3, p.204]». – *Meaning*: being happy alone is a shame ... I considered myself a stranger in the city and considered it inappropriate to spend time here with you. But now, after what I have seen and experienced here, whether I want it or not, I am that hero. These events affect all of us equally. "

The image of "Madman" Joseph Gran is completely different from the main characters mentioned above. A humble mayor's office official performs his duties with unconditional obedience, without obedience. Disappointed with love in life (he leaves his wife with whom he lived for many years), he hunts for a book, long and persistently looking for the first sentence, imagining a mysterious and strange girl in the distance: «Par une belle matinée de mai, une svelte amazone, montée sur une superbe jument alezane, parcourait les allées fleuries du Bois de Boulogne [3, p.204]...» – *Meaning*: "Beautiful morning in May. In the flower-strewn alley of the Bois de Boulogne, a beautiful girl was riding a beautiful horse ... " What is your grandmother's hard romance about the mayor's office about? The answer



is simple and clear: about love; uses funny, ugly, inappropriate words and meaningless phrases in his speech: "... Joseph Grahn... is the most typical representative of the junior servant. Novcha wears a thin, wide jacket - he deliberately buys one size up, probably thinking it will last longer. He has several teeth in his lower jaw, and there are no teeth left at the top. The main thing is that Joseph Grahn could not find the right words. Refuses to use words such as "gratitude", which he considers "degrading human dignity." dignity"... Due to his ability to find clear facial expressions, Masuvo Gran performed the most humble tasks until his hair turned gray. – «Joseph Grand n'était rien de plus que le petit employé de mairie dont il avait l'allure. Long et maigre, il flottait au milieu de vêtements qu'il choisissait toujours trop grands, dans l'illusion qu'ils lui feraient plus d'usage. S'il gardait encore la plupart de ses dents sur les gencives inférieures, il avait perdu en revanche celles de la mâchoire supérieure... d'un autre côté, il se refusait à utiliser les termes de «bienveillance», «solliciter», «gratitude», dont il estimait qu'ils ne se conciliaient pas avec sa dignité personnelle... faute de trouver le mot juste, notre concitoyen continua d'exercer ses obscures fonctions jusqu'à un âge assez avancé [3, p.47-48]». Despite his invisible image, Gran possesses human qualities that enhance his spiritual image: dignity, pride, dedication to his work and his beloved. Rie repeatedly observed the oddity of the mayor's office ... inappropriate arguments in the conversation, especially since in the local dialect the use of simple outdated phrases such as "magic weather" or "legendary, enchanting lighting" (irony)). – «Rieux avait déjà noté cette manie qu'avait Grand, né à Montélimar, d'invoquer les locutions de son pays et d'ajouter ensuite des formules banales qui étaient de nulle part comme «un temps de rêve» ou «un éclairage féerique [3, p.46]» (l'ironie, la métaphore). He writes a sad and tragic novel about love, without which there is no meaning in his life. This novel can be called a kind of love letter to his wife, who, apparently, carried his love through her entire modest life, writing letters to her at special difficult moments of her life: «Ma bien chère Jeanne, c'est aujourd'hui Noël... [3, p.251]». – *Meaning*: "Dear Jeanne, today is Christmas ...". But as soon as he returned to his work, "he introduced his Amazon and completed the assignment as honestly and as in the brochure." – «...il était fatigué par cette recherche qui l'absorbait tout entier, mais il n'en continuait pas moins à faire les additions et les statistiques dont avaient besoin les formations sanitaires [3, p.136]».

## CONCLUSION

Service and watch for the doctor and his assistants are just daily work. This is not a "duty," it

is simply adversity to be done day in and day out, generating more regret and remorse than satisfaction and pleasure. What could be worse than doing something that does not benefit the person!

The conclusions of S.I. Velikovskiy about the work are as follows: "Indomitable spiritual power against the violence of death - the difference between *Plague* and other works created by Camus - can be described as follows, for which he is so grateful to the Resistance Movement. ... Such a high rating of "Plague" testifies to the high quality of the works created after the war. After all, later works were born out of the mood and mood of the period, including Camus's 'absurd philosophy' of this period. "

## BIBLIOGRAPHY

1. Великовский С.И. Грани несчастного сознания. Театр, проза, философская эссеистика, эстетика Альбера Камю. Москва, «Искусство», 1973. – 139 с.
2. Фокин С.Л. «Альбер Камю. Роман. Философия. Жизнь». СПб.: Издательство «Алетейя», 1999. – 384 с. (серия «Gallicinium»).
3. Camus A. *La Peste*. Edition Bélin/Gallimard, 2012. – 351 p.
4. Camus A. *L'Etranger*. Edition Gallimard, 1942. Rééditer en 2000. – 188 p.