

THE DIVERSE WORK OF ALBERT CAMUS

Tursunova Nargiza Xamraqulovna*

*Department of French Language and Literature,
Samarkand state Institute of Foreign Languages,
UZBEKISTAN

Email id: tursunovan1975@gmail.com

DOI: 10.5958/2249-7315.2022.00205.2

ABSTRACT

Albert Camus (1913-1960) was a French writer, philosopher and existentialist thinker. Existentialism (from lat. existentia – existence), or the philosophy of existence, the direction of modern philosophy that emerged in the early XX century in Russia, after the First World War in Germany, during the Second World War in France, and after the war in other countries. Ideological origins – Kierkegaard's teaching, philosophy of life, phenomenology.

KEYWORDS: *Existentialism, Philosophy, Phenomenology, "Death" Of Supernovae, Mythologism, The Concept Of "New Classicism", Transcendence.*

INTRODUCTION

The state of science, culture and society as a whole in the 1970s of the last century was characterized by J.F.Lyotard as a "postmodern state". "The birth of post modernity took place in the 1960s and 1970s, it is connected and logically follows from the processes of the modern era as a reaction to the crisis of its ideas, as well as to the so-called "death" of supernovae: God (Nietzsche), the author (Barth), man (humanities)." It is this period of the evolution of literature that we need for further reasoning – the period of the heyday of A. Camus' creativity. One of the researchers of his work, Pierre Nguyen Van Hyu Pierre, rightly noted: "Camus is both widely known and little understood." It is impossible not to agree with this statement, because even during his lifetime he and his work were not deprived of the attention of criticism, and in the years since his death, an incalculable number of works have been devoted to his work: articles, monographs, dissertations (literary, philosophical, historical). Back in the 70s of the last century, Jean-Jacques Brochier predicted and proved to be absolutely right in his prediction about the creative legacy of A. Camus: "A little more and Camus will be willingly reduced to what he already is: a rich source of theses and university dissertations." A reasonable question arises: why did the work of Camus lead the researcher to such an idea? To answer our question, we can quote the American critic Herbert Lottman, an American journalist and critic, one of the first compilers of the writer's biography: "...the release of thematic collections combining the work of researchers from different countries, and bibliographic reference books, scientific symposia – all this reflects the attempts of scientists to systematize the study of the heritage of Camus, to find a "suitable tool searches." However, the research and observations carried out so far do not allow us to fully decipher the work of Camus.

In the 80s, the Russian writer Kushkin E.P. in a monograph devoted to the early work of Camus, writes: "The writer has become that classic whose books continue to excite and cause controversy, and their author is ranked either among the righteous, then among the singers of the absurd, then he is favored as the guardian of the "Mediterranean wisdom", then he is indiscriminately overthrown." The only unambiguously reliable fact is that Camus embodied two principles in his consciousness and creativity: "Camus is a philosopher and Camus, immersed in the life of his

contemporaries... one is concerned about the universal, "eternal" tragedy of the "human lot", on the other – the real suffering of a human brother today." After reading Nietzsche's arguments about the music of the "Origin of Tragedy", Camus shares the author's thoughts that "pain" generates a sense of beauty among the Greeks: "Indeed, both Apollo and Dionysus appeared due to the need to escape from a life too sorrowful.

MATERIALS AND METHODS

Thanks to the Dream, the Greeks got away from despondency, extracting from the suffering itself the will to triumph." Later, in the 80-90s, Doctor of Philology V.V. Shervashidze, analyzing the work of Camus, asserts that "in the main aspects ... the genetic connection of existentialism with Romanticism was most clearly manifested... The principle of polarity in Camus's essays goes back to the Kierkegaard doctrine of the paradox, which is a modified model of romantic irony. Kierkegaard, who carried out "the destruction and at the same time the completion of Romanticism" (ibid.), called romantic irony an "aesthetic way out". He contrasted the existential nature of the paradox with the aestheticism of romantic irony, a sober, without illusions awareness of the tragedy of life."

V.V.Shervashidze concludes that "existential self-expression, being a modified romantic model, determines the lyrical confessional of the work, causing the blurring of the lines between philosophy and literature. The "irrational, nostalgia, and absurdity" stand out as the main "characters" of the drama of the spirit.

S.L.Fokin explores the life and work of Camus in an attempt to catch the thread that eventually led the writer to "create a philosophical novel" and about the teacher's enormous influence on Camus' aesthetics: "Grenier's influence on the formation of Camus' novel thinking was not as noticeable as his influence on the formation of the author's "Outsider" worldview, but this inconspicuousness did not exclude him at all: Grenier was the first reader of all the works of Camus (with the exception of "The Plague"). A deep and subtle critic, he was able to comprehend his student's experiences before others—long before publication." For the young Camus, who began work on the first "cycle", this period of creativity was also marked by his "exit from romantic concentration on himself to specific problems of public life... A writer becomes a publicist.

With the help of journalism, the political views of Camus, an extremely "engaged" publicist who went through a fascination with communism, devoted to the ideal of social justice, and the aesthetic principles of Camus, a novelist and thinker engaged in artistic and philosophical understanding of the "human lot" could be combined into a single whole of a common creative position. Journalism kept his artistic thinking on the ground of reality, not allowing his thoughts to "hover" in the spheres of abstract metaphysics, it was an important means of verifying general philosophical views." After analyzing the novel "The Stranger" and the novel "The Plague", S.L.Fokin eventually comes to the conclusion that "the refined style of the work, its perfect form, extremely meaningful artistic images express the rebellion of the human creator against the imperfection of Divine creation", and "The Plague" was "a strong anti-Christian book" by Camus... Two Absolutes threatened man and life. One is a real annihilation; the other is a demand for submission. God and History turned out to be two sources of Evil in Camus' mind." The researcher does not ignore such questions as: "the poetics of the story "The Outsider", which "relied on the aesthetics of the absurd... to clarify the place of Camus's "absurdism" in the artistic life of France of those years, it would be interesting to trace his possible connections with surrealism and writers close to it (J. Bataille, M. Blanchot, F. Ponge, etc.), as well as the experience of the "new novelists"; and "the genre form of the Plague": collecting external evidence of heroism or cowardice of people in the fight against evil, she left the inner world without deep attention, the concept of "new classicism", which became the theoretical foundation of Camus' creative method in working on this novel, reinforced his metaphysical God-fighting, in the future

it is necessary to define more precisely its connections with the "neoclassical" aspirations of P. Valery's thought and A. Zhid ".

Camus' diverse work did not leave researchers and philosophers indifferent. Discussing the problem of values and their role in the life of society, philosopher I.B.Sazeevawrites: "Camus begins his philosophizing practically as an existentialist, proceeding from the concept of the absurd, characterized as the confrontation of man and the world. However, from the very beginning of his philosophizing, he aims to get out of the absurd and find a morality that would help a person to exist with dignity in a world devoid of a higher meaning.... His moral values based on solidarity are intended to become an equivalent substitute for Christian values based on love for one's neighbor. Camus tried to show that in a world devoid of God, a humanistic morality is possible, devoid of the immensity of religious claims and designed to reduce, if possible, the amount of evil in the world." Sazeeva I.B. He emphasizes that even "during the period of the Myth of Sisyphus, Camus had no attempts to define others as hostile entities, as "hell", with the exception, perhaps, of Meursault from *The Stranger*. He contrasted the Sartre definition with the desire of his characters to be in harmony with each other and with nature.

Another thing is that they did not succeed, but almost all the Camus characters strive for love, happiness, harmony, even Caligula, who is mired in the atrocities of the play of the same name. Even Meursault finds happiness in harmony with nature, which, however, can be violated by people, and because of this, enmity may arise between the hero and his entourage. The hero of Sartre's "Nausea" *Rocantin*, on the contrary, represents nature as an inherently hostile entity to man." Thus, the philosopher-researcher reveals the difference in the views and philosophical views of Sartre and Camus, which later, as we know, will serve as a stumbling block and discord between the two existentialists. I.B. Sazeeva calls each stage of Camus's creativity "variants of "styles of play" and choose from them the one that is able to develop philosophizing further, which would allow blowing up the absurdity from within, getting out of it." Sazeeva I.B. reveals the difference in the views and philosophical views of Sartre and Camus, which will later become a stumbling block and lead to discord and rupture of relations between the two existentialists.

RESULT AND DISCUSSION

Another Russian philosopher L. M. Spynu evaluates the work of A.Camus as something elusive, representing an inexhaustible storehouse of ideas for inspiration not only for writers, but also for philosophers: "The image of the philosophical doctrine of A. Camus, for all its appeal to the reader or professional analyst, remains shaky, changeable and multifaceted and still does not lend itself to convincing and acceptable qualification in terms of historical and philosophical knowledge". Summarizing the research and scientific searches of philosophers, L. M. Spynuwrites: "Philosophical works devoted to the work of A. Camus, can be divided into thematic groups: general philosophical approach; theological studies; political science studies; comparative philosophy. At the same time, it should be noted that this classification of research literature on Camus is rather conditional, since all research, one way or another, is connected with the consideration of absurdity and rebellion as concepts and semantic concepts – artistic, aesthetic or metaphysical."

K.M. Dolgov's monograph "From Kierkegaard to Camus" reveals the horizon of the author's vision of the problem: "Albert Camus is the main force of the cultural field of modernity." The author rightly emphasizes that Camus belongs to that galaxy of thinkers "who are difficult to attribute to any particular direction or current of philosophical thought, they remain on their own, not being equal to anyone, imitating no one, entering into an endless dispute with everyone." It was K.M. Dolgov who made a rather successful attempt to consider Camus' work systematically: as a writer, aesthetician and philosopher. Velikovskiy S.I. in a critical essay on Camus traces in detail the creative formation of the French playwright, novelist and essayist of the mid-20th

century: "With all the extraordinary talent and skill of his writing, with all the undoubted makings of a thinker, he still did not belong to those creators – no matter in philosophy or literature – who are endowed with such a powerful identity that they sometimes seem to be not so much in step with the age as contrary to it. "In his work, the literary critic also conducts a deep literary analysis of the works of the French thinker.

The famous French researcher Anna Balakian prefers to consider the dramatic connections between "alienation" and "the need for relationships" – two important components of Camus' philosophy. In her opinion, the ontology of Camus' thought reveals a picture of the everyday socio-ethical side of reality transcending its own limits. Camus finds her in the eternal cycle of the sun, the sea, the wind and the beach. These elementary components, to which it is necessary to add the climatic pair "heat-humidity", are not just some frozen allegories, but changing symbols that show the vulnerability of human existence, the relentless tension between alienation and a person's need for a relationship.

The theme of the Mediterranean, and, in particular, the theme of myths, remained a central theme throughout Camus' work. According to philologist Sylvie Arnaud-Gomez, throughout his career, "in the vast world of polyphony, Camus struggles to hear his voice and the voices of the departed, the voices of the inhabitants of Bellecourt, the quiet voice of his mother, the imperious voice of his grandmother, the voices of teachers who led him, ... the voices of "great writers", classics the voice of Ancient Greece and Rome... Camus is going through a war,... from now on the voices of the dead are heard in the deafening, ringing silence of Liberation, and the loudest of all voices is the voice of revenge, before disappearing into oblivion...He [Camus] – a man who got into a Maze, dressing up his work in a Harlequin costume... Is it necessary to look for a thread, that thread of Ariadne, which will eventually lead to the Truth? It seems that Camus will never be able to get rid of the feeling of contradiction... This intense contradiction and omnipresence of ontological unity and discursive rift is present in all Camus' works of various sizes, in his attitude to the history of his time, in his desire to express inner feelings and restore human rights in the time in which he lives, on this earth, where he should feel free." So, we found out that Albert Camus expresses the main ideas of philosophy in mythological images (Sisyphus, Prometheus, Helen, Nemesis, Hades, Orpheus). Continuing to talk about the correlation of Greek myths and their interpretation in the works of Camus, as well as about the mythological images created by the author, such, in particular, as the plague, which according to Sylvie Arnaud-Gomez should be perceived as the main character: "In the novel "Plague", death, which came to the city in the form of a plague disease, can be perceived by us as the main character. It is absolutely material. It penetrates into the body, takes the form of swelling and bleeding buboes in the armpits. She announced her arrival in advance with mountains of corpses of rats that had taken over the city. The city turns into a phantom city, into a city from another world."

Amio, Anna-Maria, a French writer who co-authored the book "Albert Camus and Philosophy" with a colleague in one of the issues of the magazine "Europe", supporting the point of view of the writer, who reproaches Nietzsche and Marx for betrayal towards the Greeks, writes: "... these deaf and blind in relation to These holy men filled the entire twentieth century with propaganda and banished Prometheus to the underworld of history."

So, existentialism is one of the manifestations of postmodernism, which originated as a new model of artistic creativity of the twentieth century. The literature of existentialism captures the intense experience of the crisis of Western civilization, the sense of loss of the meaning of being, the image of the insurmountable tragedy of human life – its doom to loneliness, alienation, abandonment in a hostile world, the image of the situation of moral choice of the individual in a "borderline" situation.

REFERENCES

1. Amiot F.-M., Mattéi J.-F. Albert Camus et la philosophie. Éditeur: Presses Universitaires de France, 1997.
2. Amiot F.-M., « Un romantisme corrigé: Entre oui et non », Europe, n° 846, octobre 1999, p. 84.
3. Arnaud-Gomez S. La polyphonie dans l'oeuvre de Camus : de l'unité ontologique à la fracture discursive. Littératures. Université Michel de Montaigne - Bordeaux III, 2008.
4. Balakian A. «Alienation and aridity: The climatic correlative in Camus'writigs»; W.T.Zylaet W.M. Aycock, Proceedings of the Comparative Literature Symposium, Albert Camus' Litterary Milieu: Arid Lands (Lubbock Texas), Texas Technological University), 1976.
5. Brochier J.-J. Camus, mythe et réalité. Magazine littéraire, 1972, № 67-68.
6. Cahiers. Albert Camus.2. Paul Villaneix. Le premier camus suivi de Ecris de jeunesse d'Albert Camus. Paris, 1973.
7. Nguyen Van Hyu P. La métaphisique du bonheur chez Albert Camus. Neuchâtel, 1962.
8. Lottman H. Albert Camus. Paris, 1978.
9. Velikovskiy S. I. Facets of "unfortunate consciousness". Theatre, prose, philosophical essays, aesthetics of Albert Camus. M., "Art", 1973.
10. Dolgov K.M. From Kierkegaard to Camus. M.: Art, 1990.
11. E.P. Kushkin. Albert Camus. Early years. Leningrad: Leningrad University Press, 1982.
12. New philosophical dictionary. Postmodernism. - Mn .: Modern writer, 2007
13. Sazeeva I.B. Moral values in the philosophy of Albert Camus: Abstract of the thesis. cand. philosophy Sciences. - N. Novgorod, 1999.
14. Spynu L. M. Phenomenology of the absurd in the work of A. Camus. Moscow, 2001.
15. Fokin S. L. Albert Camus: From the "Happy Death" to the "First Man" (Problems of Creative Evolution). St. Petersburg, 1991.
16. Fokin S. L. Albert Camus: A novel. Philosophy. A life. Publishing house "Aleteyya", St. Petersburg, 1999.
17. Shervashidze V.V. From Romanticism to Existentialism: The Works of André Malraux and Albert Camus. – M.: Rudn, 2005.