

A Kamu is the Author, Wants to Live on the Other Side of Good and Evil

Tursunova Nargiza Xamraqulovna,

Senior Lecturer, Department of French Language and Literature,
Samarkand Institute of Foreign Languages

Email : tursunova75@list.ru,

ABSTRACT : One of the manifestations of postmodernism, which emerged as a new model of artistic creativity in the 50-60s of the twentieth century. In the literature of existentialism, is described the crisis of Western civilization, a sense of the meaninglessness of existence, a description of the insurmountable tragedy of human life - its condemnation of loneliness, loneliness, alienation, abandonment in a hostile world, a person's moral choice. In France, existentialist philosophers Jean-Paul Sartre and Albert Camus described in their works "the absurd world and man." Each of the representatives of this philosophical current has a separate, unique worldview and system of values. This philosophy also influenced political circles, sometimes showing similarities and sometimes contradictions with Marxist ideology. Sartre, to the best of his ability, advocated the revolutionary transformation of society, while Camus, on the other hand, advocated a sudden uprising (self-awareness, human dignity, freedom and freedom), which exploded from the depths of the human heart. (Times New Roman, 9)

Keywords : ekzistensializm, postmodernism, "The absurd world and man", transcendence, rebellion, philosophical novel, Marxism, communism, critical essays, Algerian stories, Nobel Prize, "Macrointelligence", "Western and Eastern Blocks". (Times New Roman, 9)

INTRODUCTION

According to the theory of existentialism, a savage who has fallen into a lonely world is in a state of mental crisis (serious illness, death of loved ones, danger of death), is approaching the essence of his existence and is approaching the state of the existential boundary... Simply put, if a person is constantly faced with loneliness, poverty, adversity, injustice, calamity, serious illness and death in life, if the goal of this life is not achieved, darkness will appear, an endless and painful desert, a deep abyss in his spiritual mind. Then a person is looking for an answer to the question about the goal from the moment of birth and cannot find a positive answer to it, predicting the meaning, purpose and future of life. The concept of existential being is expressed in the works of the French existentialist writers J.P. Sartre and A. Camus. When this concept was classified by representatives of intellectual literature (W. Golding, Kobo Abe, M. Frisch, A. Murdoch), it had a great influence on the entire cultural life and cinema (Antonioni, Fellini) in the postwar years. (Times New Roman, 10)

"Camus, one of the leading figures in post-war French literature, was close to Jean-Paul Sartre at this time. At the same time, the paths of Sartre and Camus to an absurd existence were different, therefore, after serious ideological differences in the early 1950s, Camus said goodbye to Sartre and the current of existentialism, which he led at the same time. In Rebel (1951), Camus criticizes dictatorial ideology, including communism and other forms of tyranny, in his survey of the theory and practice of anti-government protests over hundreds of years. These ideologies affect human freedom and its

dignity. Although Camus noted in 1945 that "there are very few points of contact with the philosophy of existentialism that exists today because his conclusions are false," it was his rejection of Marxism that led to the severance of ties with Marxist-Sartre. What were the reasons for the "disagreement" between Sartre and Camus, the two great existentialist writers of the twentieth century, and the consequent breakdown of relations?

Sartre and Camus first met in Paris in 1943, when Camus was editor of the *Combat* newspaper. In 1944 A. Camus, J.-P. Sartre, Pablo Picasso and Simone de Beauvoir met during a performance based on Pablo Picasso's play *Desir*, an attraction in line (1941). This meeting became a prelude to the friendship of the two philosophers. Sartre entered the *Combat* edition Camus Saint-Germain-des-Prés turned to the "intellectual family" and became one of *Café Flor*'s customers. Later, these binary personalities acquired particular importance in both politics and literature. In 1947, they had their first contradiction: the reason for this was a critical article by Maurice Merleau-Ponty (existentialist and phenomenologist), published in *Les Temps Modernes*. In it, the author quoted Camus's views on labor links, or rather, colonies (GULAG in the former USSR). It was this incident that made it clear that the political views of like-minded people were different: Sartre remained a staunch defender of communism (although he understood the dictatorship of the regime), supported the Soviet model and criticized the French government. Camus, on the other hand, rejected the Soviet regime and politics, condemning the brutality of Soviet politics. (*Times New Roman*, 10)

TOPIC

Sartre and Camus are on the brink of a serious conflict. In 1951, *L'Homme Révolté* was published, which sparked communist protests. The first critical essays were written by André Breton, the "father" of surrealism, in which the author was called a "figure of the revolution" and the author was "an amateur revolutionary."

SUBTOPIC

Sartre did not agree and openly react to Camus's work, but told Camus that their friendship was ending and that Camus could not follow the path he had chosen. The differences between Sartre and Camus became more and more apparent. This was followed by a second blow by Sartre's explorer, philosopher Francis Jenson. He published an article in *Les Temps Modernes* (with the consent and support of Sartre), written in a rather offensive tone, which undermined the reputation of Camus and his work. In response, Camus sent an official letter to Sartre: to the Editor-in-Chief of *Les Temps Modernes* (*Lettre au Monsieur le Directeur des Temps Modernes*). The letter said: "I am tired of criticizing people who are sitting in front of history and whose job it is to criticize." At the same time, he clearly indicates the position of Sartre on the Gulag. - "Je suis las d'être critiqué par des gens qui n'ont jamais mis que leur fauteuil dans le sens de l'Histoire" [3]. Sartre's answer was not long in coming, and at the beginning of his speech he expressed regret over the quarrel that had occurred: "Dear Camus, it seemed to us that many things brought us closer, that little things could be discerned. But these little things multiplied: even friendship requires tyranny." - "Mon cher Camus, Beaucoup de choses nous rapprochaient, peu nous séparaient. Mais ce peu était encore trop: l'amitié, elle aussi, est à devenir totalitaire [3] ". At this moment, in order to upset Camus's peace of mind, Sartre launches a more brutal attack: "Where did this Camus come from, that we cannot criticize his books without depriving them of their humanity ?!"

METHODS

Sartre and Camus - an intellectual and political conflict between these two people of great importance - immediately became apparent to the general public - both letters were published in the issue of *Les Temps Modernes* on June 30, 1952. In fact, this was a kind of appeal to each of them, especially to Sartre, since in the eyes of the French he was far from any prejudice against himself. In August of this year, many newspapers published an article entitled "Sartre and Camus: Absolute Separation." Since then, their paths have completely parted ways, except that at Andre Jed's funeral (according to *Les Temps Modernes* and *Combat*), they unanimously declare that the deceased was "the freest writer of the century." They took place in two opposing camps on the issue of the struggle against the colonization of Algeria. An excerpt from Camus's article on the situation in Algeria: "... Politically, I want to remind you that there is an Arab people. I must reiterate that this nation, which the West does not want to respect or protect, is not just a deprived and denied crowd. We are talking about a nation with great traditions ... This nation is not indifferent, ... we need to learn from them ... Many French people in Algeria and beyond see this people as an indifferent crowd that is not interested in anything.. – «(...) Sur le plan politique, je voudrais rappeler aussi que le peuple arabe existe. Je veux dire par là qu'il n'est pas cette foule anonyme et misérable où l'Occident ne voit rien à respecter ni à défendre. Il s'agit au contraire d'un peuple de grandes traditions... Ce peuple n'est pas inférieur, et nous avons des leçons à prendre chez lui, dans la mesure même où il peut en prendre chez nous. Trop de Français, en Algérie ou ailleurs, l'imaginent par exemple comme une masse amorphe que rien n'intéresse » [5].

METHODOLOGY

In 1957 A. Camus was awarded the Nobel Prize in Literature. According to Camus, André Malraux deserved the award even more. Speaking at an awards ceremony in Sweden on December 10, 1957, Camus said: "It is clear that every generation believes in its ability to change the world. And the generation I belonged to understood that this was impossible to achieve. But colleagues face an even more serious challenge. Its essence is that the world does not turn upside down. " – «Chaque génération, sans doute, se croit vouée à refaire le monde. La mienne sait qu'elle ne le fera pas. Mais sa tâche est peut-être plus grande. Elle consiste à empêcher que le monde ne se défasse» [3]. This lecture is dedicated to the Algerian teacher Louis Germain, who once helped the writer get a scholarship. In the encyclopedia Nobel Laureates, we read: "In 1957, Camus was awarded the Nobel Prize for his immense contribution to highlighting the importance of the human conscience. Presenting the award to the French writer, Anders Esterling, a spokesman for the Swedish Academy, said: In his response, Camus said his work was based on "blatant lies and denial of human complications."

During the last open conversation on December 14, 1959, Camus was asked: "Are you smart?" They are asking. "I'm not sure if I'm smart," he said. "Otherwise, I support the left, regardless of me and their views." His biography explains that he did not like the ideas of "macrointellectuals" such as the Machivellianism of Camus and Sartre, and that he did not close his eyes to irrelevant and authoritarian political "instruments" in the form of abstract "goals" of the socialists. revolution. The problem of abstract and concrete morality has intensified, especially after Camus's attempts to influence the "Algerian events" of the 1950s. After being awarded the Nobel Peace Prize in Stockholm, his remarks in response to an Arab participant's bite during a meeting with students led to lengthy interpretations: "I believe in justice, but first I protect my mother and then I believe in justice. "

DATA ANALYSIS

Thus, "Camus was left alone. This situation was aggravated during the war in Algeria, when he occupied an intermediate position and was looking for a third path leading to peace, but this step caused public outrage [7]. On January 4, 1960, Camus was killed in a car accident. As the Italian poet Eugenio Montale wrote in an obituary published in the Italian newspaper Vecherniy Courier, "Camus, too, did not lose his faith in nihilism;

On the occasion of Camus's death, Sartre wrote: "va He and I were in conflict: the quarrel that made us faceless was simply a manifestation of the fact that we do not lose sight of each other in this small world given to us. It never bothered me because he read books and newspapers: "What do you think about this? What is he thinking about now? His thoughts echoed in my ears.

"... He contradicted the dynasty of modern ethics and the traditions of French literature, but was one of the most original creators of French literature. His limited, ascetic, sentimental and pure humanity has led to a dubious struggle with the immense and absurd reality of our century. With his tenacity against his own denial, he reappeared again and again in the midst of the riots of that period, to declare without hesitation that he was against Machiavellianism, that realism did not like the golden calf and opposed existing moral sentiments. He was a supporter of "firm determination." In the eyes of an educated minority, he was a man who contradicted human values, held them in his hands and questioned political will. " -«*Nous étions brouillés lui et moi: une brouille, ce n'est rien - dût-on ne jamais se revoir - tout juste une autre manière de vivre ensemble et sans se perdre de vue dans le petit monde étroit qui nous est donné. Cela ne m'empêchait pas de penser à lui, de sentir son regard sur la page du livre, sur le journal qu'il lisait et de me dire : "Qu'en dit-il? Qu'en dit-il en ce moment?" (...)* Il représentait en ce siècle, et contre l'Histoire, l'héritier actuel de cette longue lignée de moralistes dont les œuvres constituent peut-être ce qu'il y a de plus original dans les lettres françaises. Son humanisme têtu, étroit et pur, austère et sensuel, livrait un combat douteux contre les événements massifs et difformes de ce temps. Mais inversement, par l'opiniâtreté de ses refus, il réaffirmait, au cœur de notre époque, contre les machiavélismes, contre le veau d'or du réalisme, l'existence du fait moral. Il était pour ainsi dire cette inébranlable affirmation. Pour peu qu'on lût ou qu'on réfléchît, on se heurtait aux valeurs humaines qu'il gardait dans son poing serré :il mettait l'acte politique en question» [3].

RESULTS

He defended the idea of communism until 1956, when, in the same year, Soviet tanks invaded Budapest, he finally realized that the USSR was not a progressive path. However, he could not abandon the Marxist idea that violence stemming from the interests of the revolution could be justified for the rest of his life.

Throughout his life, Cartre was a supporter of "macro" views, and from time to time made ideological "attacks" on the French President Charles de Gaulle. When de Gaulle was once advised to arrest Sartre after such a harsh reprimand, the President said: "France will not imprison Voltaire."

In this case, it would be unfair to ignore Sartre's novel "Defiance" and "The Stranger" by Camus, whose protagonists clearly reflect the intellectual and creative worldview of both authors. In Dissatisfaction, Rokkanten refuses to participate in the daily bourgeois life of the boulevard. According to Roquentin, "excessive content" is opposite to existence, it is like "beyond, behind the back of existence" (always the same tone and sound as the music in the notes). Sartre's protagonist finally comes to the conclusion that existence is the only destiny of a free man.

DISCUSSIONS

Such a sentence can be opposed to the death penalty only voluntarily, but Roquentin does not dare to do this, in his opinion, this "excessive" action seems to be a self-evident action that will surely occur. It is here that the separation of the protagonists of *Disobedience* and *The Stranger* (1942) can be seen. Sartre, seeing the harmony in his work in the story of A. Camus, described it as "a classic about the absurd and an example of work against the absurd." Camus' protagonist, Meursault, kills him when he discovers an absurdity (someone else, in fact, so selfish). Rookantien, on the other hand, does not commit suicide when faced with such a "discovery" (revealing the absurd). He refuses to finish the book about the Marquis Rolbon. In addition, unlike Meursault, he is far from wanting to immerse himself in the bosom of nature. Nevertheless, a strong desire to understand the "original content" motivates Roquentin to live in order to justify his existence, and instead of studying the marquis, there is a desire to order another book - probably this is the book the reader is reading. " [9]

CONCLUSION

All in all, according to the American researcher Susan Sontag, "Camus's prose is devoted not only to its main characters, but also to the problems of guilt and innocence, responsibility and nihilistic (denial of any norms, principles and laws) indifference." Considering that Camus's works "are not distinguished by any high art, nor deep thought, nor content", Sontag also admits that "his works are distinguished by a completely different magnificence - moral splendor." The English critic A. Alvarez is of the same opinion, that is, he describes Camus as "an exhortation that can raise moral questions to a philosophical level."

Over the years, Albert Camus is increasingly convinced that the characters he creates are not imaginary, but realistic. He writes: "I wrote about people who do not lie, that is, they do not meet in life. Such people are difficult to find in life. So, without a doubt, I am not a writer, as everyone thinks. Rather, I am a mythologist "[10].

REFERENCES

- [1] Лауреаты Нобелевской премии: Энциклопедия: Пер. с англ. - М.: Прогресс, 1992. <http://lafrance.es/publ/11-1-0-117>.
- [2] Le Journal de Paris, est un journal quotidien français clandestin né pendant la Seconde Guerre mondiale comme organe de presse du mouvement de résistance Combat. Il a été publié de 1941 à 1974 et une grande partie de sa rédaction, à la cessation de parution, fut à l'origine deux mois plus tard de la création du Quotidien de Paris.
- [3] Albert Camus (1913-1960) et Jean-Paul Sartre (1905-1980). Article de Brigitte Boudon, enseignante en philosophie, fondatrice des Jeudis Philo à Marseille. Le matériel du site www.sagesse-marseille.com.
- [4] Manuscrit autographe signé de Benjamin Peret, intitulé Le Révolté du dimanche date de mai 1952 et relatif à Albert Camus et à l'Homme révolté.
- [5] Albert Camus, « L'Algérie en mai 1945 », Revue les deux rives de la Méditerranée, 29/10/2007.
- [6] Сергей Зенкин, Альбер Камю между частным и общим, Olivier Todd. Albert Camus, une vie. Paris, Gallimard, 1996. «Иностранная литература» 1998, №2. <http://magazines.russ.ru/inostran/1998/2/srknig01.html> - 177стр.
- [7] Источник: <http://20v-euro-lit.niv.ru/20v-euro-lit/articles-franciya/erofeev-mysli-okamyu.htm>.
- [8] На основе материала сайта theoryandpractice.ru/ Донская К. Как Сартр и Камю

- стали врагами и при чём тут коммунизм?
- [9] <http://20v-euro-lit.niv.ru/20v-euro-lit/literatura-xx-veka-tolmachev/francuzskij-ekzistencializm-sartr-kamyu.htm>.
- [10] Камю А. Миф о Сизифе. Бунтарь. М.: Поппури, 2000. 544 с. Камю: 2000, С.199.
- [11] Karshibaeva U.D. Ideological and artistic features of Sean O'Casey autobiographical works. Scopus. TEST Engineeing & Management. Vol 83: March-April 2020. P.830-836.