

# CRISIS ACROSS CULTURES: A STUDY ON THE DISRUPTION OF SOCIAL ORDER OVER CENTURIES BASED ON CAMUS'S *THE PLAGUE* AND COVID19

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## ABSTRACT

Absurdism is a philosophical stance which alludes to the inner clash between the human journey to locate the inborn worth and the significance of life and the human powerlessness to discover any in a purposeless, meaningless or irrational universe, if because of humanly restricted limitations. The entire globe is currently caught under the clutches of Covid-19, a pandemic that had not been recently distinguished in people, and had been first identified in Wuhan City, Hubei Province, China. Albert Camus, wrote in 1947, in his show-stopper *The Plague*, about the fatal bubonic Plague that unleashed devastation in the French Algerian port city of Oran, at some point during the 1940s. Adversities come like a Bolt of lightning out of nowhere and disrupt the very social fabric of our lives without warning. A perfect illustration of this is seen through the calamities caused by Covid19. The current study is evaluating the moral and social crisis and destruction this has been causing all over the world, the absurdity of human condition, and the existential question facing humanity, which can be viewed as a re-reading of *The Plague* based on Covid19.

## Keywords:

absurdism, covid19, pandemic, moral crisis, existentialism

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## Introduction

Absurdism is a philosophical stance which alludes to the inner clash between the human journey to locate the inborn worth and the significance of life and the human powerlessness to discover any in a purposeless, meaningless or irrational universe, if because of humanly restricted limitations. The word Absurd doesn't signify "coherently impossible", yet rather "Humanly Impossible". Absurdism began in crafted by the Christian philosopher Soren Kierkegaard. He accepted that there was no discerning reason for having confidence in any sort of hopeful or comforting tale about the motivation behind existence. Sticking to the logical paradox, absurdity in writing shows the harmony of indistinguishable occasions. Here, the issue being referred to is the particular use of formal, expressive, and elaborate methods for political and philosophical purposes. Such solutions offered approach to dramatic

advancements which came up in the twentieth century, particularly in modern drama or the theater of the absurd. It alludes to crafted by a gathering of Western and American screenwriters composing and creating plays during the 1950s and mid-1960s. Albert Camus was a French thinker and writer whose works inspect the idea of 'alienation' inherent in modern social life and is best known for popularizing the philosophical concept of the absurd. Camus's memories of wars, revolts, and his experiences under the Nazi occupation permeated his philosophy and novels. This Paradoxical situation, then, between our impulse to ask ultimate questions and the impossibility of achieving any adequate answer is what Camus calls "the absurd" (Aronson, 2017). In the midst of developing patriotism and populist revolt, turmoil, and illnesses, writings from the supposed "midnight of the century" is being commended once again. Dystopian books, for example, *1984* (1949) by

George Orwell and *It Can't Happen Here* (1935) by Sinclair Lewis are back stylish as readers look for matches with the past and signs for what to do next as the whole globe is gotten under the grip of Covid-19, a pandemic that had not been recently distinguished in people, and had been first identified in Wuhan City, Hubei Province, China. Albert Camus, wrote in 1947, in his work of art *The Plague*, about the fatal bubonic Plague that unleashed ruin in the French Algerian port city of Oran, at some point during the 1940s. Neil Bartlett, a theatre director muses, "this may be a classic novel, but re-reading it, often felt like watching the ten o'clock news". The novel explores the Absurdist philosophy regarding the pestilence 'bubonic plague', and it serves as a parallel to the contemporary world of infections and chaos caused by the novel coronavirus. The novel quotes the message:

Everybody knows that pestilences have a way of recurring in the world; yet somehow, we find it hard to believe in ones that crash down on our heads from a blue sky. There have been as many plagues as wars in history, yet always plagues and wars take people equally by surprise. (Camus, 1948, p.34)

This gives a portrait of the existential crisis that edge humanity to a state of "Absurdism", over and after the centuries. Above all, the novel exemplifies the concept, Adversities come like a bat out of hell all of a sudden and disturb the social texture of our lives abruptly. This happens anywhere at any time, irrespective of ages and cultures. A perfect illustration of this is seen through the calamities caused by Covid19. On comparing the moral, social crisis and destruction this has been driving all over the world, the absurdity of human condition and the existential question facing humanity can be viewed as a re-reading of *The Plague* based on Covid19.

### Camus's *The Plague* and Covid19 – A Comparison

It is reported that the Coronavirus flare-up may have begun in the Human Seafood Wholesale

Market in Wuhan. These Wet Markets in avenues put individuals and live and dead creatures – canines, Chicken, pigs, snakes, civets, and that's only the tip of the iceberg in consistent close contact and help the zoonotic infections to hop from creatures to people. This led the people to come in contact with dead pangolins, who are considered to be the propagators of coronavirus, which may have originated from the flying bats. This is more or less identical to Albert Camus's *The Plague*, in which the narrator quotes "the town itself, let us admit, is ugly" (p.3), proclaiming the uncongenial situation due to the disposal of food waste in the open streets and pavements, causing the people to stumble directly over the half-starved dead rats, emerging from the cellars and gutters, thus propagating the deadly plague.

Dr Li. Wenliang is an ophthalmologist of the Wuhan Central Hospital, and keeping in mind that he was working at the Center of the outbreak, he watched seven instances of "another infection" that resembled "SARS". Predicting the epic destruction, he attempted to make an impression on individual doctors about the flare-up of this new infection toward the finish of December. Following four days, he was gathered to the Public Security Bureau, where he was made to sign a letter. In the letter, he was charged of "offering bogus remarks" that had "seriously upset the social order", and was asked by the authorities to stop the "criminal behavior of spreading gossip tidbits". This is reminiscent of Dr. Bernard Rieux who observes that several people are being affected by the same 'mysterious illness' and discovers it as the 'bubonic plague' with the aid of his fellow doctor. In the official Government Council meeting about the health situation, Rieux approached his colleagues and the bureaucracy with his findings, but they wanted to continue the 'wait and see policy'. The Perfect (mayor in colonial Algeria) "personally is convinced that it's a false alarm" (Camus, 1948, p.44). A low-level civil servant Richard demands the infection must not be recognized authoritatively as the plague however ought to be alluded to just as "a special type of fever". One can observe Oran authorities' reluctance to call the plague, a plague,

due to "the usual taboo, of course, the public mustn't be alarmed, that wouldn't do at all" (33).

In Wuhan, the authorities have been blamed for making light of the seriousness of the infection toward the beginning of the flare-up and at times, endeavoring to keep the updates on it, a mystery. China's top specialists have conceded "inadequacies and lacks" in the nation's riposte to the deadly coronavirus flare-up. This grave analysis originated from the Politburo standing board of trustees, which required an improvement in China's crisis management framework. This bears a close resemblance to the severe flaw on the part of Oran's authorities who were delayed to acknowledge the real intensity of the circumstance and deferred in taking the appropriate actions. There were many official notices, posted in less crowded areas which showed an optimistic language even though the situation was pessimistic and catastrophic, thus downplaying the seriousness of the situation. Oran's reluctant and inactive government act as a mirror image to the current events of this year as numerous countries worldwide are struck with the same problems.

The incubation period of the coronavirus is normally a week or more. The general symptoms are fever, dry cough, sore throat, etc. Similarly, the incubation period of the plague is approximately twelve days and resembles much of the symptoms of Covid-19. Professor Prokopenko asserts that "Infected people have a virus in the organism, but they are not yet infectious. They don't show symptoms in the incubatory period. They look totally normal until they have already been in contact with other people" (Amos, 2020). He adds that "When they do start showing symptoms, it may be confused with common cold or flu" (Amos), thus preventing the easy detection of coronavirus. In *The Plague*, the person remains unaffected during the incubation period, and the medics considered it as a 'special type of fever' on account of the general symptoms. As a result, hundreds of people died from coronavirus, in a single day in Hubei and a large number of people died from plague in Oran exemplifying the catastrophic effect and massive destruction caused by lethal diseases.

The mortality of human condition and the hopeless struggle for human existence is well illustrated through the calamities caused by both these epidemics. Since man is a piece of a useless birth-demise cycle, he is stood up to with the reality of death, it's a pit of non-existence, and expectation dependent on anything superhuman is currently worthless. After the lockdown in Wuhan, China's seventh greatest city-a large portion of the platforms were abandoned. Trains, ships, trams, and transports were restricted from leaving the city. Flights were likewise suspended. Streets were not formally fixed; however, detours have been accounted for, and inhabitants have been told, not to leave the city. In a similar fashion, at the outbreak of plague, Rail and transport services were prohibited. Communication had to be restricted to short telegram messages, and Oran's 200000 inhabitants who are walled inside their city are even rejected the option to send letters to their friends and family, in case germs get away from the isolate on licked envelopes. The storyteller watches:

At first, the fact of being cut off from the outside world was accepted with a more or less good grace, much as people would have put up with any other temporary inconvenience that interfered with only a few of their habits. But now they had abruptly become aware that they were undergoing a sort of incarceration under that blue dome of sky, already beginning to sizzle in the fires of summer. (Camus, 1948, p.92)

In Wuhan, as the new COVID-19, kept on spreading, laborers in defensive rigging were told to go to each home in the city, so as to eliminate tainted inhabitants to colossal detachment wards, that were fabricated quickly in a games arena, an exhibition center, and a structure complex, hence isolating the diverse relatives. The suspected citizens, kept in quarantine camps, gave the doctors enough time to see if they develop symptoms or test positive for coronavirus over the next two weeks. While they are quarantined, the general public is being protected

from contact with anyone who may be infected with the disease. Likewise, Dr. Rieux is forced to evacuate people who are affected by plague from the families and isolate them in quarantine camps to prevent the spread of the disease, including M. Othon and his son. The resultant isolation and distancing imposed by the ailments as well as by regulatory and clinical practices have unintended outcomes and have engendered greater suffering, exhaustion, stress, and depression among the victims. The narrator remarks:

No longer were there individual destinies; only a collective destiny, made of plague, and the emotions shared by all. Strongest of these emotions was the sense of exile and of deprivation, with all the crosscurrents of revolt and fear set up by these" (Camus, 1948, p.151). This finally becomes the greatest affliction, of the long period of exile that lay ahead. (61)

It has prompted serious estrangement and separation when Chinese authorities have closed down movement all through Wuhan-home to eleven million individuals. Wuhan has suspended migration organization administrations, and Hubei Province has additionally checked administrations to apply for passports and leave section licenses. As of February 7, 72 nations are actualizing "travel limitations through legitimate reports, official proclamations and the media" as indicated by the World Health Organization. Japanese officials said they would ban foreign nationals who have been to Hubei province within two weeks before their arrival (Leung et al., 2020). Australia said on February 1, that it would boycott explorers who have visited or traveled through terrain China. Similarly, all foreign citizens are struck in Wuhan and are trapped under the clutches of the lethal virus. This is homogeneous with Raymond Rambert in *The Plague*, who came to Oran for research on the life of Arab quarters of the town. At the point when the plague broke out, he winds up caught in the city and is unable to build up any association with the residents of Oran initially. He remarks, "Until now I always felt a stranger in this town and that I had no concern with you people"

(Camus, 1948, p.188). He yearns to go back to his wife in Paris and tries his maximum or ingenuity to pursue the city's authorities to flee from the situation. In Rambert's view, "public welfare is merely the sum total of the private welfares of each of us" (80). Like Rambert, the residents before long understand the pointlessness of harping on their own situations, in light of the fact that the plague eradicates the uniqueness of each man's life even as it elevates every individual's familiarity with his weakness and feebleness to anticipate what's to come. The mundane life of man which causes boredom and existential anxiety becomes evident as the epidemics gripped the situation in both cases. As a result, the infallible human spirit came to the point of total surrender and destruction.

Guo Jing, who lives, in Wuhan, is a 29-year-old social laborer and rights lobbyist, with a solid character and wide viewpoint of life. At the hour of the flare-up, she has kept a journal, which she imparts to BBC News, detailing some of the events in Wuhan. This provides us with a realistic picture of the corona outbreak, aided by her narration. Similar is the case with Jean Tarrou, who arrives in the city of Oran for some business purpose, some weeks before the plague dropped out. He generally keeps a diary and composes his perceptions on the life of Oran. At the point when the plague strikes, he takes definite notes on the conditions of the city and therefore has a very elaborate record of the early days of the disease, which adds to the narrative of the novel. Tarrou writes:

In fact, it comes to this: nobody is capable of really thinking about anyone, even in the worst calamity. For really to think about someone means thinking about that person every minute of the day, without letting one's thoughts be diverted by anything- by meals, by a fly that settles on one's cheek, by household duties or by a sudden itch somewhere. But there are always flies and itches. That's why life is difficult to live. And these people know it only too well. (Camus, 1948, p.217)

The direct exposure to constant mortality and the resultant dehumanization leads the victims of both

the adversities to a state of utter depression and frustration. Thus, the crisis has even crushed their very existence, and they grew restless and weary. Guo Jing quotes in her diary entry that "the world is quiet and the silence is horrifying". In Wuhan, one can barely see anyone on the streets, most shops and organizations are shut, and individuals are being approached to remain at home, maintaining a strategic distance from contact with the outer world. Many more people in the city are wearing masks and are restricted to themselves. Correspondingly in *The Plague*, authorities order people to remain in home quarantine and to avoid public gathering. People walk aimlessly along Oran's boulevards, feeling like prisoners, made up for lost time in "the frantic desire for life that thrives in the heart of every great calamity" that is, the comfort of humanity and consequently trying to personalize his or her suffering. The experience of exile is heightened as the residents, neurotic about getting the malady are hesitant to come in close contact, which culminates in a condition of self-estrangement. The narrator quotes:

Once the plague shut the gates of the town, they had settled down to a life of separation, debarred from the living warmth that gives forgetfulness of all. In different degrees, in every part of the town, men and women had been yearning for a reunion, not of the same kind for all, but for all alike ruled out. Most of them had longed intensely for an absent one, for the warmth of a body, for love, or merely for a life that habit had endeared. (Camus, 1948, p.269)

An international team of experts, including doctors and researchers, are sent to China from W.H.O in order to control the situation in Wuhan. They are struggling hard, day and night, full-fledged with dedication and self-sacrifice, researching over the immune vaccine, and properly undertaking the essential measures to forestall the spreading of the ailment. Zang Xiaochun had been working relentlessly for a considerable length of time at the focal point of China's coronavirus episode, where she is a specialist. Her folks were affected by Covid-19, as

did a large number of her associates. The quantity of Sick and Dying are climbing, and she needed to separate from home and stay in the medical clinic for a few hours to treat the patients and had disregarded her 9-year-old girl, who was home in solitude during these hours. Similarly, another specialist, Helen, who works in the fever clinic, said that, during her latest 24-hour shift which ended on last week, she saw in excess of 100 patients twice the same number of as on a standard day - as all staff were on high alert and any patients with even a marginally raised temperature were being alluded to her facility for additional checks. Camus narrates in *The Plague*, similar episodes in which a squad of medics worked under Dr Bernard Rieux who has a place within a little gathering of individuals whom Tarrou calls, "true healers". During the plague, Rieux heads an assistant emergency hospital and works for extended periods diagnosing the patients. He spears the abscesses and infuses serum; however, there is minimal more that he can perform and his responsibilities weigh vigorously upon him. He never returns home until it's past the point of no return and he needs to separate himself from the common pity that he feels for the people in question; else, he would not have the option to go on with his obligation. Rieux attempts to battle the plague basically on the grounds that he is a specialist, and his responsibility is to mitigate human misery, not for any excellent strict reason, or as a piece of an honorable compensation. In Rieux's words:

There's no question of heroism in all this. It's a matter of common decency. I don't know what it means for other people. But in my case, I know that it consists in doing my job (Camus, 1948, p.150). Salvation's much too big a word for me. I don't aim so high. I'm concerned with man's health; and for me, his health comes first. (197)

Be that as it may, about his relationship with his wife and mother, Rieux has qualms. His affection for humankind is consummated every day, yet to those for whom he is spouse and child, he feels that he is likely insufficient, due to the magnanimous devotion to his profession. "For nothing in the



world is it worth turning one's back on what one loves. Yet that is what I am doing, though why I do not know" (pp.188-189). On the whole, Dr Rieux tries to be human -no more, no less. All these incidents showcase the barrenness of human existence and the stressful and miserable condition of humanity to which the entire universe seems to be silent and passive. Humans find themselves to be trapped in a world which is characterized by pain, misery, death, and an unbreakable mystery.

The metaphysical conflict that arises from the multi-dimensional disruptions all over the globe is further heightened by the fall of the economy. This is seen through the city-wide lockdowns in Wuhan, along with shattered factories, stores, and shops resulted in the slowdown of trade within the boundaries of the Hubei province, smashing down the enormous economy of China. This demonstrates coronavirus could end China's Decades-long financial development streak. It would be the primary collapse since 1976 when China was hit by the staggering Tangshan tremor just as the tumult from the demise of Mao, where the social unrest drove the economy into disorder for ten years. Correspondingly, all the ports, ships and travelers are being turned away from the coasts of Oran, because of the episode of the plague, and as a result, the entire trade and commerce is halted by the clutches of this deadly disease. The closing of the shops and stores have also resulted in the decline of consumption by consumers.

As the virus tightens its grips on China, the Art world feels the squeeze. Movie theatres have closed, art fairs have been canceled, and orchestra performances called off as the epidemic has curtailed travel and foot traffic on the mainland and beyond (Harris, 2020). So, China's cultural activities have slowed to a trickle to prevent the fast-spreading epidemic. Equivalently in *The Plague*, Cottard, and Tarrou, go to the Opera House one night to see 'Orpheus' (a show composed by Christoph Gluck during the 1700s). In the third demonstration, when Eurydice and Orpheus have their enormous two-part harmony, Orpheus lurches about lastly tumbles down, a casualty of the plague. The group, seeing the entertainer's demise

continues to show – by their exit of frenzy, running and shouting – a case of the intensity and the extreme Catastrophic effect created by the plague which becomes a fast-spreading epidemic in the crowded theatres and art exposures thus, curbing the artistic performances in Oran. Altogether the epidemics shatter the health, wealth, social culture, and aesthetic system of the affected locales.

The fundamental incompatibility of life and human desire to find order and harmony in a world which seems to be indifferent to our suffering is best expressed as the moral and social crisis continues. In China, orders issued by top health authorities for the swift cremation of the remains of coronavirus victims to forbid the transmission of the disease, prohibits funeral ceremonies, potentially cutting off any religious ceremony and the grieving process for families and entire communities who are mourning the loss of their loved ones. Exiled Chinese billionaire Guo Wengui says that the legislature is incinerating 1,200 carcasses, a day, in Wuhan alone because of the mass number of passings. He additionally asserts that the administration will introduce the same number of as 1.4 million consumable incinerators across china to incinerate coronavirus casualties, in enormous numbers. Similarly, in *The Plague*, the funerals were shortened, and ceremonies were stripped off due to the mass number of deaths and as the corpses need to be immediately buried due to the lack of facilities in health camps and hospitals. As the death toll was very high and as the availability of coffins became very less, the government was forced to bury the victims dumped together in mass graves, covered with quick lime, though separate graves were dogged initially. Both these pestilences advocate the fact that irrespective of age, materialistic benefits, and class hierarchies, human beings are destined to suffer. It is death and suffering that erases all the so-called distinguished boundaries and equalizes the mortal beings. Thus, the alienation, dehumanization, depression, and frustration caused by the existential crisis came to be recognized as "collective suffering" and the epidemics became omnipresent in the globe as "collective disasters".

The Packages of necessities requested by "preppers, who anticipate the end of society", have influenced the Chinese business sectors. Educator Garg takes note of that there was a more noteworthy inspiration to load up on white ply because "There's a thinking that toilet paper can be substituted for tissues and napkins, and to make makeshift masks" (Mao, 2020). The Amazon stockpiling on products due to Coronavirus risk on its supply chain have crashed the production of goods. Hand-sanitizers and surgical masks have been stockpiled, and thus, they have gotten fairly hard to obtain and expose to buying guidelines similarly as in Camus' Oran, Peppermint capsules had vanished from the drugstores in light of the fact that there was a solid conviction that when sucking them, you were proof against disease. Along these lines, The Plague delineates what happens when a shut-off city loses the capacity to renew its loads of capsules or whatever else, at any rate through lawful channels, due to the sudden runs on specific items thought to have preventive properties.

Man, being stripped off from his metaphysical, transcendental, and religious roots become useless, senseless, and absurd. Religious and otherworldly convictions can either fill in as a wellspring of help in the midst of pressure or can stir unhappiness, nervousness, and discouragement among the individuals. The last is exemplified when the Christians in Wuhan at the focal point are using the pandemic to spread their beliefs as the coronavirus episode clears across Asia and undermines different Continents, On February 11, the New York Times China correspondent Chris Buckley tweeted that, he was shocked to experience Christian evangelists, distributing gospel pamphlets bundled along with face veils, requiring the conversion to Christ in this pestilence desolated city. A couple of days after the fact, works and voice chronicles of the man behind the activities, a Wuhan-based teacher known as minister Luo, likewise began to circle. In the account, Luo expressed that not even the infection can prevent him from lecturing the gospel. He believes that now it is a chance to show God's adoration and the message of hope as a number of Wuhan occupants

experience the ill effects of injury, gloom, and disappointment. His activities have sparked contention. Some Christians argued that it is dangerous to go out at these times and expose believers to the virus through human interaction (Huang, 2020). Similarly, a joint prayer committee of pastors was set up under the leadership of Pastor Huang Lee, formerly a medical professor and now the head pastor of the Wuhan Roots and Fruits Church to propagate the idea of obeying god's will on difficult times. This is the case with Father Paneloux in Oran, who is a Jesuit priest -an intellectual but also a true believer. After a month of the epidemic, Father Paneloux announces, he will convey a message regarding the matter. The town has developed more devout and odd notions in the hour of emergency, and the church building is pressed when Father goes to lecture. He says,

If today the plague is in your midst, that is because the hour has struck for taking thought. The just man needs have no fear, but the evildoer has good cause to tremble. For plague is the flail of God and the world his threshing floor and implacably he will thresh out his harvest until the wheat is separated from the chaff. (Camus, 1948, p.87)

Father Paneloux feels that it is the right time for spreading the faith in Christianity among people so that they will get adhered to religious beliefs and worship of lord on account of the pestilence. Later, his sermons brought about a controversy regarding the consolation from almighty, when the son of M.Othon, a young, innocent boy was subjected to death, but Father Paneloux explained that it is a 'test of faith' and strictly held his belief in God till the time of his death, trying to propagate a belief in the populace. This demeanor of blind religious conviction doesn't support faith, yet rather empower an eventually pointless feeling of human acquiescence.

In Wuhan, the City healthcare workers who are engaged in cleaning and sanitation are more prone to the disease. China's National Health Commission reported that in excess of 3,300 well-being laborers had gotten the new infection and, in

any event, 13 workers have passed on. One early investigation toward the South China morning post found that almost 33% of the patients included were human services laborers. Parallely In Oran, Sanitation worked involved in waste collection, removal, and rat incineration were more affected by the disease, as they were in close contact with the dead rats and the victims.

In Wuhan, as indicated by the official figures, new cases have been in hundreds instead of the thousands for over about fourteen days, following the spike in mid-February, thus giving hope to the citizens. Similarly, in *The Plague*, the daily increase of new cases reduced in the course of the contagion, and it gave a slight hope to the people in Oran in the middle of the sufferings. There is currently no immunization to forestall Coronavirus ailment 2019 (COVID-19), and the best way to deal with this ailment is to sustain without being exposed to this disease. Equivalently the anti - Plague serum developed by Dr Castel is not successful and could not save M. Othon's son from death, thus portraying the gravity of the situation. According to the analysis, both plague and COVID-19 is spread through human-to-human transmission, and improving the sanitation measures, proper cleaning and waste disposal are the immediate and appropriate measure to be undertaken to control the fast-spreading epidemic in China. On the whole, the affected places in both the cases were affected not only by these pestilences but also by the social ills that consequently came to light especially the inadequate response of the authorities, the pessimistic emotions of humankind like fear, anxiety and hatred and the resultant dehumanization and absurdism that prevailed at the time of an existential crisis.

## Conclusion

Albert Camus picked Oran for its disappointing attributes; in its normality, Oran can endure on behalf of any city on earth. At the point when one discovers one's town, state and nation, cut off from the remainder of the world, its humankind limited to their own homes, as a scourge spreads,

influencing thousands and exposing a lot more to isolation and lockdown, and when a virus upsets the public activity, closes schools, closes down medical clinics, and puts party, games and shows, meetings, celebrations and itinerary items on uncertain hold, the resultant alienation, isolation, and dehumanization bred by such an existential Crisis leads to complete 'Absurdity' of human beings who identifies themselves in a state of dilemma and confusion. This cause and effect are elaborately and astonishingly detailed in Albert Camus's *The Plague* and can be widely experienced in the present scenario at the outbreak of the Novel Coronavirus. For book distributors, all around the world, who have been thinking about a republic of Albert Camus' *La Peste*, presently is most promisingly the ideal time and precise hour. The epic tries to expose the aggregate human response to an inconceivably pessimistic situation. That is why it still echoes and reverberates. Camus's actual intention is universal, metaphorical, and creeps outside of space and time. COVID-19 can be entitled as "Plague 2.0" since the different characteristics of the disease are recoloring Camus's old portrait. On the whole, in 2020, life is imitating art. In the present scenario, Hospitalizations are abundantly widespread, and treatment and care could be sought quite easily. Though the current epidemic COVID-19 spreads and lingers in the electronic and digital age, besides all the scientific and technological advancement, Camus' accentuation on the passionate aftermath at the hour of an Existential Crisis during the flare-up of the pandemic that is, sentiments of disengagement, isolation, alienation, refusal, dread, fear, a developing feeling of frenzy, self-irritation, unexpected whirlwinds followed by the loss of organization, dehumanization, and waves of licentious abandon which leads humanity to a collective despondency, social, moral and religious disruption entirely summing up in a universal state of Absurdity, remains the same at all times and places.

The Plague bacillus never dies or disappears for good; that it can lie dormant for years and years in furniture and linen



chests; that it bides its time in bedrooms, cellars, trunks, and bookshelves; and that perhaps the day will come when, for the bane and the enlightening of men, it would rouse up its rats again and send them forth to die in a happy city. (p.278)

These are the predicted words of Albert Camus in *The Plague*. There, he points out that, Epidemics and contagions will never cease their outbreak in this globe and the collective responses to these adversities, ranging from a rampaging contagion like cholera, influenza, SARS, AIDS, or COVID-19 to a trenchant ideology like destructive warfare, totalitarian regime or natural calamity due to an existential Crisis, will result in death and suffering which come unannounced and in turn will render everything meaningless and purposeless in life. Such a crisis will erase the built-up distinction among rich and poor, superpower and third-world, science and non-science, religion, and non-religion. It is this vulnerability that makes our existence seem absurd, and it never alters over and after the centuries.

### Declaration Statement

The original authors of the article are in the order mentioned above and the article has not been submitted in any other journal for publication.

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