

THE IMAGE OF THE UNNECESSARY PERSON IN THE NOVELS «THE STRANGER» BY ALBERT CAMUS AND «THE FAMILY OF PASCUAL DUARTE» BY CAMILO JOSÉ CELA

The article is devoted to the disclosure of the images of the main characters in the novels «The Stranger» by Albert Camus and «The Family of Pascual Duarte» by Camilo José Cela as the representatives of «small» people and revealing of similarities and differences in the images of Meursault and Pascual Duarte. In the article there is the analysis of the pattern of the destruction of the human personality of the main characters, the comparison of the societies that are depicted in the novels and the analysis of the reasons of that why Meursault and Pascual become unnecessary in the society.

The authors pay attention to the acute social problems, point out that the schemes proposed by the rulers are inferior. In existential constructions, the philosophical symbolism opens the essence of real reality: hunger, poverty, spiritual devastation. The role of the author who uses the first person in the novel and tries to distance himself from the protagonist is still very noticeable in the work. The conscious choice of such a manner of presentation serves as a sign that the author does not want to assume responsibility for what is happening. He only shows and tells, and the role of the judge leaves the reader. This position was not fundamentally new to Spanish literature, but Cela was able to create a novel that became a discovery for modernist literature of the XX century.

There are a lot of similarities and differences in the novels. Many things strikingly coincide in these two works. There is the monologue of a man who is waiting for a sentence and a penalty; the story of the crime (or crimes) is incomprehensible, inexplicable from the point of view of judicial logic or short-sighted psychology; the story of a man, infinitely alien to the social structure, in which it should fit, but does not fit. The degree of destruction of a human person for both heroes is related to the mother.

Key words: *existentialism; society; counteraction; crime; spirit of time; destruction of personality; protest; indifference; court; punishment.*

Formulation of the problem. The work of the French novelist, philosopher, publicist Albert Camus and Spanish writer and publicist, winner of the Nobel Prize for Literature of 1989, Camilo José Selo, dates back to the second half of the twentieth century, during the development of the direction of existentialism in literature.

Existentialism is the literary school, which was formed in Europe in 30–40-ies of the XX century, and the greatest development reached in the 50-ies and 60-ties. The main provisions of existentialism are the postulate: the existence (existence) precedes the essence (essence). In existentialist works, the existentialists seek to understand the true causes of the tragic disorder of human life.

Definitive features of existentialism:

- the categories of absurdity of life, fear, despair, loneliness, suffering, death are put forward in the first place;
- the person has to oppose the society, the state, the environment, the enemy to the «other», because they all impose their will, morals, their interests and ideals;

- the notion of alienation and absurdity are interconnected and interdependent in the literary works of existentialists;

- the higher vital value of existentialists are perceived in the freedom of the individual;

- the existence of man is interpreted as a drama of freedom.

All of these traits are characteristic of the novels «The Stranger» by Albert Camus and «The Family of Pascual Duarte» by Camilo José Cela that are very similar.

The purpose of the article is the disclosure of the characters of the main characters in the novels «The Stranger» by Albert Camus and «The Family of Pascual Duarte» by Camilo José Cela as representatives of «little» people and stating out common and distinctive features in the images of Meursault and Pascual Duarte.

Analysis of recent research and publications. Yerofeev V., Jean-Paul Charles Aymard Sartre, Terterian I. devoted their works to the analysis of the characters in

the novels «The Stranger» by Albert Camus and «The Family of Pascual Duarte» by Camilo José Cela. The objectives of the study are comparison of the images of the main heroes of the novels and the comparison of societies, depicted in the novels, an analysis of the reasons why Merso and Pascual become superfluous in society.

Presenting the main material. The novel «The Stranger» was written in the summer of 1942 and immediately brought the author to fame. The notes of the unfortunate murderer, who are waiting for execution after the trial, are considered captive as an invitation to reflect on the fairness of the sentence, as a straightforward but urgent petition for cassation appealed to the Supreme Court, the court of human conscience. The case, which is presented to the view, is ordinary, but far from simple. The story, at first glance, is simple, draws its «for and against». And suddenly it turns out to be a puzzle that does not rest until you can handle it. The narrator in the «The Stranger» is identified as the villain and martyr, stupid animal and sage, a gigantic and son of the people, the under-man and superman. Camus was first surprised, then angry. And at the end he himself aggravated the confusion, knowing half-seriously that in his eyes it was «the only Christ we deserve» [3].

The involuntary killer is convicted for not playing the game around. In this sense, he is alien to the society in which he lives. He wanders away from others in the vicinity of the life of a private, secluded, carnal. He refuses to lie. He says what he really is, he avoids masking, and now society feels threatened.

An encounter with this all-war security hypocrisy is on the first page of the book. The official Merso, having received a telegram about the mother's death in the almshouse, is saluting from work. The owner is in no hurry to express his sympathy: in the subordinate's clothing, there are no signs of mourning yet, which means that death has not seemed to have happened yet. Another thing after the funeral is that the loss will then be officially recognized. Politeness here is a bureaucratized sincere, which goes into the course of purely «for a tick». The novel can be divided into two equal parts. The second one is the mirror of the first one, but the mirror is curved. Once the experience is then reconstructed in the course of the trial, and the «copy» to the unconscious distorts the nature. From the raw materials of facts, dismembered and newly adapted to the patterns of the deaf to the life of the mind, fake is made.

Usually, in the first half of the novel, the days of a man from a dusty suburb of Algeria are lingering in the first half of the romance – life is everyday, unpretentious, boring, little is distinguished from hundreds of its kind. And here's a stupid shot, caused more by eclipse of heat, than by malicious intent, breaks this plant-half-dignified state. The obscure skirmish falls on the bench of the defendant. He is not going to hide anything, even willingly helps the investigation. But the launch of a court machine is not easy to recognize. Give her repentance in hard-core crime, otherwise the murder does not fit in the pillars of justice. But if no threats or promises help break out the alleged evidence, they begin to look for them in the biographies of Merseau. And they find. True, it is more fun than vices. But from amazement to alienation – one step,

but there already hand in hand and in bad temper. Moreover, among the wonders of Merseau there is one absolutely unproblematic. Investigate the true to a complete disdain for his own benefit. Arming the reluctance of lying and pretending to seem to everyone, for whom to live – means breaking the social comedy, extremely suspicious – especially the clever manipulation, or even the encroachment on the foundations. In both cases, this deserves a severe punishment.

In the second part of the novel there is a retelling of ordinary life in the life of a villain. The dry eyes in front of the mother's grave are interpreted as a corpulence of a moral ferocity that neglects a son's duty; the evening of the next day, held at the beach and in a movie with a woman, as sacrilege; acquaintance with the neighbor-pimp – as an affiliation to the criminal world; searches for coolness in the shade near the stream – as thought up by the revenge of the bloodthirsty lackey. In the courtroom, the defendant can not get rid of the feeling that they are judging someone else who falsely fights on his familiar face, but not on his own. Yes, and it's hard to recognize yourself in this grandeur, whose portrait comes from some testimony of witnesses, and especially from the accusatory's hints. Above all, this sinister redrawing hinges on the spirit of sanctimony. In his nonsense speech, the prosecutor cleanses the mystery of the court: deaf to the ritual around the heart the «third» – a terrible «abyss, where society can collapse». And Merseau is sent to the scaffold, in essence, not for his murder, but for neglecting the hypocrisy from which the «duty» is woven [2].

At one of the interrogations there is a conversation that reveals the nature of the enmity that feeds on «unnecessary» officials. Having reached the crucifixion table, the investigator waves them before the puzzling Merseau and in a shaking voice, he conjures him into believing in God. «Do you really want to, – he exclaimed,» that my life should be meaningless?» [1].

The unfortunate defendant – «third extra» in the game of defense and accusation, where the rate serves his life, but the rules which he does not understand. Walking players mysterious and inspire him to think about the obscurity of what is happening in the meeting room. He is surprised because he does not understand. However, this misunderstanding is special – not blindness, but starvation. From the side of the observer, he easily identifies the flaws hidden from others by their reverence before the usual and proper. He pays the judges their own coin: for them it is enmity-strange, but they, in turn, hold the «miraculous» rite for him. Through the astonishment of the «foreign» surprise, the Camus itself is mistreated over the dead language and the ritual of deadly official officiality, which only pretends to be meaningful life [2, p. 75].

The trial of the «outsider» pours out into the sarcastic court of Camus over the counterfeit values of society that spoils the living soul. In whose name will this judgment be judged by the judges? The narrator is silent about it until the last minute and speaks only on the eve of the execution. The story of his faith is simple: sooner or later, old or young, in their own bed or in the room, everyone will die alone, dividing the fate of all other mortals. And before this merciless clarity melt all the mirages that people chase until the last time has come. Missy ostrich's at-

tempts to escape from knowing their destiny by force-a lot of affairs. The dusts of all the attempts to shy away from brutal evidences, devoting themselves to a career, to help neighbors, to care for distant, civil service, etc. Empty heavens preserve coffin silence, thereby demonstrating that there is no intelligent, caring owner in the world and from the standpoint of a separate mortal grains everything is immersed in chaos. It is not known why it came to light, it is unknown why you will disappear without a trace – that's the whole story about the meaning, more precisely, the nonsense of life, which hears from the deaf to his requests of the universe, everyone who seeks to find the truth.

Once, the «outsider» opened the universal foolish, which deprives the reliable essential roots, and therefore makes arbitrary and questionable in his eyes all taken around the moral-behavioral rules of a compatible human hostel. He withdrew himself once and for all, throwing unnecessary clothes, and living quiet among people, naked man on the bare earth – so to speak, the remnant of a person, with the exception of her family member, clan, society, church. Surprised «holy simplicity» it is, therefore, not so much childlike sinless naivety, as old-fashioned weariness of the wisdom of the disillusioned soul. He does not attempt an imaginary holiness of civilization, he is not armed – he just dodges them and wants him to be calm, allowing them to enjoy what he has not lost his taste. 6 And the taste of the «outside» did not disappear except to bodily joy. Almost everything that goes beyond the healthy need in a dream, food, proximity to a woman, it does not matter. True, inexplicable pleasure brings him attraction to nature. At home and in prison, he watches for hours with enthusiasm watching the game of sunlight, overflow of colors in the sky, vague noises, smells, fluctuations of air. Exquisitely-precise words, with which he transmits what he saw, reveal in him the gift of the lyrical painter. By nature, it turns out that it is open to the extent that it is closed to society. Indifferently absent among the loved ones, he each with his cell is present in the material universe.

Merseau is a self-denying fan of elements – earth, sea, sun. He is like a hypnotized performer of an unknown cosmic will. At that fateful moment, when he killed the Arabs, he was just in the power of another sunny mana. For the «outside» and good, and grace – in the full merger of his small body with the enormous body of the universe. And a stranger among his people made fidelity to the carnal nature. The return to the bodily nature of the birthright is not simply proclaimed, but refracted in the linguistic fabric. The spoken standard of this simple story, one of the commentators of the story called «zero degree of writing.» Suggestions are similar to those of a dotted line. The intelligence of Merseau is immersed in hibernation: the «offsite» interprets its actions hardly – as something that he did not do, but was done with it.

But the freedom and truth of the Dionysian emancipation is carried out on someone's account. Life, «dying for the truth» of the «stranger» is an argument. But life, torn up by Merseau, is no less argument. «Thinking the opposite», tended to simply change the virtuous plus to minus (once there is no God, there is no law for the individual), it by itself can not do anything with the holes of the gar-

ment that it turns out outdoors. The runaway ritual of the court only outsiders resists the naturalness of the «outside», but in reality they are much closer to each other than it seems. Their combination is the paradox of civilization, which has consumed the healthy organicity of consciousness, which has exhausted its valuable reserves. The pagan truth Camus instructed to express under the curtain to his ward, is one of the corruptions of that vital system, which the investigator, prosecutor, priest is so biting.

Of course, Camus Merseau is not yet a sage. But Merseau is «the lord of truth, to be true and to feel, while still negative, but without such a mastering of which no capture of himself and the world at all is impossible.» [2, p. 77]. That is, the path in a senseless world is only one – the path of honesty and honor.

And here we start to fully understand the meaning of the name of the novel Camus. The stranger, whom he seeks to portray, is just one of those simple-minded people who cause horror and outrage society because they do not accept the rules of his game. He lives in the surroundings of strangers, but he himself is alien to them. It is for this that some people love him, like Mary, his mistress, who is attached to him, because he is strange; others will hate him for the same reason, like the crowd of jurors whose anger he suddenly felt. Even ourselves, having opened the book and not yet penetrating the feeling of absurdity, would vainly tried to judge Merseau by our usual rules: for us, he is also alien.

Thus, the shock that we tested when we opened the book and read: «Well, I thought, I had a spit on Sunday, my mother had already buried, tomorrow I would go to work again, and, in general, nothing changed», [1] – this the shock was caused deliberately: this is the result of our first encounter with the absurd. However, we undoubtedly hoped that as the reading of the unpleasant feeling dissipates, that everything would gradually become clearer, it would be rationally interpreted. «The Stranger» is not one of those books that explain: an absurd man does not explain, it describes; but «The Stranger» is also not one of those books that prove anything. Camus simply offers his plot and does not bother about proving what is essentially unprofitable. The «Myth of Sisyphus» tells us how we should take the novel of our author. We really find there the theory of an absurd novel. And while the absurdity of human fate is the only theme of the «The Stranger», it is still not a tendentious novel; it is not a product of «self-satisfied» thought, which tries to publish their works for proof of its rightness; on the contrary, it is the fruit of thought that «conscious of its limits, mortal and rebellious». The very fact of its existence, the «The Stranger», proves infertility of the rational mind. Equally, in «The Myth of Sisyphus,» Camus is thinking a lot about love. «A feeling that binds us to some people,» he writes, «we call love only an appropriately accepted point of view, for which books and legends are responsible [2, p. 16].» And, in parallel, we read in the «The Stranger»: «She asked if I loved her. I replied that they did not have meaning, but it seems that I have no love for her [1, p. 125]. « From this point of view, the debate over whether» Merseau loved his mother «- a dispute in the jury and in the minds of the reader – is doubly absurd. First of all, as a lawyer says,

«what are the accusations against the defendant? What is buried in the mother, or in the fact that he killed a man?» [1, p. 190]. «However, the main thing is that the word» love «has no meaning. Of course, Merseau put his mother in the almshouse because he did not have enough money, and also because they did not expect anything from each other. There is no doubt either that he did not often visit her, because «it was a pity to spend on this Sunday, not to mention that he did not want to run to a bus stop, to stand in line for tickets and to shake for two hours on a bus» [1, p. 150]. But what does all this mean, but not the fact that all of it is in the present, in the mood of the given moment? What is called a sensation is only abstract unity, which denotes the totality of time-divided sensations. After all, we do not always think about those we love, but assert that we love them even in those moments when we do not think about these people and we are able to break our peace in the name of this abstract feeling, even when we do not test any real, instantaneous experience. Merseau thinks and behaves differently: he does not know those profound, long-lasting experiences that all look like each other; for him there is not only love, but even passion. It is important for him only short-term, only concrete. He goes to mother when he wants it, that's all. If such a desire appears, then it turns out to be strong enough that Merseau would go to the bus; because it was strong enough another specific desire that made this lazy man to run from all the legs and jump in a moving truck. However, he always calls his mother a gentle baby «mother» and never miss the chance to understand her, take her point of view. «About love, I only know that this is a feeling in which the desire, the tenderness and the understanding that connect me with a certain being are connected» [1, p. 144]. Thus, we see that we should not neglect the theoretical aspect in the character of Merseau. Equally, much of what has happened to him is intended to emphasize the various facets of the original absurdity.

«The Family of Pascual Duarte» by Camilo José Cela also causes a lot of controversial interpretations among critics and readers. The hero of the novel, the peasant Pascual Duarte, as well as Merseau, is an ordinary man, not some kind of helpless villain. But one after the other he is committing cruel acts, and then bloody crimes. He is capable of killing, he is capable and sorry, fleeing from his fate, he constantly returns to his native village, as if he is going to meet the crime and execution. He may seem to the reader to be an immoral monster, then an innocent victim of the environment.

The novel traces the scheme of proof of the philosophical thesis. This allows us to offer consistently existential allegorical explanation of the plot. The chain of Pascual's misery that he can not escape is a «existential» that leaves only one way out – death. Hatred of the mother who seized the whole Pascual being is evidently the hatred of life that was given to man, in addition to his desire, to the life of the soulless and hostile (mother and tears were not poured over the dead son and grandson, mother indifferent to the shame of his sister and wife Pascual). Pascual in all the vicissitudes of his fate acts with a helpless blindness somnambuls, which can be regarded as a manifestation of activity in that alienates us from ourselves in the world. And only when he was in prison in anticipation of the death penalty, being disconnected from the social cir-

cle, Pascual is experiencing self-immolation and returns, at least in the dying monologue, to his human nature [6].

However, «The Family of Pascual Duarte» does not amount to a figurative illustration of a philosophical idea. The road leading to the village where Pascual was born is «smooth and long, like a day without bread, smooth and long... like the days of a suicide bomber» [5, p. 7]. This note begins with the story of Pascual. And then follow the pictures of the terrible poverty of life in the Spanish countryside, mocking the weak and defenseless. Pascual's father was bitten by a crazy dog. According to the rural customs, they close him and leave to die alone, he bites land with hunger and rage. The younger brother of Pascual, fool Mario, dies, drowning in a pitcher with olive oil. The notion of honor and masculine duty are such that God forbid deviate from bloody revenge to the offender – you laugh, hunch. It is worth to Pascual to hear: «You are not a man!» – And he rushes with a knife to a friend. One of the difficult, painful and difficult places of the novel is a description of the cruelty of rural boys who match the prison to look at the prisoners. «Having heard that there was a policeman; the men gathered at the door of the hole and arranged for us a cat show, so that a month later, in the ears, rang. The smell of the prisoner awakens some kind of evil cruelty in the children: they look at us as a rare creature, burning eyes, with a vicious smile on their lips, as they look at the sheep that they are being slaughtered – in their hot blood they are moping the alcoppops. on a dog crushed by a cart, they smile him with a stick to find out whether he still lives or not – or on kittens of newborns, drowning in a waterpole, kittens, in which they throw stones, or else they are not, no, and they will be pulled out to play, to prolong they have life – before that they are ruthless to them! – and stretch their torment» [5, p. 85]. Their behavior reflects the whole world that surrounds Pascual. Human cruelty here is just as inevitable, indifferent, as in children. Do not blame the child for what she is. But then who's the same: nature or society? Pascual is not a killer by nature. Rather, on the contrary, by nature he was given good feelings: attachment to the sister, passion for the first wife of Lola and grateful tenderness for the second wife, joyful expectation of the birth of a son. Generally, nature has not deprived anyone of good: even a mother, indifferent to everything in the world, sometimes feels sorry for stupid Mario. Rather, understanding the author's opinion will help explain the last mischief of Pascual. After all, they judge and condemn Pascual's death not for the murder of a mother (about him we learn only from his confession), but for the murder during the war of the old count, the owner of the great manor. There are no motives for this murder: Pascual himself acknowledges that Count was always affectionate and friendly with him. There are no motives other than the fact that throughout the village where Pascual lived, only a Count's house could be called a house, and in the garden grew flowers that the village boys had never seen anywhere else. This is stated at the very beginning of the novel, in the exposition, but the shadow has already been rejected for the whole story, until the end. The murder of the Count turns into revenge not to man, but to society. And it's not for nothing that the old Count calls his murderer «dumb» and smiles at the moment of death. This

guilty smile is the last gesture of confessing the fault of his class in front of Pascual.

Thus, according to the constructs of existentialism, according to the philosophical symbols in the images of the «Family of Pascual Duarte» another logic, the logic of real reality opens. The story of the novel shows that its «subversive» meaning was not very carefully concealed. After completing the book, Sela spent several months in search of the publisher. Everywhere he was denied: a lot of crimes, very gloomy. Cela asked the old and famous writer Pio Baroque (who was referring to Sela with great sympathy) to write a preface to the novel. Baroque read the manuscript and returned it to the author: «Listen, if you want to go to jail, then go alone. I'm no longer of age to be dragged into jail, I do not want to be there with you or anyone else» [6, p. 54]. Finally, the book came out and was soon confiscated by the authorities. Yet a large part of the circulation has already been sold out.

«The Family of Pascual Duarte» is a novelty of Spanish literature. In this novel, Cela portrayed the tragic fate of an ordinary person, an unfortunate victim of harsh reality. Spain after the end of the Civil War, was a country in which the fate of an ordinary person was tragic. The hero of the book, «a little man», who, in the prevailing conditions, can only resist with his own strength and desperately struggle against the injustice of life, still can not achieve his goal.

Cela, like Camus, does not create and shows the anguish and emotional torment of the hero, does not try to give the readers a picture of the inner world of Pascual Duarte. With the help of extremely realistic description of the life of the actors, Selo creates a novel in which he, based on the traditions of classical realism, lays the foundations of a new literature.

The role of the author who uses the first person in the novel and tries to distance himself from the protagonist, as if a person who only found and published Pascual Duarte's letters, is still very noticeable in the work. The conscious choice of such a manner of presentation serves as a sign that Sela does not want to assume responsibility for what is happening in the modern post-war Spain. He only shows and tells, and the role of the judge leaves the reader. This position was not fundamentally new to Spanish literature, but Sela was able to create a novel that became a discovery for modernist literature of the XX century. The novel became a measure of morality, laid the foundations for a new aesthetics and a new philosophical understanding of the role of man in Franco-Spain, Spain of peacetime.

Cela says nothing directly, for this he has reduced his presence in the novel to a minimum, but the reader immediately becomes clear: the war is over, the world has come, and life has not changed at all. In Pascual Duarte, he found all the typical features inherent in the Spanish of the post-war period and brought them to the absolute, created a grotesque, but at the same time, a very realistic image, in which all the agonistic features of the Spanish society, of which Spain attempted to escape from 40 to 50 years.

The novel gives a true picture of the poverty and doom of the life of the Spanish village. It is important to recall that the representatives of the «generation of 1898» were the people who always endowed with immense creative power. In just forty years and a half, everything

changes radically, and we can draw the following conclusion: the first years of Francoism became a disaster for ordinary Spaniards. Cela denies the false arguments of the official propaganda of Franco, which glorified the «Spanish spirit» («Spaniard») and Spanish unity [6, p. 58].

Pascual Duarte does not try to find happiness. He wants to achieve justice. The chain of his misery, which he can not escape, is the very existence of which there is only one way out – death. Studying the special talent of Cela, it is necessary to say in this connection how the writer skillfully demonstrated the particular emotional atmosphere of the described place and environment in the «The Family of Pascual Duarte». In a terrible and ruthless description, the whole world, surrounding Pascual – the modern Spain to Cela, is reflected. Human cruelty here is unintentional, soulless and natural.

The study of how a simple peasant hijacked hatred of the life of Francoist Spain has become a way to understand the hatred of the people, which was in all its terrible power during the Civil War. The society, in which Pascual Duarte lives, with its open injustice and brutal violence, is a protest. Society does not steal Pascual, but gets rid of it as an unpleasant, restless and alien element. Cela sharpens the attention to the acute social problem, concludes that the schemes proposed by the rulers, in fact, are inferior. In existential constructions, the philosophical symbolism opens the essence of real reality: hunger, poverty, spiritual devastation.

Conclusions. Both novels («The Stranger» by Albert Camus and «The Family of Pascual Duarte» by Camilo José Cela) appeared in 1942. Many things strikingly coincide in these two works. And here and there there is the monologue of a man who is waiting for a sentence and a penalty. And here and there the story of the crime (or crimes) is incomprehensible, inexplicable from the point of view of judicial logic or short-sighted psychology. And here and there the story of a man, infinitely alien to the social structure, in which it should fit, but does not fit. The degree of destruction of a human person for both heroes is related to the mother: cold-indifferent – in the «stranger», hating-evil-in Pascual Duarte.

Cela, who was repeatedly asked, how he explains these coincidences, replied that he was not – and could not be – acquainted with the story of Camus. The deep inner similarity of both works, according to Cela, is due to the spirit of time. The spirit of time is a historical experience of the twentieth century, when fascism demonstrated the possibility of the complete destruction of all emotional braces in the person, which keeps morality.

But it is impossible not to notice a few differences between Merseau and Pascual. Merseau's crime can not be explained in terms of the «normal» logic, the Pascual's crimes have a real motivation. Merseau almost to the very end is empty, indifferent, unmotivated. Pascual is characterized by a violent reaction to what surrounds him, an unconscious but passionate protest. All this is not so much the differences between the two individuals, but the differences between the two social structures. The society in which Merseau lives (or, rather, exists) is stable, firmly held, such that it has gone so far in its indifferent indifference to man that this indifference has already penetrated into the person, turned into indifference to everything and

everyone, and even to himself. And the Pascual society, with its open injustice, blatant pressure, and widespread violence, causes the same rude protest. Society is inhumane and anti-human society – so we can formulate this distinction. Court and execution are not penalty in both cases. Society does not even steal Pascual and Merseau, but simply freed from them as from unpleasant, disturb-

ing, strange elements. Sela says: «We kill Pascual Duarte because it is very uncomfortable to keep him alive. In truth, we do not know what to do with it. After all, one who is usually called a criminal is nothing more than an instrument; the real culprit is a society that fabricates guns or allows them to be fabricated» [6, p. 55].

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О. О. Шеїна,

ЧНУ ім. Петра Могили. Миколаїв, Україна

ОБРАЗ ЗАЙВОЇ ЛЮДИНИ У ТВОРАХ «СТОРОННІЙ» А. КАМЮ ТА «СІМ'Я ПАСКУАЛЯ ДУАРТЕ» К. Х. СЕЛІ

Статтю присвячено розкриттю образів головних героїв у творах «Сторонній» А. Камю та «Сім'я Паскуаля Дуарте» К. Х. Селі як представників «маленьких» людей та виявленню спільних та відмінних рис в образах Мерсо і Паскуаля Дуарте. У статті проаналізовано схему руйнування людської особистості головних героїв, здійснено порівняння суспільств, що зображуються в романах, аналіз причин того, чому Мерсо і Паскуаль стають зайвими у суспільстві.

Ключові слова: екзистенціалізм; суспільство; протидія; злочин; дух часу; руйнування особистості; протест; байдужість; суд; покарання.

О. О. Шенна,

ЧНУ ім. Петра Могили, г. Николаев, Україна

ОБРАЗ ЛИШНЕГО ЧЕЛОВЕКА В РОМАНАХ «ПОСТОРОННИЙ» А. КАМЮ И «СЕМЬЯ ПАСКУАЛЯ ДУАРТЕ» К. Х. СЕЛЫ

Статья посвящена раскрытию образов главных героев в романах «Посторонний» А. Камю и «Семья Паскуаля Дуарте» К. Х. Селы как представителей «маленьких» людей и выявлению сходств и отличий в образах Мерсо и Паскуаля Дуарте. В статье проанализирована схема разрушения человеческой личности главных героев, выполнено сравнение обществ, которые изображаются в романах, анализ причин того, почему Мерсо и Паскуаль становятся лишними в обществе.

Ключевые слова: экзистенциализм; общество; противодействие; преступление; дух времени; разрушение личности; протест; равнодушие; суд; наказание.

Рецензенти: Стрельчук Я. В., канд. пед. наук, доцент, ЧНУ ім. Петра Могили, м. Миколаїв, Україна;

Гришкова Р. О., д-р пед. наук, професор, ЧНУ ім. Петра Могили, м. Миколаїв, Україна.