

Tribhuvan University

Animalistic Nature of the Characters in Camus's *the Outsider*

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Letter of Approval

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Abstract

This thesis on Camus's *The Outsider* studies the animalistic behaviours of its characters from the perspective of naturalism. In the novel, Camus takes the protagonist as a stranger and immortal type of character who is guided by instinctive irrational forces and also conditioned by hostile environment. Throughout the novel, the character's behaviour and activities are controlled and guided by their innate drives and they involve utterly themselves in animalistic behaviours like violence, murder and so on which is animalistic in nature.

Naturalism is the view that everything (object and events) is the part of nature an all encompassing world of space and time. It implies a rejection of traditional beliefs and rejects the existence of super naturals also faith. Man is completely a part of this natural world and he is only an incidental product of the world process. As claimed by naturalistic theorist like Emile Zola, Stephen Crane, Jack London, Frank Norris and Theodore Dreiser, their behaviours is shaped and controlled by heredity and the environment. Meursault, the protagonist and other characters like Raymond and Salamano are equated to wild beats for they behave as per their inborn instincts rather than any sense of reason, rationality and kindness. They are the products of the environment. Their behaviours are the product of their innate instincts.

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Chapter I: Introduction

Animalistic Life

The present thesis explores the animalistic life of characters in Albert Camus's *The Outsider* (1942) from the perspective of naturalism. The term animalistic refers to the instincts of characters associated with animal in which the instinct is related with irrational forces such as sex, violence, hatred and fear. Instinct plays a vital role in human psyche; therefore, instinct is taken as a natural tendency of human to behave in a particular way using the knowledge and abilities that they are born with rather than their thoughts or logical considerations.

The Outsider is divided into two parts having six chapters in the first and five chapters in the second. At the outset of the novel, the protagonist of the novel Meursault hears the news of his mother's death. He goes home to attend her funeral but does not show any keen interest to see his mother's body. Moreover, after the funeral he goes to see a funny movie with a girl and gets involved in sexual activities. Instead of following social norms and rules, he rejects all social customs. In this regard his activities are as similar as that of an animal. In the climax of the novel, the Meursault kills an Arab boy without any reason. Raymond, a friend of Meursault loves a girl only for physical sex and when he knows that she has some affairs with another man, he thinks of killing the girl. Salamano, an old man, lives alone and shows unusual relationship with a dog. In the second part of the novel, Meursault is imprisoned after killing an Arab boy where he is not worried about his future rather involves himself in sex and desire. He does not ignore the court's decision, but accepts it easily. In this regard, most of the characters in the novel are wild, inconsiderate and thoughtless who behave like animals.

This thesis attempts to dig out the driving forces behind such irrational and immoral behaviours of the characters. In *The Outsider* we can find all the characters guided by

the irrational forces. The protagonist Meursault shows immoral and odd behaviours. He does not show sympathy upon his mother's death. Keeping physical relation with his girlfriend in such a mournful situation cannot be possible for an ordinary man. Salamano, another character of the novel, keeps unusual relationship with a dog; Raymond beats his wife mercilessly without any reason.

Naturalism is the view that everything (objects and events) is part of nature an all-encompassing world of space and time. It implies a rejection of traditional beliefs and rejects the existence of super naturals also faith. Man is completely a part of this natural world and he is only an incidental product of the world process. It presents human being as naked as they are born full of animalistic instincts without any ability of rational behaviours. In the novel *The Outsider*, Camus depicts the character's psychic activities by showing their instinctive, immoral and violent activities. The characters in the novel lead their life on the basis of sensation and instinct which are animalistic in nature. The naturalistic writings try to depict the real nature of the instinct of human beings and as in *The Outsider* such characters try to show the innate human instincts. The activities of the characters are very much irrational and immoral. In fact, *The Outsider* deals with the irrational and immoral activities.

Camus and His major Themes

Albert Camus (1913 - 1960) was a French novelist, essayist and playwright who received the 1957 Nobel Prize for literature. His father, Lucien Camus, was an agricultural labourer, descended from one of the French families. His mother, Catherine Sintès, was of Spanish descent. In 1914, his father volunteered for military service and was killed in action at the first battle of the Marne. Camus's mother then returned to Algiers, where she shared a small flat with her own widowed mother in the working class district of Belcourt, she earned money to bring up her two sons by working as a charwoman. His mother was nearly deaf and impoverished, so the two of them moved to his grandmother's apartment in the Belcourt

section of Algiers, near the Arab quarters of the city. Camus occupied himself with school and sports, proving to be an excellent student and an admirable competitor.

In 1923, Camus won a scholarship which enabled him to go to Lycee in Algiers. He was helped to win his scholarship by Louis Germain. Camus was an athletic young man, fond of football and swimming and between 1928 and 1930 he kept goal for the Racing Universitaire d'Alger. In 1930 he fell ill with tuberculosis and was to suffer recurrent attacks of this illness throughout his life. In 1934, he joined the communist party. His marriage to Simon Hie, took place in 1934 and was dissolved a year later.

In 1936, Camus collaborated with two of his friends in writing a play entitled *Revolte dans les Asturies*. In the same year, he began to write the essays later published under the title of *Between and Between*. In the same year, he also completed a short thesis on the relationship between Plotinus and Saint Augustine. At the outbreak of the Second World War, Camus was rejected as medically unfit and continued to work as a journalist. He became the editor of an evening paper, *Le Soir Republicain*.

Camus himself dated his decision to join the Resistance Movement from 19 December 1941. He joined the network known as 'Combat', which formed part of the movement liberation word. In 1942 his novel *The Outsider*, later named as *The Stranger*, made him well known in literary circles and the publication in the following year of *The Myth of Sisyphus* confirmed his reputation.

Camus married Francine Faure in 1940. In 1945, his twin children Catherine and Jean were born in Paris and Camus lived and worked there until his death. In 1943 he had accepted a post as reader with the publishing firm of Gallimard and remained with them for the rest of his life.

Camus's great fame in post war France stems partly from his reputation as a writer from the performance of his plays and partly from his work as a journalist. His best known

novel, *The Plague* was published in France in June 1947. In 1948 and 1949 two more of his plays were produced *State of Siege* (L'Etat de Siege) and *The Just* (Les Justes). Late in 1951, his major essay in political philosophy, *The Rebel* (L'Homme revolt) presents an analysis and criticism of the tradition of metaphysical and political revolt from the Greeks to the present day.

Apart from the essays collected in *Summer* (L' Et) in 1954, Camus published no further major literary work until 1956. Then his short novel, *The Fall* (La Chute) presents his most complex fictional character, Jean-Baptise Clamence, in whom many critics see a self-portrait of Camus himself. In the same year Camus's adaptation of William Faulkner's *Requiem for a Nun* scores great success, and the publication in 1957 of a volume of short stories entitled *Exile and the Kingdom* (L'Exile le Royaume) shows an increased awareness on Camus's part of individual problems and a movement away from the political and philosophical preoccupations of *The Rebel*. In October 1957, he became the youngest French writer even to receive the Nobel Prize for literature.

In January 1959, Camus scores what is perhaps his greatest success in the theatre with his adaptation of Dostoyevsky's *The Possessed*. In the same year, he spent long periods of time working on a novel with the tentative title of *Le Premier Homme* (The First Man), but had not finished it when he was killed in a car accident on 4 January 1960.

Throughout his life Camus continued to work for the theatre, taking on the various role of actor, director, playwright and translator. He also gained acclaim for his stage adaptations of novels such as William Faulkner's *Requiem for a Nun* (1956) and Dostoyevsky's *The Possessed* (1959). On January 4, 1960, Camus died in a car accident near Sens, France while on his return to Paris with his friend and publisher Michael Gallimard, which was found in his papers last novel the first man, a fictionalized account of his family history.

Albert Camus's writings are associated with human characters, moral attitudes, metaphysical beliefs, human values and nature of reality. Camus believes that with the decline of religious belief/faith in the modern period a number of secular religions in particular Hegelian and Marxist historicism. "We have attempted to tie values to reality by means of postulated schedule of historical development that guarantees eventful realization" (Elmann, Vol ii16). He says that the only moral being is the human beings which are called into question because of those secular religions. It is this isolation of man as an evaluative and purposive beings in a world that affords no support to such attitudes (secular beliefs) that Camus calls the absurdity of the human conditions.

Camus maintains that suicide cannot be considered as an adequate response to the experience of absurdity. The reasons he gives is that suicide deals with absurdity simply by suppressing of the two poles the human beings and the 'world' that together produce the tension described above. Suicide is thus an admission of incapacity and with that human pride to which Camus openly appeals. He says, "There is nothing equal to the spectacle of the human pride" it can be clarified from his "*The Myth of Sisyphus*" that Camus believed that absurdity could itself generate a positive ethic. In his letter to a German friend, he interprets Nazism as one reaction to the very nihilistic vision of the world that himself had come to accept. He then went on to condemn it in the severest terms for its denial of human fraternity. Even at this stage in the developments of his thought, Camus insisted that an authentic revolt against the human condition had to be a revolt in the name of the solidarity of man with man.

In the character of Meursault, the hero of *The Outsider*, the tension between Camus's nihilistic vision and his ethical demands becomes particularly clear. Meursault is presented as a man characterized by the moral equivalent of achromatic vision. Although he is not at all given to philosophical reflection, he views the whole conventional human apparatus of moral distinctions of justice and guilt as a kind of senseless rigmarole with no basis in reality. He

stands, in fact, outside the whole moral world in particular state that Camus describes as 'innocence' (Ellmann, Vol. ii 16). Like other existentialists, Camus tries to present the two revolts- the revolt against human injustice in society; Camus advocates fraternity, brotherhood and equality. He opposes totalitarian concept either in the name of fascism or communism. He says that the revolutionary practices can only lead us towards a new enslavement of man instead of human fraternity.

Rebellious of the characters for their identity is another theme of his writings. Camus takes absurdity as the results between the relationship of same condition of man and the world. He seems more optimistic in creating his characters. His characters memorize the futile and worthless punishment imposed on by the mythical Greek gods.

Sisyphus, in *The Myth of Sisyphus*, can be seen as an optimistic hero defying the order of god. For Camus, existentialism is connected to absurdity. Due to estranged, alienated and absurd condition of himself and the world, man strives for his self-identity, self-existence and his selfhood. He presents the nihilistic and rebellious hero, who seeks freedom and tries to get rid of absurdity through rebellion. For him rebellion is the major action for the way to freedom. In *The Outsider* through the utterance of Meursault, the hero, Camus writes, "I had only a little left and I do not want waste it on God" (120). He does not care any rules and customs of society. He acts whatever he wants. He behaves in irrational and immoral ways throughout the novel. It seems that the activities of Meursault are not better than the activities of animals.

In his novel, *The Plague*, he has portrayed the problems of morality in humans. Regarding the novel, Philip Thody says, "a politically committed work as well as a statement of the more general problem of moral evil" (9). Similarly, in his short novel *The Fall* (La chute) he has presented the hero, Jean-Baptiste Clamence, the most complex fictional character. To the character, Philip Thody says, "a self-portrait of Camus himself- and from

whose apparently total despair of man's natural goodness other readers inferred an imminent conversion to Christianity" (10). In this way, Camus's novel deals with the innate and real nature of the human beings. His writings do not try to guide the society but he just tries to depict the human nature and conditions. Camus also tries to show the condition and nature of justice at the law courts. He shows a callous picture of so-called justice of authority upon the victims.

The Outsider is one of the most prominent and famous novels in which many critics have shown keen interest. In the *Cambridge Dictionary of Philosophy*, Robert Audi considers Albert Camus as a prose poet apart from a French philosophical novelist and essayist. For him:

The odd-anti hero of *The Outsider* unconsciously accepts the absurdity of life. He makes no judgments, accepts the most repulsive characters as his friends and neighbours, and remains unmoved by the death of his mother and his own killing of a man. Facing execution for his crime, he 'opens his hearts to the benign indifference of the universe.' (102)

W.M. Frolock takes *The Outsider* as a work dealing with the violence of human beings as committed by animals. He says, "The famous murder of the Arab, which climaxes part one of these novels, is an apt illustration of how violence can be conceived as animal"(8). Rene Girard takes the protagonist of the novel as an irrational character. She says, "Meursault is an irrational, unintelligent child, who kills a man because he wants attention from society" (531). To the same hero, Alice J. Steange simply says, "Meursault's status as The Outsider springs from his detachment from both his own emotion and those of the others, making him unable to experience normal human connections" (36).

Another critic Carl A. Viggiani says that Camus himself saw the novel as an incarnation of drama of intelligence. As a result, he says some of the formal and imaginative aspects of *The Outsider* have been neglected. For him, "*The Outsider* is a dense and rich creation full of undiscovered meanings and formal qualities" (365). He also says that the novel is incomprehensible except in the context of all Camus's works. Viggiani tries to see this through different aspects such as the use of time and structures such as myth, names, pattern of character and situation, and symbols. He compares the hero of the novel *The Outsider*, with the doomed man Oedipus and the sacrificial God man. He further says, "the Oedipus myth is reflected in the complicated trap set for Meursault by chance, the sea, and the sun, and in his final attitude of reconciliation" (870). He also says that Camus's characters are type characters, not individual. He further writes about the hero:

The hero and the narrator of *The Outsider* has an occupation given him by the author expressly to universalize the man and his situation. He is a clerk who one day discovers the absurdity of his existence. The choice of a clerk as a hero is ironic; plays the role of the traditional hero who faced death on the path to new life and revelations. (879)

Viggiani admits that with the murder of the Arab, Meursault becomes a rebel. "It is the fate of the revolt to kill both god and men" (883). He concludes his comment with the view that the fate of Meursault is the universal condition of men whose history is precisely death, injustice and their awareness of them.

Camus identifies the absurd in the confrontation between our desire, which is animalistic and our understandings of the world's irrationality. Neither the world nor the human mind is in itself absurd. Rather absurdity finds itself in the confrontations between the two. To clarify the concept of absurd, Camus writes:

This world in itself is not reasonable, that is all that can be said. But it is absurd is the confrontation of this irrational and the wild longing for clarity whose call echoes in the human heart. The absurd depends as much on man as on the world. For the moment it is all that links together. (The fact of absurdity, 827)

The other critics Frederick Olafson takes the novel from nihilistic theme. He says:

Camus's philosophical career was essentially a movement away from the nihilism of the myth of Sisyphus toward the humanism of the rebel, ideas that had been present in his work from the beginning, in one form or other, were retained their place that but he progressively revised his views of their relative importance within the moral life. (15)

Olafson clearly wants to express the idea of Albert Camus from his earlier works to the later one differs in theme, as our mind is not constant but dynamic. It is true in the thinking of Camus also. His thinking over things and the world out look had changed as per the time change. As said by Olafson, Camus believes that absurdity in the sense of recognition and acceptance of the fact that there are not metaphysically guaranteed directives for conduct could by itself generate a positive ethics, Camus insists that an authentic revolt against the human condition has to be a revolt in the name of solidarity of man, with man.

About *The Outsider* Olafson admits:

In the character of Meursault the 'hero' of *The Outsider*, this tension between Camus's nihilistic vision and his ethical demands becomes particularly clear. Meursault is presented as a man characterized by the moral equivalent achromatic vision. He stands, in fact, outside the whole moral world in a

peculiar state that Camus described as 'innocence' apparently because in a world that affords no transcendental sanction for human judgments of right and wrong there can be no real guilty. (16)

Joseph McBride in his *Albert Camus: Philosopher and Litterateur* writes his works fall into three categories: literary, political and philosophical. He also says that it is rarely possible to separate these categories in Camus's writing. He says that Camus refused to separate moral from metaphysics. About *The Outsider* McBride writes:

The Outsider is one of the most widely read, and arguably the most influential, philosophical novel of this century. It is however, a work whose meaning has not always been well understood, for while it is generally argued that its hero, Meursault, is an absurd character, it has rarely been made clear where its precise nature of the absurd in *The Outsider* is and here its philosophic matrix lies. (8)

McBride also says that Camus was influenced by Frederick Nietzsche while writing his books. For him both of them reject God and try to show the superiority of human being over other things. For Nietzsche, God is supposition. He says, "If there were Gods, how could he endure to be a god. Therefore there are no gods. He says willing liberates that is the true doctrine of will and freedom" (907). About human psychology, Nietzsche writes, "No pole could settle the question of what all men would prefer, what matter is not what they might say they prefer but what they really prefer"(511).

It is said that it is cruelty of man to man that arise Camus to action. In relation with Camus literary writing Richard Ellmann writes:

He is performed habitually and unthinkingly or rather when begins to demand that they have a meaning for him and discovers that they can provide none.

Other man, nature, metaphysically reality, the very forms of logic strike him as absurd that is, radically incomprehensible with the one who appeals to them for his meaning. He can confidently assert nothing but the bare fact that he exists and that he is bound in a relation of incompatibility and hatred of things other than himself. (804)

Thus, many critics have studied this novel from different perspectives. Some of them have analyzed it from existentialist point of view and some of them from absurdism. Some of them have also looked from psychoanalysis or realism. But the present thesis focuses on naturalism which contributes greatly for the better understanding of Camus's *The Outsider*.

Chapter II: Naturalism and Naturalistic Fiction

Naturalism : Meaning and Definition

Naturalism is the view that everything (objects and events) is part of nature, an all-encompassing world of space and time. It implies a rejection of traditional beliefs. It rejects the existence of supernatural and also faith. Human being is completely a part of this natural world and they are only an incidental product of the world process. In this sense, we can infer that naturalism is close to materialism.

Naturalism is a literary moment taking place from the 1880s to 1940s that uses detailed realism to suggest that social conditions, heredity, and environment have inescapable force in shaping human character. It is depicted as a literary moment that seeks to replicate a believable everyday reality, as opposed to such moments as Romanticism or surrealism, in which subjects may receive highly symbolic, idealistic, or even supernatural treatment. Naturalism is outgrowth of literary realism, a prominent literary movement in mid-19th century France and elsewhere. Naturalistic writers are influenced by Charles Darwin's theory of evolution. They believe that the one's heredity and social environment largely determine one's character. Whereas realism seeks only to describe subjects as they really are, naturalism also attempts to determine scientifically underlying forces (e. g. the environment or heredity) influencing the action of its subjects. Naturalistic works often include uncouth or sordid subject matter; for example Emile Zola's works have frankness about sexuality along with a pervasive pessimism. Naturalistic works expose the dark harshness of life, including poverty, racism, violence, prejudice, disease, corruption, prostitution, and filth. As a result, naturalistic writers are frequently criticized for focusing too much on human voice and misery.

There are defining characteristic of literally naturalism; one of these is pessimism, very often, one or more characters will continue to repeat one line or phrase that tends to have

a pessimistic connotation, sometimes emphasizing the inevitability of death. Another characteristic of literally naturalism is detachment from the story. The author often tries to maintain a tone that will be experienced as objective. Also, an author will sometimes achieve detachment by creating nameless characters (though, strictly speaking, this is more common among modernists such as *Ernest Hemingway*). This puts the focus on the plot and what happens to the character, rather than the characters themselves. Another characteristic of naturalism is determinism, the opposite of free will essentially. For determinism, the idea that individual characters have a direct influence on the course of their lives is supported by a focus on nature or fate. Often, a naturalist author will lead the reader to believe a character's fate has been predetermined, usually by environmental factors, and that s/he can do nothing about it. Another common characteristic is a surprising twist at the end of the story. Equally there tends to be in naturalist novels and stories a strong sense that nature is indifferent to human struggle. These are, however, only a few of the defining characteristics of naturalism.

Naturalism is an extension of realism and may be better understood by study of the basic precepts of the literary movement. The term naturalism itself may have been used in this sense for the first time by Emile Zola. It is believed that he seeks a new idea to convince the reading public of something new and more modern in his fiction. He argues that his innovation in fiction-writing was the creation of characters and plots based on the scientific method.

The naturalistic writers portray life as it is and believe that man is fundamentally an animal without free will. To the naturalist writers, man can be defined in terms of forces i.e. heredity and environment. In this context M. H. Abraham writes:

The thesis, a product of post-Darwinian biology in the nineteenth century, held that a human being exists entirely in the order of nature and does not have soul nor any mode participating in a religious or being is merely a higher order

animal whose character and behavior are entirely determined by two kinds of forces heredity and environment. A person inherits compulsive instincts especially hunger, the desire to accumulate possessions, and sexuality and is their subjects to the social and economic forces in the family, the class and the milieu in to which that person is born. (261)

Naturalists believe that the instincts like sex, desire violence, greed are innate in humans and they work in our irrational state of mind. Regarding the term naturalism, Donald Pizer in his *Realism and Naturalism in Nineteenth Century American Fiction* (1984), says naturalists often describe their characters as though they are conditioned and controlled by environment, heredity, instinct or chance. He further claims:

The naturalistic novel usually contains two tensions or contradictions, and the two in conjunction comprise both an interpretation of experience and particular aesthetic recreation of experience. In other words, the two constitute the theme and form of the naturalistic novel. The first tension is that between the subject matter of the naturalistic novel and the concept of man which emerges from the subject matter. The naturalist populates primarily from the lower middle class. (10)

His fictional world is that of the common place and unheroic in which life would seem to be chiefly dull round of daily existence, as we ourselves uselessly conceive of our lives. The tension here is that between the naturalist's desire to represent in fiction the news discomfiting truths which he has found in the ideas and life of his late nineteenth century world, and also his desire to find some meaning in experience which reasserts the validity of the human enterprise. But the naturalist discovers in this world those qualities of man usually associated with the heroic or adventurous, such as acts of violence and passion which involve sexual adventure or bodily strength and which culminate in disparate moments and violent

death. A naturalistic novel is thus an extension of realism only in the sense that both modes often deal with the local and contemporary.

Although naturalism is a broad term connected to the psychoanalysis. In the novel *The Outsider*, Camus depicts the character's psychic activities by showing the immoral and violent activities of the characters. The characters in the novel have led their life on the basis of sensation and instinct which are animalistic in nature. The naturalistic writings try to depict the real nature or instinct of the human beings and as in *The Outsider* characters have tried to show the inmate human instincts. The activities of the characters are very much irrational and immoral. In fact, the naturalistic writing also deals with the irrational and immoral activities.

Characters of the naturalistic writings do not care about their morality, social norms and values. In the present novel, the characters do not care any kind of morality and rules of society. The environment is also an apt example for naturalistic writing. In *The Outsider*, the hostile environment i.e. excessive hotness of the sun disturbs the mind of the protagonist. Whatever he tries to do he is disturbed not only mentally but also physically. In this way, the elements of the naturalism have been applied and seen in the novel.

Naturalism Vs. Realism

Naturalism is a theoretical study based on an objective presentation of human beings. The naturalistic writers regard human behavior as controlled by instinct, emotion or social and economic condition. It rejects free will adopting instead, in large reasons the biological determinism of Charles Darwin at the economic determinism of Karl Marx. On the other hand realism is an attempt to describe human behavior and surrounding or to represent figures and objects exactly as they appear or act. Talking about the relationship between the naturalism and the realism, Donald Pizer in his *Realism and Naturalism in Nineteenth Century American Fiction* says, "Naturalism is an extension of realism since both modes

often deal with the local and contemporary. The naturalist, however, discovers in this material the extra-ordinary and excessive in human nature". (10)

In naturalism, characters do not have free will and they are less selective than the characters of realism. Realism basically shows the human relationship and the social reality where as the naturalism tries to show the basic human nature. Naturalism concludes that people's decisions are predetermined by the scientific or natural forces that predisposed people to act a certain way. But realism concludes that people's decision determine how they respond to a situation. Naturalism tends to see the scientific law which under girds to be interested in the relationship of innate forces where as realism tends to concentrate its attention with accurate description of that particular block. Naturalism is based on the presumption that human are like animals in the natural world. As a result, humans respond to environmental forces and internal stresses and desires, over none of which they have either control or full knowledge.

In the naturalistic novels, the subject matter deal with those raw and unpleasant experiences which reduce characters to 'degrading' behavior in their struggle to survive. These characters are mostly from the lower middle or the lower classes. They are poor, uneducated and unsophisticated. The milieu is the common place and the unheroic, life is usually the dull sound of daily existence.

The characters of the naturalistic novels are generally controlled by their instincts, society and the surrounding environment where as in realism, characters are generally controlled only by the society or milieu. In fact, characters of the realistic novels play the role of social representative. About the characters of the naturalistic novels, Donald Pizer says, "characters area conditioned and controlled by environment, heredity, chance, or instincts but they compensating humanistic values which affirm their individuality and life." (45)

Emile Zola crystallizes his views of naturalism in his treatise, *The Experimental Novel* (1880), which was based on the scientific Claude Bernard's *In Introduction to the Study of Experimental Medicine* (1865). Bernard was a determinist who believed all could be reduced to natural laws for really every occurrence. There is only physical natural: there is no metaphysics in Bernard's views. Both Bernard and Zola based their investigations on the questions "how" something happened, not on "why" it happened. But Bernard dealt with experimentation on 'living' things. Zola does experimentation on the 'internal worldly' society. Using this experimental method, Zola created a distinction between the observer and the experimenter. In this way, his naturalistic literature would be similar to science. Furthermore, accepting the discoveries of recent science, Zola emphasized the interaction of heredity and environment on his subjects, for him, humanity was animalistic, in so far as Darwinism maintained that humans were part of the evolutionary chain. Zola realizes that even purest naturalism requires personal artifice in its re-creation of the world as reflection of the author's image. Zola writes in the experimental novel:

A stupid reproach made against us naturalistic writer is that we wish to madly photographers, in vain have we asserted that we accept temperament and personal expressions, people go right on answering us with imbecile argument about the impossibility of the strictly true, about the necessity of the arrangement of facts to make any work of art whatever we have to produce and direct the phenomena: ie indestructible base; but to show the mechanism of the facts, we have produce and direct the phenomena; that is our part of invention and genius in the work. (56)

The program of realism, while defensible enough as reaction against romanticism, raises critical questions which are not answered theoretically by its defenders. What is meant by "truth" of representation? Photographic copying? This seems the implication of many

famous pronouncements. About the realistic novel, Marie Stendhal says "a realistic novel is a mirror walking along the road" (4). But such statement can hardly be taken literally. All art must select and represent, it can not be and has never been simple transcript or reality, what such analogies are intended to convey is rather a claim for an all-inclusiveness of subject matter, a protest against the exclusion of themes that were considered low or trivial.

The realist program, while it has made innumerable new subjects available to art implies a narrowing of its themes and methods – a condemnation the fantastic, the historical, the remote, idealized. About the realism, Rene Wellek says, "Realism is the objective representation of contemporary social reality" (14). The value of realism lies in its negation of the conventions of romanticism, its expansion of the themes of art, and its new demonstration that literature has to deal also with its time and society and has at its best an insight into reality that is not necessarily identical to that of science.

Naturalism in Literature

In literature, naturalism is a style of fiction writing, which aims at scientific objectivity in the portrayal of characters and they are shown to be motivated primarily by biological, economic and social forces. Through this objective study of human beings, naturalistic writers believe that the laws behind the forces that govern human lives might be better studied and understood.

Naturalistic writers apply scientific method to write their novels; they study human beings governed by their 'instincts; and passions as well as ways in which the characters lives were governed by forces of heredity and environment. The naturalists exposed the horror, filth, sordidness lurking around the society and human psyche.

With the help of naturalism, writers depict real life more realism. It was an influence in the movement towards pessimism, materialism, and despair in naturalistic fiction, there is always a tension between hope and despair. The ideas of perfect unity and brutal facts of

experience comes the themes, motifs, forms and style through which naturalism found literary expression.

Determinism, survival, violence and taboo are major themes and motifs of the naturalistic writes, "Natural law" and "Socio-economic" influences are exposed being more powerful than the human will which carries the idea of determinism. Emotion, motivation and conflicts are the best approaches for survival, which grows out of the application of determinism by leading the people of their roots. Determinism plays a vital role in naturalistic novel. About the determinism E.H. Carr Says:

Determinism ... believes that everything that happens has a cause something in the cause or causes and could not have happened differently unless something in the cause or causes had also been different. Determinism is a problem not of history, but of all human behavior. The human being whose actions have no cause and are therefore, undetermined is as much an abstraction as the individual outsider. (24)

Determinism is a philosophical doctrine, which holds that every event has its antecedent causes. Certain set of factors or causes are responsible in the occurrence of every event or action. Dependence, inevitability and predictability are the terms connected with determinism.

Most of the naturalistic fictions deal with the theme of survival, which grows out of the application of determinism to biological competition. The survival of animal is a matter of violence and intimate sexual disclosure of force against force like animals, the lower nature of man is disclosed and explored by violence.

From this violence and survival, there comes an attack on taboos. Sex, diseases, bodily functions and depravity which are considered improper is known as taboo. In naturalistic novel taboo is found in the province of physical survival.

Naturalistic fiction is often written like a documentary because it intends to report certain episodes of reality with scientific accuracy and objectivity. Satire, mockery and ironic reversals are the weapons against the values which they are attacking. Camus often uses ironic reversal to undress the conservative morality. The characters in naturalistic fiction enjoy material prosperity but never become happy and they are ignorant of prosperity, which cannot buy happiness because this is not infantile desire. Emotions passions such as lust, greed or the desire for dominance or pleasure with fight for the survival in an amoral, indifferent universe are the subject matter of the naturalistic novels. As Camus in *The Outsider* presents the hero, Meursault as an indifferent human who involves himself in sex, desire and pleasure. He tries to get ecstasy from these materials but can never be happy.

About the world and nature of man in naturalistic novels, Charles Child Walcott says:

The world is a jungle, where man grapples with one another for life and its accessories murder and are in turn murdered, fly after pleasure, and resign themselves with stoic calm to whatever pain they cannot elude. Man's only duty is to discharge his energy and die, at the same time expression his individuality as best he can. (93)

Emile Zola, Stephen Crane, Jack London, Frank Norris, Theodore Dreiser, John Steinbeck and the others are the theorists of "naturalism", in the nineteenth century naturalism became the mode of fiction in which many novels were written.

In literature, naturalism is an approach which proceeds from any analysis of reality in terms of natural forces e.g. heredity, environment, physical drives and the naturalists tended to concern themselves with the harsh, often sordid aspects of life. The chief literary theorist of naturalism was Emile Zola who said in his essay *Le Roman Experimental* (1880). "The novelists should be like the scientists examining dispassionately various phenomena in life, and drawing indisputable conclusions (449). He considers human beings as beasts so; he views

that the characters should be studied through their relationship to their surroundings to be impartial without moralizing about their nature.

Zola's experimental novel, as he turned it, grew from contemporary scientific practices as well as from the philosophy of positivism. In order to discover fundamental truth the scientist must arrange and observe his data carefully. In fact, observation and experiment depict the accurate reality of the nature. In the experimental novel, Zola describes and emphasizes upon the observer and experimentalist in the following way:

The name of 'observer' is given him who applies the simple or complex process of investigation in the study of phenomena which he does not vary and which he gathers consequently, as nature offers them to him; the name of experimentalist is given to him who employs the simple at complex process of investigation to vary or modify, for an end of some kind, the natural phenomena, and to make them appear under circumstances and conditions in which they are not presented by nature. (52)

Zola is deeply impressed by the scientific fidelity of the *Concourts Germine Lacetux*. He reviews it and wrote in Charle's Child Walcutt's book named *American Literary Naturalism*. A divided stream that; "the drama is terrific, it has the powerful interest of physiological and psychological problem, of a case of physical and moral illness, of a story which has to be true" (31).

Zola's characters are primarily from the lower class or from the middle class. The world of his characters is the common place and unheroic in which life seems to be dull and actions are violent and passionate which involve sexual adventure. It also displays the bodily strength which at last culminates in desperate moments and violent death.

In his naturalistic writing, the actions of the characters are inevitable in which forces come in such a way that they have no control over the forces. Their lives are very smooth and

at distance from sin and sorrow but unfortunately misfortune enter into their lives. Due to their own pressure nature and weakness, they turn the way of their physical and moral degradation. Another naturalistic writer Stephen Crane who is known as Christopher Marlowe of American naturalism, shows his characters frustrated in a crazy world, where they do not function well enough to control their own destinies as well as unable to understand them very well. His naturalism is to be found in his attitude towards received values, which he regularly attacked through his naturalistic method. Crane's success is a triumph of style, manner and meaning because these things are same, we can also label that his naturalism is descriptive. He simply portrays that men's will do not control their destinies.

Like other naturalists, Jack London also denies the existence of free will. He sees life as a "struggle" for existence in which quarter is always denied and only the strong can survive. London believes that man moves by natural steps to the superman where he considers one to be superior because a moral and at another antisocial irritant who can not survive in the complex modern world.

The main problem of any naturalistic novel is that the external forces oppress or control the activities and the wills of characters. According to Charles Child Walcutt, in his books *American Literary Naturalism*, *Divident Stream*, Frank Norris says, "novelists should present life realistically, but his concern must be with the people rather than theories" (116). He employs the appearance of factual reality to explore the unplumbed depths of human heart and mystery of sex. The dominant, passion, desire, love and sex are found in his novel.

Theodore Dreiser, an American naturalist, mixes despaired idealism, wonder and fear, pity and guilt in his novels. Like most of the characters of the naturalistic novels, his characters too, come from lower classes that have not money, no background, no sophistication and no special talent. He shows that will is not free to operate independently and it lacks the power to bring its impulse for fulfillment. His characters are always peculiar

because the world is too complicated and they are not equipped to understand it. He demonstrates the evils of our society and says that these evils follow us, but never leaves us. Same kinds of evils and intentions can be found in Camus' *The Outsider*. People in the novel are always in trial of becoming human but never do. Their activities, intentions and motifs seem to be guided by the animalistic instincts. All the characters of the novel behave in irrational and immoral ways. In the novel the characters show their extreme real nature.

To sum up, the elements of naturalism, more or less can be found in any works which deal with human behavior. Naturalistic fiction tries to depict the innate nature of human beings. *The Outsider* also tries to depict the innate human nature. To the naturalistic writer characters are understood and controlled by environment, heredity, chance or instincts, but they have compensating humanistic values which affirm their individuality and life – their struggle for life becomes heroic and they maintain human dignity as in *The Outsider*.

Chapter III: Animalistic Behaviour in *The Outsider*

The Outsider as a naturalistic fiction

In the novel *The Outsider*, most of the characters show their indifference in their activities and in their duties throughout the novel. The central character Meursault's indifference is shown at the outset of the novel. The opening line, "Mother died today. Or may be yesterday, I do not know. I had a telegram from the home: 'mother passed away and funeral tomorrow, your sincerely', that does not mean anything. It may have been yesterday" (9) shows his lack of interest towards his mother's death. He is not sure whether his mother died yesterday or today. He only talks about the telegram which has just come from home. His boss is also quite indifferent while granting him a leave. He does not offer him any condolence. He hesitates to give leave too. He does not show any human behaviour. "I asked my boss for two days off and he couldn't refuse under the circumstances. But he didn't seem pleased. I even said, 'It's not my fault.' He didn't answer" (9).

After getting a two day leave from the office, the protagonist heads towards his home and falls asleep on the way. In this regard, he forgets his mother's death which is considered his indifference from other mourners. At home also, he does not become interested to look at the dead body of his mother. Even the director has forced him to look at the body. "The warden spoke to me again. But I was not really listening anymore. Then he said, 'I expect you'd like to see your mother'. I got up without seeing anything and he led the way to the door" (11).

The director of his mama's home asks him about his interest to see the dead body of his mother many times but he seems totally indifferent in his asking. Meursault's indifferent feeling can be traced in the following lines:

The caretaker came in behind me. He must have been running. He stuttered a bit. "We covered her up, but I was to unscrew the coffin to let you see her". He was just going up to the coffin when I stopped him. He said, "You don't want to?" I answered, "No", he didn't say anything and I was embarrassed because I felt I should not have said that. After a moment he looked at me and then asked. "Why not?" but not reproachfully, just as if he wanted to know, I said, "I don't know". (12)

Meursault in his own world of indifference does not care about others. He does not care what other people say. He does whatever his heart tells him to do. Instead of following his mother's death, he is engaged in irrational activities. In the novel he is frequently disturbed by the heat of the sun, in which the sun is symbolized as a part of nature and heat of the sun is also a symbol of his lust too. Regarding his activities just after his mother's death he says:

I decided to go for a swim. I caught the tram down to the bathing station at the port, I dived straight into the narrows. It was full of young people. In the water I met Marie Cardon, who used to be a typist at the office. I'd fancied her at the time, and I think she fancied me too. But she left soon afterwards and nothing came of it. I helped her onto a buoy and as I did so, I brushed against her breasts. I was still in the water and she was already lying flat on her stomach on the buoy. She turned round towards me. (23-24)

During the funeral ceremony many other people, especially Thomas Perez, his mother' fiancé and her other friends weep but Meursault expresses no sadness. He is totally indifferent. He shows immoral and odd behaviour. He does not show sympathy upon his mother's death. " I hesitated because I didn't know if I could smoke in front of mother. I thought it over, it really didn't matter. I offered the caretaker a cigarette and we smoked" (14).

He does not show any keen interest to see his mother's body when the undertaker's men ask him to see his mother last time but he ignored "I'm going to ask them to close up the coffin. Before I do, 'would you like to see your mother one last time?' I said no." (18) Meursault mostly hate Sundays. On this day, he really feels like an alien, discarded and worthless being in the world. Only Marie's frequent visit makes his Sunday meaningful but partially. He sees all happy except himself:

I recognized the distinguished gentleman in the crowd. The children were either crying or trailing behind. Almost immediately, the local cinemas poured their audiences out in a great flood onto the street. The young men among them were making more decisive gestures than usual and I thought they must have seen an adventure film. Those who'd been to the cinemas in town came back a bit later. They looked more serious. They were still laughing, but only occasionally, and they seemed tired and thoughtful. They hung about in the street, wandering up and down the pavement opposite. The local girls, with their hair down, were walking arm in arm. The young man had positioned themselves so that the girls would pass by them and they'd throw out witty comments which would make the girl giggle and turn their heads away. I knew several of the girls and they waved to me. (27)

It is that Meursault here compares his estranged and alienated condition with that of the people he sees on the street from his windows. He seems more envious of them who are with their friends, relatives and partners but Meursault has been cast off alone in a narrow room. He has nowhere to go because he has nobody to go with.

Throughout the novel Meursault is considered as an outsider who does not follow any social rules and regulations. Being a son he did not do any responsibility and breaks the social rule and regulations. he didn't do his do his duty even he didn't know no any

information about his mother. "Is your mother in there?' Again I said, 'yes'. 'Was she old?' I answered, 'fairly,' because I didn't know exactly." (21). No son can't forget their own parents' age. But in this novel Meursault shows immoral, lack of interest towards his mother's death.

He is alienated from the society because of his activities. As Camus presents the hero a poor and naked man who, without any heroic pretensions, agrees to die for the truth. In the novel, he is indifferent towards other everywhere. Even in the question of love and marriage with Marie, he responds in wonderful mysterious way. In other words, he seems indifferent towards her. About their relation, he says:

Marie came round for me and asked me if I wanted to marry her. I said I didn't mind and we could do if she wanted to. She then wanted to know if I loved her. I replied as I had done once already, that it didn't mean anything but that I probably didn't. "Why marry me, then?" she said. I explained to her that it didn't matter and that if she wanted to, we could get married. Anyway, she was one who was doing the asking and all I was saying was yes. She then remarked that marriage was a serious matter. I said, "No." (44)

This shows that Meursault is quite indifferent towards other. He does not have a sense of responsibility, inspirations, liking and hatred and so on at this stage. He does not oppose other's proposals. He just accepts without caring about the future not for his own benefit but for others. Here whatever Marie proposes he goes on accepting to please her. In the same manner he replies to her from the prison too. "She shouted again, 'you will get out and we will get married!' I answered, 'you think so?' But mainly to keep the conversation going." (74) In the same way, Meursault does not show any interest even for his job promotion.

He announced that he wanted to talk to me about a project he was vaguely considering. He just wanted to hear what I thought of the idea. He intended to

set up an office in Paris to handle that side of the business on the spot by dealing directly with the big companies and he wanted to know if I was prepared to go over there. I'd be able to live in Paris and travel around for part of the year as well. 'You're a young man, and I imagine that sort of life must appeal to you.' I said yes but really I didn't mind. He then asked me if I wasn't interested in changing my life. I replied that you could never change your life, that in any case one life was as good as another and that I wasn't at all dissatisfied with mine here. (44)

Meursault sees court hearing and verdicts as meaningless and corrupt. In other words, he shows no interest on these matters. About the questions of the court he says:

"Do you know what this is?" I said, "Yes, naturally." Then he spoke very quickly and passionately, he telling me that he believed in god, that he was convinced that no man was so guilty that god would not pardon him, but that he must first repent and so doing become like a child whose soul is empty and ready to embrace everything. He was leaning right across the table, waving his crufix almost directly over me. To tell the truth, I hadn't followed his argument at all well, firstly because I was hot and his office was full of huge flies which kept landing on my face, and also because he frightened me a bit. I realized at the same time that this was ridiculous because, after all, I was the criminal. (67 – 68)

Right after the murder of the Arab, Meursault has been arrested and called in the court. He is asked by the examining magistrate if he had an attorney. But he says, " I confessed that I hadn't and inquired as to whether it was absolutely necessary to have one. ' Why do you ask?' he said. I replied that I thought my case was very simple (63). For

Meursault even a murder case is pretty simple. He does not have any motives of profit and loss.

Meursault is not only indifferent to other persons but also to himself. He does not worry about his own life while killing an Arab boy. He does not hesitate a little but shoot the Arab bravely. He shows his courage indifferent than other. After murder of the Arab boy, he was imprisoned but in the prison too, he was not serious about his future life. Moreover, the court decides to execute him and at that time also the judges of the court ask many questions about his life but he does not show any interest. Even for him to die at the age of twenty or at the age of seventy is same. About the decision of his death penalty he says:

It does not matter very much whether you die at thirty or at seventy since, in either case, other men and women will naturally go on living, for thousands of years even. Nothing was plainer, in fact. It was still only me who was dying, whether it was now or twenty years' time, at that point the thing that would rather upset my reasoning was that I'd feel my heart give this terrifying leap at the thought of having another twenty years to live. But I just had to stifle it by imagining what I'd be thinking in twenty years' time when I'd have to face the same situation anyway. Given that you've got to die, it obviously doesn't matter exactly how and when. (109)

Before people attending the law court, Meursault finds himself as a new comer on a vehicle. He thinks that the people in the court were waving and exchanging greetings and talking as members of the same club or a family. But they were not supporting Meursault rather they intend to prove him a culprit and a real criminal. He has been asked different unrelated and unnecessary questions about his childhood, love affairs, marriage, mother's death and his escape from his mother. Over a matter of crime and murder Meursault explains:

I sat down with the policeman standing on either side of me. It was at that point I noticed a row of faces in front of me. They were all looking at me: I realized that they were the jury. But I couldn't make any distinctions between them. I had just one impression. I was in a tram and all these anonymous passengers on the opposite seat were scrutinizing the new arrival to find his peculiarities they were looking for here, but criminality. There's not much difference though in anyway that was the idea that came to me. (81)

Camus makes Meursault feel like a new passenger on a public vehicle where anyone looks at him and tries to annoy and ridicule him as if there is something with him. Meursault says that he had nothing funny or to be annoyed, rather he was a culprit and the case was a serious crime. He says, "There is not much difference though and anyway that was the idea that came to me." (81). Here, Meursault quotes the prosecutors saying in his own words:

He concluded by saying that his duty was a painful one but that he would carry it out later resolutely. He announced that I had no place in a society whose most fundamental rules I ignored, nor could I make appeal to the heart when I knew nothing of the most basic human reaction "I ask you for this man's head, and I do so with an easy mind." (99)

This is the verdict given by the court over the case of Meursault. There is no chance for reformation and improvement. Only the thing they can carry out is death penalty; it means even the court is inhuman; indifferent towards Meursault. In reference to his death penalty, he takes it easily and does not give much importance. He accepts his execution very proudly and does not regret. In this regard he is quite indifferent in the towards death as he is towards life and other people.

On the other hand, other characters also seem to be indifferent Towards their duty. The boss of Meursault's office does not show any sympathy towards the protagonist's leave.

Salamano, another character in the novel is quite indifferent from the public. He has kept a dog for eight years in his house and most of the time he passes with the dog. In this regard, his relation with a dog is too nearer than his relation with the public. Marie, the heroine of the novel is also in dilemma whether Meursault loves her or not. She does not show any keen interest while Meursault is arrested after killing an Arab boy. Instead of talking in favor of Meursault, she keeps quiet in the court.

In this way, all the characters of the novel are indifferent to each other. Nobody shows any kind of sympathy to anybody. In fact, this type of indifference to each other is nothing but the animalistic nature. They cannot share love, sympathy, happiness and so on; they live for the sake of themselves alone and are utterly indifferent to the problem of the other.

Irrational Forces and Animalistic Life

In the novel *The Outsider*, the activities of violence have played vital roles. The major character Meursault kills an Arab boy without any significant reason. It seems that while killing an Arab boy he is not guided by his intention but it is his just free will as the naturalists believe that human beings do activities according to their free will. While killing an Arab boy he is disturbed by the hostile environment i.e. excessive heat of the sun. He says that he kills an Arab because of the sun as the sun is the part of nature. While killing the Arab boy, Meursault says:

My whole being went tense and tightened my grip on the gun. The trigger gave, I felt the underside of the polished butt and it was there, in that sharp and deafening noise, that it all started. I shook off the sweat and the sun. I realized that I'd destroyed the balance of the day and the perfect silence of this beach where I'd been happy. And I fired four more times at the lifeless body and the bullets sank in without leaving a mark. (60)

It is clear that Meursault is totally guided by the irrational thought of violence and becomes so emotive and passive because he even fires the dead body for four times. His rage against the Arab boy is utterly animalistic.

Meursault refuses to lie about his emotions even though that stand will cost him his life. He knows he is convicted of the Arab's murder because he did not mourn for his mother. For him prison is not a terrible punishment, but sun, sea, sex, food, drink and crisp dry towel are attached in his life. As the critic Linda Dragen describes Meursault's confrontation with the Chaplain in these words:

Just as he refused the temptation for legal redemption during his trial, he refuses the metaphysical redemption offered by the Chaplain. He is faithful to his beliefs, limited though they are he has struggled in prison with a concept of death. Death negates all those beautiful experiences he so enjoys. The only thing that could make his death happy is to maintain his stance as a rebel, a social outcast subject to the howls of execration by a mob of spectators. (3)

After the funeral of his mother, he goes to the beach of the sea with his beloved, Marie Cardona, and sees an erotic film in request of her. He writes a letter to his friend, Raymond's sweetheart on his request for attacking her and for avenging. He admits, " I wrote the letter. I did it rather haphazardly, but I did my best to please Raymond because I had no reason not to please him." (36) Meursault's murder of the Arab is not his intention and motive, but guided by irrational forces. He goes to the beach for the third time with his friend and he describes his departure in these words:

I went as far as the chalet with him but, while he climbed the wooden steps, I stayed at the bottom, with my head ringing from the sun, unable to face the effort of climbing the wooden staircase and having to comfort the women again. But it was so hot that it was equally unbearable just standing there in the

blinding rain that was pouring down out of the sky. Whether I stayed there or moved, it would come to the same thing. After a minute or two I turned back towards the beach and started walking. (57-58)

After the murder of the Arab boy, Meursault is imprisoned and in the prison too, he thinks and reads only criminal or violent books. He himself says that he has read a violent story several times. The story is worth mentioning here:

A man had left Czech village to go and make his fortune. Twenty-five years later and he'd come back rich, with a wife and a child. His mother his sister were running a hotel in his village. In order to surprise them, he'd left his wife and child at another hotel and gone to see his mother, who hadn't recognized him when he walked in . Just for fun, he'd decided to book a room. He'd shown them his money. During the night his mother and his sister had clubbed him to death with a hammer to steal his money, and then thrown his body into the river. (78)

The story also proves that the protagonist is guided by animalistic instincts. The mother kills her own son because of money. Because of the lack of humanity she kills a stranger. After finding a reality she kills herself.

The court also decides to kill Meursault. In fact, this type of law or thought to kill someone itself is the product of the irrational thought. Meursault quotes the prosecutor's saying in his own words:

Here the prosecutor wiped his face, which was glistening with sweat. He concluded by saying that his duty was a painful one but that he would carry it out resolutely. He announced that I had no place in a society whose most fundamental rules I ignored, nor could I make an appeal to the heart when I knew nothing of the most basic human reactions. "I ask you for this man's head,

and I do so with an easy mind," he said. "For though in the course of my long career I have had occasion to demand capital punishment, never before have I felt this onerous task so fully compensated and counterbalanced, not to say enlightened by a sense of urgent and sacred duty as well as by the horror which I feel at the sight of a man in whom I see nothing but a monster." (99)

The activities and the thoughts of Raymond are also violent and irrational. He loves a girl only for the physical love. After the relationship, he makes a plan to kill her. This type of thought itself is very much irrational and animalistic. About the relationship between Raymond and the girl, Meursault says:

He wanted to punish her. First he'd thought of taking her to a hotel and calling the vice squad cause a scandal and have her registered as a prostitute. After that he'd gone to some of his friends he had in the underworld. They had no ideas. And as Raymond pointed out to me, so much for being in the underworld. (34-35)

In *The Outsider*, the activities of 'sex' have dominated the characters. The characters become totally blind in the matter of sex. It seems that their activities are not better than the activities of the animals. The protagonist of the novel gets involved in sexual activities just after his mother's death. About his immoral activities with Marie, he says, "I brushed against her breasts. I was still in the water and she was already lying flat on her stomach on the buoy. She turned round towards me" (23-24) Marie also seems to be guided by the same instincts. About her activities Meursault says, "She had her leg against mine, I was fondling her breasts" (24). For Meursault, sexual activities are more important than his own duty. After the murder of the Arab boy, he is sent to prison. But at the prison also, he is not worried about his life but sex. There, he says, "I had a tormenting desire for a woman." (76)

Another character Raymond also involves himself in sex and criminal activities. He lives in a dirty room, "Above his bed there's a pink and white plaster angel, some photos of famous sports men and two or three pin-ups." (32). He loves a girl only for physical sex. He does not have any respect towards her. His sexual desire is so strong that he makes a plan to kill the girl but at the time also he desires to have sex with her. In this matter, Meursault says, "still felt like sleeping with her. But he wanted to punish her." (34). The unusual relation of Salamano with a dog can be taken as irrational activity. Salamano has been living with a dog for many years. About their relationship; Camus says, "They look as if they belong to the same species" (31)

Thus, all the characters of the novel seem to be guided by sex, violence, desire, jealousy and greed. Having guided by such instinct, they perform irrational activities. The disgust, threatening behavior, wrath, threat and murder, lust, demonstrated by these characters equate to animals and prove the animalistic nature of these characters.

The Sun as Nature Symbol

In *The Outsider*, the hostile environment i.e. sun (a part of nature) torments the protagonist all over the novel. In the beginning of the novel, when Meursault hears the death of his mother, he leaves for the home and finds himself troubled by the sun. he says, "I caught the two o'clock bus. It was very hot. I ate at Celeste's restaurant, as usual"(9). Here, Meursault talks about the environment which is very hot and he could not bear it easily. He thinks that the environment is tormenting him similar to the mother's death.

It is the same sun and the same environment which forces him to leave the mother's funeral and made him to murder the Arab boy. On the day of his mother's funeral he is tormented by the heat of the sun rather than by the funeral of his mother. He says, "The sun was already high in the sky. It was beginning to weigh down heavily on the earth and it was rapidly getting hotter. For some reason we waited quite a long time before setting off. I was

hot under my dark clothes” (20). During his mother's funeral procession he only talks about the heat of the sun rather than mourn. He is not tormented by his mother's death but by the excessive heat of the sun. He further says "All around me there was still the same luminous, sun drenched country side. The glare from the sky was unbearable. At one point, we went over a section of the road that had just been resurfaced. The sun had burst open in the star” (21). It is the misfortune of the character where he is careless about his mother's death but only talks about the sun and its heat.

The effect of the sun is pervasive through out the novel. It is fully devoted to describe the sun's effect on Meursault and in his works. He kills an Arab boy and the killing of an Arab boy and preceding events are described with the help of the imagery of the sun. Meursault says:

When Raymond handed me his gun, the sun glinted off it, and yet still we remained motionless as if everything had closed in around us. We stared fixedly at one another and here amid the sand, the sun and the sea, in the dual silence of the flute and water, everything was at a standstill. (57)

Meursault takes the gun from his friend Raymond and killed the Arab boy. His taking the gun from Raymond and shooting the Arab is any outside reason but he is inspired by the hotness of the day. Even the act of killing the Arab boy is inspired by the sun. The day was so hot when he shot the Arab boy. Even in the court he says he killed the Arab boy because of the sun. He says:

It was the same sun as on the day of mother's funeral and again it was my forehead that was hurting me most and all the veins were throbbing at once beneath the skin. And because I couldn't stand this burning feeling any longer, I moved forward. I knew that it was stupid and I wouldn't get out of the sun with one step. But I took a step, just one step forward. And this time, without

getting up, the Arab drew his knife and held it out towards me in the sun. The light leapt up off the steel and it was like a long flashing sword lunging at my forehead. (59)

Meursault describes the environment of the day of killing the Arab boy as similar to the environment of burying his mother. He further says that he could not tolerate the heat of the sun and leave the tomb soon. He killed the Arab because of the sun. The sun and its heat inspired him to kill the Arab. And the same acts of killing the Arab boy take him to the entrance of death.

The sun which represents nature stands against the protagonist in the novel. The bad impact of the sun appears in the eyes of Meursault as we find everywhere in the novel. It is the tragedy of the hero who is tormented by not any pangs but only the heat of the sun. He talks about the glare and the heat obstructing his daily activities. Unfortunately the sun becomes the cause of his death. Whenever Meursault is in crisis and is in an instinctual mood, the sun becomes the affecting cause of these acts. The sun becomes the cause of Meursault's tragedies:

I was walking slowly towards the rock and I would feel my forehead swelling under the sun. The heat was pushing full against me as I tried to walk. And everytime I felt the blast of its hot breath on my face, I set my teeth, close my fists in my trouser pockets and tensed my whole body in defiance of the sun and of the drunken haze it was pouring into me. (58)

As the protagonist expresses his feeling while walking towards the beach, he feels that his forehead is swelling in the sun. The sun has obstructed his daily activities. It attacks Meursault's sensibility as he walks back towards his chosen route. His body trembles whenever he remembers the sun. He is dazed and feels drunk because his senses have been overwhelmed. It is Meursault's existential struggle against the world and other in it which

moves him nearer to the encounter and which will bring him meaning. He is influenced not by any outside force but by the beating sun on the drunkenness of his senses. He becomes totally irrational in the presence of the sun. Camus presents Meursault as a doomed hero who sacrifices his life for the sake of truth. He is unknown about what is right and what is wrong. He is not disturbed by any human but only by the heat of the sun. He takes Marie only for physical relation not other. He says:

I had whole sky in my eyes and it was all blue and gold. I could feel Marie's stomach throbbing gently under the back of neck. We lay on the buoy for a long time, half asleep. When the sun got too hot, she dived off and I followed. I caught her up, put my arm round her waist and we swam together. (24)

As we are clear from the above paragraph that the irrational forces and the hostile environment takes Meursault far from his duty. Because of the heat of the sun he dives with Marie and fumbles her breast in an unconscious mood. Meursault forgets everything after getting Marie and only remembers the hot sun.

Meursault says that he never intends to kill the Arab boy when the judge asks him to state the motive for the act he blurts out it was because of the sun. He asserts that he killed the Arab because of the sun, which makes clear that he kills the Arab not being negative towards him. As we go back to the murder scene, "We walked for a long time on the beach. The sun was crashing down onto the sea and the sand and shattering into little pieces" (56). He further says:

When Raymond handed me his gun, the sun glinted off it. And yet still we remained motionless as if everything had close in around us. We just stared fixedly at one another and here amid the sand, the sun and the sea, in the dual silence of the flute and the water, everything was at a standstill. (57)

Meursault is in dilemma whether he should kill the Arab or not. The glare of the sun reflects in his sword and scares him for sometime. The sand is also so hot that he could not stay there for a long time. In this way throughout the novel he feels the beating sun shines down on him, the heat overwhelms him and the reflection of the blade causes him to see the world through different eyes.

The sun and the heat in this novel therefore represent the hero's stimulating force for the animalistic behavior. Meursault's tragic, melancholic, alienated and indifferent mental state are portrayed by the use of the sun as the symbol to show his irrational mental state, representing the animalistic nature caused by the innate instincts.

Chapter IV: Instincts: Main Human Drives

The Outsider is one of the widely read novels of Albert Camus which deals with the innate instincts of the human being. Throughout the novel the characters' behavior and activities are compared with that of animals. The novel exposes the immorality of the characters in detail to depict their irrational behaviors. From the view of naturalism the novel focuses on the primitive, brute, unfeeling attitude and instinct of its characters. Having guided by the primitive brutality and instincts, the characters of the novel behave in irrational and immoral ways.

The novel takes its title from the behavior of the protagonist, Meursault, whereas the whole novel roams around his behavior and activities. The activities and the behavior of Meursault represent the real nature of any human being. In this regard, the protagonist of the novel is the unique and strange character who tries to live in an independent way. The entire novel roams around the life of Meursault who is assumed as a stranger, alienated and immoral type of character. He is one of the strange characters who is far from the man-made social norms, rules and values. He does not regard even the minor system of the society. He is quite indifferent towards his mother's death. Even after the death of his mother, he goes with a girl, Marie to swim and involves himself in sexual activities. Like an animal he does not weep at his mother's death, but enjoys in his own instinctual life.

On the other hand, Raymond, a character in the novel lives in a dirty room where he keeps naked photos of naked women on walls. He does not love a girl inwardly but only for physical contact. When he knows that the girl has some affair with other men, he makes a plan to kill her. This type of dirty living, criminal thinking and jealous nature is nothing but the effect of innate or primitive nature of the human being.

Regarding the theory of Charles Darwin, where he takes apes as the ancestors of the human being and anger, violence, sex, desire, fear and disgust are innate in human nature. In the same way, naturalism also believes that human beings are the animals, with animal thoughts and instincts. In the novel, *The Outsider* Salamano has been compared with a dog. His relation with a dog is unusual. Instead of living with the family, he prefers to live with a dog.

In the climax of the novel, Meursault kills an Arab boy without any cause. When he is asked about the reason of killing the Arab boy in the court, he says that he killed because of the sun. Here the sun stands as the part of nature. It means Meursault killed the Arab boy because of his "killing nature which is innate. After the murder of the Arab boy, he is imprisoned in the jail and is asked many questions. In the prison too, he behaves like an animal in a zoo. He does not think about his future life but thinks only about criminal and sexual activities. He reads erotic novels and also reads a book thousand times in which a mother kills her own son for money. For the sake of money the killing of her own son is also immoral and unusual activity. At the end of the novel, judges decide to kill Meursault. In fact, in the name of humanity to give some one death penalty is against the law which is also the function of animalistic activities.

All the characters of the novel are indifferent to each other. Meursault is indifferent to his mother; his boss is indifferent toward Meursault. Marie is indifferent towards Meursault's suffering although she knows the death of his mother but she neither shows any sympathy nor expresses condolence, but just wants to sleep with him. Raymond is indifferent towards his girlfriend. He never tries to understand the feeling of the girl, but like an animal, whenever he fulfills his sexual desire he leaves her. His desire to get his girlfriend is just for fulfilling his sexual desire which is no more than irrational activities. In the same way, Salamano is indifferent towards his other family members. He lives only with a dog.

In the case of Meursault, he is not only indifferent to worldly happenings but also to himself. After the murder of the Arab, he is imprisoned and the judges ask him many questions regarding his biography, his life and his desire to live but he seems quite indifferent. This type of indifferent is also nothing but the impact of innate instincts. The decision of the judges also seems indifferent to the life of Meursault. In fact to live until one dies in a natural death is the natural right of every human being.

All the characters in the novel seem to be guided by irrational forces which have affected their life badly. The disgust, threatening behavior, anger, the crime of killing, lust, etc. shown by the characters proves their animalistic nature. The behaviors which are performed by the characters in the novel are the product of their innate instincts.

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