

**Fear and Suffering in the Absurd World of Albert
Camus' *The Plague* and its relevance to Covid-19
Pandemic**

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Abstract

This paper analyses Albert Camus's novel *The Plague* (1947) and by studying Covid-19 delineates the sameness of the situation as presented in the text and as in the world due to Covid-19. The paper aims to find similarities between the state and situation of humans, specifically, and the world, all in all, generally. By explaining the absurdism and fear of the Other in times of contagion and pandemic, this research aims at explaining the isolated selves of people. The paper pinpoints the fact that times may change but human behaviors stay the same, out and out. This paper fills the gap in the field of Covid-19 studies and relates one time to another, with one thing written down and another appearing before humans. Self-isolation, fear, death, defiance, and imprisonment of mind are the subject matters explored in this study. Not only this but also, Covid-19 and the details of the plague in the novel are studied side by side.

Keywords: Plague, Camus, Covid-19, Pandemic, Illness

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Introduction

Pandemics are as old as humanity, and have a history of jolting the world like never before, especially as a result of the mounting rise of viral infection from creatures. The epidemic danger is driven by the joined impacts of sparkle hazard where a pandemic is probably going to emerge and spread danger that it is so liable to diffuse extensively through human populaces. Pandemics cause huge, broad expansions in horribleness and mortality. The monetary destruction through numerous channels, including transient financial, stuns and longer-term negative stuns to monetary development. Individual social changes, for example, dread initiated antipathy for work environments and other public get-together places, are an essential driver of negative stuns to financial development during pandemics (Bugental, 1965). Some pandemic relief estimates cause critical social and financial disturbance. In nations with powerless foundations and traditions of political flimsiness, pandemics increase the political stability and anxieties. In these circumstances, flare-up reaction estimates, for example, isolates have started viciousness and pressure among states and residents.

There have been works that remind humans that people have dealt with many contagious outbreaks and that Corona Virus is not a new thing to have taken root. *A Journal of the Plague Year* (1722) is a book by Daniel Defoe. It is a record of one man's encounters of the year 1665, in which the bubonic plague struck the city of London in what got known as the Great Plague of London, the last scourge of plague in that city. The book is told fairly sequentially, however without segments or section headings, and with incessant deviations and repetitions. Introduced as an observer record of the functions at that point, it was written in the years only preceding the book's first

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distribution in March 1722. Defoe was just five years of age in 1665 when the Great Plague occurred, and the book itself was distributed under the initials H. F. furthermore, is presumably founded on the diaries of Defoe's uncle, Henry Foe, who, similar to 'H. F.', was a saddler who lived in the Whitechapel locale of East London. In the book, Defoe goes to extraordinary torments to accomplish an impact of verisimilitude, distinguishing explicit areas, roads, and even houses in which functions occurred. Also, it gives tables of setback figures and talks about the validity of different records and stories got by the storyteller. The book is regularly contrasted with the real, contemporary records of the plague in the journal of Samuel Pepys. Defoe's record, which seems to incorporate a lot of exploration, is unmistakably more orderly and definite than Pepys' first-individual record.

Plagues and Peoples (1976) is a book on epidemiological history by antiquarian William H. McNeill. It is a basic and well known achievement, offering an extremist new translation of the uncommon effect of irresistible infection on societies as a method for adversary assault. The book goes from analyzing the impacts of smallpox in Mexico, the bubonic plague in China, to the typhoid scourge in Europe. It analyses the effect of irresistible illnesses all through the ages, obviously these scourges have not been consigned to the set of experiences books. As opposed to expectations and suppositions brought forth by the beginning of the anti-microbial period, irresistible sicknesses are as yet hiding among us and are resurging at a disturbing rate. Torment and individuals are, and remain, inseparably connected. Tropical sicknesses used to be concentrated in seclusion; however social, financial, social and political elements are arising as significant supporters of their prosperity. It is currently satisfactory to contend that such assorted functions as environment change and urbanization, just as destitution, imbalance, sex relations and numerous different variables, are conclusive issues in the transmission of irresistible

illnesses, and that pandemics are both social and organic functions. This is concentrated in this book.

In *The Great Mortality* (2005), John Kelly follows the excursion of the Black Death utilizing unique source material – journal sections, letters, and compositions – as it cleared across Europe. It is a frightening representation of a landmass held by a pestilence, yet additionally an individual story described by the people whose lives were moved by it. This deciphers a convincing and frightening history of the Black Death plague that moved through Europe during the fourteenth century slaughtering 25 million individuals. It was one of the most decimating human debacles ever. In a little more than 1000 days from 1347 to 1351 the 'Black Death' cleared across middle age Europe killing 30% of its populace. It was a fiasco that contacted the lives of each person on the mainland. This, all in all, is presented in the book.

Research Questions

The paper tries to answer the following questions:

- In what way the concept of fear and suffering in Camus's *The Plague* is relevant to pandemic world of Covid-19?
- How does *The Plague* instill a ray of hope during the current pandemic that is Covid-19?
- How does the novel delineate the psychological infringements of human beings during epidemics?
- Why are pandemics a source of altering the history?

Pandemics and its background

Pandemics are huge scope episodes of irresistible sickness that can extraordinarily build horribleness and mortality over a wide geographic territory and cause huge monetary, social, and political interruption. A pandemic is characterized as a pestilence engulfing exceptionally wide territory, crossing boundaries, and typically swaying an enormous number of individuals (2014). Pandemics are, in this manner, distinguished by their geographic

scale as opposed to the seriousness of the ailment. Moreover, rather than yearly occasional flu plagues, pandemic flu is characterized as "when another flu infection arises and spreads far and wide, and a great many people do not have resistance. Pandemics can cause unexpected, boundless dreariness and mortality just as a social, political, and monetary disturbance. The world has persevered through a few eminent pandemics, including the Black Death, Spanish influenza, and human immunodeficiency infection/AIDS.

Covid-19

In December 2019, Covid sickness 19 (COVID-19), hit Wuhan (Hubei, China). During the next weeks, other huge flare-ups of COVID-19 were accounted for over the world and the World Health Organization (WHO) proclaimed the COVID-19 flare-up a worldwide pandemic on 11 March 2020. Covid-19 emergency was declared all over the world, encouraging social distance, discouraging the get together of people, eradicating unimportant labor, encouraging schools to online mode, shifting the world onto online database, closing borders, and reducing each type of movement and forcing people to stay indoors. People began isolating themselves trying to guard themselves against the contagious disease but little did they know that being alone and imprisoned mentally may slowly cripple their sensibilities. The fear of the Other led to alienation of oneself and the other as well. Little human contact began ruining the confidence of people and their capacity to connect with others around.

Covid illness (COVID-19) is an irresistible sickness brought about by a newly-found bacteria. It is impelling frenzy for various reasons. It is new infection, which means nobody has invulnerability, and there is no antibody. Its curiosity implies that researchers are not sure yet how it acts they have little history to go on. A large number of people contaminated with the COVID-19 infection encountered gentle to direct respiratory disease and

recuperate without requiring uncommon treatment. More established individuals, and those with hidden clinical issues like cardiovascular sickness, diabetes, persistent respiratory infection, and disease have been bound to create genuine ailment.

The COVID-19 infection spreads basically through droplets of spit or release from the nose when a contaminated individual hacks or wheezes. It has seriously influenced public and worldwide economies. Different undertakings are confronting various issues with a specific level of misfortunes. It has prompted an emotional loss of human life worldwide and presents a remarkable test to general wellbeing, food frameworks and the universe of work. Millions face an existential danger. The fear to lose and be uncertain of everything makes one be in a fearsome state where one cannot perform one's activities without being burdened, mentally and emotionally.

The Plague by Albert Camus

The novel *The Plague* (1947) concerns an episode of bubonic plague in the French-Algerian port city of Oran. The time is that of 1940s. The main individual storyteller is anonymous however generally follows Dr. Bernard Rieux. Rieux sees the abrupt appearance of dead rats around town, and soon a great many rats are coming out of the dark to bite the dust. The general population becomes frozen, and the legislature at long last masterminds a day by day incineration of rat bodies. Not long after the rat pestilence vanishes, M. Michel, the attendant for Dr. Brioux's place of business, catches an unusual fever and bites the dust. More cases show up, and Dr. Rieux and his associate Dr. Castel accept the sickness as bubonic plague. They encourage the administration to make a move, however, the specialists stall until the loss of life ascends so high that the plague is difficult to deny. At long last, they close the doors and isolate Oran.

The residents respond to their unexpected disengagement with sentiments of outcast and yearning for missing friends and

family, with every individual accepting that their enduring is remarkable. Father Paneloux, a Jesuit cleric, conveys a message announcing that the plague is a celestial discipline for Oran's transgressions. Raymond Rambert, an unfamiliar columnist, attempts to get away from Oran and rejoin his significant other in Paris, yet he is held up by the administration and the inconsistency of the criminal underground. He is supported in his endeavors by Cottard, a man who carried out an obscure wrongdoing previously and has from that point forward lived in consistent suspicion. Cottard is the main resident to invite the plague, as it decreases the remainder of general society to his degree of dread and dejection, and he develops a little fortune sneaking. In the interim Rieux battles incessantly against the plague and is joined by Jean Tarrou, another guest to Oran, and Joseph Grand, a more seasoned metropolitan assistant who aches for his partner and battles every day over the principal sentence of a book he is attempting to compose.

Tarrou coordinates an anti-plague disinfection alliance, and numerous volunteers join to help. Rambert concludes his departure plan, yet when he discovers that Dr. Rieux is additionally isolated from his better half (who is sick in a sanatorium) he chooses to remain and battle the plague. Following a while, people, in general, lose the self-centeredness in their anguish and perceives the plague as an aggregate debacle. Everybody becomes fatigued and discouraged, and the loss of life is high to such an extent that the specialists need to incinerate the bodies. The youthful child of M. Othon, the exacting neighborhood judge, catches the plague, and Rieux and his allies – among them Father Paneloux – watch him endure and kick the bucket. Paneloux is shaken by the youngster's demise and he conveys a subsequent message, this time proclaiming that the detestations of plague leave simply the decision to think everything about Christianity or deny everything. Paneloux

becomes sick and kicks the bucket soon a while later; however he doesn't have the side effects of the plague.

Tarrou discloses to Rieux how he has consumed his time on earth restricting capital punishment and "battling the plague" in its numerous structures. The two men take a concise break to swim and afterward they return to work. Fantastic becomes sick with the plague, however then he makes a supernatural recuperation. Different patients recoup too, and soon the plague is on the departure, yet then Tarrou becomes sick. After a long battle against the sickness, he bites the dust. The residents gradually recapture their expectations and start to celebrate. Just Cottard is agitated with the finish of the plague, and on the day the town's entryways return, he goes distraught and begins haphazardly shooting a weapon into the road until he is captured. Fabulous composes a letter to his ex and resumes deal with his book. Rambert's significant other goes along with him in Oran; however Dr. Rieux discovers that his significant other has passed on at the sanatorium. The residents rapidly re-visitation of their typical carries on with, attempting to imagine nothing has changed. Dr. Rieux uncovers himself as the storyteller of the account, which he composed as a demonstration of the casualties of the plague and the battles of the laborers. He knows the triumph over the plague is just brief, as the bacillus organism can lie lethargic for quite a long time.

In Albert Camus's novel *The Plague*, the death of rats signals something fatal. In the novel, the bubonic plague is an image of numerous things – the unforgiving, trivial universe, the human condition, or war. The individuals of Oran manage this aimless enduring in different manners. From the start, they attempt to overlook or make light of it, and afterward, they consider it to be an individual enemy isolating them from their friends and family. Some consider it to be divine discipline or a way to benefit, and others, in the end, surrender expectation and capitulate to what exactly appears to be inescapable.

Misery and Death

Jacques, the youthful child of M. Othon, is the most piercing case of misery and death in the novel. His agonizing demise is depicted in detail, and it eventually drives Father Paneloux to question his confidence in God. The epic is dreary and regularly pulverizing, as anguish and demise loom continually overhead, yet it is through this that Camus helps us to remember the likely repulsiveness of the human condition, and the need to stand up to it straightforwardly. The situations explained in the novel are exactly those experienced by people around the globe during Covid-19. When corona started, some business-minded people began making masks and essentials, selling everything for a very high price so as to benefit themselves. People got mentally unstable with little or no hope.

Camus' philosophy teaches us that a man starts living only when he realizes that his death is approaching and he is left with a little room to breathe for a short time now. Camus pleads that death is a phenomenon, no one is unaware of it, yet no one is ready to face. Camus, in his famous work, *The Plague*, puts many people in the affliction and as a spectator, he sees them responding to the approaching death and the imminent death. Camus causes people to have a painful death and the worst life before dying just to let people undergo more and more psychological fluctuation to let reader peep into the fears of the characters, molding and mending everything around the characters. For example in the novel he elaborates:

In spite of such unusual sights our town folk apparently found it hard to grasp what was happening to them...such as fear and separation, but personal interests, too... They were worried and irritated (*The Plague* 73).

Isolation and Fears

The plague at the same time banishes and detains the town of Oran, and its locked doors leave numerous residents isolated from their friends and family. Rambert and Rieux are both isolated and have to stay away from the ladies they love, and Rambert, an outsider, is ousted from his own home too. Camus additionally portrays the residents' sentiments of outcast as the plague advances: first everybody needs to accelerate time and end the plague, or they work unendingly (like Rambert) to get away and rejoin their lost cherished one, while later numerous residents surrender trust or live in dreams of disappointment and yearning. For others like Tarrou, their outcast is a partition from a thought, a feeling of satisfaction, or a harmony that Tarrou just finds in his last battle against death.

The shut entryways of Oran likewise lead to a feeling of detainment inside the town itself. Numerous pundits have contrasted the plague with war, and the isolate of Oran to the German control of France in WWII. There are numerous instances of this in the novel, for example, the military law forced on the town, the mass graves, and Camus' own encounters working for the French Resistance against the Nazis. Like an involved town, the plague makes Oran a microcosm of Camus' crazy universe. The residents all endure a similar plague and experience comparable sorts of outcast and detainment; however they actually doubt one another and feel alone in their torment. Just the individuals who acknowledge the plague's capacity and their own condition of outcast, yet at the same time battle against it – like Rambert, who at last won't run away to his better half in the event that he should escape as a defeatist – can locate an individual feeling of opportunity.

To avoid causing fear, the papers do not give people adequate preparations for the plague. Their attempt to waylay suffering ends up causing more of it:

On the day after the committee meeting the fever notched another small advance...Rieux observed that small official

notices had been just put up about the town... (*The Plague* 13).

Suffering and Mental Instability

As exhibited by an audit of the impacts of apparent social confinement over the life expectancy, co-wrote by Hawkley, dejection can unleash destruction on a person's physical, mental and psychological wellbeing (2015). Hawkley focuses to confirm connecting apparent social confinement with antagonistic wellbeing outcomes including melancholy, helpless rest quality, weakened leader work, quickened psychological decay, poor cardiovascular capacity and debilitated insusceptibility at each phase of life. The greatness of danger introduced by social disconnection is fundamentally the same as in extent to that of weight, smoking, absence of admittance to mind and actual inertia. Among more established grown-ups specifically, dejection is bound to set in when an individual is managing useful impediments and has truncated family uphold. Forlornness, it appears, can prompt long haul "battle or-flight" stress flagging, which contrarily influences invulnerable framework working (May, 2005). Basically, individuals who feel desolate have not so much resistance but rather more aggravation than individuals who do not. Suffering makes people irrational. In the text Camus highlights this point as:

Hitherto his patients had helped to lighten his task; ... the doctor felt they were keeping aloof, wrapping themselves up in their malady with a sort of bemused hostility (*The Plague* 67).

The doctors who treat the patients of pandemics are equally fearful as the patient and are still ready to help people.

Camus' treatment of fate, suffering, and devastation seems to be colored in his atheism. As he does not believe in the existence of God, he cannot see any logical relationship between fate and human suffering. Camus is strong with the view that any

man can fight and stand victorious. He believes that power to cope with and stand against the calamity comes from within. In the above lines Camus states the suffering as:

In the small face, rigid as a mask of greyish clay, slowly the lips parted and from them rose a long, incessant scream... all the sufferings there. Rieux clenched his jaws, Tarrou looked away. Rambert went and stood beside Castel, whose closed book was lying on his knees. Paneloux gazed down at the small mouth, fouled with the sores of the Plague and pouring out the angry death-cry that has sounded through the ages of mankind. (*The Plague* 206)

Camus's philosophy is a mixture of humanism and existentialism and in this novel; he treats all the characters with a psychological mirror but not without a touch of atheism. Camus pleads that man is not void of the power to give his life a meaning and the most meaningful action a man can perform is preserve his life in the face of distress and get rid of the suffering. The suffering could be an approaching death too but he states that even death can be defeated by will and determination.

Camus gives the concept of common suffering in the work where at the starting point of the epidemic everyone is with a view that his pain and suffering is the greatest and everybody suffers the idea that no one can feel their pain and dejection. With every passing day, people start observing others and realize that everyone is in the same boat. Humanity suffers and humanity shares the pain of the persons who were around one another for ages but never bothered to care about them. Sympathy brings men closer and the same does the care and giving others the confidence that the people around are not unaware of the depression torturing you.

Ease for some and Unease for many

Covid-19 made things really tough for people. The privileged ones can still carry out their activities but those less privileged fear ending up starving. There is a quotation in the novel, “In the past all ...indulged in seasonal festivity; now only a privileged ...could do so” (Camus, 1947). Such has been the situation during corona. Another line goes like, “For there is no denying that the plague had gradually killed off in all of us the faculty not of love only but even of friendship...since love asks something of the future”. This too is true when one thinks of Covid-19. Connections lessened to only telephonic communication which certainly is not enough for bonds to last long. Starving is far worse than the epidemic itself, therefore Camus highlights as “From now on, indeed, poverty showed itself stronger stimulus than fear” (*The Plague* 16)

Dealing with the Absurd

In the novel, Oran becomes a microcosm universe every human being has a different approach towards the absurd. Cottard attempts suicide, in epidemic he profited off other people’s sufferings. He was evil and evil came upon him. Father Paneloux tries asserting that the plague was a punishment and testing from God. Rieux, Tarrou, and Rambert live and struggle in the way Camus advocates. They recognized the absurd and accepted the inevitable doom of mankind. Despite difficulty they all still worked ceaselessly against it and found meaning in healing others. There have been people who really worked towards accepting the state the world found itself in. The researchers have been researching trying to find a vaccine. The Heads of States have been giving hope to their people to stay economically well and help those in their homes. In such a state, literature and arts, in general, has helped people stay sane. One of the characters writes a diary taking note of everything around him.

Humanity in times of Suffering and Fear

Being human has been the core value of humans in such situations because one cannot be spiritually uplifted without being selflessly there for others (Jacobsen, 2006). Rieux states at one point in the novel that heroism and sanctity do not really appease him. Being human interests him. Irresistible episodes have formed the mind of mankind for days of yore. Pestilences and pandemics proliferate dread and flighty conduct and, long after they are finished, stay dug in inside the worldwide mind, regularly as society story and artistic or recorded records. Normally, sensibly, and obviously, the bigger the size of a flare-up, the bigger the effect and size of its squeal. The dark plague pandemic asserted up to 100 million lives is as yet the subject of vivacious hypothesis and examination right up 'til the present time; the flu pandemic of 1918 still gets consideration. The impact of episodes on psychosis has not been concentrated completely, yet exacerbating suspicion and the joining of flare-up related realities into preposterous reasoning is almost certain; subsequent fanciful parasitosis is a potential consistent expansion of this function chain. Patients with psychological maladjustment have a higher pace of cutaneous/skin issues at benchmark and heightening media inclusion can compound worry about dermatological manifestations. Severe nervousness can likewise hasten a backslide into substance maltreatment in exceptionally powerless people as the feeling of anxiety increments. Besides, for patients battling with sadness or nervousness who are additionally guardians, the impacts can be developed as worries of securing youngsters emerge. Thus, humanity is in misery and pain and everyone has become equal. Camus explores this collectivity as, "No longer were there individual destinies; only a collective destiny, made of plague and the emotions shared by all... (*The Plague* 23)".

Carelessness and Careful Behavior

The storyteller starts the story by depicting Oran in a cynical manner, underlining the emptiness of its residents' lives as they follow similar preset schedules of adoration, work, and diversion. Individuals before Covid-19 shook them were as imprudent as individuals in Oran were. The plague is foreshadowed by the evil sign of the dead rodents. It is telling that M. Michel denies the primary rodent, similarly as individuals will attempt to deny the plague for as far as might be feasible. The rodents initially show up as images of the more obscure side of humankind and the Absurd, the side that people attempt to overlook. A significant part of the exchange between characters in the novel is scanty and controlled this way, which makes a sentiment of a battle to impart.

The inward existences of the characters are a lot more extravagant than anything they can communicate through words. The residents show the human longing to disregard the Absurd – the plague, or the unfeeling negligibility of life – and keep up their propensities and significant serenity. Tarrou's apparently commonplace perceptions show how the residents at first respond to the plague – that is, the Absurd. M. Othon, the outrageous of conservativeness, adheres to his convention and standard as though nothing is right. The rich, similar to the lodging supervisor, are as yet worried about keeping up their economic wellbeing and dread the "equity" that plague may bring. Everybody is in clear peril, yet as the residents could disregard the rodents, so the supervisor can imagine the sickness is not infectious. Generally, Infections, similar to wars, are not discerning in the irregular misery and demise they cause, yet people actually expect that no fiasco will upset their so called "arranged world" – even though wars and torment show up and have been doing so since forever.

Freedom

In the novel so vivid an irony exists when Camus treats “freedom” specifically. The citizens of Oran realize that they are deprived of freedom at the hands of the disease and never bother thinking that they were never free even before the calamity. Their fixed habits and strict routines enslaved them to the extent that they got no time to ponder over the true meanings of freedom.

They were so engrossed in doing things around them that they couldn't realize the worth and value of the people around them. The citizens came to know the mirth, blessing, and essentiality of family life. Every person going through his flow of thoughts somehow concludes that life is all about preferences. They felt really unfortunate to not realizing that family, in the list of inevitable things in life, comes first. They were taking the loved ones for granted.

Camus' philosophy pleads that all a man can do is to fight and compete for the calamities, even death. Despite being an atheist and not believing in God, he is well aware of the fact that death is something that negates all human efforts making humans helpless to the maximum. As is clear by the novel, the more the efforts are made more the disease holds humanity into its ruthless clutches.

Despite everything, Camus values optimism and talks about positivity. Life is full of ups and downs and contains a lot of negativity until human being starts rebelling against the existing routine. Love acts as a comforter in times of suffering. Camus believed in the action of man, not in any external powers that is why he criticizes Christianity and their way of judging suffering. At the end of the novel it is evident, the fight of people against suffering has become fruitful and the gate of Oran is opened again. But Tarrou becomes imprisoned by Plague and fights against it and is fated as a loser. It affects and leads Rieux to grief and sorrow. But the novel ends with the value of human love which makes happiness possible. Thus, current Covid situation and the situation in The Plague highlight that there would be

suffering in the real life but what matters is the finding of meaning during the sufferings. Noble souls arise out of great suffering.

Human response and collective catastrophe

Human resilience is significant in times of scuffle and catastrophe. Collective overcoming of misery is essential for survival of human beings in harsh times, the resilience by countries in the war times and communities collective struggle at the times of epidemics. The capacity to cope up with the pains, the adaptability, strength and flexibility to cope up with pains is important for transcending the hardships. Catastrophe can bring out the similarities and differences among individuals. The plague by Camus highlights the collective response to the epidemics, decimating the town's population and attacking multiple people. Camus begins the novel with an epigraph from Daniel Defoe: 'It is as reasonable to represent one kind of imprisonment by another... (Camus, p.2). The 'imprisonment' has been referring to the Nazi occupation of France and the European resistance and struggle against the Nazis. Thus, any trauma is never one's own it is always collective, in the same way; every human response to the catastrophes is collective. The novel highlights the collective trauma as:

Moreover, epidemic; on some days only ten or so deaths were notified. ...On the day when the death-roll touched thirty, Dr. Rieux read an official ...The telegram ran: Proclaim a state of plague stop close the town. (*The Plague* 175).

Camus highlights the collective response to pandemics as, "From now on, indeed, poverty showed itself a stronger stimulus than ..." (*The Plague* 176).

The above mentioned quote resonates with the current situations of the pandemics and elaborates the need to work in pandemics in order to survive in these harsh sufferings.

Conclusion

The situation deciphered in the novel *The Plague* by Albert Camus is very similar to that prevalent in today's world due to Covid-19. Hopelessness and a certain degree of uncertainty have been hanging like a sword on the head. At first, accepting what befalls one is a hard thing to do. Once one accepts that, coping with the changing world is a tough thing to do. Distancing oneself from people after realizing that other than physical barriers there begin appearing psychological barriers. Mental imprisonment ruins one even more than physical imprisonment. Making one's mind understand the sensitivity of a situation without fretting is an impossible thing to do. People who can benefit themselves even in such harsh times leave no stone unturned in gaining advantages. The rates increase, the economy is destructed and every field of life is disturbed by such pandemics. History has shown how years pass and times may change but human behaviors stay the same. People deny and then are forced to accept the reality.

The absurdism of life is hard to be accepted by those who busy themselves with material pursuits. Isolation helps one to a certain degree but being forced to stay in one place with little or no locomotion begins eating one's inner. Once in every 100 years, a pandemic hits the world, crippling its core and leaving such disabilities that are incurable or need a long period to cure. The crippled world keeps being even more crippled and people forget the misery they fell into and continue living the carefree lives that they lived.

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