

TRIBHUVAN UNIVERSITY

An Expatriate's Alienation in Albert Camus' *The Fall*

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A Thesis

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This thesis submitted to the Central Department of English, Tribhuvan University, by Mr. Darpan Bhattarai entitled **An Expatriate's Alienation in Albert Camus' *The Fall*** has been approved by the undersigned members of the Research Committee.

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ABSTRACT

My thesis entitled as, **An Expatriate's Alienation in Albert Camus' *The Fall*** tries to explore post-war human condition. As an existentialist Albert Camus explores the dislocated and alienated condition of an expatriate character. *The Fall* (1956) as an existential novel exposes the sense of absurdity and estrangement man, who is guilty by birth, and meaningless is the meaning for his life. Jean-Baptiste Clamence, a single character ruminates in Amsterdam recalling his past life of Paris. By the use of monologue Clamence reflects his past life with comparisons and contrasts to the present life. Clamence as a Sisyphian hero tries to rationalize his earlier guilt but reveals himself as a failure. This novel is an intricate confession of a guilty man. By the use of 'Existentialism' as a theoretical perspective, I try to explore the human condition and existence. As a whole, *The Fall* represents the repression and failure of the commonalities of man, and the condition of human character.

TABLE OF CONTENTS

	Page No.
Approval Letter	
Acknowledgement	
Abstract	
CHAPTER I: GENERAL INTRODUCTION	1-10
Albert Camus and Post War French Scene	1
Historical Background	2
Post War Scenario	2
Resistance Movement in France	3
Camus and Twentieth Century French Novelists	5
Short Introduction of <i>The Fall</i> (1956)	8
CHAPTER II: REVIEW OF LITERATURE	11-19
CHAPTER III: DISCUSSION OF TOOL	20-31
A Brief Survey of Existentialist Movement	20
Definition of Existence and Existentialism	21
Albert Camus and His Philosophy of Absurd	23
Soren Kierkegaard: Theist Existentialist	25
Jean-Paul Sartre: Existence Precedes Essence	27
Martin Heidegger and Being	29
Friedrich Nietzsche: An Atheistic Existentialist	30

CHAPTER IV: TEXTUAL ANALYSIS	32-49
General Introduction of the Text: <i>The Fall</i> (1956)	32
Jean-Baptiste Clamence: An Expatriate	33
Existential Alienation	36
Absurd Freedom	39
The Fall of Christianity and Humanism	43
<i>The Fall</i> : A Monologue	47
CHAPTER V: CONCLUSION	50-53

Works Cited

I. GENERAL INTRODUCTION

Albert Camus and Post War French Scene

Albert Camus (1913-60), French novelist, essayist and journalist, was born in Mondovi, Algeria who was from working class family and completed his school level studies in Algiers. As a war orphan, he had got permission to free treatment in the general ward of Mustapha Hospital in Algiers. In his school time he could not run his study because of tuberculosis. Later he was educated at the university of Algiers, where he did various jobs to help pay for his course. As a literary figure he started to write from his teen age and he was active in writing philosophical essays, novels, short stories and plays. As a dramatist he had founded, "Theatre Group" in Algiers where he used to performed drama and plays with his friends. In the same time he began his journalist career, and Camus involved in the Resistance Movement, which worked against German coloniality. He published many articles in underground newspaper *Combat* in which he was the editor. He worked in both Paris and Algeria during the German occupation of France, 1940-1944, and at the same time as a literary figure and philosophic person he was associated with the existentialist movement which concerns with humanity's very being, with it's perpetual, anguished struggle to exist.

Camus's preoccupation with the absurd, his great theme in literature, was partly a product of his anxieties over World War II, following so soon after the massively destructive and absurd World War I. Such exercises in futility may have had an influence on the creation of such a figure as Camus's Sisyphus. As a multidimensional personality, he tried his career in every field of writing- stories, essays, dramas, novels and politics, journalism, dramatist etc. Especially he got popularity from the publication of his first novel, *The Stranger* (1942) and his

philosophical essay, *The Myth of Sisyphus* (1942). His other literary writings are, *The Plague* (1947), *Caligula And Three Other Plays* (1950), *The Rebel* (1951), *The Fall* (1956), *Exile and The Kingdom* (1958) and other critical short notes. He was awarded the Nobel Prize for literature in 1957. In 1960 Camus was killed in an automobile accident in the time of his literary prime.

Historical Background

Completely different from the Victorian age, the modern age brought out new and distinctive features in every field of country and literature. After the great destruction of First World War, twentieth century is far more different in every respect. Political, cultural, social, religious and literary aspects also changed. France was in 'Allied Power' during the First World War and Britain was leader of this group. 'Allied Power' defeated Central Power of Germany. During the First World War France and Spain were the second powerful forces after Britain. Literary development of this time coped with different trends and movement. Imperialism, colonialism, political and social unrest, and reformation affected the literary development along with civilization. The First World War (1914-1918) and Second World War (1939-1945) invited social and political unrest, which directly affected the third world countries. Religion decadence, spiritual dryness, massacre, and injustice were the main effects on the earth.

In First World War more than eighty lakhs people were killed and forty crores wealth destroyed. After twenty-one years another destructive Second World War, occurred between Allied Power and Axis Power. Again Axis Power, which was lead by Germany lost the war.

Post War Scenario

In the competition of use of weapons, atom bombs and nuclear armaments, the whole world delved into the war which destroyed great developmental process and human condition became fragile. Hiroshima and Nagasaki were burned in the lava of destructive war. Communism became alternative power because of USSR's victory over Germany. NATO and Warsaw Pact were created in the new form of war or what we can call cold war. Democratic and communist division drives the world in the cold war. Japan and Germany were destroyed and Germany divided into two countries - East Germany and West Germany. Hitler committed suicide because of unbearable loss. League of Nations dissolved and UNO emerged in new form. Somehow imperialism and colonialism ended but new form of colonialism started which is called Neo-colonialism.

The values of western civilization once again proved meaningless and all seemed to matter was irrational impulse and the will to power. Great literary, artistic, and philosophical works appeared at a steady way. The sense of humanity flourished to preserve human and civil rights. The old concepts like unity, rationality, Christianity became unworkable. Anxiety and uncertainty ruled the fragmented world. After the two great world wars people doubted over God and Religion that's why Post-Modern tradition emerged. As Richard Tarnas writes in his *The Passion of the Western Mind* ; "Each great epochal transformation in the history of the western mind ... the central prophet of the postmodern mind was Friedrich Nietzsche, was with his radical perspectivism (395)." Different types of cultural groups were emerged. The Platonic concept of the Ideal world or utopian idea disappeared along with Nietzsche's declaration of the 'Death of God'.

Resistance Movement in France

Against the colonial power of Germany some of the journalists and political activists started to involve in Resistance Movement. Even French police suspected over Resistance Movement calling it terrorist activities. At first it developed in the form of newspaper. Later, it was named as French Resistance Movement. Some observers compared the FLN terrorists to the fighters of the Vietminh and the French Resistance. At first Rene Char, a French poet introduced Camus to some of his Resistance comrades, and he appreciated Albert's 'Cheerfulness that could be air borne or thoughtful'. Camus was fascinated by Char's Resistance activities, which had started in September, 1943.

In the form of journalism, the newspaper presented itself as the voice of the United Resistance Movements which included *Combat*, *Liberation* and *France-Tireur*. *Combat* was started by printing ten thousand copies of each issue. It was supposed to appear in two weeks, but often it was published in every three or four weeks. *Combat* and other newspaper represented the Resistance and were symbolically cohesive, providing centers around which Resistance groups operated. Camus became a famous journalist with his *Combat* articles. As a novelist he might touch a few thousand readers, but as an editorial writer he influenced hundreds of thousands Frenchmen. French communists thrived on the ecumenical unanimity of the Resistance and the glorious reputation of the Red Army.

In Resistance movement some of the members of Resistance were arrested by German Police because it had contact with the Movement for National Liberation (MLN), which is called a terrorists' group of Paris. About this subject Oliver Todd writes in his *Albert Camus: A Life*; "In coded language Camus told his correspondents that he was working for the Resistance . . . Camus has made contact

with the *Combat* group and they put his in touch with the Movement for National Liberation, (MLN) (171)." after each terrorist attack from the Resistance, the Germans would put up posters in red and black or in yellow and black, listing French prisoners who had been shot in reprisal.

Roger Stéphane, René Chénier, Jacqueline Bernard, René Leynaud, Jene Paulhan, François Mauriac and Marcel Arland are some of the important figures of Resistance Movement. There are Resistance fighters, Resistance workers, and Resistance activists for the development of Resistance Movement. By the beginning of 1944, Camus was an active member of the Resistance Movement. Camus was also one of the Resistance activists, whose most important written contributions to Resistance action were essays grouped under the book title *Letters to a German Friend*. He opposed not to Germans but to Nazism. Jean Paulhan and François Mauriac, both recognized as Resistance activists, argued of moderation. These two writers were worthy adversaries, raising the problem of journalists-responsibility as well as any writers, during the German occupation of France: 1940 – 1944, Camus was one of the few French editorial writers to express his horror after America dropped the atom bomb on Hiroshima. Camus wrote: "Mechanical civilization has just arrived at its latest degree of savagery. We will need to choose, at a more or less distant future time between collective suicide and the intelligent use of scientific conquests (204)." In it Camus presents savagery nature of modern civilization and collective suicide or the intelligent use of scientific conquests are alternatives.

Camus used his novels and journalism to attack the most obvious fortress of totalitarianism, communism, as well as bastions of authoritarianism like Franco's regime. Camus rejected the hypothesis of historical laws leading to inevitable progress, those who accepted all violence called revolutionary and the dialectic that

individual misery today will be compensated by universal joy in society tomorrow. As a writer, Camus formulated his credo in this way: "I prefer committed men to committed literature, courage in one's life and talent in one's work isn't half bad, after all (237)." Above all, he saw himself as an artist and a moralist.

French intellectuals and writers did not play an immense or decisive role in the Resistance, but Camus had wanted to continue the newspaper, to distribute it to bear witness, and consequently had risked his life.

Camus and Twentieth Century French Novelists

In the twentieth century, the novel takes greater importance as a means of expressing very varied approaches to life, and the bounds of the novel have widened correspondingly. It has become impossible to give any definition covering the vast range of books that are published as novels and accepted as such by the public; nor is there more than a relative value in classifications such as 'ideological', 'documentary', 'autobiographical', since the distinction between them are often imprecise. About twentieth-century novel Geoffrey Brereton writes:

The twentieth century novel is a story of almost any length over fifty thousand words based on it's author's lived experience, his imaginative life, his observation of other individuals or of society as a whole or of particular events; to observation, research is sometimes added. (214)

Novelists are able to mirror the inevitable changes in the conception both of society and of the individual psychology which the novel mirrors with more or less directness. Innovations in technique stemming for the most part from surrealism, existentialism, or from modern linguistics, provide the most evident contrast between this century and the last.

The most notable development was the emergence in the fifties of the 'nouveau roman' represents a trend of potentiality vast importance. The 'new' techniques in the novel - not all of them new and not all confined to the members of any particular group are aimed in general at a fresh way of representing human existence in a verbal medium. The new novel and evidence of their desire to discard traditional technique, and to propagate openly and didactically a new manner of rendering life.

Raomain Rolland (1868-1944), Marcel Proust (1871-1922), Sidonie – Gabrielle Colette (1873-1954) are famous novelists of time of First World War. Proust introduces homosexuality as a major theme both in his analysis of society and of the individual psychology. As for the aftermath of war, the 'restless twenties' saw the rise or development of half a dozen important novelists, but none of them can be considered as typical of that anarchic period. Relatively conservative, the French novel in an experimental decade produced no name comparable to Kafka or James Joyce. The inter-war years saw the growth of the roman fleuve to heroic propositions, as exemplified in the work of Jules Romains (1895-1972), Georges Duhamel, and Roger Martin du Gard. Most of the romans-fleuve deal with the near past, which they attempt to record before it has moved into the more impersonal field of history. The authors do not look on themselves as historians, but as imaginative chroniclers drawing on their own experiences and backgrounds to suggest the spirit of the time more faithfully than a factual record could achieve.

Georges Bernanos (1888-1948), Francois Mauriac (1885-1970), Julian Green (1900-), Henry de Montherlant were famous for supernatural power and Christianity in their novels. The Christian struggle between god and the world, spirit, and flesh, underlies most of Green's pessimistic novels, as in Mauriac. Montherlant's *La Rose de*

sable (1954) has a North African setting and an anti-colonialist theme. Andre Malraux (1901-), undoubtedly one of the great modern French writers, whose material is modern and actual. He has been personally involved in the events he describes as a witness of the Chinese Revolution of 1926, as an organizer and pilot of the Republican Air Force in the Spanish Civil War, and as a fighter in the French Resistance Movement, which led him finally to reject communism.

Albert Camus (1913-60), deals with pessimistic humanism in his literary writings and he is well known in philosophy of absurdity. For Camus, the absurdity of life is the first and foremost concept. He deals with the alienation of the human condition, and the condition of modern man similar to that of Sisyphus, a kind of hopeless, endless uphill labour. *The Myth of Sisyphus* (1942), a philosophical essay on suicide and the absurd, is among the best known works of Camus. Sisyphus' scorn for the gods, hatred of death, and passion for life arise from the heart of his revolt. Shown in: "Happiness and absurd are two sons of the same earth. They are inseparable. It would be a mistake to say that happiness necessarily springs from the absurd discovery. It happens as well that the feeling of the absurd springs from happiness (54)." Camus drew three consequences from his meditations on the absurd; revolt, freedom, and passion. And he identified with Sisyphus, ending his essay with a literary cry of hope.

His earlier novel *The Stranger* (1942), which told the story of a strange man living in a moral wilderness, a man who was unable to see life as meaningful in any genuine way. Camus demonstrated what he calls the absurdity of the human situation by creating a character who drifts through life, including crime, with no will either to construct a philosophy or to react in any way. His other novels are, *The Plague* (1947) and *The Fall* (1956), made him one of the most widely read writers of his time. Also a

gifted playwright, he wrote *Caligula* (1945), *State of Siege* (1948), and *The Just Assassins* (1950), *The Rebel* (1951), is an extended essay on political dissent. *The Exile and The Kingdom* (1957), his short stories, are partly concerned with his own Algerian background. Camus won the Nobel Prize for literature in 1957. Perhaps it is a mere twist of irony or an expression of fate congruent with his own philosophy, but Camus died in a car crash at the age of forty six, in his literary prime.

Camus' other contemporaries are Simone de Beauvoir (1908-), Charles – Ferdinand Ramuz (1878-1947), Marcel Jouhandeau (1888), concerned with the individual psychology some times their own explored in a series of restless books. 'The New Novel' was dealt by later novelists Alain Robbe-Grillet (1922-), Michel Butor (1926-), Claude Simon (1913-), Nathalie Sarraute (1902-). They rejected tradition independently to elaborate new patterns of human relationships which seem more genuine with luxuriant style.

Some of the later novelists, such as – Henri Troyat (1911), they have been called Tolstoyan, because their writings set principally in nineteenth century Russia and terminating before the Bolshevik Revolution, resuscitate a vanished society with remarkable realism and vigor in a new outmoded form. Françoise Sagan (1935), who published her best selling *Bonjour Tristesse* at the age of eighteen. She captured the spirit of a generation which perhaps should not have existed, but did. Some of the latest writers deal with the common feature of sense of rootlessness, however differently conceived and expressed. Jean Cayrol (1911), a catholic poet of high quality who wrote in a series of novels beginning with *Je vivrai L'amour des autres* (1947-50), Cayrol presents broken - down outcasts meditating vaguely on the meaning of life.

Short Introduction of *The Fall* (1956)

Albert Camus' last novel *La Chute – The Fall* (1956) deals with, as the title promises, something of a downer, a tale of horrid descent, a moral parable for our sick and absurd times. Camus decided to publish *La Chute* before his novellas, and toyed with the idea of other titles, like *The Shout*, *The Pillory*, *A Puritan of Our Time*, *The Mirror*, and *The Day's Business*. It was Roger Martine du Gard who suggested *La Chute- The Fall* and Camus adopted it.

The whole novel deals with single character Jean – Baptiste Clamence, who confesses his earlier seemingly innocent and noble life in seedy bar of Amsterdam. He is an expatriate Frenchman, recalls his past life and compares with his present life in disjunctive form but his every triumph reveals a failure. The narrator of the novel, Clamence reveals his life with unknown interlocutor, he addresses him as *-monsieur*, *cher minsieor*, *' mon cher compatriote'* etc. As Camus described himself in *Albert Camus: A Life*;

The Narrator in *La Chute* makes a calculated confession . . . A refuge in Amsterdam, a city of canals and cold light, where he pretends to be a hermit and a prophet . . . He has a modern heart, which is to say that he cannot bear being judged, and there fore he hastens to prosecute himself but only in order to better judge other people . . . There is only one truth in this game of mirrors; pain, and all that it promises. (242)

Ironic and satirical purposes to use this name, Jean Baptiste - Clamence is a very convenient name for a character of a religious story. The true John the Baptist, unlike Camus Jean-Baptiste Clamence, never postured as Pseudo – God. He preached not self – justification but repentance and reform. He sought not to increase, but to

decrease. And one day, as Jesus approached, he saw the spirit- dove descend upon gods chosen one.

Alienated and dislocated Clamence is an expatriate, lonely in Amsterdam, through the technique of monologue presents his inner turmoil. As the setting suggests " . . . and the heart of things; for we are at the heart of things here. Have you noticed that Amsterdam's concentric canals resemble the circles of hell? (14)" and "cold and foggy night (26)" resembles with the alienated and dislocated character. As for religion, *La Chute* accepts the existence of God, which Camus did not, but seriously questioned on the 'terrible law' of divine fate. Clamence feels that he will be damned or at least go to purgatory, and the Amsterdam canals which he walks by remind him of the concentric circles of Dante's Hell.

As *The Fall* was written with feverish spontaneity, it was not fit into a cycle, as Camus tried to do with his other works. In it, he summed up his life and gave it unity almost in spite of himself. Nuances of thought and several excellent examples of Camus's humor make this possible, as well as the ambiguity of interpretation. Camus' artistically handling of the monologue and the flashback without losing the reader's attention is admirable. His use of atmosphere, unobtrusive symbolism and deftly handled foreshadowing show his technical mastery.

II. REVIEW OF LITERATURE

Albert Camus (1913-1960), French writer, novelist, essayist and trained philosopher also regarded as well known journalist especially known for his, French Resistance underground paper, *Combat*. He worked in both Paris and Algeria during the German occupation of France, 1940-1944. His first novel, *The Stranger* (1942) and philosophical essay *The Myth of Sisyphus* (1942), recognized him one of the well known writers of the modern world. *The Stranger's* theme was the absurd. It told the story of a strange man living in a moral wilderness, a man who was unable to see life as meaningful in any genuine way.

Camus's preoccupation with the absurd, his great theme in literature, was partly a product of his anxieties over World War II, following so soon after the massively destructive and absurd World War I. Such exercises in futility may have had an influence on the creation of such figure as Camus's Sisyphus. *The Myth of Sisyphus* (1942), a philosophical essay on suicide and the absurd, is among the best known works of Camus. He was searching through his own thoughts about suicide to see if he could come to a conclusion about life that would be positive. His question was: How does humankind live in as absurd world? He treats the ancient myth as an allegory for our own time. His other post-war writings are, *The Plague* (1947) and *The Fall* (1956) are novels, and *Caligula* (1945), *State of Siege* (1948) and the *The Just Assassins* (1950) are plays. *The Rebel* (1951) is an extended essay on political dissent. Existential crisis, absurdity of life are common themes in Camus' works.

Camus's *The Fall* (1956), the last major work, made him one of the most widely read writers of his time. *The Fall* is a monologue on the confession of Jean – Baptiste Clamence, a Parisian lawyer 'exiled' in Amsterdam. He befriends an unknown interlocutor and discusses his life to him. As his tale unravels, a myriad of

contradictions arise, as the duplicity of the narrator's character reveals itself. Critics and reviewers have their own views about this novel. Robert C Solomon searches pathological of pride in terms of major character, Jean-Baptiste Clamence, as he says – "The novel also explores life issues such as self, pride and happiness" (41).

Solomon further says;

Lived experience and reflection are presented as contraries in Camus 's works. They are not just complementary nor do they simply represent the complexity of consciousness. The one interferes with the other. Thus Clamence, despite occasional lyricism about the Dutch weather and the quality of Dutch gin and his superior references to the vulgarity of the bartender, is pretty much oblivious to his surroundings. His life in Amsterdam is 'caught up' in reflection. (43)

Solomon tries to present the writing ways of Camus. He finds contraries in Camus's works between lived experience and reflection. Through Clamence's embittered thinking, he remembers and interprets his earlier seemingly innocent and noble life. He offers us several metaphors, all of which point to a 'double' life. On the other hand, there is the world of reflection and guilt, the world of Rousseau's corrupt countries and Nietzsche's resentful slaves. Again Solomon comments on duplicity nature of Clamence :

The virtuous Parisian cannot defend himself. He has passed through the novel and exists now only in the memories of this bitter resentful man. He and his world are vulnerable . . . the virtues of the younger Clamence are dismissed as 'false' from the perspective of his later incarnation. The world of innocence is always vulnerable when it is viewed from within the world of bitter reflection. (44)

It means *The Fall* is not a condemnation of pride or superiority, but a condemnation of resentful pride and superiority. Solomon presents the alienated experience of expatriate as:

It is the world of his expertise. In the absence of his earlier, enviable role in the justice system and his palpable sense of success and superiority, judging others give him sustenance and a more subterranean sense of superiority, the dubious superiority that comes with resentment. (47)

Next critic named John F. Kavanaugh presents his view about 'fallen nature' of narrator. Albert Camus 's view of what humanity's 'fallen nature' would be without Christ was articulated in his monologue novel *The Fall*. As he clarifies: "Albert Camus wrote what I believe is the most incisive account of what our fallen nature would be without the lamb of God that John the Baptist announced (27)." Here Kavanaugh shows the relationship between fallen nature of modern man and the Lamb of God to show the decreasing values of human condition. The true John the Baptist, unlike Camus's Jean-Baptiste Clamence, never postured as in pseudo – God. He preached not self-justification but repentance and reform. He sought not to increase, but to decrease. And one day, as Jesus approached, he saw the spirit – dove descend upon God's chosen one. Kavanaugh shows the Godless world with fallen man creates false nature of human beings. As he writes:

There is no God, no truth, not even the truth of a person outside of Clamence's ego which might merit his respect or win his love. Having no savior to announce, Clamence can only proclaim himself. All is to be used at the service of his narcissism. There are only two kinds of people he can relate to: dead ones and slaves. (31)

Oliver Todd in his *Albert Camus: A life* presents the idea about Camus as an Algerian writer, who rejects European coloniality; "Everywhere, Algerians and observers expected a strong statement from Camus about his point of view, as he was the most famous Algerian writer. He reassured a worried young Frenchman who had been drafted to serve in the French Army in Algeria (323)."

Clamence's obsession in Amsterdam makes him to remember of his homeland. Todd introduces Clamence and his expatriate life in this way: "Jean Baptiste Clamence in *La Chute* is a forty year old man and Camus was forty three when he finished the book. Clamence had left Paris, and Camus always longed to get away from the city and its fickle literary crowd (343)." Todd shows the interconnection between Clamence and Camus in terms of French Resistance Movement as:

In some ways, the character Clamence gave Camus the chance to rewrite his own trajectory. He knew that some Parisians complained that his participation in the Resistance had been belated, but Clamence becomes involved even more slowly when he learns about the Resistance after arriving in the French free zone. (346)

John Gross in his review shows the guilt of Clamence, and says that it is an ingenious twist of Camus writing. As: "By an ingenious twist, Camus's bad conscience over failing to do so is seen as the true source of the guilt that afflicts the narrator of his last novel, *The Fall* (348)." As a modern character Jean- Baptiste Clamence represents the modern conscience and his duplicity is exposed by the use of irony. In *The New York Times* review shows the duplicity nature of narrator and ironic voice. As:

On *The Fall*, for instance, we have such sentence as: "The world cannot be explained because it is empty. . . *La Chute* is the method

Camus devised to depict the painful, solipsistic state of mind into which the Algerian war had plunged him... Harmony has become division and innocence has turned into duplicity". But we can't do justice to *The Fall*- possibly Camus 's greatest novel- unless we are alert to the bold artistry of its ironic. (A.1)

As an existentialist Camus has relationship with other existential philosopher, and his other books also represent the trend of existentialism. Again this review tries to compare Camus with his contemporaries and *The Fall* with his other books. As it present:

The Fall is the work of a writer thoroughly familiar with Dostoyevsky, Gide and Kafka and it transcends the merely personal by renewing their interrogations of form and narrative vision. . . Camus's narrative innovations in *The Fall*, *The Stranger* and *Exile and The Kingdom*, but never really comes to terms with Camus as a writer whose use of apparently traditional genres. (A.1)

An editor, Pedro Blas Gonzalez writes about the Camus ' *Hero of the Absurd*, in which he proves all of the Camus' main characters are absurd. He clarifies about Camus's writing: "Yet thinking and writing can be a rather tenuous business because concerns for human freedom, individuality and existential autonomy always find their way into all of Camus work (2)." Obviously, Camus' writings bear sense of lack of human freedom, that's why the sense of alienation squeezes his life in the dark room. Exile, alienation and existence are the main concern in Camus's books. Exile for Camus served the author to signify the existence of a permanent wall that separates man from any true penetration into the mystery of life and death. In Gonzalez words: "His novels are replete with reverence for the sun and it's effects on the Algerian

people and their way of life. He embraced the French, that is, the European manner of life without seemingly abandoning his love of his Algerian upbringings (5)."

Although Camus was Algerian upbringing but worked in France in the manner of European because of to create his stance among the European people.

Remembrance of homeland creates alienation because of the sense of lack of motherland's love. Writing is a process to erase the sense of lack, in some extent it helps to indulge in foreign land. Gonzalez also comments about Camus' *The Fall*:

The last novel written by Camus, *The Fall*, is nothing else but a treatise on grace-absent grace-though it is also a satire: the talkative hero, Jean-Baptiste Clamence, who reverses the words of Jesus and instead of 'judge not and ye shall not be judged' gives the advice 'Judge, and ye shall not be judged', could be, I have reasons to suspect, Jean-Paul Sartre. (47)

By single character, Clamence, Camus shows reverse of Jesus' worlds, which creates satire. Self-judgment also gives rise on satire of the post - modern human condition. 'The absurd' and 'revolt' are significant philosophy of life, which we can find in Camus ' novels. And it was his insistence that an authentic revolt against the human condition had to be a revolt in the name of 'the solidarity of man with man' that has kept the questions-and the implicit hope – of Albert Camus life. As we can find in Jeanette Lowen's review:

Camus expressed both the horror of living during Hitler's rise and World War II and the desire to establish a meaningful life in meaningless world of war and . . . Not content with the nihilism of his age and unable to ignore the catastrophe of modern life, he developed

two related concepts, 'the absurd' and 'revolt' into a significant philosophy of life. (50)

Lowen continues to say that Camus's characters speak to us about our own condition. As his characters are struggling to find out a way, we also in the net of modern and post modern nihilism in the following sentences:

His writings still speak to us. In his central characters, today's readers feel the pulse of our everyday world. Like his characters, Camus's audience questions what purpose and meaning can be sustained and struggle with finding a way. Like his heroes, we have inherited the incertitudes of our age, when the moral and religious beliefs formerly taken for granted are no longer applicable. (53)

Especially focusing on Clamence's characterization, he said that Clamence is struggling with the problem of the human conscience and *The Fall* is itself controversial novel, in which Camus tugs at the very core of Jean-Baptiste Clamence. Lowen further clarifies about Clamence's contradiction, freedom and innocence, in this way:

Clamence is caught in contradictions; he is torn between wanting to be free and yet afraid of freedom and the responsibility it brings. He is aware of his duplicity. He cannot feel a oneness between himself and his fellow creatures. The values of freedom and solidarity and forgiveness and innocence beckon within him, but Clamence will/can not respond. (54)

As a spokesman of the conscience of modern era, as well as for Camus's artistic creation, Joan M.F. Johnson sees fusion of philosophy in his artistic creation. Camus was one of the foremost members of the generation of French writers whose

philosophic, political and social ideas are an integral part of his works. Johnson presents as: "It is always interesting to study the fusion of philosophic thought with successful artistic expression such as one finds in Camus. The basic tenet of *The Myth of Sisyphus* that of the absurd sensitivity, remains unchanged. What evolved was Camus ' concept of a morality for our times (101)."

Camus attempts to give literary life to the absurd hero via his fictional characters. Some aspects of this hero appear in Meursault of *The Stranger*, Dr. Rieux in *The Plague* and Clamence in *The Fall*. The character of Tarrou in *The Plague*, who had made the discovery of the universal guilt of each isolated man, is mirrored in the person of Jean-Baptiste Clamence of *The Fall* though each reacts to this awareness in a distinctly different manner. As Johnson views: "Clamence's reaction to his discovery took many forms. He tried to destroy his image of perfection before others. Love, chastity and debauchery were other manners of escape from this new image of himself but were unsuccessful. (104)." As a narrator Clamence recalls his past life to portray as an ideal lawyer but confuses himself. In process of self-evaluation he finds himself as a moral fraud. Critics Malthews and Platt write:

Written as a single rambling monologue, *The Fall* portrays on anguished, self – doubting central character who accuses himself of moral fraud. When admirers recognized Camus himself in the narrator's voice, they were shocked because they were unwilling to accept this harsh self-judgment. (588)

After publishing *The Fall* different literary figures react in different ways. People also ask to Camus about his novel "What is the actual incident is there?" But the whole novel does not bear any kind of specific incidents, it is a collection of so many petty incidents. Camus replied to them with the clarification of the narrator. *The*

Fall was described by Camus as follows: "The narrator in *la chute* makes a calculated confession . . . A refugee in Amsterdam, a city of canals and a prophet, this former lawyer is waiting for sympathetic listeners in a sleazy bar (342)." Especially Camus is focused on characterization of Clamence. He fatherly says:

He has a modern heart, which is to say that he cannot bear being judged, and therefore he hastens to prosecute himself, but only in order to better judge other people. He looks at himself in a mirror, but finally pushes it towards others . . . There is only one truth in this game of mirrors: pain, and all that it promises. (342)

Reading this tale Robert Gallimard exclaimed, "You took us all for damn fools! so this is literary impotence you were complaining about? (343)." In interviews, Camus stressed that he was not meant to be the work's narrator, Jean-Baptiste Clamence, but in fact, Camus was never as profoundly and subtly autobiographical as beneath the mask of Clamence and friends recognized him behind the fictional guise.

These above mentioned critics and reviewers have not unanimous voice over Albert Camus's novel *The Fall*. In some extent all critics support on the pathetic condition of modern heart, which Camus presents through a monologist, Jean-Baptiste Clamence. Whatever critics say but my pinpoint is to show loneliness condition of the narrator, who is an expatriate. Loneliness is a central component in the role that subjectivity plays in human existence. Camus's notion of revolt is always aimed at the absurdity, that is the cosmos represents and which cannot be subdued through rational thought. In the same way my project is to prove the alienated condition of Clamence through the tool of 'Existentialism'.

III. EXISTENTIALISM: A THEORETICAL TOOL

A Brief Survey of Existentialist Movement

Existentialism gained global eminence in the aftermath of World War II, particularly in Europe. Thrown into an incoherent, disordered and chaotic universe in which individual destinies were obstructed and torn apart by the Second World War, they could not believe in old concepts, which are related with manner, morality and code and conduct of society. The feeling of existence with justification became the main proposition of twentieth century. The utter feeling of alienation was the product of the recognition of 'Death of God' on the one hand and the cataclysm of the world war on the other. Out of this reverse, fragmented and alienated situation of man and the world, 'Existentialist Movement' came into the world to soothe the hopeless modern heart.

Since World War II, existentialists have gathered into two major camps. In the vein of nineteenth century philosopher Soren Kierkegaard, Christian existentialists such as Paul Tillich and Gabriel Marcel have emphasized that true freedom including freedom from conflict and despair may be found in god, who bridges the finite and the infinite. Some existentialists accept this general orientation while rejecting any specific theology. Martin Heidegger and Jean – Paul Sartre pioneered a second approach, one that asserts an atheistic universe in which individuals may 'make themselves' through exercising their free will, but that necessitates 'engagement' in the social sphere, including political struggle against repressive social institutions, laws and conventions. Existentialist works of second type tend to stress the alienation of individuals as well as their essential and inescapable loneliness and uncertainty. This approach has placed particular emphasis on the essential meaninglessness of the universe and on man's need to struggle to create meaning.

About this philosophy, different types of philosopher have presented their views in their respective books. But my study is centered upon, Albert Camus' *The Fact of Absurdity*, *Myth of Sisyphus*, Jean Paul Sartre's *Existence Precedes Essence*; *Being and Nothingness*, *Existentialism is a humanism*, Friedrich Nietzsche's, *Critique of Morality*, *Thus Spoke Zarathustra* and other alternative existentialist philosopher and critic.

Definition of Existence and Existentialism

The term 'existence' comes from the Latin root it means to stand out in the universe that is against us. And existential + ism equal existentialism, which means a study of the condition and existence of man, his place and function in the world and his relationship or lack of it with god. In Bedford Glossary it is defined as:

"Existentialism is a philosophical school whose proponents maintain that existence precedes essence. And existentialists concern themselves with humanity's very being with its perpetual, anguished struggle to exist (115)." So the focus of the philosophy of existence is on 'being', 'subjectivity', introspection and feeling as opposed to logical positivism, with its emphasis on sensory empiricism, objectivity, behaviorism, logic and science.

Although existentialism holds out the possibility of an improved existence by positing the individual as the engine of change, it also runs the risk of fostering despair, hopelessness and nihilism. Existentialism as a set of philosophical ideals emphasizes the existence of human being, the lack of meaning and purpose in life, and the solitude of human existence. It focuses on the risk, the voidness of human reality and admits that the human being is thrown into the world in which pain, frustration, sickness, contempt, malaise and death are dominant.

Basically, existence has two forms: authentic and inauthentic. The authentic existence requires from us that we should create the route of life by ourselves. The authentic being is the being of the human being and the inauthentic being is the being for things. Yet, authentic being is rarely attained by the human being; still it is what the human beings most strive to gain. The inauthentic being, being in itself, is the characteristically distinctive of thing.

As my thesis demands I will present some of the brilliant philosopher of existentialism. Existentialism is a revolt against traditional European philosophy, which takes philosophy as science. And the need of existential philosophy gives rise on the human condition. Richard Tarnas in *The Passion of The Western Mind* presents:

The anguish and alienation of twentieth century life were brought to full articulation as the existentialist addressed the most fundamental, naked concerns of human existence- suffering in death, loneliness and dread, guilt, conflict, spiritual emptiness and ontological insecurity, the void of absolute values or universal contexts, the sense of cosmic absurdity, the frailty of human reason, the tragic impasse of the human condition. (389)

Of course, man was condemned to be free. He faced the necessity of choice and thus knew the continual burden of error. Man possessed no determining essence; only his existence was given an existence engulfed by mortality, risk, fear, ennui, contradiction, uncertainty. Rene Wellek defines; " 'Existentialism' as a philosophy of despair, of fear and trembling, of man's exposure to a hostile universe (82)." On the other hand, Kafka and Camus see the world merely as a deserted and isolated land, which has no productivity and man as an unproductive seed. They mainly focus on

human absurdity. According to Sartre, man "cannot be anything . . . unless other recognizes him as such. The other is indispensable to the hero's existence (487)."

The idea of existence has become a part of the modern conception of the self with the themes of an opposition of individual and society; an inner division of particularity and universality; temporal emergence; the struggle for authenticity; and a troubled assertion of freedom. And existentialism is a philosophy though it does not belong to any 'ism'. It stresses the existence of human being, the anxiety and depression, which pervade each of human life.

Albert Camus and his Philosophy of Absurd

Albert Camus (1913-1960) was a central figure in the French existentialist movement. His philosophical essays *The Myth of Sisyphus* (1942) and *The Rebel* (1951) present the idea of absurdity. Camus expressed both the horror of living during Hitler's rise and World War II and the desire to establish a meaningful life in a meaningless world of war and futile conquest. Not content with the nihilism of his age and unable to ignore the catastrophe of modern life, he developed two related concepts, 'the absurd' and 'revolt' into a significant philosophy of life. Critics have different views about the influencing and shaping figures on Camus but essential is the same that he follows nihilistic, atheistic and humanistic trend in existentialism. According to Resenthal and Yudin, Albert Camus' views were shaped under the influence of Schopenhauer, Nietzsche and the German existentialists. Not only these philosophers, Socrates, Pascal, Heidegger, Sartre also helped to shape his philosophy.

Le Mythe de Sisyphe is dense, epigrammatic, and of a deceptive clarity. It looks like a short essay, without technical jargon, shows Camus' literary excellence. In it Camus spoke of the world, history and of his life. Camus poses for consideration the problem of suicide as the only serious philosophical problem, and he answers with

a rejection of suicide as an adequate response. He presents Sisyphus as an absurd hero:

You have already grasped that Sisyphus is the absurd hero. He is, as much through his passions as through his torture. His scorn of the gods, his hatred of death, and his passion for life won him that unspeakable penalty in which the whole being is exerted toward accomplishing nothing. This is the price that must be paid for the passions of this earth. (68)

This is the absurd hero, who is characterized by Camus as someone who maintains full awareness the forces that diminish freedom. Among these forces are death and religion. The absurd hero rebels against death because death not only negates all actions and accomplishments that have been undertaken with freedom, but also negates all of the pleasures of life. The absurd hero rebels against religion because it limits the individual's freedom. As a whole, *The Myth of Sisyphus* is a study that defines the absurd as the encounter between the human being's innate need for order and purpose and the blank indifference of nature, that insists upon the recognition of the fundamental 'absurdity' of life, urges the living out of this absurdity in a constant tension of 'revolt' and finally arrives at an acceptance of life symbolized by the labor of Sisyphus.

Camus' *The Rebel* indicates his evolvment from an attitude of 'solitary revolt' to that of seeing ourselves as part of a community whose struggles must be shared by all. He is now saying that the human being can no longer be a 'detached stranger'. Camus defines a rebel as; "a man who says no, but whose refusal does not empty a renunciation. He's also a man who says yes" (143). About absurd condition of man Camus wrote:

The absurd creator does not stick to his work: He might renounce it, and sometimes does so. All that is required is an Abyssinia. . . man finds himself confronted by the irrational . . . He feels inside himself the desire for happiness and reason. Absurdity is born at the confrontation between the human cry and the word's unreasoning silence. (143)

Camus moves from a Cartesian described in *The Myth of Sisyphus* (1942) and *The Outsider* (1947) ending in the concept of the absurd and its resulting alienation. Then a transition takes place from Cartesian solipsism with skeptical and ethnical neutrality toward the development of the concept of solidarity, in an open ended quest, in works like *The Plague* (1947) and *The Rebel* (1951). In the later, he criticizes both the vertical (eternal) transcendence of Christianity and the horizontal (historical) transcendence of Marxism, and this led him to a heated controversy with Jean - Paul Sartre. Torre, a critic said about Camus's absurdity:

The problem that Camus posed in his book, *Le Mythe de Sisyphe*, subtitled *Essai Sur l'absurde*, was essentially this: in the absence of any access on our part to transcendent values what if any, are our 'grounds' for asserting the priority of meaning over meaninglessness? . . . All statements as to the 'what' or 'who' of existence, its meanings are mere interpretations, and thus do not qualify as knowledge. Whence Camus's conclusion: Existence is basically meaningless, absurd. (866)

Camus' transition from nihilism to humanism reflected in *The Rebel*, *The Plague* and later *The Fall*. Where as *The Stranger* and *The Myth of Sisyphus* stress on nihilism. Measuralt in *The Stranger*, Sisyphus in *The Myth of Sisyphus* and Clamence in *The Fall* are absurd heroes.

Soren Kierkegaard: Theist Existentialist

Soren Kierkegaard (1813-1855) shaped twentieth century existentialism by initiating its focus on the individual, subjectivity, and freedom. As a theist existentialist he praised Christians and believers of other faiths to recognize how difficult true faith is yet also how important faith is to being human. In his *Fear and Trembling*, he shows lack of faith in Abraham also, in which Kierkegaard writes: "So everything was lost, even more appallingly than if it had never happened ! So the Lord was only mocking Abraham? . . . All was lost! Seventy years of trusting expectancy, the brief joy over the fulfillment of faith (155)."

Fear and Trembling describes the three stages or movements of faith: the movement of concentrating all one's aspirations into one thing (Abraham regarding Issac as the fulfillment of God's promise); the movement of infinite resignation, by which one given up that which are treasures most (Abraham willing to sacrifice Issaac); and the movement of true faith, by which are fully believe what is impossible or absurd (Abrahm being confident that he will get Isaac back).

Teresa I Reed, a critic analyzes about Kierkegaard's *Concept of Existence*: "This book analyzes Kierkegaard's concept of concrete human existence into three essential components: freedom, the ethical, and the self (460)." The first and longest section, "The way from an Individual to a Self" exhibits the levels within immanence, that is, the esthetic, the ethnical and Religiousness A. The second section "That Single Individual shows the movement from the levels of human centered immanence to be level of transcendence which is Christ centered and recognizes eternity as actual for the single individual. The third section, "The most difficult Issues", moves to thematic exposition. The fourth section, "Philosophy and Theology in the light of Kierkegaard's Existential Thought", shows that for Kierkegaard, the sphere of philosophy lies in

immanence, and philosophy's highest goal is to accentuate the ethical and prepare the way for the religion.

Kierkegaard viewed that the religious life is characterized by faith, which is always a dreadful certainty, but his faith is paradoxical. When we believe in God, we believe his both finite and infinite existence. The finite is related to the outward form existence of god, where as infinite is concerned with the inward faith or non-existence of god. As we find in his *Concrete Existence*:

Existence is ordinarily regarded to no very complex matter, much less an art, since we all exist: but abstract thinking takes rank as an accomplishment. But rally to exist, so as to interpenetrate one's existence with consciousness, at one and the same time eternal and as if far removed from existence, and yet also present in existence and in the process of becoming: that is truly difficult. (814)

In a nutshell, for Kierkegaard, all other human endeavors - be they profane, rational or ethical, could not capture or express the fundamental meaning of human life. Only faith could combine the finite and the infinite, the temporal and the eternal and thus only faith could confirm what each individual truly is.

Jean-Paul Sartre: Existence Precedes Essence

Jean –Paul Sartre (1905-1980) was one of the most influential philosophers of the twentieth century. Starting in the 1930s, he took up a line of inquiry begun by the German philosophers Heidegger and Jaspers that came to be labeled existentialism. In his non-fictional, philosophical writings, Sartre defined the word 'existence' as a technical philosophical term that applied only to the kind of reality human beings have. 'Existence precedes essence' means that a human being exists before he or she has an essence. An essence is what something is; it is the character, nature or function

of something; it is what defines the thing and distinguishes it from other kinds of things. In the case of a human being, the essence is who he or she is. As he argues: "But if existence really does precede essence, man is responsible for what he is. Thus, existentialism's first move is to make every man aware of what he is and to make responsibility of his existence rest on him. . . but that he is responsible for all man (54)." Because existence precedes essence, our future self is not already made or programmed to turn out in a specific way; instead, it will be by my free creation.

Apart from this philosophical writing he wrote *Being and Nothingness*, *Existentialism is a Humanism*, *Iron in the Soul*, *The Nausea*, *The Wall*, *The Flies* etc. Although he wrote different kinds of books but his chief philosophical sense is:

Human beings do not have fixed, full fledged essence at birth, whereas nonhuman things are stamped with an essence from the first moment they come into being. Instead of having an essence at birth, we are free. We each create our own individual essence/ character through the way we exist as human beings, choosing and then freely acting our choices. (24)

This means that each individual creates his or her own personality, habits, tendencies, preferences, talents and character flaws. As in his *The Flies* which offers a case study of individual creating, his own essence: Orestes decides to define himself, through his actions, as the avenger of his father's death and as the liberator of the people of Argos. In Sartre's version of this ancient story, Orestes was not born or fated to be an avenger or liberator. He makes himself one after discovering he is free. In process of defining existentialism, Sartre stated in *Being and Nothingness*, "By existentialism we mean a doctrine which makes human life possible and, in addition, declares that every truth and every action implies a human setting and a human

subjectivity (10)." Sartre's earlier work applies a philosophical method known as phenomenology, which is used to describe and analyze our own consciousness. As, Linda E. Patric shows that:

Sartre's Phenomenology, describes conscious experiences as accurately as possible, without presuming that these experiences provide data about the external world . . . Phenomenology investigates our experiences as we actually live them as lived experiences – rather than as the supposed by products of external forces that effect our sense organs. (12)

In Sartre's philosophical essay *Existentialism is a Humanism* he's very strongly defended existentialism which was heavily charged with both-Christians and Marxists. In it Sartre Clarifies existentialism in this way: "In any case, we can begin by saying that existentialism, in our sense of the word, is a doctrine that does render human life possible; a doctrine, also, which affirms that every action imply both an environment and a human subjectivity (2)." Sartre's equation of existence and freedom is the key to his claim that human beings have a special kind of reality-existence-that distinguishes them from nonhuman things.

Martin Heidegger and Being

Martin Heidegger (1889-1976), German philosopher and existentialist and supporter of the Hitler and Nazism. He interpreted the classical Greek scholar's definition as a distortion of reality. For Heidegger, it was not enough to say simply that something existed. He devoted most of his lifetime to addressing this difficult problem of metaphysics.

Heidegger proposed his complex philosophy at a time when existentialism was also taking a hold among European scholars. Heidegger argued that, unlike the

existentialists, he was not concerned with man but with being. As he writes in *What is Metaphysics*:

Only on the ground of the original revelation of the nothing can human existence approach and penetrate beings. But since existence in its essence relates itself to beings those which it is not and that which it is—it emerges as such existence in each case from the nothing already revealed. Dasein means: being held out into the nothing. (6)

Although the bulk of Heidegger's writings deal obsessively with the term 'being', he defined it for himself in his first major work, *Being and Time*. He gives new term as 'Dasein' to define being. Dasein is Heidegger's way of referring both to the human being and to the type of being that humans have. He relates Dasein with metaphysics, as he presents in *What Is Metaphysics*: "Human existence can relate to beings only if it holds itself out into the nothing. Going beyond beings occurs in the essence of Dasein. But this going beyond is metaphysics itself . . . Metaphysics is the basic occurrence of Dasein. It is in itself (9)."

For Heidegger human being has to determine his own existence, create his own possibility and make choice and commitment. He says: " human being –as opposed to human beings – is comprised of four components: being, being toward – death, existence and mood (46)." His metaphysics shows idea about 'Being' and human concerns.

Friedrich Nietzsche: An Atheistic Existentialist

Friedrich Nietzsche (1844-1900), a German philosopher, cultural critic and a pioneer of atheistic existentialism attacks on the existence of God. He called himself an immoralist: in his many writings, he disputed the existence of universal moral values, denounced the religious underpinning of morality, and reflected on the widely

varying views on morality held in different cultures. Linda E. Patric writes about him: "Nietzsche himself was neither an anti-semite nor a racist, but his attacks against the Judeo-Christian tradition were so caustic that many misread him and denounced him as a proto-Nazi (137)." Nietzsche's ideas are disturbing because they challenge some of our most common fortifying assumptions.

Nietzsche was a first person who declared that 'God is dead'. The proclamation of the death of God made him reject the Judeo-Christian moral tradition in favor of a heroic pagan ideal. Nietzsche in his very famous essay *The Death of God and the Antiracist* writes as:

The Christian conception of God-God as God of the sick, God as a spider, god as spirit – is one of the most corrupt conceptions of the divine ever attained on earth. It may even represent the law-water mark in the descending development of divine types. God degenerated into the contradiction of life, instead of being its transfiguration and eternal yes ! (912)

Yet Nietzsche does not believe that the nonexistence of God means that everything lacks meaning and value. Instead, he insists that the meaning of human life lies in a liberating undertaking of self-transcendence and the creation of one's own values; the meaning of human life in the superman. In *Thus Spoke Zarathustra*, Nietzsche uses the concept of the superman/overman as a symbol for the transformation that must take place in us in order to overcome traditional, religiously based morality and to forge a human life that is healthy, vigorous and creative. Nietzsche presents in the following excerpt:

And this is the great noontide: it is when man stands at the middle of his course between animal and superman and celebrates his journey to

the evening as his highest hope: for it is the journey to a new morning. Then man, going under, will bless himself: for he will be going over to superman; and the sun of his knowledge will stand at noontide. (144)

To sum up, all of the existentialists share some common issues as – existence, alienation, anxiety, identity, absurdity and death. Alienation or estrangement affects all social relations and dominates the relationship of love. Anxiety characterizes the sense of anguish, a generalized uneasiness, a fear or dread which is not directed to any specific object. And the 'death' is the first and the foremost existential them. It is total non- existence, and as absurd as birth- it is not ultimate, authentic moment of the life. Death is only another witness to the absurdity of human existence.

IV. TEXTUAL ANALYSIS

General Introduction of the text: *The Fall* (1956)

Albert Camus' one of the best novels *The Fall* (1956), originally known as *La Chute*, later translated into English by Justin O'Brien shows post war human destruction. In this novel, there is only one character, Jean-Baptiste Clamence, who represents fallen nature of man. Clamence is an expatriate Frenchman, who is in Amsterdam and indulges in the reminiscence of the past. He was a Lawyer in France now in Amsterdam he is a judge- penitent. Lonely life in Amsterdam makes him recall his past life of France. The novel has not only fixed plot, it has many petty incidents. So it is difficult to understand the novel serially. Although novel is divided into six parts but not systematically. If we divide the whole novel in two parts, it is easier to catch up the sense of novel.

The first part, which we discern only through Clamence's jaded descriptions, is his life in Paris as an eminent and a successful lawyer. The second part is his subsequent life in Amsterdam as a 'judge-penitent', much of which is taken up with re-describing and re-interpreting his prior life in Paris. These two parts of *The Fall* are not textually separated but are also starkly distinct. The first part offers us a life that is devoid of reflection and thus happily devoid of judgment and guilt. Clamence makes much of the fact that in his role as defense attorney he is neither judge nor judged. Clamence's life is reflective so he is thoughtful and clearly knows what he is doing. Lonely in foreign land, he refuses to see or at least take seriously the palpable presence of other people's envy and resentment. And his innocent sense gives way to part two, in which with an unknown interlocutor both held up for judgment. In judgment their guilt is made transparent. If the first part is the world of unreflective

'lived experience', and the second part is the world of reflection, a world defined by self-condemnation.

Clamence's narrative in *The Fall* is only secondarily intended to tell a story. It is first of all a seduction aimed at his almost silent interlocutor in the bar and ultimately toward the reader. In the opening paragraph, Clamence addresses as: "May I, *monsieur*, offer my services without running the risk of intruding? I fear you may not be able to make yourself understood by the worthy ape who presides over the fate of this establishment (3)." This is one-sided expression of the narrator, who narrates his past and present incidents to his silent friend.

Written in first person point of view, Camus uses technique of monologue to confess earlier life of Clamence. Artistically, Camus's handling of the monologue and the flashback without losing the reader's attention is admirable. His use of atmosphere, unobtrusive symbolism and deftly handled foreshadowing show his technical mastery. The tone of *The Fall* is extremely ironic throughout, except when Clamence is expressing certain of Camus' own views, such as his interpretation of Christ or his condemnation of bourgeois conformity.

In this section, my objective is to show alienated or dislocated condition of single character, Jean- Baptiste Clamence. To clarify this issue I am going to fetch out different layer of meaning, absurdity is one of them. Mainly focusing on expatriate condition I will dig out different layer of theme as Camus's entire work presents itself as a grouping within these basic moral categories: Freedom/slavery, judgment/forgiveness, solidarity/solitude and innocence/guilt. In the novel, Camus portrays twentieth-century man as treading through an emptiness without definition or limits or providential guides. Through Clamence, he shows present day mortals as wandering about in a desert without laws or paths.

Jean-Baptiste Clamence: An Expatriate

An expatriate means a person who is outside of his country or away from his homeland. The word 'Expatriate' is formed by its root word 'exile' then 'expatriation' at last 'expatriate'. In the Cloumbia Encyclopedia expatriation is defined in this way: "Expatriation, loss of Nationality. Such loss is usually, although not necessarily, voluntary. Generally it applies to those persons who have renounced nationality and citizenship in one country to become citizens of another (913)." Expatriation occurs when a naturalized citizens resides in his native land for two years or elsewhere outside. Expatriation may also occur involuntarily when a government chooses to renounce its obligation to individuals who desert in war time.

In *The Fall*, Jean-Baptiste Clamence is also an expatriate, who is out from his country, France. Now he is in Amsterdam, capital city of the Netherland. Some of the critics said that *The Fall*, in some extent covers the life of Camus and his struggle with the problems of the human conscience persists right up to his last novel, a controversial work, in which he tugs at the very core of Jean-Baptiste Clamence, his central character. Camus was a French Jew from Algeria then living in France. He was not an Algerian Jew, which is a misnomer, as the Jews of Algeria were made French citizens in the revolution of 1830. Camus creates Jean-Baptiste Clamence as a spokesman to represent Jewry originating the role of judge-penitent for him and them. *The Fall* was also undoubtedly the extermination of Jews during World War II. As Clamence reveals his condition in Jewish quarter, as he presents: "I live in the Jewish quarter, or what was called so until our Hitlerian brethren made room. What a Cleanup! Seventy – five thousand Jews deported or assassinated; that's real vacuum-cleaning (12)."

Clarence further clarifies the German brutality in the period of colonization as he says: "Do you know that in my little village, during a punitive operation, a German officer courteously asked an old woman to please choose which of her two sons would be shot as a hostage (11)?" This sentence shows German's brutality, they don't care about the sense of humanity and they don't understand the language of love and pity.

Although 'exile' was used as the punishment for criminals, but now or in modern time exile occurs because of political reason, dislocation and fear of terror. Exile was practiced by the Greeks chiefly in cases of homicide ". . . In Rome, exile (exsilium) was originally a means to circumvent the death penalty (631)." Exile for Camus "served the author to signify the existence of a permanent wall that separates man from any true penetration into the mystery of life and death (5)." Of course, Camus mainly deals with human existence even in the situation of expatriation. The questions of exile for Camus can be construed to exhibit several possible meanings. One of these is the literal that he lived in being away from his home in Algeria. Character' earlier life seems better comparatively with in Amsterdam:

I enjoyed my own nature to the fullest, and we, all know that there lies happiness, although, to soothe one another mutually, we occasionally pretend to condemn such joys or selfishness. At least I enjoyed that part of my nature which reacted so appropriately to the widow and orphan the eventually through exercise, it came to dominate my whole life. (20)

Not only *The Fall* but Camus' other novels are also replete with reverence for the sun and it's effects on the Algerian people and their way of life. He embraced the French, that is the European manner of life without seemingly abandoning his love of

his Algerian upbringing. To Camus exile also mean that the ontological and fundamental condition of man is always to live one's life alone, as: "And from one island to another, ceaselessly on our little boat, which was nevertheless dawdling, I felt as if we were scudding along, night and day, . . . (97)."

Another notion of exile has to do with Camus' concern for the uniqueness and thus irreducible quality of the circumstances that each individual must bear. In many respects Camus' work can be liken to an aesthetic of life. He is a philosopher with a singular vision of what life to those who reflect both, its depravities as well as its glory. The dislocated or expatriated condition of Clamence is clarified by Soloman: "It is the world of his expertise. In the absence of his earlier enviable role in the justice system and his palpable sense of success and superiority, judging other gives him sustenance and a more subterranean sense of superiority (48)."

The sense of expatriation creates lack. In *The Fall*, Clamence – an expatriate is deprived of the memory of homeland or the hope of a promised land. This divorce between man and his life, the actor and his setting: is properly the feeling of absurdity.

Existential Alienation

Alienation or estrangement bears the constant notion of having the feeling of being a stranger or an outsider. It is to be in exile-exile from the milieu one lives, from one's products and even from oneself. The concept of alienation was first philosophically elaborated by Hegel. Basic idea of Hegel's philosophy is absolute idea-absolute mind, absolute spirit, or its popular language, God. His absolute mind is neither a set of fixed things nor a sum of static properties but a dynamic self, engaged in a circular process of alienation and delineation. Alienation can be overcome only in the sense of being adequately known. It is volition of man to serve as the organism of

the self knowledge of the absolute. Hegel's concept in *History as the Self- Realization of Spirit* reveals as:

Spirit has not a unity outside itself, but has already found it; it exists in and with itself. Matter has its essence out of itself. Spirit is self-contained existence. Now this is referred to something else which I am not. I can't exist independently of something external. I am free on the contrary, when my existence depends upon myself. This self-contained existence of spirit is other than self-consciousness, consciousness of one's own being . . . (457)

Later on 'alienation' is used in existentialism, which is one of the main component for existentialists. Hegel and Marx inherited the concept of alienation but existentialists converted it into a more personal sense of feeling separated and alone. In a combined sense 'Existential Alienation' is felt in at least three ways: as alienation from nature, alienation from others and alienation from the continuance of life. Camus' philosophy, like that of other similar thinkers such as Nietzsche, Kierkegaard, Unamuno and Kafka, for instance, is centered around the encounter of the individual with the cosmos, and not necessarily with an attempt to amplify such findings for all men. As, Camus mentions in his essay, *Pessimism and Courage*: "We want to think and live in our history. We believe that to think and live in our history. We believe that the truth of this age can be found only by living through the drama of it to the very end (5)."

Loneliness or alienation is a central component in the novel of Camus. Alienation is a theme in the role that subjectivity plays in human existence. He contrasts the loneliness that is found in the city with that of the desert. In *The Fall*, Camus refers to Amsterdam, "concentric canals resemble the circles of hell (14)."

And, where Clamence and his listener find themselves within the inner circle. Camus' main characters are not merely individuals who are different from others—they are strangers who are out of place and alienated. For, Camus, we are not at home in the universe but are extraneous to it. The universe has no overall design that marks out a special place for us; no divine architect watches out for us and provides for us. We are stranded in a universe that is not of our own making and that is often intractable and bizarre. As: "Camus admits in *The Fall*: Holland is a dream, *monsieur*, a dream of gold and smoke-smokier by day more gilded by night. And night and day that dream is peopled with Lohengrins like these, dreamily riding their black bicycles (13)."

The single character of *The Fall*, Jean – Baptiste Clamence is also existential character, who is alienated in the bar of Amsterdam. The existential condition of loneliness and isolation, that is man's lot in this world without transcendental hopes. Clamence, who had made the discovery of the universal guilt and isolated man, is mirrored in *The Fall* as we find in the following sentences:

Along with a few other truths I discovered these facts . . . First I had to recover my memory . . . war, suicide, love, poverty got my attention, of course, when circumstances forced me, but a courteous, superficial attention. At times, I would pretend to get excited about some cause foreign to my daily life . . . when my freedom was thwarted. How can I express it ? Everything slid off – yes, just rolled off me. (49)

Feeling distant from nature, an individual fails to understand the world into which he is thrown. The world often appears hostile to human interests and of seems incomprehensible by human faculties. In *The Fall*, Clamence is alienated from nature because it contains irrational, invasive and irresistible forces over which he has no control, as Clamence addresses: "I was alternately stimulated and depressed. Life

became less easy for me: when the body is sad the heart languishes. It seemed to me that I was half unlearning what I had never learned and yet knew so well - how to live (43)."

The second sense of alienation, alienation from others, occurs because though we live among others, we do not have access to one another's inner thoughts and feelings. Our individual freedom also creates differences between what we and what others find meaningful in the world. In the same way, Camus reviews; "The narrator in *La Chute* makes a calculated confession . . . A refugee in Amsterdam, a city of canals and cold night, where he pretends to be a hermit and a prophet (342)."

Although Clamence doesn't mention about his relation with his family but his loneliness proves that he is out of contact from his relatives.

The next meaning of existential alienation is the most important of all in Camus's view because it is fundamental to absurdity. In a world shaped by death, everyone is stranger. The universe is indifferent to whether we are born or whether we die; its 'benign indifference' is the typical attitude taken toward stranger – an attitude of not caring on way or the other. Thus we are alienated from life itself from the life that we wish would continue eternally because death is our master, as Clamence mentions:

Grace is what they want – acceptance, surrender, happiness and may be . . . I am not sentimental do you know what I used to dream of ? A total love of the whole heart and body, day and night, in an uninterrupted embrace, sensual enjoyment and mental excitement all lasting five years and ending in death: Alas ! (135)

Even in the herd of Amsterdam, Clamence feels isolated and alienated because he is an expatriated so he doesn't find his individual identity in the crowd. He even

finds the whole of universe hostile to his aspiration. To sum up, alienation is existential loneliness, in this sense it is not only feeling but that it is also an objective fact, a way of being. Alienation is a psychological feeling and existential spirituality. Existentialism attempts to answer why we feel lonely, meaninglessness, anxious, guilty and insecure? Clamence's confession of earlier guilty and misdeed and his lonely life show he is an existential alienated character and anti – hero of *The Fall*.

Absurd Freedom

The issue of absurd freedom is main point in Camus' literary writings. Camus' chief philosophical essay, *The Myth of Sisyphus* (*Le Mythe de Sisyphe* 1942), in it he shows that the absurd arises because the world fails to meet our demands for meaning. This suggests that the world might satisfy those demands if it were different. In it Camus spoke of the world, history, and of his life, and the basic tenet of *The Myth of Sisyphus*, that of absurd sensitivity, remains unchanged. Although, Sisyphus has freedom to roll up the stone but his repetitious useless activity makes it absurd freedom. Sisyphus, Camus explained, was assigned a repetitive task which would last through eternity as punishment for his rebellion against the good. As in the first paragraph:

The gods had condemned Sisyphus to ceaselessly rolling a rock to the top of a mountain, whence the stone would fall back of its own weight. They had thought with some reason that there is no more dreadful punishment than futile and hopeless labour. . . . If one believes Homer, Sisyphus was the wisest and most prudent of mortals. (67)

In examining this Myth, Camus found a parallel for man's condition in a world without meaning, a world whose values were self-created or at least community created, a world in which many people do things as repetitive and as meaningless as

what Sisyphus must do. As Sisyphus, Clamence in *The Fall*, also does the same kind of task – his efforts to give meaning or existence of his earlier life, which was negligible. Although those activities were forgettable but by the use of freedom Clamence time and again tries to give meaning. As we find in *The Fall*:

The sole benefit of that experience, when I had given up my nocturnal exploits, was that life became less painful for me. The fatigue that was gnawing at my body had simultaneously Catuerized many raw spots in me. Each excess decreases vitality, hence suffering, there is noting frenzied about debauchery, contrary to what is thought. It is but a long sleep. (105)

Like Clamence and Sisyphus, Camus tells us, humans make their own fate, their own choices, and that extent are in control of their own destinies. Camus's attempt to give literary life to the absurd hero via his fictional characters. Some aspects of this hero appears in Meursault of *The Stranger*, but a more direct descendant of Sisyphus is found in Dr. Rieux, the main character in *The Plague*. For Camus, absurdity lies in the irrationality and chaos of the universe, especially in the way that death brings these in human life, and "the meaning of life is the most urgent questions (24)." The universe itself is not oriented toward human concerns; it is benignly indifferent or even disruptive. Even we humans are not rational, often doing things without knowing why we do them. Evidence for absurdity includes unpredictable 'twists of fact' irrational patterns of behaviour, and moments of intense sense experience, *The Fall* also resembles: "I was always brusting with vanity (48)." Again; "I progressed on the surface of life in the realm of words as it were, never in reality (50)", ". . . the thought of death burst into my daily life (89)", and "I

was the lowest of the low (140)." Such oddities of human life are glimpses of the absurd.

According to Camus, "The main source of absurdity is death (55)." Death makes human aspirations irrational because anything we achieve will be negated by death; death also overturns and destroys everything that we enjoy in life and find meaningful. Death makes every individual's life absurd and one kills oneself because life is not worth living. Death is like a 'dark wind' blowing from the future that levels down everything we accomplish in our life times and everything we consider important. As Clamence argues in *The Fall*, whether an individual is a great success or a criminal, a saint or a sinner, smart or dumb, rich or poor, death equalizes all individual's lives to the same level; nothingness. And Clamence argues: "Death is solitary (136)," and "I am happy unto death ! Oh, Sun, beaches, and the islands in the path of the trade winds, youth whose memory drives one to despair ! (144)." No one escapes death, so what does it matter how an individual spends his or her life? It all comes to the same in the end.

Thomas Nagel in his short essay, *The Absurd* clarifies about the concept of absurd : "When a person finds himself in an absurd situation, he will usually attempt to change it, by modifying his aspirations, or by trying to bring reality into better accord with them, or by removing himself from the situation entirely (40)."

In this essay, Nagel wants to show two main components which help to make life absurd. We cannot live human lives without energy and attention, nor without making choices which show that we take something more seriously than others. Yet we have always available a point of views outside the particular form of our lives, from which the seriousness appears gratuitous. These two inescapable viewpoints collide in us, and that is what makes life absurd. As we find in *The Fall*:

No excuses ever, for anyone; that's my principle at the outset . . .

Everything is simply totted up and then: 'It comes to so much. You are an evil-doer, a satyr, a congenital liar, a homosexual, an artist, etc.' Just like that. Just as flatly. In philosophy as in politics, I am for any theory that refuses to grant man innocence and for any practice that treats him as guilty. (131-32)

Modern man's freedom is not free from different kinds of bondages. Within the choices we have freedom which is absurd that's why it is absurd freedom related with human existence. Sartre's equation of existence and freedom is the key to his claim that human beings have a special kind of reality-existence-that distinguishes them from nonhuman things. Existence involves freedom of thought and action: Both our ability to be self-conscious and our ability to launch ourselves into action are respects of human freedom. As we find in *The Fall*; "I didn't know that freedom is not a reward or a decoration that is celebrated with champagne (132)." Sartre's philosophical writings develop the idea of freedom as autonomy, which is the ability to guide and govern oneself by freely adopting principles or maxims. Autonomy is the freedom of being a self-legislator- someone who creates and follows laws governing one's own actions.

That freedom has a twofold meaning for modern man, that he has been freed from traditional authorities and has become an individual, but rather at the same time he has become isolated, powerless, and an instrument of purposes outside himself, alienated from himself and others. Modern man's feeling of isolation and powerlessness is increased still further by the character which all human relationships have assumed. The concrete relationship of one individuals to another has lost its direct and human character and has assumed a spirit of manipulating and

instrumentality. Such kind of situation creates absurd character or what we can say in literary term "Absurd Hero". As Linda E. Patric defines: "This is the absurd hero, who is characterized by Camus as someone who maintains full awareness of the absurdity of her/his life by rebelling against the force that diminish freedom. Among these focus are death and religion (52)."

In an essay *Absurd Freedom*, Camus argues:

The problem of "Freedom as Such" has no meaning for it is linked in quite a different way with the problem of god. Knowing whether or not man is free involves knowing whether he can have master. The absurdity peculiar to this problem comes from the fact that the very notion that makes the problem of freedom possible also takes away all its meaning. For in the presence of god there is less a problem of freedom than a problem of evil. (34)

Living in moral wilderness never assures aesthetic freedom, but it has absurdity. The concept of absurd freedom is just like Sisyphus's freedom to roll up stone.

The Fall of Christianity and Humanism

The Fall by Albert Camus is a short, disturbing work about the 'fallen' life of Jean-Baptiste Clamence, the narrator of the story. As the title indicates, this book plays off of Christian themes heavily. The very idea of *The fall* is a fundamentally Christian notion of lost innocence, which is very much at the heart of this book. 'Jean-Baptiste'-'John (the) Baptist' in English-describes himself as a type of prophet crying in the wilderness but refusing to come forth. The bar he frequents is described as a church and the entire discussions about redemption forgiveness and repentance provides justice to the work, as we notice that:

Not enough cynicism and not enough virtue. We lack the energy of evil as well as the energy of good. Do you know Dante? Really? The devil you say ! Then you know that Dante accepts the idea of neutral angels in the quarrel between God and Satan. And he puts them in Limbo, a sort of vestibule of his Hell. We are in the vestibule, *Cher ami*. (84)

Despite all of its religious imagery and imagination, however, it is a work that is completely devoid of any notions of real redemption, forgiveness or love.

Clamence's/Camus' view is basically that this world is, indeed, fallen but that there is nothing else ". . . our moral philosophers . . . so serious . . . nothing distinguishes them from Christians, except that they don't preach in churches (133)." It is interesting that an entire discussion about the death of god takes place within this book. As Camus-like Nietzsche before him-notes, without god all meaning and transcendence is lost; "Hence one must choose a master, god being out of style (133)."

The picture Camus paints of such a world is indeed compelling if god is dead; as Clamence says-tragically – at the end of the book; "O young woman, throw yourself into the water again so that I may a second time have the chance of saving both of us ! (147)." He would permit himself everything all over again but without laughter the next time. A world devoid of laughter is a world devoid of love; a world devoid of transcendence; a world devoid of transcendence is a world devoid of god.

Fyodor Dostoyevsky's religious faith was not simple and unquestioning, but complex and his characters struggled with 'eternal questions' about god and the world god created, these characters revealed how vulnerable saintly aspirations are, and how relentless malevolent forces are, within the human psyche. Franz Kafka wrote novels and short stories about characters who struggle to make sense of their lives but never

do. Neither an atheist nor a priest, Kafka searched for answers in the twisting, turning paths of the human predicament, where there may be only lukewarm desire to understand one-self and one's god, and where many humans live out their lives as the god-forsakes, just like in Clamence in *The Fall*; "Believe me, they all are, even when they set fire to heaven. Whether, they are atheists or churchgoers Muscovites or Bostonians, all Christians from father to son. But it so happens that there is no more father, no more rule ! (134)."

James W. Sire, in his *Christianity Today* arises questions about Camus, "Camus the Christian?" In it he writes; "Camus had long dealt with religious issues: the meaning of life, the problem of evil, the feelings of guilt, the foundation for modality, the longing for eternal life (121)." Camus rejected both Marxism, his constant enemy, and Christianity, his frequent sparring partner. His main sticking point was the problem of suffering and evil. Camus refused to believe in the existence of a god who is both omnipotent and good. The world taken on its own is meaningless. If there were a god, then there might be a meaning to world. But the profound suffering of the innocent is universal. God- if there is a god- does nothing to prevent it or alleviate it. Therefore he either does not exist or he is not omnipotent and not worth believing in. Worse, he may he evil himself. As Clamence describes: "Wherefore, since we are all judges, we are all guilty before one another, all Christ's in our mean manner, one by crucified, always without knowing. We should be at least if I, Clamence, had not found a way out, the only solution, truth at last (117)."

Camus's response to this meaningless world is to rebel, to launch an attack on suffering. And at the same time, Camus is trying to save the humanism in the time of post-world war. Camus's humanism is desire to improve or at worst keep man's existential condition from worsening. Camus's trajectory as a man and thinker was

conjoined in a life that was dedicated to the search for truth. His individualism, dignity and personal autonomy brought him a great deal of strife and personal antagonism from people who had a lot to gain from denying him these basic human qualities. Camus in his speech *Existentialism is a Humanism* offers a defense of existentialism against several reproaches, and refers to subjectivism, as:

The word 'subjectivism' is to be understood in two senses, and our adversaries play upon only one of them. Subjectivism means, on the one hand, the freedom of the individual subject and, on the other, that man cannot pass beyond human subjectivity. It is the latter which is the deeper meaning of existentialism. (4)

Like Heidegger, who taught that only a God could save modern man, Camus too, it we are to judge by *The First Man* grew more restless and less optimistic when he realized that the absurd become institutionalized in the form of the totalitarian state. His concern had always been for what Unamuno called the individual man of flesh and bones in the latter's book *The Tragic Sense of Life*. The individual, Camus argued, ought to be the main concern of all genuine humanism and not an abstract ideological rendition of man. Lowen as he says in *How can we live in the world of the absurd? The humanism of Albert Camus*:

Clamence is caught in contradictions; he is torn between wanting to be free and yet afraid of freedom and the responsibility it brings. He is aware of his duplicity. He cannot feel a oneness between himself and his fellow creatures. The values of freedom and solidarity and forgiveness and innocence beckon within him, but Clamence will/can not respond. (55)

Clamence represent post-world war humanity and his relationship with Resistance and his belief on Christianity shows post-modern Holocaust. As a whole, *The Fall* Camus is talking about is the post-enlightenment destruction of the religious basis for considering the Jews a chosen people, or rather, the chosen people. Clamence- the Jews-have regained their imagined position of the chosen people as judges-penitent through extreme debasement and degradation. Clamence abases himself by choosing to live with the scum of the earth.

The Fall: A Monologue

Murfin and Ray define Monologue, "an extended narrative, whether oral or written, delivered uninterrupted and exclusively by one person (222)." And William James chose the metaphor "stream of consciousness" only after discarding "chain of thought" and "train of thought". *The Fall* is also a monologue of an expatriated Frenchman; Jean-Baptiste Clamence, who reveals his inner thought and his past life.

As regards its substance, it expresses the most intimate thoughts, those closest to the unconscious. As Clamence reveals; "excess of sensual satisfaction weakens both imagination and judgment. The suffering then lies dormant as long as virility does (105-6)." As regards its spirit, it is discourse before any logical organization, reproducing thought in its original state and as it comes into the mind.

As for monologue's form, it is expressed by means of direct sentences reduced to a syntactic minimum, Camus also shows in *The Fall* ". . . and absolved in the whirlwind – as the saying goes – of passion. I added even more to the weight of my crimes and to my deviation from virtue (101)." And the series of events are occurred haphazardly, not any fixed incident, different kinds of petty incidents occurred disorderly. A monologue type of novel also called confessional novel. Confessional novel is defined in *A Handbook of Literary Terms*:

A rather misleading and flexible term which suggests an 'autobiographical' type of fiction, written in the first person and which, on the face of it, is a self-revelation. On the other hand it may not be, thought it looks like it. The author may be merely assuming the role of another character. (149)

In the first person narrative, Clamence's monologue makes reading it more like listening to a type of confession; at the very least it is like being on the receiving end of a conversation. Clamence is a lawyer, Camus is practically yelling at the reader, telling him not to take anything the narrator says at face value:

You, for instance, *mon cher compatriote*, stop and think what your sign would be. You are silent? Well, you'll tell me later on. I know mine in any case: a double face, a charming Janus, and above it the motto of the house: "Don't rely on it." On my cards: "Jean – Baptiste Clamence, play actor." Why shortly after the evening I told you about, I discovered some thing. (47)

The Fall has also same kind of feature, Clamence, who represents modern and post-war conscience of the people and vomits his inner turmoil. As of self and general study, Camus reveals humanity's psyche, man's hidden characteristic and the way people react to and treat each other. Camus skillfully interjects personal touches throughout this one-sided conversation, the lyricism and the per. So noble tone of the main character adding peaks of sunlight in this bleak narrative. The narrator's solution to his personal crisis at the end of the novel is shortsighted as it is morally reprehensible, revealing a cycle of despair; "All would be consummated; I should have brought to a close, unseen and unknown, my career as a false prophet crying in the wilderness and refusing to come forth (147)."

The truth and objectivity of Camus writing in *The Fall* both surprises and enlightens, the mood of the book changes significantly from calm confident almost bravado like in the early stages to the complete opposite, the tearing apart though paradoxical is honest and endures on us feelings of past, present and future.

The novel's everlasting wit and satire is what Camus sees as the worlds construed view of existentialism. The fact that Jean-Baptiste; "crushes them under the weight of his own infirmity" is showing how existentialism emphasizes the taking of responsibility for one's own actions. To sum up, not only in *The Fall*, in all his work, Camus deals with the dilemma posed by the injustices suffered by all humanity. Faced with the choice between an all-powerful God who allows man's inhumanity to man and a benevolent God who seems powerless to prevent injustice, Camus has no God at all.

V. CONCLUSION

Originally named as *La Chute* is translated by Justin O' Brine in the name of *The Fall*, in which Albert Camus exposes the post-war human conscience. In this novel, the single character, ironically named as Jean-Baptiste Clamence is engulfed in alienation, fragmentation, disillusionment, disintegration, frustration etc. The existential literature exposes the sense of absurdity and estrangement man, who is guilty by birth, and meaninglessness is the meaning for his life. Like Meursault in *The Stranger*, Clamence is also an absurd hero, who indulges in Amsterdam recalling his past life of Paris, where he was a lawyer but now he works as a judge-penitent, and his earlier guilt never left him.

For expatriated and alienated man suffering is only the reward of life, no redemption is at hand because 'God is Dead'. Clamence is also an expatriate character, who is out from his country, as a dislocated man he remembers happy moment. With this favorable situation, Clamence contrasts with, a soggy hell, indeed; Everything horizontal, no relief; space is colorless, and life dead. In such kind of place, Clamence discusses his earlier life with an unknown interlocutor. Sisyphus as in *The Myth of Sisyphus*, Clamence tries to rationalize his earlier guilty but fails at last. By using absurd freedom Sisyphus tries to roll up the stone but it rolls down again and he repeats the same action because he is destined in such fruitlessness activity. Clamence also recalls his every petty incidents in the form of heroic manner but every triumphs reveal him a failure. This kind of freedom described by Clamence as; 'freedom to go and come'. In Camus' essay *Absurd Freedom*, said that there is no meaning of absolute 'freedom', it is linked in quite a different way with the problem of god. Camus' struggle with the problem of the human conscience persists right up to his last novel. The depth of Camus' characterization of Clamence is seen in the way he

wrestles with that inner-outer dialectic. Clamence is caught in contradictions; he is torn between wanting to be free and yet afraid of freedom and solidarity and forgiveness and innocence beckon within him, but Clamence will/can not respond.

The Fall is the most controversial of all of Camus's novels and which was written in post-war condition, is poignantly reflective of today's world. Camus's involvement in French Resistance Movement also exposes through narration of Clamence. Although written in 1956, *The Fall*, reflects the world of 1990s, a world that is in trouble where values have become most and questionable and where personal and public biographies reveal an escalating moral breakdown. Living in the late twentieth century has come to mean living in a state of limbo. In decrying our moral ambivalences, Camus is making an appeal for humanism a humanism that is committed to the cultivation of moral excellence. Camus expressed both the horror of living during Hitler's rise and World War II and the desire to establish a meaningful life in a meaningless world. After humanism Camus creates new values, 'a new humanism', was the gift of Albert Camus to generations- hungry for some gesture that there can be meaning in being a human being the gift of hope.

Although Clamence is an expatriate but in Paris he is indeed a truly virtues. Fully contented, enviously successful man, he is indeed, as Camus suggests, 'A hero for our time.' The temptation, especially given his own embittered perspective on his own past is to see Clamence as deeply flawed and as a 'two-faced' hypocrite. Indeed the power of the novel is the "fall" of a nearly perfect human being into bitter despair. The duplicity or fallen nature refers to his presumed hypocrisy, to the alleged fact that he is guilty while pretending to be innocent to his apparent selflessness that is in fact, he tells us, motivated by the sheerest self- interest and vanity.

By the use of monologue, Clamence reflects his past life with comparisons and contrasts to perfection and consequently with the seeds of failure and resentment. This is cost of what Nietzsche called the shadows of god our continuing insistence to hold up superhuman ideals of perfection and then declare ourselves failures or frauds in their reflection. Thus the comparison and contrast with a perfect world make this one seem absurd. The world of *The Fall* is despite all of its Christian symbolism and it bears the morbid sense of guilt and resentment. We can read *The Fall* as a morality tale, but Camus probably intended it as a rejection of Christian morality. In this novel we can find the fall of Christianity also, those of Christ and those of the Antichrist, who are the same anyway, reconciled in the little – ease. In Camus's account, there is no John the Baptist to proclaim the savior's arrival. Clamence's Reflection of minuteness connected with the sense that life is meaningless, he ruminates in the world of past. Clamence has not time to think about his family life because of in process of searching meaning of life he himself delves in reminiscence. A perfect image of meaninglessness is found in the ancient *Myth of Sisyphus*. Sisyphus's repetitive toil is his life and reality, in the same way Clamence's reminiscence and comparing/contrasting reveals absurdity or meaninglessness to life, and meaninglessness is essentially endless pointlessness. The picture of Sisyphus is the picture of existence of the individual man, great or unknown, of nations, of the race of men, and of the very life of the world.

As Sartre said that, man is nothing else but what he makes of himself such is the first principle of existentialism, Clamence also chooses to indulge in the post-war situation with the reminiscence in mind. Clamence, like Sisyphus in the legend, Joseph K. in Kafka's *The Trial* and Meursault in *The Stranger*, can do nothing to better his condition that reveals the absurdity of existence or an alienated expatriate's meaninglessness of life. The novel's everlasting wit and satire is what Camus sees as

the world's construed view of existentialism. The fact that Jean-Baptiste crushes them under the weight of his own infirmity is showing how existentialism emphasizes the taking of responsibility for one's own actions. The theme of the novel is this: Existentialism is also absurd. *The Fall* is an intricate confession of a guilty man, a liar, and self-named judge-penitent, coldly and remorselessly discussing his past reveals him as a failure. His completely plain, total immorality is a reflection of everyone in the world, even those who are good people. We've all done plenty of wrong. *The Fall* tells us, I think, forget the past, live in the now. Try to be a good person, and know that you'll never be perfect. Jean-Baptiste Clamence spends five days narrating the story of his downfall in a sea-level bar in Amsterdam. It represents the repression and failure of the commonalities of man, and the condition of human character.

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