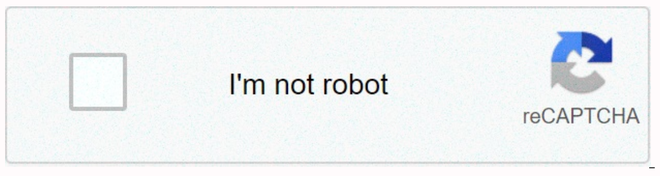

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The fall camus pdf

Offered by a sophisticated, out-of-the-box, but often suspicious storytology, Albert Camus's The Fall uses a fairly rare format in world literature. Like novels such as Dostoevsky's Notes from Underground, Sartre's Nausea, and Camus's The Stranger, The Fall is set as a confession by a complex protagonist - in this case, an exiled French lawyer named Jean-Baptiste Clamence. But The Fall- unlike the first celebrity-person-works is actually a second-person novel. Clamence directs his confession at a single, well-defined listener, a character you accompany him (without ever speaking) throughout the course of the novel. In the opening pages of The Fall, Clamence makes acquaintances of this listener in a seedy Amsterdam bar called Mexico City, which entertains sailors of all nationalities (4). In this first meeting, Clamence playfully records the similarities between him and his new companion: You are my age in some way, with the sophisticated eye of a man in his 40s who saw everything, in a way; you are also dressed in a way, which is as people are in our country; and your hands are smooth. Hereby a 400% estate, in a way! But a cultured 40-year-old! (8-9). However, more information about Clamence's identity remains uncertain. He describes himself as a judge-penance, but does not provide an immediate explanation of this uncommon role. And he ignores important facts from his description of the past: A few years ago, I was a lawyer in Paris and, indeed, a fairly well-known lawyer. Of course, I didn't tell you my real name (17). As a lawyer, Clamence has defended poor clients with difficult cases, including crimes. His social life was full of satisfaction-respect from his colleagues, problems with many women and his public behavior were scrupulously polite and polite. As Clamence summed up this stage earlier: Life, its creatures and its gifts, give itself to me, and I accept the sign of reverence with a pleasing pride (23). Eventually, this security situation began to break down, and Clamence tracked the increasingly dark state of his mind for a few specific life events. While in Paris, Clamence had an argument with a little man who was free to wear glasses and ride a motorbike (51). This quarrel with the cyclist alerted Clamence to the violent side of his nature, while another experience—an encounter with a slender young woman dressed in black who killed herself by throwing herself off a bridge—was filled with clams with irresistible frailty (69-70). On a trip zuider zee, Clamence describes the more advanced stages of his fall. At first he began to feel intense chaos and disgust with life, although for a while my life continued outside as if nothing had changed (89). Mr. turned to alcohol and women for comfort—but found only temporary comfort (103). Clamence expands on his philosophy of life in the final chapter, which takes place in his own accommodation. Clamence recounted his disturbing experiences as a prisoner of war during World War II, listing his opposition to popular concepts of law and freedom, and showing the depth of his involvement in the Amsterdam underworld. (It indicates that Clamence kept a famous stolen painting-The Just Judges by Jan van Eyck-in his apartment.) Clamence was determined to accept life and accept his fallen, extremely flawed nature— but was also determined to share his disturbing insights with anyone who would listen. In the final pages of The Fall, he reveals that his new career judge-penitent involves indulging in public confessions as often as possible to admit, judge, and do repentance for his failures (139). Camus' philosophy of action: One of Camus' greatest philosophical concerns is that life's ability to live is meaningless and the need (despite this ability) for action and self-assertion. As Camus wrote in his paper The Myth of Sisyphus (1942), the previous philosophical speech was a question of finding out if life was meant to live. It now becomes clear to the contrary that it will be living all the better if it doesn't make sense. Living an experience, a specific fate, is to fully accept it. Camus then went on to claim that one of the only coherent philosophical positions was therefore revolting. It's a constant confrontation between man and his own darkness. Although the legendary Sisyphus is a classic of French modernist philosophy and a central text to understand Camus, The Fall (after all, appearing in 1956) should not merely be done as a fictional re-work of The Myth of Sisyphus. Clamence did not revolt against his life as a Parisian lawyer; however, he retreated from society and tried to find specific meaning in his actions in a way that Camus might not support. Camus's Background in Drama: According to literary critic Christine Margerrison, Clamence is a self-proclaimed actor and The Fall itself is Camus' biggest dramatic one. At some point in his career, Camus worked simultaneously as a playwright and a novelist. (His plays Caligula and The Misunderstanding appeared in the mid-1940s— around the same time as witnessing the publishing of Camus' novel The Stranger and The Plague. And in the 1950s, Camus both wrote The Fall and worked on works from the novels of Dostoevsky and William Faulkner.) However, Camus must be the only author in the middle of the century to apply his talents to both theatre and fiction. Camus's Existentialist colleague Jean-Paul Sartre, for example, is famous for his nauseating novel and for his play The Flies Flies There's no way out. One of the great experimental 20th-century Irish author Samuel Beckett-created novels that read a bit like dramatic dialogue (Molloy, Malone Dies, The Unnamable) as well as quirky structured, character-oriented plays (Waiting for Godot, Krapp's Last Tape). Amsterdam, Tourism and Exile: Although Amsterdam is one of the arts and cultural centers of Europe, the city has a rather sinister character in The Fall. Camus scholar David R. Ellison has found some references to disturbing episodes in the history of Amsterdam: first, The Fall reminds us that the trade linking the Netherlands to India includes trade not only in spices, food, and aromatic wood, but also in slavery; and second, the novel takes place after 'the years of World War II, in which the Jewish population of the city (and of the Netherlands in general) was suppressed, expelled, and the last death in Nazi prison camps.' Amsterdam has a dark history, and exile to Amsterdam allows Clamence to face his own nasty past. Camus claims in his essay Love of Life that what brings value to travel is fear. It breaks a kind of decoration inside us. We can't cheat anymore— hide behind hours in the office or at the factory. By going into life abroad and breaking his previous, gentle routine, Clamence is forced to contemplate his actions and face his fears. Violence and Imagination: Although not many open conflicts or violent acts are shown live in The Fall, Clamence's memories, fan fan imaginings and visual turns add violence and viciousness to the novel. After an uncomfortable scene in a traffic jam, for example, Clamence imagines pursuing a rude motorbike, overtaking him, jamming his machine into the curb, putting him aside, and giving him the lick he has fully deserved. With a few variations, I ran out of this movie at least a hundred times in my imagination. But it was too late, and for several days I chewed a bitter resentment (54). Violent and disturbing fanthings help Clamence convey his dissatisfaction with the life he leads. At the end of the novel, he compares his hopeless and perpetual guilt to a particular kind of torture: I had to file and admit his sins. I have to live easily. To be sure, you are not familiar with dungeon cells called less easily in the Middle Ages. In general, a person has been forgotten there all his life. That cell is distinguished from others by ingenious size. It's not tall enough to stand up nor wide enough to lie down. One must be in a way that is auerally and lives on the diagonal (109). Clamence's religious approach: does not define himself as a religious man. However, references to God and Christianity play an important part in Clamence's way of speaking and helping to explain his changes in attitudes and prospects. In his years of virtue and altruism, Clamence has kindly Christian to ridiculous proportions: A very Christian friend of my admits that a person's initial feeling of seeing a beg beg beg begave approach a person's home is uncomfortable. Well, to me it got worse: I used to exult (21). Finally, Clamence finds more a use for religion that is admittedly cymismal and inappropriate. In his fall, the lawyer made reference to God in my speech before the court–a tactic that awakened a res not trust in my client (107). But Clamence also uses the Bible to explain his insights into human sin and suffering. For him, sin is part of the human condition, and even Christ on the cross is a figure of sin: He knows he is not entirely innocent. If he does not bear the weight of the crime he is accused of, he has sinned against others— although he does not know anyone (112). Clamence's Unreliability: At some point in The Fall, Clamence acknowledges that his words, actions and apparent identity are of suspicious value. Camus' story teller is very good at playing different, even un honest, roles. Describing his experience with women, Clamence noted that I was playing the game. I know they don't like to reveal a person's purpose too quickly. First, there must be conversation, interesting attention, as they say. I wasn't worried about the speech, as a lawyer, nor about winks, having been an amateur actor during my military service. I usually change parts, but it's always the same play (60). And then in the novel, he asks a series of rhetorical questions: Don't lie eventually lead to the truth? And don't all my stories, rightly or wrongly, tend towards the same conclusion? —before conception that the authors of confessions write specifically to avoid confession, saying nothing about what they know (119-120). It would be wrong to claim that Clamence gave his listener nothing but lies and fabricates. However, it is possible that he is free to mix lies and facts to create an act of persuasion - that he uses a strategic personality to obscure specific events and emotions. Do you think Camus and Clamence have similar political, philosophical and religious beliefs? There are any big differences, and if so, why do you think Camus decided to create a character with such a view that contradicts himself? In several key passages in The Fall, Clamence introduces violent images and deliberately shocking comments. Why do you think Clamence is above such confused topics? How is the willingness of to make his listeners uncomfortable attached to his role as a penitent judge? Exactly how reliable is Clamence, in your opinion? Does he ever seem exaggerated, to obscure the truth, or to introduce obvious falsehoods? Find some passages that Clamence seems to is hard to grasp or unreliable, and keep in mind that Clamence can become significantly more reliable (or significantly less) from one paragraph to another. Imagine The Fall from a different angle. Will Camus's novel be more effective as a first-person account of Clamence, without a listener? As a candid description, the third person about Clamence's life? Or is The Fall extremely effective in its current form? Note on Citation: All page numbers refer to Justin O'Brien's translation of The Fall (Vintage International, 1991). 1991).