

**A VIEW OF REBELLION AND HUMANISM IN ALBERT CAMUS' *THE
PLAGUE***

THESIS

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CHAPTER 1

INTRODUCTION

1.1 Background of the Study

Aldous Huxley states, "There are things known and there are things unknown, and in between are the doors of perception" (www.brainyquote.com). It can be seen from the statement above that there is a chasm of perception within a man's viewpoint which freed or immured him when he is seeing things or a phenomenon. A narrow perception will make a man imprisoned in the perspective to understand the phenomenon. Therefore, the way to get the accuracy of perception is through high awareness and sensitivity situation. Aldous Huxley in his book, *The Perennial Philosophy*, inspired and quoted English visionary, William Blake that is, "If the doors of perception were cleansed, everything would appear to man as it is, infinite," (1). It clarifies that to overcome the perception, a man must unite two views and clean the perception then it will emerge into a man with a new view. But this argument precisely will prove the point that a man in normal consciousness cannot deserve the world as it is. A normal state of human thought is only looking at physical reality as the ultimate reality like seeing a phenomenon in the world into categories or labels that already exist. This is why an author works hard to re-create a literary work of a visible phenomenon, it is not intended to make his work seem "right", but rather to reveal the qualities that caught or is seen itself.

Basically, language and art, no matter how beautiful, is only the beauty of the higher representation of reality that is invisible. Huxley explained that

language is the way a man writes this awareness that has diminished (25). The plus side, the language gives us access to accumulate knowledge and experience; The downside, language makes the way to see the world as something concrete. Although language with a human perspective has been shaped by the need for survival, then a human only recognizes the limited reality, therefore human tries to transcend his normal self. Huxley added that the process of imagination and creativity in language is the result of the adoption of hidden views, so that humans can see the things that lie behind it (30). In line with that sentence, Semi states that literature is a form of the work of creative art whose object is human and life by using language as its language. As an art form that man as the object with all kinds of problems of his life, he is not only a medium to convey ideas, theories or systems of human thinking, but literature must also be able to be a means of conveying ideas that writers think about human life (8)

Therefore, authors who are influenced by ideology tend to use literature as a "vehicle of truth" or their understanding to convey what is in their minds. When one's freedom of expression is "silenced" by the rules, the play of words in literature appears as the best solution or medium to develop and convey a previously unspoken appreciation. Therefore, Albert Camus as one of the authors who use literature as a medium to suggest the phenomenon of life and ideology.

Albert Camus is a French-Algerian writer and philosopher. Camus is often classified as the writer of existentialism or absurdist, though Camus rejects the association and dislikes the nickname of "philosophers of absurdism". In the works and philosophy of Camus is filled with the idea of absurdism that is more or less themed about human searching for meaning and clarity in a world that

offers no explanation, one of it is contained in Camus' work, *The Plague*. In his work *The Plague*, Camus did it for six years. He collected data and writing materials in Oran, Algeria, the setting city of *The Plague*. His work did not go smoothly. In addition, he was attacked by tuberculosis, Camus caught in the throes of the Second World War. Born in Algeria makes Camus has a distance to France. He is more exotic, his luggage is calm and sensitive to humanity.

The Plague describes Oran city attacked by pest. The initially quiet city turned into hell. Pest is something absurd, no one can explain why the city of Oran initially quiet then attacked by Pest. Pest that comes suddenly make the people of Oran cannot do anything but surrender. The problem becomes absurd because Pest epidemic does exist without a cause. The epidemic also changed the behavior of people who initially lived peacefully with a monotonous routine being a chaotic and self-centered society. On the other hand, a group of volunteers fought a rebellion against the plague, by rescuing the plague although nothing can be done. *The Plague* describes many things. The novel conveys many messages, both the author's personality, such as alienation, absurdity, the political situation at the time and morality. *The Plague* is a self-portrait of Camus or Camus's personal record. This novel is an allegory about the situation that Camus faced at that time that is having freedom in life and against his fear by rebelling.

"I rebel therefore I exist" is an affirmation of human existence and respect for life, in which man no longer gives in to absurdity but opposes it with full responsibility for giving a cherished value (202-203) is the phrase of Albert Camus. The rebellion that Albert Camus intended is a rebellion aimed at him, not the outside world. Rebellion is to against the limitations that exist within the self.

The rebellious desire that always arises is accompanied by a kind of belief in the inability to understand the world as a whole. There may be something to look into about the meaning of rebellion if it is not balanced by the effectiveness of change. Camus distinguishes rebellion from the revolution. The rebellion is natural, primitive, while the revolution is a product of the modern mind, which wants to change the world with promises. Yes, rebellion is nothing more than a voice crying in the wilderness, rebellion that does not pursue the implications.

The rebellious man is the man who says "yes" to life, but at the same time also welcomes him with "no," that is, "not" suffering, crushing injustice, and other degeneration (Camus, 11-18). Rebellious humans always appreciate life and assume that human life has a noble value. The nobility comes from individual freedom and responsibility. From the explanation, it can be concluded that *The Plague* is a picture of alienation, morals, and rebellion on the absurd situation. Therefore to obtain the description, an interpretation is needed in the work. Thus, hermeneutic will serve as a scalpel in the interpretation of *The Plague*.

Hermeneutic is one of the sciences to understand the meaning of a text and an interpretation. According to Endraswara (42), hermeneutic is simply a tafseer. Literary studies also recognize hermeneutics as literary interpretations. Ricoeur said (quoted in Sumaryono, 96), hermeneutics tried to understand the meaning of literature behind the structure. Understanding meaning is not just about symbols, but also see literature as text. In the text, there is a polysemy context. so, to find the full meaning must lead to the text and context. The theory used in this interpretation is the hermeneutic theory of Gadamer. The hermeneutic theory of Gadamer is a hermeneutic theory which assumes the meaning of the text is not

reference material for researcher who wants to analyze this novel uses the theory of hermeneutics based on Gadamer's concept to be better results.

1.5 Scope and Limitation

To avoid expanding discussion of the research on *The Plague* by Albert Camus, the researcher focuses on the interpretation of the plague itself as a view of rebellion and humanism based on Albert Camus' thought in his book, *The Rebel*. To answer the subject matter above, the researcher starts from combining the horizon of text and the horizon of the researcher (knowledge) of the plague in the novel, and the interpretation of plague uses hermeneutics theory based on Gadamer concept, then the message behind the novel *The Plague*.

1.6 Research Methodology

This research applies qualitative research method. It means this writing describes and analyzes the data which are not numeral data but they are taken from words and sentences. Then, in this research there are several steps used, they are research design, sources of research data, the data collection and analysis of data.

1.6.1 Research Design

To answer some of the issues that will be discussed in statement of the problem, this study uses literary research using some books and other references such as articles, journals, and websites related to the subject matter to be analyzed. This study applies qualitative research method.

1.6.2 Data Source

In this research, there are two sources of data, primary and secondary data. The primary data source comes from a novel *The Plague* written by Albert Camus, published in 1991 by Vintage (first published 1947). The secondary data comes from a book *The Rebel* by Albert Camus, published in 1956 by Vintage Book and several important works, journals, websites and several books related to novel and an explanation of the theory of hermeneutics.

1.6.3 Method of Collecting Data

Because the data becomes the most important aspect in this research, so it must be collected effectively and orderly. Methods of data collection is one of the research methods sections that will explain how data collected to support the research. In gathering the data for which is based on qualitative research methods, data collection measures are:

- a. Preparing and reading a novel entitled *The Plague* and *The Rebel* as the main data.
- b. Re-reading the novel many times to get a good grasp on the whole story.
- c. Selecting and collecting of novel's narration and conversation related to the problem and to obtain accurate data.
- d. Selecting references related to the novel that can support research data.

1.6.4 Method of Data Analysis

The data collected will be analyzed uses the literary theory. This research was taken based on some reference library. To analyze this research uses descriptive qualitative methods. This research describes the results of the analysis in the form of words and sentences rather than numeric data. For data analysis will involve several steps, namely:

- a. Connecting the data collected with the theory.
- b. Analyzing and interpreting the data that have been collected use descriptive qualitative based on the theoretical framework. The steps in interpreting the data based on Gadamer are pre-understanding, historically effected consciousness, fusion of horizon, and application.
 - a. Pre-understanding is a first assumption that an interpreter should has. Pre-understanding is derived from the interpreter of historical and cultural understanding. Thus, the interpreter's ability to understand his own history and culture, as well as to connect the meaning in a coherent is required in interpretation.
 - b. Historically effected consciousness means in every understanding, an interpreter needs to be alert to the history that influence a work in his understanding. An interpreter must be able to overcome his subjectivity as he interprets a text.
 - c. Fusion of horizon means the process of man's interpretation is influenced by two horizons, namely the horizon that is in the text

CHAPTER 2

LITERARY REVIEW

In this chapter, the researcher focuses on the theory and previous studies used in this research. This chapter explains about the theory used to answer the problem in this research. The theory used is the concept of hermeneutic theory by Hans-George Gadamer. It is used to analyze Albert Camus's *The Plague* novel by interpreting the plague as a form of sufferings and rebellion views of Albert Camus. In giving a clear explanation, this chapter is divided into two parts. The first part gives a full explanation of the hermeneutic theory which contains the method formulated by Hans-George Gadamer. The second section describes several previous studies that have been performed on the same novel *The Plague*, but using a different theory.

2.1 Hermeneutics

Hermeneutic is etymologically derived from the Greek “*Hermeneuin*”, means interpret, which comes from the noun “*Hermeneia*” means interpretation (Sumaryono, 23). In the Ancient Greek tradition *hermeneuein* is used in three meanings, they are to say, to explain, and to translate. Of these three meanings, then in English is expressed by the word: to interpret, thus the interpretive act refers to three main points: an oral recitation, a reasonable explanation, and a translation from another language (Palmer, 15). So, it can be concluded that hermeneutics is a science to transmit an object or work to gain an easy understanding, this is in accordance with Djojuroto's explanation, hermeneutics is defined as the process of changing something or ignorance situation to become knowing or understanding (238).

The term hermeneutics is often associated with Hermes, a mythological figure who has the task of conveying the message of Jupiter to mankind. Hermes

function is very important because if there is a misunderstanding about the message of gods, the result will be fatal for all humans. Therefore, Hermes becomes the symbol of an ambassador burdened with a particular mission. The mission is successful (notary on how the message is delivered (Sumaryono, 23-24). From a history of the mythological figure of Hermes, hermeneutics is defined as the science of interpretation by the process of changing something unknown into something known or understood. Clearly, it is a method for interpreting or trying to know the meaning of an existing context.

Hermeneutics is a study on the issue of "understanding of understanding" of the works, which come from a period of time, place, and social situations that are unfamiliar to the reader (Musleh, 152). Sumaryono also found hermeneutics cannot be accepted as a universal method, but this method at least support the understanding of truth and interpretation (21). In the interpretation of an object or a work, an interpreter will compare it with a known object. So, the interpreter's understanding will shape itself into a systematic unity or form a part of the circle. The whole circle defines the individual parts, and the parts together form the circle. One whole sentence, for example, is a unity. Understanding the meaning of a single word by seeing it refers to the wholeness of the sentence and with the reciprocal relationship, the meaning of the sentence as a whole depends on the meaning of the single word. Therefore, hermeneutics is a discipline concerned with motives and intentions that can easily be known through explicit words (Grondin, 10).

In literary studies, hermeneutics is the science or skill of interpreting literary works and the expression of language in a broader meaning (Teeuw, 123). Besides, there are two focuses of hermeneutic attention, namely (1) the way of understanding the text and (2) the problem of understanding and interpretation. A literary work is seen as a text. The text of a literary work tends to

be expressed as an object, an aesthetic object. Therefore, the text is analyzed in the strict separation of the subject elements and its analysis is considered as a word of interpretation (Hamdi, 2003). In modern literary vision states that in literature contained empty spaces, in which the reader provides various interpretations. The larger a literary work, the more it can be embedded in it. An interpreter understands the whole work from its parts, and the parts come from a sense of the whole that gradually develops. The starting point is the interpretation of a certain detail, but this interpretation has already been directed by a complete expectation of a literary texts in particular (Luxemburg, 67). The hermeneutic method does not seek the correct meaning, but the most optimally meaning. Ratna also explains that interpretation happens because every subject views the object through different horizons and paradigms. The diversity of views in turn raises a wealth of meaning in human life, adding to the aesthetic, ethical, and logical qualities (46). Various theories, methods, and praxis of interpretation have been advanced by scholars, such as Schleiermacher, Dilthey, Husserl, Heidegger, Gadamer, Habermas and Derrida. Thus, hermeneutics by Hans-George Gadamer is chosen in this research.

2.1.1 Hermeneutics Hans-George Gadamer

The birth of modern hermeneutics comes from Hans-George Gadamer's thought. Subjects covered in his philosophical works include fields such as metaphysics, epistemology, language, aesthetics, poetry, and novels. Through his philosophical hermeneutics, this German thinker revived interest in aesthetic issues in the literary studies that began to dim since the mid-twentieth century (Hadi, 98). As a contemporary writer in the field of hermeneutics, Gadamer argues that hermeneutics is an art, not a mechanical process. If understanding is the soul of hermeneutics, then understanding cannot be a complement to a

mechanical process. Hermeneutic and understanding can only be enacted as a work (Gadamer quoted in Sumaryono, 77).

In the process of understanding, the understanding of a literary work is to grasp the moral message about the truth of the existence of something transcendent. The peculiarities set forth in the literary work are precisely the best means of reaching its highest meaning (Gadamer quoted in Hadi, 120). Gadamer gives attention to the work because hermeneutics with a work has a relationship that is in the work there is a truth. For example, in a work of art painting, the lines that should be drawn straight are drawn in italics, or a mixture of colors that are not according to the combination, resulting in an aesthetic pleasurable effect. That is, interpretation is not rigid or static (Gadamer quoted in Sumaryono, 70-71). A work will direct a person to present himself. From the present moment and then being understood is the special character of history, art and literature but it is universal. This is speculative that Gadamer sees as a universal character of existence. "The conception of speculative existence which lies at the base of hermeneutics is a universal direction similar to reason and language" (Gadamer quoted in Palmer, 254).

In hermeneutics, Gadamer stated that the hermeneutical task does not have to find the meaning of a text (264). So, interpretation is not the same as taking the text and then searching for meaning as it is put by the author into the text. The meaning of the text is not limited to the author's interpretation according to the interpreter's creativity, even for the author's interpretation of his work. According to Triatmoko, this view identifies that a literary work is belonging to the reader. Interpretation exposes the reader to a text that has become something alien, and incorporates its meaning into the present understanding (129). So, the meaning of the text must be distinguished from the author's meaning. Text is autonomous, means it has its own structure independent of the author and

reader. The interpretation of a text means giving meaning to the situation and condition of the reader. In the process of understanding by a reader, the textual interpretation is always a horizontal of the horizon, the fusion of the past horizon (Teeuw, 174). Wolff states that the process of interpretation is always reinterpretation which is a mediation of the past and the present. Wolff added, interpretation is not limited to reconstruct meaning but also produces a meaning (Wolff, 189-264).

It can be concluded that the basic idea conveyed by Gadamer in interpreting a literary work is the approach to phenomena or historical work, pre-understanding from previous interpreters by releasing the interpreter's attachment to the object and replacing it with interpretive result of the previous interpreter, the interpreter is in the line of interpretation. And through awareness of this historical effect, the two previously separate points these are the subject and object become a unity. Clearly, the concept or method of hermeneutics Gadamer will be described as follow.

2.1.2 Historically Effected Consciousness

In this concept, Gadamer attempts to rehabilitate the authority and tradition gives an implication against the notion of historical consciousness (*historisches Bewusstsein*). In German terms *Wirkungsgeschichte* which means "Historical effect". Gadamer tries to dig deeper understanding of this *Wirkungsgeschichte* to hermeneutics, and hermeneutics term refers to the involvement interpret in history, namely a situation in which interpreters as actors of history is not beyond history. Understanding history not only means that we understand historical phenomena, such as understanding the contents of works of the past, but also understanding the effects of those works in history. Attentions to

the influence of these works also become a special discipline in the age of historicism (Gadamer, 144).

In the science of interpretation, the interpreter always tries to approach the text of a position which remains far from the text itself, and removes the ties previously possessed by the interpreter with the object being interpreted. According to Gadamer, the distance can be overcome and the bond can be rebuilt (re-fusion) through the mediation of awareness of historical effects. Gadamer defines this theory as follows: Historically influenced consciousness is the first realization of a hermeneutic situation. The situation is a position that limits the ability to see things; this situation is in the form of a horizon [or: understanding horizon] (307). Grondin states that an interpreter's understanding is influenced by the particular hermeneutic situation that surrounds it, whether it is a tradition, culture, or life experience (113-115). Therefore, when interpreting a text, an interpreter must be aware that he is in a position to influence his understanding of the text he is interpreting.

For clarity we can distinguish between the history of this influence and the historical consciousness as it operates in historical research. A history researcher will try to understand a historical phenomenon, such as the September 30th Movement of 1965, by distance. The result is an exposure of the event without the involvement of researchers in it. In that sense then appear objectivity claims for the results. The objective knowledge of history is the historical consciousness which the European Enlightenment is proud of as its achievement. Gadamer fights such intellectual arrogance. According to him the researcher with historical consciousness was not aware that the distance taken when examining it is a hermeneutical situation in which he is also under the influence of his own era. The history of such influences is not taken into account in the science of history. "By relying on his critical method," Gadamer wrote,

"historical objectivism conceals the fact that historical consciousness itself is in the network of historical influences" (*Truth and Method*, 300). Thus, the historical exposure of a researcher reflects a bit more influencing forces, such as ideological, political, cultural or economic interests, leading to his research.

A reader is very unlikely to interpret a text from a neutral side. The reader can only understand the past and the text from the center of his own view and history. The interpreter realizes that he stands in the midst of a historical flow related to acceptance and interpretation. Interpretation is always a perspective because interpretation is always limited by the horizons of today's reader's expectations. Interpretation will not result in a thorough understanding because the reader's attention is directed only to elements relating to the contemporary reader's interest. This method is to understand that a text is produced by a tradition. This interpretation enables them to "combine the past and present horizons", or rather experience a clash between the reader's horizons (now) and the writer's horizon (Hardiman, 13). The main purpose is for the interpreter to understand the work and apply it as standard and independent of the conjunction of the situation itself (Endraswara, 44). Indeed, interpretation is a deeper disclosure of intent, which is to bridge distension and cultural differences. Furthermore, Gadamer in his *Truth and Method* says that one must learn to understand and recognize that in any understanding, whether he is aware of it or not, the influence of affective history ("the history that affects a person") takes the role (306).

If it is impossible to understand history transparently without the operation of the history of influence in our interpretation, how is it appropriate to understand history? According to Gadamer there is no other way than to be aware of the history of that influence. An interpreter can immediately assume that the situation becomes quite complicated, because the historical consciousness of influence

becomes layered. Grondin helps us to distinguish four layers of historical awareness of influence as initiated by Gadamer (*Einführung zu Gadamer*, 147-149). The first layer of historical awareness of influence as a *genetivus objectivus* is the researcher's awareness of his *ketersituannya*, a fact that he was in a certain hermeneutical situation. The awareness of influence history, Gadamer says, "is primarily an awareness of the hermeneutical situation" (*Truth and Method*, 269). The second layer is the general philosophical notion of awareness of the workings or the influences of history and tradition in every understanding, even if we do not realize it. The third layer of historical awareness of influence as the genus of *subjectivus* is the consciousness of a person who takes part in the consciousness of an age, the *Zeitgeist*, so we may say that a person like Sukarno, for example, is the child of his day. The fourth layer is a self-reflection of the history of influence itself, not as a claim to superiority, but as an awareness of its limitations.

The word consciousness still used for historical awareness of influence will suggest that Gadamer still accepts historical assumptions about historical consciousness. That's not true. The word "awareness" there already has a different connotation from modern consciousness that is based by Descartes and culminated in the intellectual figure of the European Enlightenment. To be more precise, rather than words of consciousness (*Bewusstsein*), I agree with Grondin to use the word vigilance (*Wachsamkeit*). "Vigilance," Grondin writes, "describes the position of a man in the middle of the night who threatens to ensnare him to keep his eyes open" (*Einführung zu Gadamer*, 150). In every understanding we need to be "alert" to the history of the influence that works in our understanding. The message of this theory is that an interpreter must be able to overcome his subjectivity as he interprets a text.

Pre-understanding becomes important in hermeneutical studies because proper interpretation can be achieved if the assumptions proposed by the researcher are directed and returned to the text, or the subject matter is interpreted (Wolff, 187-188).

2.1.3 Pre-Understanding

Persistence by certain affective historical situations forms an interpreter of what Gadamer calls pre-understanding of interpreted texts. The first understanding is the interpreter's first position and must exist as he reads the text. Gadamer states that in the process of understanding, pre-understanding always plays a role. In practice, this pre-understanding is colored by influential traditions, where an interpreter is, and also colored by the prejudices formed in tradition (5).

The necessity for such pre-understanding, according to this theory, is meant for an interpreter to be able to dialogue with the contents of the interpreted text. Without pre-understanding, one cannot understand the text correctly. In fact, Oliver R. Scholz, (165), states that the so-called "early assumptions" are "the inevitable way of correct understanding". However, according to Gadamer, pre-understanding must be open to criticism, rehabilitation and correction by the interpreter himself when he is aware or knows that his prejudice is inconsistent with what is meant by the text being interpreted. This is meant to avoid misunderstanding of text messages. The results of this pre-understanding rehab or correction are termed "pre-comprehension perfection".

According to Gadamer, the pre-understanding meaning, preferably, is understood as a historical understanding and cultural understanding. Pre-understanding is derived from the readers of historical and cultural understanding itself. Therefore, the reader's ability to understand his own history and culture, as

well as to connect the meaning in a coherent order is required in interpretation. For Gadamer, interpretation is always circular and the text is bound by the context of tradition. It makes an interpreter realize or not that it should be a pre-understanding of the text being interpreted (Wolff, 188).

After getting a pre-understanding, an interpreter will unite the horizon, which is a blend of text horizons past when made with a time horizon is now interpreted text (Wolff, 189). Therefore, the only possible interpretation through what Gadamer called the fusion on the horizon, which brings together an understanding of pre interpreter with the horizon of meaning contained in the work. Thus, in the sense that the exegete is always a reinterpretation which understands new and new meaning (38). For more details, here will be explained in subsequent chapters.

2.1.4 Fusion of Horizons and Hermeneutical Circle

Awareness of the influence of history is demonstrated by Gadamer with the concept of fusion of horizons. In interpreting the text, one should always try to update his pre-understanding. This is closely related to the fusion of horizon theory. The concept of the horizon is a further explanation called the "hermeneutical situation". Gadamer explains, the essential part of the concept of the situation is the concept of "horizon". Horizon is the range of vision that includes everything that can be seen from a certain point of view. When applied to thinking, we talk about the narrowness of the horizon, about the horizon widening, about the opening of the new horizon and so on. A person who does not have a horizon is one who does not look far enough and therefore exaggerates what is closest to him (269).

It may be also said that the horizon is a prejudice contained in tradition, and such prejudices can be changed only with other prejudices, so in this sense a

horizon widened. It is said differently, the horizon of our interpretation is determined by our prejudices awakened through the tradition in which we are. The tradition itself is a vast horizon, and in the tradition of our knowledge horizon is located. From Gadamer's review in *Truth and Method* it can be concluded that there are two basic features of the horizon. First, a horizon is not isolated, but is open. Gadamer disagrees with Romantic hermeneutics depicting empathy or transposition as a process of taking over the past horizon that surrounds the author of the text. What is happening is not the transfer of the interpreter from his horizon into the author's horizon but the extent of the interpreter's horizon. "Getting a horizon means," Gadamer says, "that people learn to see beyond what is near the reach of the hand-not to take their eyes off it, but to see it better in a broader whole and in a more correct proportion" (304). Second, a horizon is not static, but dynamic, keep moving. The horizon of the past, for example, is not something that is finished and we leave behind. So, also today's horizon is always in the process of formation and enrichment of the horizon of the past.

According to this theory, the process of one's interpretation is influenced by two horizons, namely the horizon (knowledge) or the horizon that is in the text and the horizon (understanding) or the reader's horizon. These two horizons are always present in every process of understanding and interpretation. An interpreter will begin an understanding with his hermeneutic horizon. However, he also noticed that the text he read had a distinctive horizon that might be different from the reader's horizon. These two forms of the firmament, according to Gadamer (in BR Wachterhauser, 396), must be communicated, so the tension between them can be overcome. Interpretation is the encounter of a reader with text which also means the present encounter of the reader and the tradition that surrounds the text. Such an encounter produces a tension between the reader

horizon and the text horizon. According to Gadamer, the so-called understanding is not removing that voltage, for example, by letting the text horizon "snatch" the reader's horizon, but instead explicitly tension it. Fusion of horizons is not the assimilation of a horizon into another horizon, but an intersection between horizons.

An interpreter must have an openness to recognize other horizons, text horizons that may be different or even contrary to the reader's horizon. In this case, Gadamer asserts, "I must let the texts of the past apply to give information about something. This not only means the recognition of the 'peculiarities' of the past, but also the text of the past has something to say to me" (367). In essence, understanding text means letting the text speak (396). According to Gadamer, the reader's horizon serves only as a foothold in understanding the text. This reader's starting point is simply an "opinion" or "possibility" that the text is talking about something. This footing should not be allowed to force the reader to have the text speak in accordance with his critical point. Instead, this foothold should help to understand the meaning of the actual text (392). In this process there is a meeting between the subjectivity of the reader and the objectivity of the text, in which the meaning of the purpose of the text should be favored by the reader or the interpreter of the text. Therefore, when a person reads a text that appears in the past, he must pay attention to the historical horizon in which the text appears to be expressed or written. Gadamer asserts: understanding the text of the past is certainly necessary to pay attention to the historical horizon. However, this does not mean one can know this horizon by diving into a historical situation. In addition, one must first have his own horizons to be able to plunge into the historical situation (310).

The following Grondin example can help us. In the study of philosophy students are required to read the primary literature and the secondary

literature. Primary literature is the original work of a philosopher who was generally from the past, for example Plato, while the secondary literature is a commentary on the work. A lecturer rarely advises his students to read Plato's comments from the past centuries, but instead suggests reading the latest comment. Why? According to Grondin, it is not because recent comments are better than comments from the past, but because the current commentary presents an understanding of Plato in a way that relates to our present as readers. In this illustration it is quite clear that understanding is not to leave our present moment to enter Plato's text, but to try to illuminate the text in the light of contemporary understandings. For that various ways are done, for example, by comparing, translating, applying and so on. All these efforts are none other than the current horizon of readers and Plato's horizon. Dissolution of horizons as it also takes place in the works of other interpretations, such as in theology, biblical exegesis, literary criticism, law and so on.

2.1.5 Application

The meaning of the purpose of the text should receive attention in the process of understanding and interpretation. When the objective meaning is understood, then what should the reader or interpreter of the text contain in it a message that should be practiced in everyday life? On the other hand, the situation which the text appears and when the translator lives much differently.

Hermeneutics's Gadamer split into three parts, namely: understanding (*subtilitas intellegendi*), explication (*subtilitas explicandi*) and applications (*subtilitas applicandi*). Schleiermacher and Dilthey put the app in a separate place, so the application is considered as the art of presentation. Gadamer has a different stance. According to him the application is an integral part of understanding. This view is consistent with its concept of amalgamation of horizons. The app is none other than on "an integral process in the projection of the meaning of the text

within the horizon that extends from the interpreter" (Understanding Hermeneutics, 107).

According to Gadamer, when one reads the scriptures, in addition to the process of understanding and interpreting, there is one more thing that demands, namely the application of messages or teachings at the time the scriptural text is interpreted (313). In the process it appears as if the application is separate from understanding and interpretation. The last two things are considered as universal things that are then applied to concrete. However, Gadamer argues that understanding, interpretation and application is "one cohesive process" (307).

The question is: does the objective meaning of the text be maintained and applied when a translator lives? The answer to that question is in the following quote: The assignment of interpretation is always a problem to gain an understanding of the right information. However, this 'information' is not what the speaker or writer actually says, but what he wants to say more if I am his real talker. This is something of a command to interpret that the text must be followed, in accordance with its meaningful meaning (Sinnesgemäß) (and not literally). Thus we must say that the text is not a given object, but a phase in the execution of a communicative event (393-394). In response to this question, Gadamer argues that the message to be applied to the period of interpretation is not the literal meaning of the text, but the "meaning meaning" or message is more meaningful than the literal meaning.

Thus, in reading and understanding historical text implements a hermeneutical process which in Gadamer terms is called an effective history. This concept is meant to look at three time frames that surround the area of historical text. First, the past where the text was born or published. Here, the meaning of the text not only belongs to the author, but also to anyone who tries to read and

understand it. Secondly, nowadays where the interpreter comes with some prejudices. With this prejudice, the interpreter will dialogue with the past to give a new meaning in accordance with the conditions of the interpreter. Third, the future, where there is a new productive nuance.

The example given by Gadamer is an application in theology and literature. In theology, first a preacher weakens the Bible and interprets it theologically then implements his interpretation in his preaching on this day. The process seems to be separate understanding and interpretation. It is considered a universal thing and then applied into a concrete thing. However, Gadamer states that understanding, interpretation and application is "the cohesion process" (Truth and Method, 307). To apply the Bible means to understand it, to understand its meaning also to apply it.

In addition in literature. The literary critic uses literary works in the present situation so the text can be understood. A philologist understands ancient texts through various interpretations in tradition and also applies them to the present situation. Therefore, a philologist does not bind itself on the horizon of the past as isolated, but considers the influence of ancient history in present-day situations and traditions.

This study uses hermeneutic of Gadamer to interpret the plague as rebellion in Albert Camus' *The Plague*. This study describes the main character as a benchmark of rebellion, interpreting norm and morality represented by characters in *The Plague*, and interpreting the rebellious form which is based on Albert Camus's thought in his book *The Rebel* first, then finding the meaning of the relationship between the plague, the rebellion and the morality.

2.2 Review of Previous Study

Didi Yulistio, Bengkulu University, in his thesis *The Model of the Study of Human Absurdity Existentialism in Albert Camus's The Plague* discuss about the absurdity of existentialism. For that reason is the absurd of the novel "Death" by this legendary author. Literature work of absurd itself is a literary work that is unreasonable, difficult allegedly in play the characters because of the views, thoughts or author's style. The discussion focused on three main characters namely Bernard Rieux, Joseph Grand and Cottard and how they faced absurdity.

The result of the analysis is written in the last chapter. Based on the existentialism analysis of the three 'absurd' figures in his fight face "absurdity", it can be concluded that the values of "existentialism" appear on each figure (Rieux, Grand, and Cottard) in the face of absurdity. These three figures remain alive until the end story, but specifically on Cottard, he found difficulty in life. Furthermore, that described to be mad while Rieux and Grand could seek a better life. In existence cast of "pestilence" no one is to be a "hero". And as revealed in the beginning of the analysis that it is analogous to a match, ie Cottard and there are characters who win the game, the Rieux and Grand. In the journey of existentialism, three characters have found absurdity in the form of suffering, failure, alienation and death. However, their absurdity in the "pestilence" has been faced with the power of existentialism characters. So, it does not make sense (irrational) can be combated with values human morality coexisting, that which looks at things with a rational mind and put themselves as "presence".

The similarities of Didi Yulistio's study and this study are certainly the object which is used as old literary work, that is *The Plague* by Albert Camus.

CHAPTER 3

ANALYSIS

In this chapter, the researcher wants to interpret a literary work by Albert Camus *The Plague* which focuses on the interpretation of plague. Firstly, the researcher describes the main character as a benchmark of rebellion, interpreting norm and morality represented by characters in *The Plague*, and interpreting the rebellious form which is based on Albert Camus's thought in his book *The Rebel*. Secondly after having to interpret norm and morality represented by characters in *The Plague*, and interpreting the rebellious form which is based on Albert Camus's thought in his book *The Rebel*, then the researcher finds the meaning of the relationship between the plague, the rebellion and the morality. The researcher uses Albert Camus's *The Plague* as the main data source and Gadamer's hermeneutics theory on interpreting and finding the meaning of the plague's attack in order to reach the goal of this study.

3.1 The Plague is Interpreted as The Rebellion View

The Plague is written by Albert Camus in 1947 which uses Oran as the setting of this novel. *The Plague* tells about a pest epidemic attack the large Algerian city, which is Oran. The city is quite calm at first then it becomes chaotic because of the epidemic. There are many people of Oran death because of the plague. This novel presents a picture of alienation, morals, and rebellion. Some characters show many different attitudes how they face the epidemic. Some of them show their give up and accept it helplessly but some of any other shows their

resistance toward the epidemic. Therefore, the plague is interpreted as the rebellion can be seen that one of them from the main character.

3.1.1 Main Character as Rebellion Measures

Albert Camus is known as a writer and philosopher who understands an existentialist absurdist. His writings and philosophy are filled with the idea of absurdism that is more or less themed human search for meaning and clarity in a world that offers no explanation. One of Camus's writings that reflects the absurd experience is *The Plague* which was published in 1947. It is said a doctor found a dead mouse with strange symptoms that later grew to dozens of dead mice every day. After the death of the dead rats, an Oran was found dead due to a strange fever. A few days later dozens of people died with the same symptoms and declared that plague had attacked the city of Oran. Doctor Rieux and his colleagues continue to strive and fight to heal the citizens.

From the conclusion of this story, it appears that the main character is doctor Rieux. A doctor described as an unyielding and optimistic figure. Camus elevates Rieux's character as an important figure in the story. From the beginning, doctor Rieux figure has been told to find dead carcass mice in front of his office. Doctor Rieux continues as he finds many dead mice on the front streets of the house. Later, doctor Rieux continued again after the easing of hundreds of dead rats. Then, doctor Rieux handles a dead patient caused by a strange fever. This strange fever then becomes a plague that attacked almost all citizens of Oran. Doctor Rieux believes that the most important thing now is to do his job well and keep fighting against the disease even though he does not know what will happen next. Doctor Rieux's character is also a figure who does

man should not yield to destiny, a man must face the consequences and be responsible for his life wholly where this statement is written in his book, *The Rebel*. In 1951, Albert Camus published *The Rebel* which contains an analysis of the revolution and human rebellion as a result of their entanglement into absurdity. Albert Camus's view of the rebellion was able to explain the meaning of rebellion itself in a simpler context. Not just "something" related to war or violence and other negative things. Rebellion can be regarded as an attempt to fight for rights that arise by itself, without a complicated and long systematic. The rebellion will lead someone to "should" be accepted. What is in the heart and mind of a human being can be channeled. It can be said that rebellion is a form of assertiveness.

However, it is better if the rebellion is used as a last resort. As Camus explains that rebellion is a spontaneous act. So the rebellious actions can not be controlled and this is what causes the rebels to get negative ratings from the public. Although basically rebellion is not merely spontaneity that appears just like that. There is a threshold that limits acceptable or controlled "territory" to "colonized territory" to be defended, so that it returns to a balanced point within the threshold. In Camus's description, the acceptable "territory" is when a slave is still capable of carrying out his master's orders, and his colonized territory is when a slave feels incapable of carrying out orders and demands change.

With this explanation, it can be attributed that the character of the main character as a measure of rebellion is related to Albert Camus's thought. The story of *The Plague*, written by Camus, becomes the story of how humans behave in the face of disaster, suffering, and the absurdity of life. Albert Camus views the

"The Ransdoc Information Bureau began its talk by announcing that no less than 6,231 rats had been collected and burned on the na single day, April 25." ... (Camus, 14-17)

The death of rats suddenly began to increase in the next day where begin to find similar cases that are no longer in the hospital building but in the streets. The number of dead rats grew to three. Based on the description of the emergence of dead rats that one by one rats die in a strange way and without cause. Then, the phase of death of the rat begin to increase a few days later and in sharply increasing numbers.

After the death phase of the rats stopped, the plague attacked the city of Oran. This outbreak occurred preceded by the death of Mr. Michael, a building guard, is caused by a strange fever accompanied by a swollen lymph node, festering and can break at any time. Previously, it is told that there are thousands of dead rats in Oran. As a result, the city becomes chaotic because of the many rats carcasses everywhere. After the death of rats ends, it turns into a pestilence epidemic that attacks Oran.

Rieux found his patient leaning over the edge of the bed, one hand pressed to his belly and the other to his neck, vomiting pinkish bile into a slop-pail. After retching for some moments, the man lay back again, gasping. His temperature was 103, the ganglia of his neck and limbs were swollen, and two black patches we re developing on his thighs. (Camus 20)

The text above describes the symptoms of pestilence suffered by one of the residents of Oran who is the guardian of the hospital building. This symptom is experienced right after the building guard helps to clean the carcass of hundreds of dead rats found inside and outside the building. These symptoms appear characterized by swollen lymph nodes in the armpits and groin. Until the middle

of the story, many victims who die every day from pestilence with the same symptoms .

The pestilence has become an issue involving all the inhabitants of Oran. Continue as far as possible with the everyday activities they realize that all is now camaraderie in life situations completely new. The mental situation in separation and isolation from loved ones and fear becomes the ultimate collective suffering and feeling in this event. A sudden separation with a family that is cured becomes the toughest situation and they can not do anything. That is because city closures are held several hours before the Prefect decision is announced to the population.

Even the small satisfaction of writing letters was denied us. It came to this: not only had the town ceased to be in touch with the rest of the world by normal means of communication, but also-according to a second notification- all correspondence was forbidden, to obviate the risk of letters' carrying infection outside the town. (Camus 60)

As a result of the closure of the city, the people of Oran can not do anything because the prefect limits the space of the population. Any communication of any kind is prohibited including correspondence. And when the situation of the city gets worse, the only means of communication that can be used is telegram and must be through government permission.

In the text horizon through the image of Oran people, Oran's suffering is suffering because of the plague itself and also because of the separation from loved ones. The first thing that pestilence bring to the people of Oran is a feeling of isolation. The people of Oran realizes that separation is the fate that has to take place and that the whole town has to make peace with the times. It can be said that

people is broke off. They no longer think of the moment of freedom from this situation and no longer try to peer into the future. They assume that it is better to always lower your eyes, to deny the willingness to wrestle, to vacillate in life than to live upright on the feet, to face a day without purpose and false memories .

In the legend and the Hindu religion, rats are the rides of God Ganesha. Sri Ganesha who sits with his own idioms whose vehicle is a rat. Rats are *Vinayaka* vehicles. Rats have a keen sense of smell. Rats, like the nature of the original animal, are animals that are full of biting passions. He eats anything to satisfy the desires of its stomach. Rats are a symbol of the attachment of worldly tendencies (*vaasanas*) or lust. Rats or lust should be subdued. Humans must be able to make lust as a vehicle so that humans can control it, but many humans are now a vehicle of its own lust (Chinmayananda, 20).

In the process of raising prejudices about dead rats by imagining the first picture when hearing the word "rat". The first picture when hearing the word "rat" is a greedy animal because its always eats anything in order to fill its stomach. In Hinduism it has also been mentioned that rats are identical with the human passion. One of these passions can be selfish in the interests of others and ambition. In a urgency situation, a person is no longer thinks of common interests but self-interest. To test the prejudice, the interpretation must enter the text's horizon and then return to the interpretive horizon itself. In this test, the questions that arise by themselves will be more profound and widespread, and this is called as hermeneutic circle.

Plague is a general term to refer to the incidence of disease in large areas and in many people, as well as to mention the spread of the disease. As with plague, suffering is also capable of spreading and attacking many

people. Suffering comes from the word “suffer”. The word “suffering” comes from Sanskrit means to hold or bear. Suffering means to bear or feel something unpleasant. Suffering in human life often occurs as the human being progresses. The more development of human life, the more complex suffering to be faced by human. Suffering is a state in which a person feels hurt or oppressed both physically and mentally. The example of physical suffering is experiencing a disaster, affected by disease, and so on. While the example of suffering is mentally getting scolded, let down, ostracized, betrayed and abandoned.

In the novel *The Plague*, the human situation is incapable of controlling their desires when the plague strikes most of the inhabitants of Oran. Oran's situation became chaotic as more victims died from the plague. Oran is closed and no one can go out or enter the city. The inhabitants of Oran suffered profound sorrow at having to part with the family and many of the citizens who burned their own homes with the intention of destroying germs. The atmosphere is getting heated and choked, causing the heat in the hearts of some residents. In addition, it begins to appear small groups gunman attacked the doorman city at night time. Robberies in houses that have been burned happen a lot. It can be described that men will show another human side; change into negative side.

Looking at the horizons of readers based on Camus records for the history of the bubonic plague are: between 1347-1353, the pestilence from China brought by ships in Marseille, spreading into a pandemic that consumes 25 million europeans; plague struck the city of Milan in 1575 and 1630; the city of London in 1665; then the city of Marseille again in 1720-1721 in which 120 thousand people died; and in the city of Jaffa in 1799 this epidemic wiped out the napoleonic occupation troops. In front of plague, throughout history, humans

The Plague describes the various types of people involved in the disaster. There is the type of person who actually take advantage for outbreak period, smugglers who profited massively with its closed city of Oran such as Cottard. Cottard is a loan shark who is always afraid of getting the police out of his job. Going to jail or forced labor punishment haunts Cottard's everyday life. When the inhabitants of the city experience fear of pestilence, when everyone is hit by misfortune in a closed city, and so does the police or prosecutor also do not have time thinking about a loan shark, for the first time in his life Cottard feels a sense of peace and tranquility. He is involved in this misfortune and just happy. Although he is exited alone, Cottard insists on not losing his happiness. Cottard refuses to be a volunteer as his happiness will end if the plague ends. It can be seen in the statement below :

"it's useless, it's useless, you will not be able to fight it. This pestilence is too mighty " (Camus 174).

If Cottard does not want to involved to fight the plague, because it is the first time Cottard feels calm in this outbreak. After all this time of his life had chased for fear and anxiety, eventually the plague, when everyone is feeling what he had been felt, Cottard unexpectedly felt calm and peace. It is understandable that he does not want this epidemic stopped.

Unlike Cottard, who refuses to get involved and just enjoy the situation, Rambert is a journalist, strangers, who just happened to be in Oran when the city is declared to close. Therefore, Rambert wants to get out of town. He rejects the fact that he is in immersed misfortune collective. Without feeling tired, through legal and illegal way, Rambert is trying to get out of that cursed place. Though falling down to the outbreaks and deal with victims every

day, Rambert always thinks that he is a stranger. He is not part of the city, and his life is also not there. His personal happiness makes him want to live out there; his girlfriend is waiting. He does not care the entire population of the city of Oran, according to Rambert, seeing his lover and marrying her soon is the ultimate goal in his life:

"Man can only die or live for what he loves" (Camus 180).

For Rambert, now, no longer a party, no longer a nation or a nation, but for the sake of happiness and love he is willing to fight. Therefore, he always tries to get out of the cursed city of Oran.

Another close friend of doctor Rieux, who is constant from the beginning helping the pestilence victims is Tarrou. Since Oran citizens suffer the plague, Tarrou offers help to doctor Rieux. He organizes a volunteer team, and tirelessly works until eventually he pays with his life on this involvement. Tarrou feels he is living within a plague, and always searching for what he can do to stop an epidemic like that. What he called as "moral" for him is: sympathy and understanding of his neighbor. Tarrou seeks peace with himself in his sympathetic and understanding effort. Then it is understandable, that once the plague hit Oran, his solidarity appears automatically (pp. 140-141, 275).

Another character stands out in *The Plague* is Paneloux. It does not take much time, though for every reason is different from Tarrou, Paneloux realizes quickly that the bubonic plague is his business as well. In the story of *The Plague*, related to Paneloux as a pastor, Camus describes a lot of how the church seeks out

The pestilence presents a great deal of contrast characters with one another in some human attitudes before the disaster. Doctor Rieux's attitude is quite different from Father Paneloux's attitude. The attitude of both is also very distinct with Tarrou attitude, Cottard and Rambert. Some are behaving on the basis of humanity and active involvement in solidarity like Doctor Rieux. Some are acting on the basis of the impetus for ideology such as Tarrou and Father Paneloux. Some are pragmatic by exploiting the unfortunate situation of others as a land to pile up personal pleasures and benefits like Cottard. Some are acting as if they are the most miserable people, deserve privileges over others and feel not to care for others who are also suffering, like Rambert. Although *The Plague* is like the author's emotional portrait, Camus in his novel character goes a long way toward moral issues. In a difficult situation faced in Oran, Camus introduced five characters, namely dr Rieux, Rambert, Paneloux, Cottard and Tarrou. Those characters are Camus's attempt to bring a moral message into the story.

In *The Plague*, good motives can end up with bad deeds and vice versa. Cottard, who suffer when he is normal circumstances, looks that life more beautiful when the plague attack. Cottard get benefit by becoming a candidate for those who want to get out of Oran. Similarly Tarrou, an adherent to the doctrine justifies the suffering of the beautiful world in the hereafter later, finally got to dying because of the plague. That is Camus' absurdity and moral dilemmas.

In Tarrou's figure, Camus puts morality in his novel. Tarrou is Camus in his 30s. He left home at his will. Hated his father who supported the death penalty where Camus fought against him with postwar writings. Camus is an existentialist but he rejects this predicate. For Camus, man must fight the suffering and death to

the last point. Camus appreciates life and rejects all forms of ideology and ethics that justify death.

When humans are in the most extreme conditions, as experienced by the people of Oran, norms and morals become blurred. Suffering obscures the good and bad, angels or demons, sinful or innocent. In *The Plague*, the choice and compromise of the Oran residents is no longer trapped in the categories above. Doctor Rieux – an atheist – fights desperately to save Oran people that attacked by pest. Rieux and Father Paneloux work together against the suffering. Rieux, when together struggled with Paneloux, while in a difficult situation saying, "Even God is not able to separate our hands at this moment".

Humans have the urge to cause imbalances in society due to greed, ambition, stupidity or evil. As long as those things remain in the absurd life, rebellion will never end. Its presence is always certain. The rebellion will be described in more detail in the next section.

3.1.4 Forms of Rebellion

3.1.4.1 Physical Rebellion

The notion of rebellion initiated by Camus can be found in the event contained in Albert Camus's *The Plague* novel when men try to fight an unexpected situation. This event occurred in the city of Oran which is a quiet city turned into a chaotic city due to the number of rats to die suddenly. In addition, these dead rats carry deadly bacteria that are harmful to humans who later became a plague. This caused the city of Oran to panic and anxious because there are dozens of dead victims caused by the outbreak. In this disaster, there are some

feeling that, somewhere and somehow, one that felt right. In any insurgency in simultaneity, the rebels changed the feeling in violation of their rights as well as full and spontaneous adherence to certain aspects on him. So, absolutely he brought into play a standard of values so far from haphazard nature which he prepared to support it regardless of whatever the risks (20).

In September 1939, when German Nazis began waging war, Camus wrote "*si ignoble qu'elle soit cette guerre, il n'est pas permis d'être en dehors*" ("despite the war is very disgusting, we should not put ourselves out" (Carnets). The fact, we are all submissive and must live a history of any history. The falsehood swallows and destroys every individual in a round of necessity. Without cause and purpose, falsehood spread death around us. According to Camus, it cannot be, it must be faced, it becomes "the concern of us". At least, the choice of Camus is clear. By putting his self down on the side of the victim, he chose his party of victims, and responded against falsehood (French colonialism over Algeria, German Nazi's occupation over French). He chose "rebellion" in the face of the bitter history embodied in the Nazis (Wibowo, 87).

Rebellion born from the spectacular irrationality, confronted with injustice and conditions that can not be understood. But his blind motion is asking for the command in the midst of chaos and unity right in the heart of mortality, transience. He protested, he asks, he demanded that the disorder was immediately terminated and what has happened up to now is actually made of sand is always moving and shifting and thus must be obtained in the rock (*The Rebel* 16). When people live in uncertainty, they had to fight as hard as possible to be able to survive even if the chances of success can not be ensured. Return to text

rebel and protest against the plague. This is in line with the notion of rebellion by Albert Camus that rebellion, in the etymological value, is a complete reversal. He acted under the (threat of) whip employer. Suddenly he turned and faced his employer. He faced what he wants or likes and not. Not every value requires a rebellion, but every act of rebellion tacitly asking for a value. Before the rebellion, the slaves accept or execute all instructions given to them. They accepted it patiently, though in their heart they could protest. However, their attitude remained silent it was in fact they were more concerned about their closer interests than in his own right that they have not realized (*The Rebel* 21).

Understanding of rebellion is initiated by Albert Camus that the slaves would take the fight against the employer if he felt he had too long silence. As in the novel *The Plague*, represented by prominent doctors Rieux and Tarrou, that Oran people should not be too long to surrender and despair of the disaster that befell them. Doctor Rieux and Tarrou understand that the community is still difficult to accept the fact that they are under threat and attack of epidemic so that the doctor Rieux and Tarrou still trying to convince the public that this situation will come to an end as soon as possible. But the disaster that acts as an employer that claimed many lives of the people of Oran, keeps the doctor Rieux and Tarrou need to do more action to move against disaster. Because, having hopelessness of the situation will impose community in the deeper misery.

There was no earthquake, and the whole of the following day was spent, so far as Rieux was concerned, in long drives to every corner of the town, in parleyings with the families of the sick and arguments with the invalids themselves. Rieux had never known his profession to weigh on him so heavily. Hitherto his Patients had helped to lighten his task; themselves they gladly put into his hands. For the first time the doctor felt they were

keep in aloof, wrapping up in their Malady Themselves with a sort of bemused hostility. (54)

Each examination to patients, doctor Rieux is taking the time to negotiate with th patients and their families. Patients hand over all their fear of death to the doctor who is expected to help them. It was the first time for the doctor Rieux sees in agony from his patients.

The situation experienced by the doctor Rieux illustrates that the suffering caused by the epidemic so clearly perceived by Oran people. This is what also keeps the doctor Rieux fought and rebelled against disasters even though there are still uncertainties will be successful. When viewed from the revolt reason put forward by Albert Camus that rebellion does not only exist between those who stressed, but insurgency may also be caused by repression spectacular where the other person becomes a victim. In such cases there is a feeling in the process of identification with others. And it must be demonstrated that this is not a question of psychological identification - just a pretext, which the individual imagines that he himself gets hurt. In the novel *The Plague*, a state such as that experienced by one of the characters is a doctor Rieux that this epidemic has generated a lot of misery, anxiety and suffering for the people of Oran. Doctor Rieux also able to feel the pain equally experienced by the patient where the doctor Rieux could not bear to see the suffering was experienced by the people of Oran.

"Thanks. I do not want to die, and I shall put up a fight. But if I lose the match, I want to make a good end of it." (234)

Tarrou, a French immigrant who formed a team of volunteers battling the deadly epidemic that is increasingly claimed many lives, must suffer his defeat against the plague after struggling with doctor Rieux. After the struggle, Tarrou

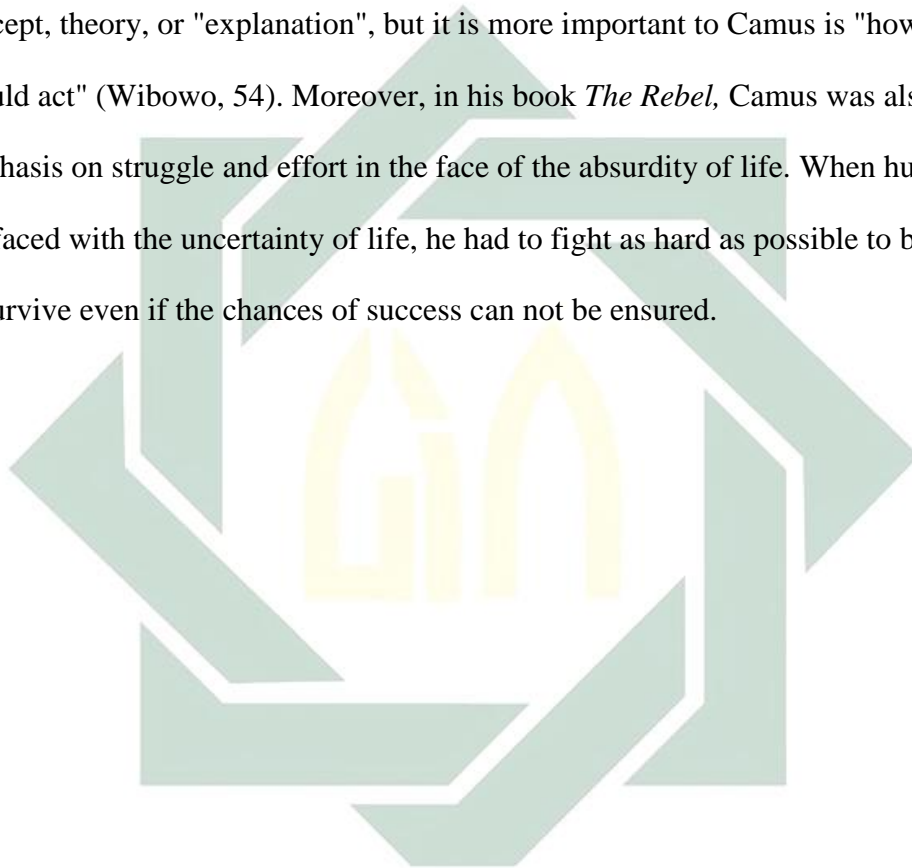
conditions in which they find himself in a state of slavery, a metaphysical rebel protest against a condition in which they find himself as a human

Based on the explanation above, Rieux is a realist. For him, the plague need the action not surrender to the Almighty. Rieux does not believe in the afterlife. Rieux pride is his profession as a doctor who cures the suffering of patients, even though he knows the plague will not be gone forever and will continue to threaten, be a destiny for mankind. In other words, a metaphysical rebellion is a rebellion that does not yield to nature and the creation that whatever happens to nature, humans should not give up and keep fighting.

It can be concluded that the suffering is not to be understood because it can never be adequately understood. Suffering is absurd. The only attitude that must be expressed in the presence of suffering is to fight it. Suffering is not to ponder and think about what it is. Suffering is something concrete. Understanding suffering is facing suffer concretely anyway.

Camus prefers to portray himself as a witness living in solidarity with the struggle of man against misfortune. Being a witness to not only watch, but get involved struggling to help victims. Not every witness is a fighter but every fighter in itself is witness to the actions and deeds of his colleagues and witnesses is not only important for the moment "after" an incident occurred. He was important in the event itself. Absolute falsehood symbolized by pest that reducing human in an anonymous entity. Camus tries to show the human collective revolt against absurdity. Pest is used to tell individuals rebellion in a community of volunteers around doctor Rieux.

Camus defend victims because according to him, man has value in itself. He did it not in the name of "abstract value" of certain (religious or ideological). If there is a "value" on whose behalf it acts, "value" it is in "action to defend" itself. The presupposition basic of absurdity, then it is self-evident that humans do not need to "explain" what it is absurdity. The problem is not in the concept, theory, or "explanation", but it is more important to Camus is "how I should act" (Wibowo, 54). Moreover, in his book *The Rebel*, Camus was also emphasis on struggle and effort in the face of the absurdity of life. When humans are faced with the uncertainty of life, he had to fight as hard as possible to be able to survive even if the chances of success can not be ensured.



CHAPTER 4

CONCLUSION

In this chapter the researcher is going to conduct the conclusions from the analysis of *The Plague* by Albert Camus. The researcher uses a hermeneutics theory to interpret the rebel in the novel. After analyzing the novel, this study concludes that Albert Camus *The Plague* in 1947 is a life reflection of Camus.

The Plague is a self-portrait of Camus or Camus's personal record. This novel is an allegory or allegory about the situation that Camus faced at that time. From the explanation, it can be concluded that *The Plague* is a picture of alienation, morals, and resistance. Therefore, this study is scalped by using Albert Camus' philosophical work entitles *The Rebel* to look for a view about a revolt in novel *The Plague*.

The researcher describes the story in this novel as one-circle event. The story begin by describing Oran city that initially the life of the people of Oran is safe, calm and monotonous with their routine turned into a major problem when there are many dead rats. This situation then turned into epidemic that attack the citizen of Oran. By using hermeneutics theory, this study can be interpreted as people' attitude as materialistic man change to suffered people that faced an epidemic. In facing the epidemic, Oran people can only wait for their dead because of the epidemic. It is like a human being thrown into a strange world "in this world everything is given without any description". Man is given reason and consciousness but his mind cannot explain the mystery of this life. This is the absurdity of man life

The Plague tells some humans attitude that face the plague. Some of these attitudes look so contrast between one another. When humans are in the most extreme conditions, as experienced by the people of Oran, norms and morals become blurred. Suffering obscures the good and bad, angels or demons, sinful or innocent. In *The Plague*, the choice and compromise of the Oran residents is no longer trapped in the categories above. The change in attitude is basically a human attitude that has the urge to cause imbalances in society such as greed, ambition, ignorance or evil. As long as those things remain in the absurd life, rebellion will never end. Its presence is always certain. As the main character in the novel, Rieux surely shows his position. To him, understanding human suffering is to be a human being directly involved in human reality. So, Rieux is in the midst of suffering with others to live with the spirit of compassion. By bringing the spirit a man can understand, respond to and resist toward suffering as an authentic and human person.

This interpretation shows that Albert Camus's view or thought is about the image of resistance to the life of the absurd. It can be concluded that suffering is not to be understood because it can never be understood adequately. Suffering is something absurd. The only attitude that must be expressed in the face of suffering is to fight it. Suffering is not to ponder and think about what it is. Suffering is something concrete. Understanding suffering is confronting that affliction concretely as well. Resistance in the defense of the victim is a human has value in itself. He does it not in the name of a certain "abstract value" (religion or ideology). If there is a "value" on whose behalf he acts, that "value" exists in the "defense act" itself.

Rebellion is basically the nature of human character. Rebellion does not merely emerge among the wounded, but it can also arise because others are treated as depressed people. Rebellion is one of the "essential dimensions" of humanity. However, the ways of rebellion have changed radically in our time. Rebellion is no longer between slaves and their masters, nor between the rich and the poor. Rebellion has now become a kind of metaphysical revolution, between man and his own life situation.

When human live in an advanced era that gives every amenity and pleasure, suffering has always been the glow of his life. Man is like standing on a black hole under his feet that one day will crush him into the darkness. Life is not something to be maintained just so as not to die. Life is something filled with meaning. Life will be quite valuable if it has meaning. Life must be associated with something greater than life itself, which has rebelled in the sense of giving meaning in this short life; a life that is always in the shadow of death that has become natural. Therefore, even though human know that death shadows them, they remain upright, unperturbed. Because human know that man is greater than the absurdity itself. Therefore, rebellion always becomes an awareness of its era to be a measure of immoral presence, oppression, and even the most extreme is intolerance and tyranny.

