

# The Revolt against Absurdity: The Disease Writing of *The Plague*

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## Abstract

**The *Plague* is one of the outstanding masterpieces of French existentialist writer Albert Camus. The novel depicts the whole process from the beginning to the end of the great disaster of the plague, and shows the psychological transformation of people who are not related to each other under the plague, and the people change from acting individually to fighting against the disease as a collective. At the same time, the novel also shows the different attitudes of different people towards the plague and the emotions between people under the plague, but also tragically reveals the cruelty and ruthlessness of the epidemic. This paper will reveal people's resistance to the great dystopia of the bubonic plague from three aspects, i.e. the dystopian signs and metaphors of the disease under the bubonic plague, the dystopian situation under the bubonic plague, and the resistance and struggle under the bubonic plague.**

## Keywords

**The *Plague*; Albert Camus; disease; absurdity and revolt; rebel.**

## 1. Introduction

The famous novel *The Plague* is one of the masterpieces of the French existentialist writer Albert Camus. Together with the play *Les Justes* and the prose treatise *The Rebel*, it forms Camus's 'Three Defiances'. The Three Resistances and the Three Absurdities - the novel *The Stranger*, the play *Caligula*, and the essay *The Myth of Sisyphus* - together form Camus's entire dystopian philosophy of existence and theoretical system.

The novel *The Plague* contains many metaphors, symbols and allegorical meanings, vividly portraying a North African city, Oran, which is plagued by the bubonic plague. At the same time, Camus uses the third-person narrative technique to vividly and realistically depict the inhabitants and travellers of Oran, who are suffering from the pain of separation from their loved ones and the pain of being separated from their loved ones as a result of the brutal and merciless ravages of the bubonic plague. It also portrays the complex emotions of people under isolation, such as fear, loneliness, exile, pain, bitterness, deformity, hopelessness, passionlessness, and lack of future. *The Plague* was written during the Second World War. In this regard Camus has said that the bubonic plague symbolizes to a certain extent the German Nazis who occupied France during the Second World War. Therefore, when later scholars and readers read *The Plague*, they would always think of linking the plague in the novel with the Nazis, and combining the quarantine measures at the time of the plague's ravages with the Nazi occupation of France with its concentration camps, imprisonment policies and urban blockades. Since its publication decades ago, *The Plague* has been favored by readers and scholars around the world. Different scholars have carried out different researches, for example, Liu Mingjiu's academic paper 'On Camus's Thoughts and Creations' focuses on the study of the philosophy of absurdity in the novel, while Sun Bixing's paper 'An Interpretation of the Disease Metaphor in Camus's *The Plague*' focuses on the analysis of various signs and symptoms in the text, and takes Susan Sontag's *Illness as Metaphor* as a potential text. And this paper will start from the idea of dystopia and resistance in *The Plague*, revealing people's resistance to the great dystopia of the plague from three aspects, namely, the dystopian signs and metaphors of the disease under the

plague, the dystopian situation under the plague, and the resistance and struggle under the plague.

## 2. Absurdity Symbols and Disease Metaphors under the Plague

One day in history, people realized the absurdity, and a feeling arose that the world had become very strange, followed by a feeling of rejection from within, and a constant questioning of why they were living such an absurd and boring life. One blinks one's eyes again and nothing is familiar anymore. As Albert Camus writes in *The Myth of Sisyphus*, 'The world, for a time, is unreadable to us, simply because for many centuries we have understood the world as nothing more than the various images and pictures that we have given it beforehand, and simply because from now on there is no room for such tricks' (Camus 14). And so it came to pass that the day grew weary of day, and the sun fell and plunged into a black hole; and the night grew weary of night, and the moon shattered and sank into a river of stars. 'This thickness and strangeness of the world is the very absurdity' (Camus 14).

As a frequent infectious disease in the history of mankind, it is reasonable to say that people already know it very well, but in the novel's portrayal of the people is: all the people do not talk about the plague, as if it had not happened, in this 'night of liberation', everyone has become a 'reined-in wild horse' and reverted to their old habits. I think this reaction was more out of fear of the bubonic plague, especially the exile and separation caused by the bubonic plague in the city of Oran during the implementation of the city's quarantine measures. However, this kind of healing behavior leads to a lack of reflection, and all the lessons of the plague, as well as the reflections generated during the plague, are dissipated in the midst of the hustle and bustle, which is a sign of absurdity, a symbol of forgetfulness, and also a symbol of 'relapse', i.e., reverting to the same old cycle and pretending to be asleep or forgetting it altogether. As the city of Oran is described in *The Plague*, 'everyone had no time, no thought, and had to love each other without realizing it' (Camus 5). People are numb, life lacks meaning but remains unaware of it, and thus in the midst of the absurdity and the lurking 'bubonic plague germs', men and women fall in love and eventually die. However, the majority of the people in Oran are equally helpless, living in boredom, having to love, having to hate, and lacking in thought. In the face of this absurd life, they have no choice but to sleep, unaware of it.

Everything, be it absurdity or great actions and ideas, 'has an insignificant beginning' (Camus 12). In the novel, Kotal is a character that plays a crucial role. Before the plague breaks out in full force and becomes uncontrollable, Kotal tries to hang himself in his room, but no one knows his motive for choosing to commit suicide until the end of the novel, when it is revealed that he has committed a crime before the plague, so he is in danger of being arrested by the police and imprisoned in a big jail. Arrest and incarceration mean a severance from everyday life, an alienation from people, and a disconnection from the needs of the self. For Kotal, this kind of life is unacceptable, so he realizes the absurdity, but cannot get rid of it, then the idea of 'suicide' begins to flash in his mind, he becomes a 'despairing man', and desires to get rid of the absurdity through 'self-destruction'. He becomes a 'despairing man' and desires to get rid of the absurdity through 'suicide'. When questioned by the police as to the motive for his suicide, Kothar replied simply that he was 'depressed'. Obviously, if the questioner had been Dr Riehl or Glenn, there is a high probability that he would have answered 'nothing'. Thus, the answer 'inner melancholy' to a policeman is equivalent to the answer 'nothing' to a non-police officer. Camus, on the other hand, suggests that on some occasions it may be perfunctory for a person to answer a question about the nature of his thoughts with 'nothing' (Camus 12). If Kotal's answer is true and reliable, then it reflects his 'peculiar state of mind' which is 'empty and full of meaning'. For Kotal, the detention brought about by his arrest and incarceration meant a separation from everyday life

and a 'broken chain' of everyday behavior, which he had no choice but to find a new link to connect. Thus, Kotal's 'nothing' answer is tantamount to a sign of the absurd.

Murder is another extremely prominent dystopian symptom in the novel *The Plague*. Camus argues in the preface to his essay *The Rebel* that today's age is an 'age of premeditation and the perfection of crime' (Camus 1). It is an age in which 'murderers' are ubiquitous and have an irrefutable excuse for their murderous behavior: it is the philosophy of the all-encompassing, which can even turn a murderer into a judge (Camus 1). In this age, everyone is a murderer, and everyone has a justification for any act that is sufficient to kill, and they have a rationale to justify it. In *The Plague*, Taru, the note taker, grows up wealthy and his father is a judge. On one occasion, the young Taru is able to watch his father try a criminal from the bench of the court. When his father sentenced the offender to death, the offender acted like an 'owl frightened by the glare of the light' and displayed an expression of extreme fear and panic. The scene made Taru feel sick and left a lingering shadow. The greatest punishment for a criminal sentenced to death is not to put him to death, but to let him know that he will be put to death in some way at some point in the future. Thus, Tarrou recognizes the society in which he lives, and believes that no matter how great a crime a person commits, one does not have the right to kill them, either directly or indirectly, it is murder, and that he 'lives in a society that is based on the death penalty' (Camus 282). So, he decided to fight against such a society, i.e. against the death penalty. But after a long time, in plague-ridden Oran, Tarrou discovers that everyone is a 'plague victim', even he himself has been a 'plague victim' since the beginning and 'indirectly consented to the deaths of thousands of people, even instigated their deaths, i.e., considered the actions and principles that would inevitably lead to their deaths to be right' (Camus 283), and even good people cannot help but die. He even instigates their deaths, that is to say, he thinks it right to act and act on principles that will inevitably lead to their deaths' (Camus 283), even good people can't help but kill or be killed, and in this day and age everyone's every action can lead to death. As in *The Plague*, Tarrou volunteers to set up a health squad to fight the plague, but this also suggests that they will have to quarantine the plague patients while they carry out their activities, a move that will inevitably lead to opposition and even casualties among the protesters. This is undoubtedly a 'crime of logic', an absurd logic.

So far, the author has discussed the three main dystopian signs in *The Plague*: the 're-emergence' of people after the plague, the 'nothing' answer to the question about the nature of the human mind, and the rationalization of 'murder' or 'logical crime' in people's lives - the author's understanding is that murder and crime do not violate the rules of human groups. 'Murder' or "logical crime" - as the author understands it: murder and crime that do not contradict the rules of the human community, or the nobility of murder and crime, so that "murderers become judges", which is exactly what the author means. This is Camus's 'philosophy of everything'. Another important aspect is the metaphor of disease in *The Plague*.

Since ancient times, the bubonic plague has been a gust of nightmare over Westerners, not knowing when it will blow again, and when it does, it makes people's lives turbulent, blowing through dirty cities and reaching the edge of despair. There is no doubt that once a person is infected with the bubonic plague, death awaits him, and so the plague has become a synonym for death, a metaphor for death. In the plague-ridden city of Oran, the official count of uncontrolled deaths was kept on a daily basis. Gradually, the people of Oran lost interest in the increasing numbers and became numb to them, so that the numbers became a convention, simply indicating that the plague still existed and still infested innocent people. In her treatise, *Illness as Metaphor*, Susan Sontag writes: 'Since death was now a meaningless and repugnant event, the kind of disease that was generally considered synonymous with death was treated as something to be covered up' (Sontag 9). In Daniel Defoe's *A Journal of the Plague Year*, the scholar Cynthia Wall argues in the introduction that all the signs that steadily point to a certain reality, a certain fact, are at the same time precisely deficient in meaning because they do not

actually signify it enough (Wall 18). In other words, the various measures in the chronicle, such as the cross on the door of the 'visited', do not fully distinguish the infected. This is because some people, recognizing that they have the plague, hide the fact that they are infected by 'wickedly concealing their poison with gloves and collars'. In *The Plague*, the plague means that people are forcibly transported to hospitals and quarantined, which means that they are separated from their loved ones. As a result, some Orangs try to avoid quarantine by trying to prevent doctors from quarantining patients when someone in their family is sick. Eventually, the doctors would take a few policemen with them when they went out just in case. The people were left with two choices, either to let the patient die without treatment, or to let the patient be sent to quarantine. They would not have chosen to hide the disease, as they did in Defoe's chronicle, because of the difference in the era in which they lived, and their awareness of the lethality and contagiousness of the bubonic plague. But whatever the choice, they had to accept that there was a very real possibility that their loved ones would end up in the land of the dead. Thus, the plague, which was tantamount to death, could not naturally be hidden.

It goes without saying that the plague is also a metaphor for suffering and pain, whether it be cancer, cholera and smallpox, or tuberculosis, malaria and pneumonia. Once infected, it means that the patient is bound to suffer immensely, both physically and mentally, and is forced to accept the suffering that fate has in store for him or her. In the West, however, plague is more synonymous with suffering and pain. In the novel, for example, the patient suffering from glandular plague is firstly confronted with the loneliness brought about by isolation, and secondly with the pain of the disease - the fever maintains the temperature of a flame, the glandular lumps become bigger, the chills and spasms are non-stop, the body curls up, the muscles seem to melt away, everything is exhausting, and all the patient can do is to keep on uttering moans of pain. All the patient can do is to moan in agony, paralyzed in bed, in the position of a 'crucified Jesus'. The bubonic plague, however, is fair, and it visits the house of every person who passes through it, bringing misery and suffering. Even Judge Ottone's youngest son, Philip, died as a result of its vicious attempts. Even the dead are subjected to the loneliness and suffering caused by the plague, with no relatives to 'keep a night vigil', 'those who die at night spend the night alone, those who die during the day are buried immediately' (Camus 195), or are dragged off to be cremated and turned into a smoldering cloud of smoke that hangs over the city of Oran. Thus, the plague is a metaphor for suffering and pain. However, suffering and pain are the essence of life, and when the pallor of death is revealed to all, it leaves one with a helpless and muted mixture of feelings.

### 3. Absurd Conditions under the Plague

There is the truth that the world is a circle on which all men run; that the solar system is a circle on which the earth turns; and that the universe is a circle on which all the stars travel. Then one day someone opened his eyes, became conscious, decided not to run, and went outside the circle; he found high walls, which he could not break or shatter; the earth, with its will, decided to go outside the system, but found that it could not break free from the invisible walls of gravity; and the stars began to wander, but were never able to touch the walls. 'No matter which person, no matter what street corner they walk to, the sense of absurdity comes crashing down on them. The original, the naked, is losing its way, bright but without light, and hard to catch' (Camus 11). Absurdity is everywhere; people live in it, hit the wall in it, and awaken to it. In the novel, the plague, as the greatest dystopia in the city of Oran, actively flashes before the people of Oran, and the supreme dystopia of the world no longer hides, but sends down its own messenger, its own sacred piece of lymphatic flesh, to teach the people a lesson. In *The Plague*, the supreme dystopia has made a choice not to raise an earthly 'Caligula', an idealist who educates people through killing and tyranny, or an outsider who looks on and loves everything! 'Instead of

focusing on the eternal Sisyphus, it decides to experimentally send a messenger to a city of hundreds of thousands of people, forcing them to awaken their consciousness to the absurdity of the world. So, it lays traps and puts people in an absurd situation. In the novel, the bubonic plague begins with the appearance of thousands of rats that die one after the other, and the bodies of the rats fill the streets and people begin to panic. This leads to the old chickpea-loving Spaniard saying a line to Dr Rieux: 'They're out, you see' (Camus 10). Obviously, the old Spaniard here plays a crucial role, i.e., he symbolizes the hair-raising that started it all. The 'they' in the text is clearly not simply the rats, but the plague bacillus, the messenger of the absurd that brings misery, pain, and death. The plague begins to visit mankind just as the deaths of thousands of rats are reduced to a negligible, if any, number. The death of Dr Rieux's concierge, Monsieur Michel, from the plague, was the beginning of the end of a 'perplexing period' and the beginning of a 'comparatively more difficult period'. 'astonishment' becomes "alarm" (Camus, 2018: 25). So what kind of period are these two periods in the text? In the author's opinion, the former is a period when people lack thinking, are oblivious to everything, remain asleep in the face of absurdity and live meaningless lives, while the latter is a period when the bubonic plague pulls all the people of Oran into the 'community of destiny', realizing the absurdity and resolving to revolt collectively. This also means that the habitual life that people used to love will be put aside or even abandoned, and that they will have to force their self-will to adapt to the collective life of fighting against the bubonic plague. This is the first dystopia that the people of Åland have to face, the pale and impotent confrontation between the call of the individualistic human being and the reality of the 'irrational silence of the world' (Camus 28). The individual human being's desperate endeavors for his or her own happiness, which are not responded to by the world, and which ultimately lead to the individual's descent into the abyss of despair, are the world's dystopia's greatest defiance of the human being. There is no doubt that this is absurd.

Due to the official bureaucracy of the city of Oran, there was a delay in quarantining the patients of the initial outbreak of bubonic plague, as well as a delay in characterizing the plague, which ultimately led to a full-scale outbreak of bubonic plague in the city of Oran. And confusingly, when the officials held a meeting to discuss the matter, not a single person dared to admit that the disease was the bubonic plague. Thus, it could be seen that the 'plague' possessed an extremely frightening power that made people afraid of mentioning its name, even the most authoritative doctor, Richelle, was also like that. Because of this, the government missed the best time to prevent and control the disease, leading to the worst result—the plague ravaged the city and closed it down, pulling all the people of Oran into the 'Wall of Dystopia'. The city of Oran is located in North Africa, where the weather is so extreme that once the city is closed, one has to suffer from the weather, and with 'hundreds of walls that crackle with heat' (Camus 6), one is left alone if one falls ill. Thus, those who lived alone in the city of Oran were plunged into even greater loneliness. And for those who were separated from their families, friends, and loved ones, they were similarly plunged into loneliness. Loneliness becomes a common emotion, a common absurdity.

The bubonic plague, the greatest dystopia in Oran, ravages the city and brings pain and suffering to mankind, but at the same time, 'human emotion seems to transcend the fear of the torment of death' (Camus 78). Human emotion is a very perplexing thing that always connects people across thousands of miles, no matter what horrible calamity they face. Thus, despite the closure of the city, people kept in touch with the outside world by telephone, telegraph, and letter. But as events unfolded, telegraphy became the only way, and people's emotions became a segment of the airwaves, and the length of the airwaves became the distance between them. But as the time of isolation lengthened, the people of Oran became numb, and the telegrams became just that, telegrams, used only to indicate life and death. This sense of separation between life and death is growing in people's hearts. This is as opposed to people inside the city who are separated from their loved ones, lovers and friends outside the city. As far as the people

in the city were concerned, the feeling of separation came only when they were suffering from the bubonic plague and were forced into isolation. For others, the greatest harm caused by the plague was the feeling of exile. Before the outbreak of the plague, they, like Meursault in *The Stranger*, were busy at work, drowning in 'a noise and dust' (Camus 27), and could find no reason to change their habitual lives. However, under the effect of the bubonic plague, they are plunged into extreme emptiness, everything is meaningless, and they are aimless, like walking corpses, constantly falling into the abyss of nihilism. For the poor people in the novel, once they are infected with the bubonic plague, their end is clear: they are free to choose, either to be hospitalized as experiments or to die at home. How can this binary contradiction be called freedom? This teasing and mockery of mankind, inflicted by the world's supreme absurdity, is itself an absurdity.

Thus, this part focuses on the typical situation of people living in the 'wall of dystopia' in *The Plague*: the impotent confrontation between the call of the individualist human being and the reality of 'the irrational silence of the world', the universal emotions that the plague brings to mankind (pain, loneliness, the pain of separation, the sense of exile), and the very tease and mockery imposed by the supreme dystopia of the world. loneliness, the pain of separation and exile), as well as the very tease and mockery imposed by the supreme absurdity of the world.

#### 4. Resistances and Struggles under the Plague

In the face of all kinds of absurd signs and all kinds of painful metaphors, in the face of such an injustice, the barriers and situations that play with people and trap them in absurdity, how can the people who are absurd not be determined to resist, how can they not be allowed to be played with and mocked by absurdity? How can we, as absurd people, not be determined to resist, how can we allow absurdity to play with and mock us? What is a rebel? Camus thinks it is a person who says 'no'. But he, who refuses, does not give up; he is also a man who says 'yes', and who is determined to act as soon as he begins (Camus 1). The eternal Sisyphus, who pushed the eternal boulder up the hill of eternity, was undoubtedly a rebel. The gods wanted him to go away from the earth to the land of the dead, and he said 'no' because he loved it. So the gods punished him with the two eternities, the boulder and the mountainside, to make him submit to the meaninglessness of eternity, but he said 'yes' because he loved it, and with love it was 'worth it'. Caligula, the protagonist of the text *Caligula*, is also a rebel, who recognizes the absurd logic of man's ultimate death and decides to rebel in the midst of it. He is an idealist who wants to use killing and tyranny to awaken everyone around him, to make all those who defend the world realize what is going on, but in the end the 'mirror breaks' and he perishes in bloodshed and killing. Back to *The Plague*, under the greatest dystopia of all, the plague, faced with a common emotion, everyone realizes that they must be in the same boat and fight against it. In the novel, Camus perfectly illustrates the resistance and struggle of many characters under the plague through the third-person narrative, such as: doctor Rieux, activist Tarrou, government employee Geran, journalist Lambert, priest Panalou, judge Otton and others.

When the disease came, most of the people of Oran, still living in the traffic, do not know, or even do not care, and only when they realized the seriousness of the situation, people began to take measures, but by then it was too late. Dr Rieux, however, seems to have been different. He was the first to realize that the plague was coming, and can even be considered to have been the first to fight it. At the beginning of the plague, thousands of rats were dying in plain sight, so Dr Rieux didn't just think that it was just rats that were dying, he realized something much more serious, and therefore thought that 'the Office of the Exterminator should take steps' (Camus 16). Furthermore, Tarrou asked Dr Rieux what the plague 'meant' to him, and Rieux replied that it 'meant continuous failure'. In the fight against the plague, Dr Rieux witnesses the death of human beings, which also implies his sense of anguish as a doctor who is powerless to

do anything about it. But as a doctor, it is his duty to heal the sick. He struggles with the 'real world' and thinks he is 'on the road to truth'. Rieux does not consider himself to be a hero, so doing his job well becomes his sincere philosophy.

Taru, on the other hand, fought the plague by volunteering to form a medical and health team, and was ultimately killed by the disease just as the plague was coming to an end. After witnessing his father, a judge, sentencing criminals to death when he was a child, Taru was plunged into an endless dystopia, tortured and deprived of peace. Therefore, he rebelled against society and the death penalty. When he saw people dying of the bubonic plague, and saw the plague taking away people's lives with impunity, he decided to join the anti-epidemic team. However, he realized that he actually 'believed that the actions and principles that inevitably led to the death of others were correct'. He becomes more and more anxious about this, and Taru longs for inner peace and to become a saint. Since everyone kills, he chooses to say 'no', and he opts for 'lifelong exile', refusing to be a part of it and seeking peace in his own way. In the end, however, he was killed by the bubonic plague and gained peace. However, the 'peace' brought by this death is not the 'peace' that Taru really desires. What Taru longs for is the peace of mind that comes from constantly resisting absurdity in eternity, that is, the Sisyphean 'peace'. Father Panalu, the spokesman for the religion, believed that the plague was God's celestial punishment for the sinners of the world, and that people had blasphemed God because they were not pious enough or had blasphemed God, and so the plague was God's warning that the plague and the suffering would pass away as long as people prayed sincerely. In other words, the religion believes that people should fall in love with the absurdity of the world and everything in it, including suffering and pain, because everything is made by God. The story of the tailor in 'The End' indirectly suggests the badness of the world made by God in six days, and according to the priest's view, people should love the badness of the world. On the contrary Rieux argues that in the face of this dystopia, there is no alternative but to stand firm against it, and that human beings have no freedom of choice. And after witnessing the agonizing death of his child Philip in the grip of the bubonic plague and the rebuttal by Rieux, Father Panalu delivers another sermon, this time, however, with a subversive twist. According to Christianity, when a person dies, he or she goes to heaven, attains eternal bliss, and blesses those in the present life, reducing their suffering. But the priest did not preach any of this in this homily. In the face of Philip's death and the scourge of the bubonic plague, the priest affirms the present world and calls on people to choose to enter the world and to rebel against the absurd, in order to find the 'opposite of good' and to achieve self-salvation. Thus, Father Panalu develops his own viewpoint, affirming that the plague is a favour from God, but arguing that religion during the plague is different from religion in normal times, and that God 'also wishes that, in extreme misfortune, the souls of men should have extreme manifestations' (Camus 253), and that God should either be 'believed in all' or 'believed in all', or 'believed in all'. believe' or "deny" God. And while this leads to a crisis of faith for Father Panalu, the fact that his sermon comes after he has personally witnessed the deaths of people, even innocent children, suggests that doubts have arisen within the priest. Just as the symptoms at the time of the priest's death - suspected bubonic plague - the priest's heart is filled with doubt.

Other rebels in the novel include Gram, a loyal government clerk, and Judge Auton, who is determined to join the fight against the epidemic after the death of his son. Although Gram lives in poverty and has a humble profession, he always maintains a good feeling about life. He holds on to his good feelings about writing and repeatedly revises a sentence describing a beautiful knight, and the conformist Judge Auton finally comes to grips with the absurdity of the world. Then there's Lambert, a reporter bent on personal happiness, who, after learning that Rieux is also on the other side of the fence from his wife but still self-dedicating, gives up the chance that he could have escaped the city and joins the resistance. Together, Rieux, who is loyal to his duty, Father Panalou, who is loyal to God, Tarou, who possesses the spirit of heroism, Lambert, who

pursues his personal happiness, and Geran, who is dedicated to his work, paint a wonderful picture of a life of defiance and struggle against dystopia, the tyrant. As Camus says, I rebel, therefore we exist (Camus 12).

## 5. Conclusion

The bubonic plague, as a dystopia, looms in the human sky at all times, like a ghost, a spectre that takes away the meaning of human life. Once people look up and realize its existence, the world of the self-collapses violently, and all kinds of painful emotions arise from the bottom of the heart, and these emotions themselves are also dystopian, so that human beings will be eternally trapped in the country of dystopia. The signs and disease metaphors of dystopia under the bubonic plague, the dystopian situation under the bubonic plague, and the resistance and struggle under the bubonic plague, these three aspects are also undoubtedly the common features of the ongoing outbreaks of neocoronavirus pneumonia. Although the bubonic plague bacillus is no longer considered a fatal disease nowadays with the advancement of medical technology in human beings, the bubonic plague only serves as a dystopian symptom, and when one symptom disappears, another one will emerge. As in the case of the 2020 plague outbreak, which, like the plague of the past, caused irreparable damage and haunted mankind, *C. neoformans* has become a new dystopian sign, hovering over mankind, waiting to make a comeback. In addition, all the resistance and struggles, all the partings of life and death and the sense of exile that Camus recounted in *The Plague*, as well as the living conditions and situation of human beings under infectious diseases, are likewise being played out non-stop in the real world of the New Crown Pneumonia Epidemic. And now in the post epidemic era, the survival of human beings is even more seriously challenged, people are emotionally depressed, life goals are missing, and physical suicide, psychological suicide and philosophical suicide are gradually becoming the main attitudes of human beings. This is the new sign of dystopia: the new Crown Pneumonia, the new contempt for humanity. For this reason, mankind must rebel and return the world's dystopia with the same contempt; therefore, I rebel, therefore I am.

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