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The unfinished manuscript of *The First Man* was discovered in the wreckage of car accident in which Camus died in 1960. Although it was not published for over thirty years, it was an instant bestseller when it finally appeared in 1994. The 'first man' is Jacques Cormery, whose poverty-stricken childhood in Algiers is made bearable by his love for his silent and illiterate mother, and by the teacher who transforms his view of the world. The most autobiographical of Camus's novels, it gives profound insights into his life and the powerful

themes underlying his work. is a novel by Albert Camus published in 1942. Its theme and outlook are often cited as exemplars of Camus's philosophy of the absurd and existentialism, though Camus personally rejected the latter label. The Stranger Author: Albert Camus Publication date: published in 1942 The Stranger or The Outsider (French: *L'Étranger*) is a novel by Albert Camus published in 1942. Its theme and outlook are often cited as exemplars of Camus's philosophy of the absurd and existentialism, though Camus personally rejected the latter label. The title character is Meursault, an indifferent French Algerian ("a citizen of France domiciled in North Africa, a man of the Mediterranean, an homme du midi yet one who hardly partakes of the traditional Mediterranean culture," who, after attending his mother's funeral, apathetically kills an Arab man whom he recognizes in French Algiers. The story is divided into two parts, presenting Meursault's first-person narrative view before and after the murder, respectively." This selection from his essays. Lyrical and Critical, and from his private notebooks aims to present Camus as a writer and literary critic, as well as Camus the individual. The Myth of Sisyphus is a 1942 philosophical essay by Albert Camus. The English translation by Justin O'Brien was first published in 1955. In the essay, Camus introduces his philosophy of the absurd: man's futile search for meaning, unity, and clarity in the face of an unintelligible world devoid of God and eternal truths or values. Does the

realization of the absurd require suicide? Camus answers: "No. It requires revolt." He then outlines several approaches to the absurd life. The final chapter compares the absurdity of man's life with the situation of Sisyphus, a figure of Greek mythology who was condemned to repeat forever the same meaningless task of pushing a boulder up a mountain, only to see it roll down again. The essay concludes, "The struggle itself [...] is enough to fill a man's heart. One must imagine Sisyphus happy." The work can be seen in relation to other absurdist works by Camus: the novel *The Stranger* (1942), the plays *The Misunderstanding* (1942) and *Caligula* (1944), and especially the essay *The Rebel* (1951). Exploring themes that preoccupied Albert Camus--absurdity, silence, revolt, fidelity, and moderation--Robert Zaretsky portrays a moralist who refused to be fooled by the nobler names we assign to our actions, and who pushed himself, and those about him, to challenge the status quo. For Camus, rebellion against injustice is the human condition. "Pour une lecture analytique de l'oeuvre : le résumé, l'étude des problématiques essentielles et des techniques d'écriture, suivies de l'analyse de passages choisis du texte. Camus's 1st vol. of *Notebooks (1935-1942)* ; translated from the French, and with a pref. and notes, by P. Thody. (His 2nd vol. included 1942-1951, translated from the French and annotated by J. O'Brien). Camus' diary and random notes which provided material for his later fiction *When a young Algerian named*

Meursault kills a man, his subsequent imprisonment and trial are puzzling and absurd. The apparently amoral Meursault—who puts little stock in ideas like love and God—seems to be on trial less for his murderous actions, and more for what the authorities believe is his deficient character. This final volume, recorded over the last nine years of his life, takes on the characteristics of a personal diary.—[book jacket]. "A National Book Award-finalist biographer tells the story of how a young man in his 20s who had never written a novel turned out a masterpiece that still grips readers more than 70 years later and is considered a rite of passage for readers around the world,"—NoveList. *Pietà* is a collection of essays by the Hungarian-Swedish biologist, George Klein, first published in Sweden in 1989. It includes nine essays by Klein, several touching broadly on the theme of whether life is worth living. The introduction opens with a quote from Albert Camus in *The Myth of Sisyphus* (1942): "There is but one truly philosophical problem, and that is suicide. Judging whether life is or is not worth living amounts to answering the fundamental question of philosophy." In the speech he gave upon accepting the Nobel Prize for Literature in 1957, Albert Camus said that a writer "cannot serve today those who make history; he must serve those who are subject to it." And in these twenty-three political essays, he demonstrates his commitment to history's victims, from the fallen maquis of the French

Resistance to the casualties of the Cold War. *Resistance, Rebellion and Death* displays Camus' rigorous moral intelligence addressing issues that range from colonial warfare in Algeria to the social cancer of capital punishment. But this stirring book is above all a reflection on the problem of freedom, and, as such, belongs in the same tradition as the works that gave Camus his reputation as the conscience of our century: *The Stranger*, *The Rebel*, and *The Myth of Sisyphus*. Jean-Paul Sartre is the author of possibly the most notorious one-liner of twentieth-century philosophy: 'Hell is other people'. Albert Camus was *The Outsider*. The two men first came together in Occupied Paris in the middle of the Second World War, and quickly became friends, comrades, and mutual admirers. But the intellectual honeymoon was short-lived. In 1943, with Nazis patrolling the streets, Sartre and Camus sat in a café on the boulevard Saint-Germain with Simone de Beauvoir and began a discussion about life and love and literature that would pull them all together and finally tear them apart. They ended up on opposite sides in a war of words over just about everything: women, philosophy, politics. Their fraught, fractured friendship culminated in a bitter and very public feud that was described as 'the end of a love-affair' but which never really finished. Sartre was a boxer and a drug-addict; Camus was a goalkeeper who subscribed to a degree-zero approach to style and ecstasy. Sartre, obsessed with his own

ugliness, took up the challenge of accumulating women; Camus, part-Bogart, part-Samurai, was also a self-confessed Don Juan who aspired to chastity. Sartre and Camus play out an epic struggle between the symbolic and the savage. But what if the friction between these two unique individuals is also the source of our own inevitable conflicts? *The Boxer and the Goalkeeper: Sartre vs Camus* reconstructs the intense and antagonistic relationship that was (in Sartre's terms) 'doomed to failure'. Weaving together the lives and ideas and writings of Albert Camus and Jean-Paul Sartre, Andy Martin relives the existential drama that still binds them inseparably together and remixes a philosophical dialogue that speaks to us now. "Its relevance lashes you across the face." —Stephen Metcalf, *The Los Angeles Times* • "A redemptive book, one that wills the reader to believe, even in a time of despair." —Roger Lowenstein, *The Washington Post* A haunting tale of human resilience and hope in the face of unrelieved horror, Albert Camus' iconic novel about an epidemic ravaging the people of a North African coastal town is a classic of twentieth-century literature. The townspeople of Oran are in the grip of a deadly plague, which condemns its victims to a swift and horrifying death. Fear, isolation and claustrophobia follow as they are forced into quarantine. Each person responds in their own way to the lethal disease: some resign themselves to fate, some seek blame, and a few, like Dr. Rieux, resist the terror. An immediate

triumph when it was published in 1947, *The Plague* is in part an allegory of France's suffering under the Nazi occupation, and a timeless story of bravery and determination against the precariousness of human existence. Traces the story of Jacques Cormery, a young man who rises above the losses and misfortunes of his childhood in Algeria. This final volume, recorded over the last nine years of his life, takes on the characteristics of a personal diary.--[book jacket]. For the first time in English, "Camus at Combat" presents all of Camus' World War II resistance and early postwar writings published in "Combat," the resistance newspaper where he served as editor-in-chief and editorial writer between 1944 and 1947. With the intrigue of a psychological thriller, Camus's masterpiece gives us the story of an ordinary man unwittingly drawn into a senseless murder on an Algerian beach. Behind the intrigue, Camus explores what he termed "the nakedness of man faced with the absurd" and describes the condition of reckless alienation and spiritual exhaustion that characterized so much of twentieth-century life. First published in 1946; now in translation by Matthew Ward. 'My mother died today. Or maybe yesterday, I don't know.' In *The Outsider* (1942), his classic existentialist novel, Camus explores the alienation of an individual who refuses to conform to social norms. Meursault, his anti-hero, will not lie. When his mother dies, he refuses to show his emotions simply to satisfy

the expectations of others. And when he commits a random act of violence on a sun-drenched beach near Algiers, his lack of remorse compounds his guilt in the eyes of society and the law. Yet he is as much a victim as a criminal. Albert Camus' portrayal of a man confronting the absurd, and revolting against the injustice of society, depicts the paradox of man's joy in life when faced with the 'tender indifference' of the world. Sandra Smith's translation, based on close listening to a recording of Camus reading his work aloud on French radio in 1954, sensitively renders the subtleties and dream-like atmosphere of *L'Étranger*. Albert Camus (1913-1960), French novelist, essayist and playwright, is one of the most influential thinkers of the 20th century. His most famous works include *The Myth of Sisyphus* (1942), *The Plague* (1947), *The Just* (1949), *The Rebel* (1951) and *The Fall* (1956). He was awarded the Nobel Prize for Literature in 1957, and his last novel, *The First Man*, unfinished at the time of his death, appeared in print for the first time in 1994, and was published in English soon after by Hamish Hamilton. Sandra Smith was born and raised in New York City and is a Fellow of Robinson College, University of Cambridge, where she teaches French Literature and Language. She has won the French American Foundation Florence Gould Foundation Translation Prize, as well as the PEN Book-of-the-Month Club Translation Prize. *The Outsider* or *The Stranger* (French: *L'Étranger*) is a novel by Albert Camus

published in 1942. Its theme and outlook are often cited as exemplars of Camus's philosophy of the absurd and existentialism, though Camus personally rejected the latter label. The titular character is Meursault, an indifferent French Algerian ("a citizen of France domiciled in North Africa, a man of the Mediterranean, an homme du midi yet one who hardly partakes of the traditional Mediterranean culture"), who, after attending his mother's funeral, apathetically kills an Arab man whom he recognises in French Algiers. The story is divided into two parts, presenting Meursault's first-person narrative view before and after the murder, respectively. In January 1955, Camus wrote: "I summarized *The Stranger* a long time ago, with a remark I admit was highly paradoxical: 'In our society any man who does not weep at his mother's funeral runs the risk of being sentenced to death.' I only meant that the hero of my book is condemned because he does not play the game." *The Rebel* is Camus's 'attempt to understand the time I live in' and a brilliant essay on the nature of human revolt. Published in 1951, it makes a daring critique of communism - how it had gone wrong behind the Iron Curtain and the resulting totalitarian regimes. It questions two events held sacred by the left wing - the French Revolution of 1789 and the Russian Revolution of 1917 - that had resulted, he believed, in terrorism as a political instrument. In this towering intellectual document, Camus argues that hope for the future lies in revolt, which unlike revolution is a

spontaneous response to injustice and a chance to achieve change without giving up collective and intellectual freedom. In this profound and moving philosophical statement, Camus poses the fundamental question: Is life worth living? If human existence holds no significance, what can keep us from suicide? As Camus argues, if there is no God to give meaning to our lives, humans must take on that purpose themselves. This is our 'absurd' task, like Sisyphus forever rolling his rock up a hill, as the inevitability of death constantly overshadows us. Written during the bleakest days of the Second World War, *The Myth of Sisyphus* argues for an acceptance of reality that encompasses revolt, passion and, above all, liberty. This volume contains several other essays, including lyrical evocations of the sunlit cities of Algiers and Oran, the settings of his great novels *The Outsider* and *The Plague*. Albert Camus is the author of a number of best-selling and highly influential works, all of which are published by Penguin. They include *The Fall*, *The Outsider* and *The First Man*. He is remembered as one of the few writers to have shaped the intellectual climate of post-war France, but beyond that, his fame has been international. Translated by Justin O'Brien With an Introduction by James Wood From 1935 until his death, Albert Camus kept a series of notebooks to sketch out ideas for future works, record snatches of conversations and excerpts from books he was reading, and jot down his reflections on death and the horror of war, his feelings about

women and loneliness and art, and his appreciations for the Algerian sun and sea. These three volumes, now available together for the first time in paperback, include all entries made from the time when Camus was still completely unknown in Europe, until he was killed in an automobile accident in 1960, at the height of his creative powers. In 1957 he had been awarded the Nobel Prize for Literature. A spiritual and intellectual autobiography, Camus' Notebooks are invariably more concerned with what he felt than with what he did. It is intriguing for the reader to watch him seize and develop certain themes and ideas, discard others that at first seemed promising, and explore different types of experience. Although the Notebooks may have served Camus as a practice ground, the prose is of superior quality, which makes a short spontaneous vignette or a moment of sensuous beauty quickly captured on the page a small work of art. Here is a record of one of the most unusual minds of our time. Also includes *The Misunderstanding*, *State of Siege*, and *The Just Assassins*. Translated by Stuart Gilbert.

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