

# The Myth Of Sisyphus And Other Essays

Albert Camus

Translated from the French by Justin O'Brien  
Alfred A. Knopf, Inc., 1955

## Preface

*... The fundamental subject of "The Myth of Sisyphus" is this: it is legitimate and necessary to wonder whether life has a meaning; therefore it is legitimate to meet the problem of suicide face to face. The answer, underlying and appearing through the paradoxes which cover it, is this: even if one does not believe in God, suicide is not legitimate. Written fifteen years ago, in 1940, amid the French and European disaster, this book declares that even within the limits of nihilism it is possible to find the means to proceed beyond nihilism....*

—Albert Camus, Paris, March 1955

for PASCAL PIA

*O my soul, do not aspire to immortal life, but exhaust the limits of the possible.*

—Pindar, *Pythian* iii

## The Myth Of Sisyphus An Absurd Reasoning

---

*[Note by Hendricks: in the original essay, the following discussion of the myth of Sisyphus appears at the end of the essay, rather than at the beginning, where I put it here. I find it helpful to start with this myth before moving on to the rest of the essay, so I have moved it, at the risk of upsetting the value the author may have seen in putting it at the end. If you wish to start at the original beginning of the essay, jump to the spot noted below...]*

---

## The Myth Of Sisyphus

The gods had condemned Sisyphus to ceaselessly rolling a rock to the top of a mountain, whence the stone would fall back of its own weight. They had thought with some reason that there is no more dreadful punishment than futile and hopeless labor.

If one believes Homer, Sisyphus was the wisest and most prudent of mortals. According to another tradition, however, he was disposed to practice the profession of highwayman. I see no contradiction in this. Opinions differ as to the reasons why he became the futile laborer of the underworld. To begin with, he is accused of a certain levity in regard to the gods. He stole their secrets. Aegina, the daughter of AEsopus, was carried off by Jupiter. The father was shocked by that disappearance and complained to Sisyphus. He, who knew of the abduction, offered to tell about it on condition that AEsopus would give water to the citadel of Corinth. To the celestial thunderbolts he preferred the benediction of water. He was punished for this in the underworld. Homer tells us also that Sisyphus had put Death in chains. Pluto could not endure the sight of his deserted, silent empire. He dispatched the god of war, who liberated

Death from the hands of her conqueror.

It is said also that Sisyphus, being near to death, rashly wanted to test his wife's love. He ordered her to cast his unburied body into the middle of the public square. Sisyphus woke up in the underworld. And there, annoyed by an obedience so contrary to human love, he obtained from Pluto permission to return to earth in order to chastise his wife. But when he had seen again the face of this world, enjoyed water and sun, warm stones and the sea, he no longer wanted to go back to the infernal darkness. Recalls, signs of anger, warnings were of no avail. Many years more he lived facing the curve of the gulf, the sparkling sea, and the smiles of earth. A decree of the gods was necessary. Mercury came and seized the impudent man by the collar and, snatching him from his joys, led him forcibly back to the underworld, where his rock was ready for him.

You have already grasped that Sisyphus is the absurd hero. He *is*, as much through his passions as through his torture. His scorn of the gods, his hatred of death, and his passion for life won him that unspeakable penalty in which the whole being is exerted toward accomplishing nothing. This is the price that must be paid for the passions of this earth. Nothing is told us about Sisyphus in the underworld. Myths are made for the imagination to breathe life into them. As for this myth, one sees merely the whole effort of a body straining to raise the huge stone, to roll it and push it up a slope a hundred times over; one sees the face screwed up, the cheek tight against the stone, the shoulder bracing the clay-covered mass, the foot wedging it, the fresh start with arms outstretched, the wholly human security of two earth-clotted hands. At the very end of his long effort measured by skyless space and time without depth, the purpose is achieved. Then Sisyphus watches the stone rush down in a few moments toward that lower world whence he will have to push it up again toward the summit. He goes back down to the plain.

It is during that return, that pause, that Sisyphus interests me. A face that toils so close to stones is already stone itself! I see that man going back down with a heavy yet measured step toward the torment of which he will never know the end. That hour like a breathing-space which returns as surely as his suffering, that is the hour of consciousness. At each of those moments when he leaves the heights and gradually sinks toward the lairs of the gods, he is superior to his fate. He is stronger than his rock.

If this myth is tragic, that is because its hero is conscious. Where would his torture be, indeed, if at every step the hope of succeeding upheld him? The workman of today works every day in his life at the same tasks, and this fate is no less absurd. But it is tragic only at the rare moments when it becomes conscious. Sisyphus, proletarian of the gods, powerless and rebellious, knows the whole extent of his wretched condition: it is what he thinks of during his descent. The lucidity that was to constitute his torture at the same time crowns his victory. There is no fate that cannot be surmounted by scorn.

\* \* \*

If the descent is thus sometimes performed in sorrow, it can also take place in joy. This word is not too much. Again I fancy Sisyphus returning toward his rock, and the sorrow was in the beginning. When the images of earth cling too tightly to memory, when the call of happiness becomes too insistent, it happens that melancholy rises in man's heart: this is the rock's victory, this is the rock itself. The boundless grief is too heavy to bear. These are our nights of Gethsemane. But crushing truths perish from being acknowledged. Thus, Oedipus at the outset obeys fate without knowing it. But from the moment he knows, his tragedy begins. Yet at the same moment, blind and desperate, he realizes that the only bond linking him to the world is the cool hand of a girl. Then a tremendous remark rings out: "Despite so many ordeals, my advanced age and the nobility of my soul make me conclude that all is well."

Sophocles' Oedipus, like Dostoevsky's Kirilov, thus gives the recipe for the absurd victory. Ancient wisdom confirms modern heroism.

One does not discover the absurd without being tempted to write a manual of happiness. "What! by such narrow ways—?" There is but one world, however. Happiness and the absurd are two sons of the same earth. They are inseparable. It would be a mistake to say that happiness necessarily springs from the absurd discovery. It happens as well that the feeling of the absurd springs from happiness. "I conclude that all is well," says Oedipus, and that remark is sacred. It echoes in the wild and limited universe of man. It teaches that all is not, has not been, exhausted. It drives out of this world a god who had come into it with dissatisfaction and a preference for futile sufferings. It makes of fate a human matter, which must be settled among men.

All Sisyphus' silent joy is contained therein. His fate belongs to him. His rock is his thing. Likewise, the absurd man, when he contemplates his torment, silences all the idols. In the universe suddenly restored to its silence, the myriad wondering little voices of the earth rise up. Unconscious, secret calls, invitations from all the faces, they are the necessary reverse and price of victory. There is no sun without shadow, and it is essential to know the night. The absurd man says yes and his effort will henceforth be unceasing. If there is a personal fate, there is no higher destiny, or at least there is but one which he concludes is inevitable and despicable. For the rest, he knows himself to be the master of his days. At that subtle moment when man glances backward over his life, Sisyphus returning toward his rock, in that slight pivoting he contemplates that series of unrelated actions which becomes his fate, created by him, combined under his memory's eye and soon sealed by his death. Thus, convinced of the wholly human origin of all that is human, a blind man eager to see who knows that the night has no end, he is still on the go. The rock is still rolling.

I leave Sisyphus at the foot of the mountain! One always finds one's burden again. But Sisyphus teaches the higher fidelity that negates the gods and raises rocks. He too concludes that all is well. This universe henceforth without a master seems to him neither sterile nor futile. Each atom of that stone, each mineral flake of that night-filled mountain, in itself forms a world. The struggle itself toward the heights is enough to fill a man's heart. One must imagine Sisyphus happy.

----- [*here is where the essay originally begins*]-----

### *Absurdity and Suicide*

There is but one truly serious philosophical problem, and that is suicide. Judging whether life is or is not worth living amounts to answering the fundamental question of philosophy. All the rest— whether or not the world has three dimensions, whether the mind has nine or twelve categories—comes afterwards. These are games; one must first answer. And if it is true, as Nietzsche claims, that a philosopher, to deserve our respect, must preach by example, you can appreciate the importance of that reply, for it will precede the definitive act. These are facts the heart can feel; yet they call for careful study before they become clear to the intellect.

If I ask myself how to judge that this question is more urgent than that, I reply that one judges by the actions it entails. I have never seen anyone die for the ontological argument. Galileo, who held a scientific truth of great importance, abjured it with the greatest ease as soon as it endangered his life. In a certain sense, he did right.<sup>[1]</sup> That truth was not worth the stake. Whether the earth or the sun revolves around the other is a matter of profound indifference. To tell the truth, it is a futile question. On the other

hand, I see many people die because they judge that life is not worth living. I see others paradoxically getting killed for the ideas or illusions that give them a reason for living (what is called a reason for living is also an excellent reason for dying). I therefore conclude that the meaning of life is the most urgent of questions. ...

...

But if it is hard to fix the precise instant, the subtle step when the mind opted for death, it is easier to deduce from the act itself the consequences it implies. In a sense, and as in melodrama, killing yourself amounts to confessing. It is confessing that life is too much for you or that you do not understand it. Let's not go too far in such analogies, however, but rather return to everyday words. It is merely confessing that that "is not worth the trouble." Living, naturally, is never easy. You continue making the gestures commanded by existence for many reasons, the first of which is habit. Dying voluntarily implies that you have recognized, even instinctively, the ridiculous character of that habit, the absence of any profound reason for living, the insane character of that daily agitation, and the uselessness of suffering.

What, then, is that incalculable feeling that deprives the mind of the sleep necessary to life? A world that can be explained even with bad reasons is a familiar world. But, on the other hand, in a universe suddenly divested of illusions and lights, man feels an alien, a stranger. His exile is without remedy since he is deprived of the memory of a lost home or the hope of a promised land. This divorce between man and this life, the actor and his setting, is properly the feeling of absurdity. All healthy men having thought of their own suicide, it can be seen, without further explanation, that there is a direct connection between this feeling and the longing for death.

The subject of this essay is precisely this relationship between the absurd and suicide, the exact degree to which suicide is a solution to the absurd. The principle can be established that for a man who does not cheat, what he believes to be true must determine his action. Belief in the absurdity of existence must then dictate his conduct. ...

... In a man's attachment to life there is something stronger than all the ills in the world. The body's judgment is as good as the mind's and the body shrinks from annihilation. We get into the habit of living before acquiring the habit of thinking. In that race which daily hastens us toward death, the body maintains its irreparable lead. In short, the essence of that contradiction lies in what I shall call the act of eluding because it is both less and more than diversion in the Pascalian sense. Eluding is the invariable game. The typical act of eluding, the fatal evasion that constitutes the third theme of this essay, is hope. Hope of another life one must "deserve" or trickery of those who live not for life itself but for some great idea that will transcend it, refine it, give it a meaning, and betray it.

... Hitherto, and it has not been wasted effort, people have played on words and pretended to believe that refusing to grant a meaning to life necessarily leads to declaring that it is not worth living. In truth, there is no necessary common measure between these two judgments. One merely has to refuse to be misled by the confusions, divorces, and inconsistencies previously pointed out. One must brush everything aside and go straight to the real problem. One kills oneself because life is not worth living, that is certainly a truth yet an unfruitful one because it is a truism. But does that insult to existence, that flat denial in which it is plunged come from the fact that it has no meaning? Does its absurdity require one to escape it through hope or suicide—this is what must be clarified, hunted down, and elucidated while brushing aside all the rest. Does the Absurd dictate death? This problem must be given priority over others, outside all methods of thought and all exercises of the disinterested mind.... It is always

easy to be logical. It is almost impossible to be logical to the bitter end. Men who die by their own hand consequently follow to its conclusion their emotional inclination. Reflection on suicide gives me an opportunity to raise the only problem to interest me: is there a logic to the point of death? I cannot know unless I pursue, without reckless passion, in the sole light of evidence, the reasoning of which I am here suggesting the source. This is what I call an absurd reasoning. Many have begun it. I do not yet know whether or not they kept to it.

...

### *Absurd Walls*

...

All great deeds and all great thoughts have a ridiculous beginning. Great works are often born on a street-corner or in a restaurant's revolving door. So it is with absurdity. The absurd world more than others derives its nobility from that abject birth. In certain situations, replying "nothing" when asked what one is thinking about may be pretense in a man. Those who are loved are well aware of this. But if that reply is sincere, if it symbolizes that odd state of soul in which the void becomes eloquent, in which the chain of daily gestures is broken, in which the heart vainly seeks the link that will connect it again, then it is as it were the first sign of absurdity.

It happens that the stage sets collapse. Rising, streetcar, four hours in the office or the factory, meal, streetcar, four hours of work, meal, sleep, and Monday Tuesday Wednesday Thursday Friday and Saturday according to the same rhythm—this path is easily followed most of the time. But one day the "why" arises and everything begins in that weariness tinged with amazement. "Begins"—this is important. Weariness comes at the end of the acts of a mechanical life, but at the same time it inaugurates the impulse of consciousness. It awakens consciousness and provokes what follows. What follows is the gradual return into the chain or it is the definitive awakening. At the end of the awakening comes, in time, the consequence: suicide or recovery. In itself weariness has something sickening about it. Here, I must conclude that it is good. For everything begins with consciousness and nothing is worth anything except through it. ...

Likewise and during every day of an unillustrious life, time carries us. But a moment always comes when we have to carry it. We live on the future: "tomorrow," "later on," "when you have made your way," "you will understand when you are old enough." Such irrelevancies are wonderful, for, after all, it's a matter of dying. Yet a day comes when a man notices or says that he is thirty. Thus he asserts his youth. But simultaneously he situates himself in relation to time. He takes his place in it. He admits that he stands at a certain point on a curve that he acknowledges having to travel to its end. He belongs to time, and by the horror that seizes him, he recognizes his worst enemy. Tomorrow, he was longing for tomorrow, whereas everything in him ought to reject it. That revolt of the flesh is the absurd.<sup>[4]</sup>

A step lower and strangeness creeps in: perceiving that the world is "dense," sensing to what a degree a stone is foreign and irreducible to us, with what intensity nature or a landscape can negate us. At the heart of all beauty lies something inhuman, and these hills, the softness of the sky, the outline of these trees at this very minute lose the illusory meaning with which we had clothed them, henceforth more remote than a lost paradise. The primitive hostility of the world rises up to face us across millennia, for a second we cease to understand it because for centuries we have understood in it solely the images and designs that we had attributed to it beforehand, because henceforth we lack the power to make use of that artifice. The world evades us because it becomes itself again. That stage scenery masked by habit

becomes again what it is. It withdraws at a distance from us. Just as there are days when under the familiar face of a woman, we see as a stranger her we had loved months or years ago, perhaps we shall come even to desire what suddenly leaves us so alone. But the time has not yet come. Just one thing: that denseness and that strangeness of the world is the absurd.

Men, too, secrete the inhuman. At certain moments of lucidity, the mechanical aspect of their gestures, their meaningless pantomime makes silly everything that surrounds them. A man is talking on the telephone behind a glass partition; you cannot hear him, but you see his incomprehensible dumb show: you wonder why he is alive. This discomfort in the face of man's own inhumanity, this incalculable tumble before the image of what we are, this "nausea," as a writer of today calls it, is also the absurd. Likewise the stranger who at certain seconds comes to meet us in a mirror, the familiar and yet alarming brother we encounter in our own photographs is also the absurd.

I come at last to death and to the attitude we have toward it. On this point everything has been said and it is only proper to avoid pathos. Yet one will never be sufficiently surprised that everyone lives as if no one "knew." This is because in reality there is no experience of death. Properly speaking, nothing has been experienced but what has been lived and made conscious. Here, it is barely possible to speak of the experience of others' deaths. It is a substitute, an illusion, and it never quite convinces us. That melancholy convention cannot be persuasive. The horror comes in reality from the mathematical aspect of the event. If time frightens us, this is because it works out the problem and the solution comes afterward. All the pretty speeches about the soul will have their contrary convincingly proved, at least for a time. From this inert body on which a slap makes no mark the soul has disappeared. This elementary and definitive aspect of the adventure constitutes the absurd feeling. Under the fatal lighting of that destiny, its uselessness becomes evident. No code of ethics and no effort are justifiable *a priori* in the face of the cruel mathematics that command our condition.

Let me repeat: all this has been said over and over. ... But it is essential to be sure of these facts in order to be able to question oneself subsequently on the primordial question. I am interested let me repeat again—not so much in absurd discoveries as in their consequences. If one is assured of these facts, what is one to conclude, how far is one to go to elude nothing? Is one to die voluntarily or to hope in spite of everything? Beforehand, it is necessary to take the same rapid inventory on the plane of the intelligence.

...

### *Philosophical Suicide*

The feeling of the absurd is not, for all that, the notion of the absurd. It lays the foundations for it, and that is all. It is not limited to that notion, except in the brief moment when it passes judgment on the universe. Subsequently it has a chance of going further. It is alive; in other words, it must die or else reverberate. So it is with the themes we have gathered together. But there again what interests me is not works or minds, criticism of which would call for another form and another place, but the discovery of what their conclusions have in common. ...

... Up to now we have managed to circumscribe the absurd from the outside. One can, however, wonder how much is clear in that notion and by direct analysis try to discover its meaning on the one hand and, on the other, the consequences it involves.

If I accuse an innocent man of a monstrous crime, if I tell a virtuous man that he has coveted his own sister, he will reply that this is absurd. His indignation has its comical aspect. But it also has its

fundamental reason. The virtuous man illustrates by that reply the definitive antinomy existing between the deed I am attributing to him and his lifelong principles. "It's absurd" means "It's impossible" but also "It's contradictory." If I see a man armed only with a sword attack a group of machine guns, I shall consider his act to be absurd. But it is so solely by virtue of the disproportion between his intention and the reality he will encounter, of the contradiction I notice between his true strength and the aim he has in view. Likewise we shall deem a verdict absurd when we contrast it with the verdict the facts apparently dictated. And, similarly, a demonstration by the absurd is achieved by comparing the consequences of such a reasoning with the logical reality one wants to set up. In all these cases, from the simplest to the most complex, the magnitude of the absurdity will be in direct ratio to the distance between the two terms of my comparison. There are absurd marriages, challenges, rancors, silences, wars, and even peace treaties. For each of them the absurdity springs from a comparison. I am thus justified in saying that the feeling of absurdity does not spring from the mere scrutiny of a fact or an impression, but that it bursts from the comparison between a bare fact and a certain reality, between an action and the world that transcends it. The absurd is essentially a divorce. It lies in neither of the elements compared; it is born of their confrontation.

In this particular case and on the plane of intelligence, I can therefore say that the Absurd is not in man (if such a metaphor could have a meaning) nor in the world, but in their presence together. For the moment it is the only bond uniting them. If I wish to limit myself to facts, I know what man wants, I know what the world offers him, and now I can say that I also know what links them. I have no need to dig deeper. A single certainty is enough for the seeker. He simply has to derive all the consequences from it.

The immediate consequence is also a rule of method. The odd trinity brought to light in this way is certainly not a startling discovery. But it resembles the data of experience in that it is both infinitely simple and infinitely complicated. Its first distinguishing feature in this regard is that it cannot be divided. To destroy one of its terms is to destroy the whole. There can be no absurd outside the human mind. Thus, like everything else, the absurd ends with death. But there can be no absurd outside this world either. And it is by this elementary criterion that I judge the notion of the absurd to be essential and consider that it can stand as the first of my truths. The rule of method alluded to above appears here. If I judge that a thing is true, I must preserve it. If I attempt to solve a problem, at least I must not by that very solution conjure away one of the terms of the problem. For me the sole datum is the absurd. The first and, after all, the only condition of my inquiry is to preserve the very thing that crushes me, consequently to respect what I consider essential in it. I have just defined it as a confrontation and an unceasing struggle.

And carrying this absurd logic to its conclusion, I must admit that that struggle implies a total absence of hope (which has nothing to do with despair), a continual rejection (which must not be confused with renunciation), and a conscious dissatisfaction (which must not be compared to immature unrest). Everything that destroys, conjures away, or exorcises these requirements (and, to begin with, consent which overthrows divorce) ruins the absurd and devaluates the attitude that may then be proposed. The absurd has meaning only in so far as it is not agreed to.

...

### *Absurd Freedom*

Now the main thing is done, I hold certain facts from which I cannot separate. What I know, what is certain, what I cannot deny, what I cannot reject—this is what counts. I can negate everything of that

part of me that lives on vague nostalgias, except this desire for unity, this longing to solve, this need for clarity and cohesion. I can refute everything in this world surrounding me that offends or enraptures me, except this chaos, this sovereign chance and this divine equivalence which springs from anarchy. I don't know whether this world has a meaning that transcends it. But I know that I do not know that meaning and that it is impossible for me just now to know it. What can a meaning outside my condition mean to me? I can understand only in human terms. What I touch, what resists me—that is what I understand. And these two certainties—my appetite for the absolute and for unity and the impossibility of reducing this world to a rational and reasonable principle—I also know that I cannot reconcile them. What other truth can I admit without lying, without bringing in a hope I lack and which means nothing within the limits of my condition?

If I were a tree among trees, a cat among animals, this life would have a meaning, or rather this problem would not arise, for I should belong to this world. I should *be* this world to which I am now opposed by my whole consciousness and my whole insistence upon familiarity. This ridiculous reason is what sets me in opposition to all creation. I cannot cross it out with a stroke of the pen. What I believe to be true I must therefore preserve. What seems to me so obvious, even against me, I must support. And what constitutes the basis of that conflict, of that break between the world and my mind, but the awareness of it? If therefore I want to preserve it, I can through a constant awareness, ever revived, ever alert. This is what, for the moment, I must remember. ...

Let us insist again on the method: it is a matter of persisting. At a certain point on his path the absurd man is tempted. History is not lacking in either religions or prophets, even without gods. He is asked to leap. All he can reply is that he doesn't fully understand, that it is not obvious. Indeed, he does not want to do anything but what he fully understands. He is assured that this is the sin of pride, but he does not understand the notion of sin; that perhaps hell is in store, but he has not enough imagination to visualize that strange future; that he is losing immortal life, but that seems to him an idle consideration. An attempt is made to get him to admit his guilt. He feels innocent. To tell the truth, that is all he feels—his irreparable innocence. This is what allows him everything. Hence, what he demands of himself is to live *solely* with what he knows, to accommodate himself to what is, and to bring in nothing that is not certain. He is told that nothing is. But this at least is a certainty. And it is with this that he is concerned: he wants to find out if it is possible to live *without appeal*.

\*\*\*

Now I can broach the notion of suicide. It has already been felt what solution might be given. At this point the problem is reversed. It was previously a question of finding out whether or not life had to have a meaning to be lived. It now becomes clear, on the contrary, that it will be lived all the better if it has no meaning. Living an experience, a particular fate, is accepting it fully. Now, no one will live this fate, knowing it to be absurd, unless he does everything to keep before him that absurd brought to light by consciousness. Negating one of the terms of the opposition on which he lives amounts to escaping it. To abolish conscious revolt is to elude the problem. The theme of permanent revolution is thus carried into individual experience. Living is keeping the absurd alive. Keeping it alive is, above all, contemplating it. Unlike Eurydice, the absurd dies only when we turn away from it. One of the only coherent philosophical positions is thus revolt. It is a constant confrontation between man and his own obscurity. It is an insistence upon an impossible transparency. It challenges the world anew every second. Just as danger provided man the unique opportunity of seizing awareness, so metaphysical revolt extends awareness to the whole of experience. It is that constant presence of man in his own eyes. It is not aspiration, for it is devoid of hope. That revolt is the certainty of a crushing fate, without the resignation that ought to accompany it.

This is where it is seen to what a degree absurd experience is remote from suicide. It may be thought that suicide follows revolt—but wrongly. For it does not represent the logical outcome of revolt. It is just the contrary by the consent it presupposes. Suicide, like the leap, is acceptance at its extreme. Everything is over and man returns to his essential history. His future, his unique and dreadful future—he sees and rushes toward it. In its way, suicide settles the absurd. It engulfs the absurd in the same death. But I know that in order to keep alive, the absurd cannot be settled. It escapes suicide to the extent that it is simultaneously awareness and rejection of death. ...

That revolt gives life its value. Spread out over the whole length of a life, it restores its majesty to that life. To a man devoid of blinders, there is no finer sight than that of the intelligence at grips with a reality that transcends it. The sight of human pride is unequaled. No disparagement is of any use. That discipline that the mind imposes on itself, that will conjured up out of nothing, that face-to-face struggle have something exceptional about them. To impoverish that reality whose inhumanity constitutes man's majesty is tantamount to impoverishing him himself. ...

Consciousness and revolt, these rejections are the contrary of renunciation. Everything that is indomitable and passionate in a human heart quickens them, on the contrary, with its own life. It is essential to die unreconciled and not of one's own free will. Suicide is a repudiation. The absurd man can only drain everything to the bitter end, and deplete himself. The absurd is his extreme tension, which he maintains constantly by solitary effort, for he knows that in that consciousness and in that day-to-day revolt he gives proof of his only truth, which is defiance. ...

\*\*\*

...

... [T]he absurd man realizes that hitherto he was bound to that postulate of freedom on the illusion of which he was living. In a certain sense, that hampered him. To the extent to which he imagined a purpose to his life, he adapted himself to the demands of a purpose to be achieved and became the slave of his liberty. Thus I could not act otherwise than as the father (or the engineer or the leader of a nation, or the post-office sub-clerk) that I am preparing to be. I think I can choose to be that rather than something else. I think so unconsciously, to be sure. But at the same time I strengthen my postulate with the beliefs of those around me, with the presumptions of my human environment (others are so sure of being free, and that cheerful mood is so contagious!). However far one may remain from any presumption, moral or social, one is partly influenced by them and even, for the best among them (there are good and bad presumptions), one adapts one's life to them. Thus the absurd man realizes that he was not really free. To speak clearly, to the extent to which I hope, to which I worry about a truth that might be individual to me, about a way of being or creating, to the extent to which I arrange my life and prove thereby that I accept its having a meaning, I create for myself barriers between which I confine my life. I do like so many bureaucrats of the mind and heart who only fill me with disgust and whose only vice, I now see clearly, is to take man's freedom seriously.

...

Losing oneself in that bottomless certainty, feeling henceforth sufficiently remote from one's own life to increase it and take a broad view of it—this involves the principle of a liberation. Such new independence has a definite time limit, like any freedom of action. It does not write a check on eternity. But it takes the place of the illusions of *freedom*, which all stopped with death. The divine availability of the condemned man before whom the prison doors open in a certain early dawn, that unbelievable

disinterestedness with regard to everything except for the pure flame of life—it is clear that death and the absurd are here the principles of the only reasonable freedom: that which a human heart can experience and live. This is a second consequence. The absurd man thus catches sight of a burning and frigid, transparent and limited universe in which nothing is possible but everything is given, and beyond which all is collapse and nothingness. He can then decide to accept such a universe and draw from it his strength, his refusal to hope, and the unyielding evidence of a life without consolation.

\*\*\*

But what does life mean in such a universe? Nothing else for the moment but indifference to the future and a desire to use up everything that is given. Belief in the meaning of life always implies a scale of values, a choice, our preferences. Belief in the absurd, according to our definitions, teaches the contrary. But this is worth examining.

Knowing whether or not one can live *without appeal* is all that interests me. I do not want to get out of my depth. This aspect of life being given me, can I adapt myself to it? Now, faced with this particular concern, belief in the absurd is tantamount to substituting the quantity of experiences for the quality. If I convince myself that this life has no other aspect than that of the absurd, if I feel that its whole equilibrium depends on that perpetual opposition between my conscious revolt and the darkness in which it struggles, if I admit that my freedom has no meaning except in relation to its limited fate, then I must say that what counts is not the best living but the most living. It is not up to me to wonder if this is vulgar or revolting, elegant or deplorable. Once and for all, value judgments are discarded here in favor of factual judgments. I have merely to draw the conclusions from what I can see and to risk nothing that is hypothetical. Supposing that living in this way were not honorable, then true propriety would command me to be dishonorable.

...

... To two men living the same number of years, the world always provides the same sum of experiences. It is up to us to be conscious of them. Being aware of one's life, one's revolt, one's freedom, and to the maximum, is living, and to the maximum. Where lucidity dominates, the scale of values becomes useless. Let's be even more simple. Let us say that the sole obstacle, the sole deficiency to be made good, is constituted by premature death. Thus it is that no depth, no emotion, no passion, and no sacrifice could render equal in the eyes of the absurd man (even if he wished it so) a conscious life of forty years and a lucidity spread over sixty years.<sup>[13]</sup> Madness and death are his irreparables. Man does not choose. The absurd and the extra life it involves *therefore do not depend on man's will*, but on its contrary, which is death.<sup>[14]</sup> Weighing words carefully, it is altogether a question of luck. One just has to be able to consent to this. There will never be any substitute for twenty years of life and experience.

...

Thus I draw from the absurd three consequences, which are my revolt, my freedom, and my passion. By the mere activity of consciousness I transform into a rule of life what was an invitation to death—and I refuse suicide. ...

...

The preceding merely defines a way of thinking. But the point is to live.

...

## Notes

[1] From the point of view of the relative value of truth. On the other hand, from the point of view of virile behavior, this scholar's fragility may well make us smile.

...

[4] But not in the proper sense. This is not a definition, but rather an *enumeration* of the feelings that may admit of the absurd. Still, the enumeration finished, the absurd has nevertheless not been exhausted.

...

[13] Same reflection on a notion as different as the idea of eternal nothingness. It neither adds anything to nor subtracts anything from reality. In psychological experience of nothingness, it is by the consideration of what will happen in two thousand years that our own nothingness truly takes on meaning. In one of its aspects, eternal nothingness is made up precisely of the sum of lives to come which will not be ours.

[14] The will is only the agent here: it tends to maintain consciousness. It provides a discipline of life, and that is appreciable.

According to the Greek myth, Sisyphus is condemned to roll a rock up to the top of a mountain, only to have the rock roll back down to the bottom every time he reaches the top. The gods were wise, Camus suggests, in perceiving that an eternity of futile labor is a hideous punishment. There are a number of stories—ones which are not mutually exclusive—that explain how Sisyphus came to earn his punishment in the underworld. According to one story, Zeus carried off Aegina, a mortal woman who was the daughter of Asopus. Sisyphus witnessed this kidnapping in his home city of Corinth. Sisyphus agreed to inform Asopus as to who had kidnapped Aegina if Asopus would give the citadel at Corinth a fresh-water spring. What did Sisyphus do to anger the gods? There are several different accounts. The one that Albert Camus seems to favor in his essay *The Myth of Sisyphus*, involves Sisyphus testing his wife's devotion and love as he nears death. According to the story, Sisyphus asks his wife that, upon his death, she cast his unburied body into the town square. When Sisyphus dies he wakes up in the underworld only to find that his wife has indeed fulfilled his request. Sisyphus is angered that his wife would choose strict obedience to his word, rather than devoted love to his memory and dignity. Sisyphus is deeply troubled and (for reasons I don't understand personally) asks Hades to return him to the world of the living so that he might scold his wife. For me "The Myth of Sisyphus" marks the beginning of an idea which I was to pursue in *The Rebel*. It attempts to resolve the problem of suicide, as *The Rebel* attempts to resolve that of murder, in both cases without the aid of eternal values which, temporarily perhaps, are absent or distorted in contemporary Europe. The fundamental subject of "The Myth of Sisyphus" is this: it is legitimate and necessary to wonder whether life has a meaning; therefore it is legitimate to meet the problem of suicide face to face. The answer, underlying and appearing through the paradoxes which cover it, is this: even if one does not believe in God, suicide is not legitimate. *The Myth of Sisyphus* (French: *Le Mythe de Sisyphe*) is a 1942 philosophical essay by Albert Camus. Influenced by philosophers such as Søren Kierkegaard, Arthur Schopenhauer, and Friedrich Nietzsche, Camus introduces his philosophy of the absurd. The absurd lies in the juxtaposition between the fundamental human need to attribute meaning to life and the "unreasonable silence" of the universe in response. Does the realization of the absurd require suicide? Camus answers, "No. It requires revolt." He then...