

READINGS: EXISTENTIALISM (CAMUS)

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Albert Camus, born in Algeria in 1913, was awarded the Nobel Prize for literature in 1957, and died in an absurd automobile accident in January 1960. His works may survive less in terms of intrinsic literary value than as reflections of the problems that concerned his time—which is also our own. If it is a poet's task to reveal to his readers their own concerns and to clarify ideas which they only sense confusedly, then Camus appears as one of the great poets of a troubled generation—what a commentator on the night of his death called un maître à sentir. Refusing all dogmas and doctrines, Camus combined a strong sense of the absurdity of life, its unexplainable character, with an unyielding humanism that affirmed the importance of morality, however artificial (indeed, inevitably artificial, but no less essential for all that) and of happiness. From this position derived his appeal to a postwar youth, aware of the tragic inconsequence of life, unable to find theoretical panaceas for its confusion, yet insisting on happiness and some sort of viable, but not dishonest or merely pretended, values. His novels, The Stranger and The Plague, both reflect Existentialist man's isolation in an alien world, meaningless but for the meaning he introduces into it.

In The Myth of Sisyphus, Camus considers the problem of suicide (if life is pointless, why not end it?) and around this he builds a Promethean justification for living. Friedrich Nietzsche in his last work, Ecce Homo, had written that the man who perfects himself and transcends his mere animal nature of "object" can achieve happiness no matter what the condition or "justification" of the world may be. This kind of man, says Nietzsche, "affirms the world . . . in all eternity." He learns "not only to bear the necessary, even less to conceal it . . . but to love it." In a sense, this may be said to be also the conclusion reached by Camus and, from this point of view, it should be possible, as Camus concludes, "to imagine Sisyphus happy."

The Myth of Sisyphus

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.' 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. How to answer it? On all essential problems (I mean thereby those that run the risk of leading to death or those that intensify the passion of living) there are probably but two methods of thought: the method of La Palisse and the method of Don Quixote. Solely the balance between evidence and lyricism can allow us to achieve simultaneously emotion and lucidity. In a subject at once so humble and so heavy with emotion, **the learned and classical dialectic must yield, one can see, to a more modest attitude of mind deriving at one and the same time from common sense and understanding.**

Suicide has never been dealt with except as a social phenomenon. On the contrary, we are concerned here, at the outset, with the relationship between individual thought and suicide. An act like this is prepared within the silence of the heart, as is a great work of art. The man himself is ignorant of it. One evening he pulls the trigger or jumps. Of an apartment-building manager who had killed himself I was told that he had lost his daughter five years before, that he had changed greatly since, and that that experience had "undermined" him. A more exact word cannot be imagined. **Beginning to think is beginning to be undermined.** Society has but little connection with such beginnings. The worm is in man's heart. That is where it must be sought. One must follow and understand this fatal game that leads from lucidity in the face of existence to flight from light.

There are many causes for a suicide, and generally the most obvious ones were not the most powerful. Rarely is suicide committed (yet the hypothesis is not excluded) through reflection. What sets off the crisis is almost always unverifiable. Newspapers often speak of "personal sorrows" or of "incurable illness." These explanations are plausible. But one would have to know whether a friend of the desperate man had not that very day addressed him indifferently. He is the guilty one. For that is enough to precipitate all the rancors and all the boredom still in suspension.'

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 his life, the actor and his setting, is properly the feeling of absurdity.

All great deeds and all great thoughts have a ridiculous beginning. Great works are often born on a streetcorner 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. There is nothing original about these remarks. But they are obvious; that is enough for a while, during a sketchy reconnaissance in the origins of the absurd. Mere "anxiety," as Heidegger says, is at the source of everything.

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.

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 whom 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. I am limiting myself here to making a rapid classification and to pointing out these obvious themes. They run through all literatures and all philosophies. Everyday conversation feeds on them. There is no question of re-inventing them. 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.

The mind's first step is to distinguish what is true from what is false. However, as soon as thought reflects on itself, what it first discovers is a contradiction. Useless to strive to be convincing in this case. Over the centuries no one has furnished a clearer and more elegant demonstration of the business than Aristotle: "The often ridiculed consequence of these opinions is that they destroy themselves. For by asserting that all is true we assert the truth of the contrary assertion and consequently the falsity of our own thesis (for the contrary assertion does not admit that it can be true). And if one says that all is false, that assertion is itself false. If we declare that solely the assertion opposed to ours is false or else that solely ours is not false, we are nevertheless forced to admit an infinite number of true or false judgments. For the one who expresses a true assertion proclaims simultaneously that it is true, and so on ad infinitum."

This vicious circle is but the first of a series in which the mind that studies itself gets lost in a giddy whirling. The very simplicity of these paradoxes makes them irreducible. Whatever may be the plays on words and the acrobatics of logic, to understand is, above all, to unify. The mind's deepest desire, even in its most elaborate operations, parallels man's unconscious feeling in the face of his universe: it is an insistence upon familiarity, and appetite for clarity. Understanding the world for a man is reducing it to the human, stamping it with his seal. The cat's universe is not the universe of the anthill. The truism "All thought is anthropomorphic" has no other meaning. Likewise, the mind that aims to understand reality can consider itself satisfied only by reducing it to terms of thought. If man realized that the universe like him can love and suffer, he would be reconciled. If thought discovered in the shimmering mirrors of phenomena eternal relations capable of summing them up and summing themselves up in a single principle, then would be seen an intellectual joy of which the myth of the blessed would be but a ridiculous imitation. That nostalgia for unity, that appetite for the absolute illustrates the essential impulse of the human drama. But the fact of that nostalgia's existence does not imply that it is to be immediately satisfied. For if, bridging the gulf that separates desire from conquest, we assert with Parmenides the reality of the One (whatever it may be), we fall into the ridiculous contradiction of a mind that asserts total unity and proves by its very assertion its own

difference and the diversity it claimed to resolve. This other vicious circle is enough to stifle our hopes.

These are again truisms. I shall again repeat that they are not interesting in themselves but in the consequences that can be deduced from them. I know another truism: it tells me that man is mortal. One can nevertheless count the minds that have deduced the extreme conclusions from it. It is essential to consider as a constant point of reference in this essay the regular hiatus between what we fancy we know and what we really know, practical assent and simulated ignorance which allows us to live with ideas which, if we truly put them to the test, ought to upset our whole life. Faced with this inextricable contradiction of the mind, we shall fully grasp the divorce separating us from our own creations. So long as the mind keeps silent in the motionless world of its hopes, everything is reflected and arranged in the unity of its nostalgia. But with its first move this world cracks and tumbles: an infinite number of shimmering fragments is offered to the understanding. We must despair of ever reconstructing the familiar, calm surface which would give us peace of heart. After so many centuries of inquiries, so many abdications among thinkers, we are well aware that this is true for all our knowledge. With the exception of professional rationalists, today people despair of true knowledge. If the only significant history of human thought were to be written, it would have to be the history of its successive regrets and its impotence.

Yet all the knowledge on earth will give me nothing to assure me that this world is mine. You describe it to me and you teach me to classify it. You enumerate its laws and in my thirst for knowledge I admit that they are true. You take apart its mechanism and my hope increases. At the final stage you teach me that this wondrous and multicolored universe can be reduced to the atom and the atom itself can be reduced to the electron. All this is good and I wait for you to continue. But you tell me of an invisible planetary system in which electrons gravitate around a nucleus. You explain this world to me with an image. I realize then that you have been reduced to poetry: I shall never know. Have I the time to become indignant? You have already changed theories. So that science that was to teach me everything ends up in a hypothesis, that lucidity founders in metaphor, that uncertainty is resolved in a work of art. What need had I of so many efforts? The soft lines of these hills and the hand of evening on this troubled heart teach me much more. I have returned to my beginning. I realize that if through science I can seize phenomena and enumerate them, I cannot, for all that, apprehend the world. Were I to trace its entire relief with my finger, I should not know any more. And you give me the choice between a description that is sure but that teaches me nothing and hypotheses that claim to teach me but that are not sure. A stranger to myself and to the world, armed solely with a thought that negates itself as soon as it asserts, what is this condition in which I can have peace only by refusing to know and to live, in which the appetite for conquest bumps into walls that defy its assaults? To will is to stir up paradoxes. Everything is ordered in such a way as to bring into being that poisoned peace produced by thoughtlessness, lack of heart, or fatal renunciations.

Hence the intelligence, too, tells me in its way that this world is absurd. Its contrary, blind reason, may well claim that all is clear; I was waiting for proof and longing for it to be right. But despite so many pretentious centuries and over the heads of so many eloquent and persuasive men, I know that is false. On this plane, at least, there is no happiness if I cannot know. That universal reason, practical or ethical, that determinism, those categories that explain everything are enough to make a decent man laugh. They have nothing to do with the mind. They negate its profound truth, which is to be enchained. In this unintelligible and limited universe, man's fate henceforth assumes its meaning. A horde of irrationals has sprung up and surrounds him until his ultimate end. In his recovered and now studied lucidity, the feeling of the absurd becomes clear and definite. I said that the world is absurd, but I was too hasty. This world in itself is not reasonable, that is all that can be said. But what is absurd is the confrontation of this irrational and the wild longing for clarity whose call echoes in the human heart. The absurd depends as much on man as on the world. For the moment it is all that links them together. It binds them one to the other as only hatred can weld two creatures together. This is all I can discern clearly in this measureless universe where my adventure takes place. Let us pause here. If I hold to be true that absurdity that determines my relationship with life, if I become thoroughly imbued with that sentiment that seizes me in face of the world's scenes, with that lucidity imposed on me by the pursuit of a science, I must sacrifice everything to these certainties and I must see them squarely to be able to maintain them. Above all, I must adapt my behavior to them and pursue them in all their consequences. I am speaking here of decency. But I want to know beforehand if thought can live in those deserts.

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. Never, perhaps, have minds been so different. And yet we recognize as identical the spiritual landscapes in which they get under way. Likewise, despite such dissimilar zones of knowledge, the cry that terminates their itinerary rings out in the same way. It is evident that the thinkers we have just recalled have a common climate. To say that that climate is deadly scarcely amounts to playing on words. Living under that stifling sky forces one to get away or to stay. The important thing is to find out how people get away in the first case and why people stay in the second case. This is how I define the problem of suicide and the possible interest in the conclusions of existential philosophy.

But first I want to detour from the direct path. 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.

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 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 right 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 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.