

Aquarius Camus

Albert Camus

Committed Writings Albert Camus,2020-08-04 The Nobel Prize winner's most influential and enduring political writings, newly curated and introduced by acclaimed Camus scholar Alice Kaplan. Albert Camus (1913-1960) is unsurpassed among writers for a body of work that animates the wonder and absurdity of existence. *Committed Writings* brings together, for the first time, thematically-linked essays from across Camus's writing career that reflect the scope of his political thought. This pivotal collection embodies Camus's radical and unwavering commitment to upholding human rights, resisting fascism, and creating art in the service of justice.

Journal of The Albert Camus Society Camus Society 2010,2011-02-05 The 2010 Journal of The Albert Camus Societies of the UK and US. For more information visit Camus-Society.com (UK)

Travels in the Americas Albert Camus,2023-04-05 The French writer Albert Camus is best known for his novels and philosophical works, which are among the most influential of the twentieth century. But his journals, which he kept from 1935 to 1959, offer an intimate glimpse into his thinking at its most personal. Beautifully retranslated by Ryan Bloom and supplemented by an introduction by Alice Kaplan, *Travels in the Americas* presents the journals that Camus wrote during his eventful visits to the United States in 1946 and to South America in 1949. When Camus sailed to the US in 1946, he was virtually unknown to American audiences. All that was about to change-*The Stranger*, his first book translated into English, was about to be published, and he would soon be a literary star. By 1949, when he set out for South America, Camus was an international celebrity. Camus's journals from these two trips record his impressions, frustrations, and longings. Here are his vivid first impressions of New York City, his encounters with publishers and critics and assorted shipmates. Camus appears unguarded, his fallibility on full display. He is irritated by mediocrity and frustrated by his health. Yet he is also moved to rapture by landscapes, by women, or simply by the bounty of his own philosophical imagination. Long unavailable in English and now freshly translated and annotated, these journals let readers walk beside the existentialist thinker as he experiences the changes in his own life and in the world around him, openly describing his passions and preoccupations on the way, all in his inimitable style--

Albert Camus, 1913-1960 Albert Camus,1960

Albert Camus Robert D. Zaretsky,2011-07-15 Like many others of my generation, I first read Camus in high school. I carried him in my backpack while traveling across Europe, I carried him into (and out of) relationships, and I carried him into (and out of) difficult periods of my life. More recently, I have carried him into university classes that I have taught, coming out of them with a renewed appreciation of his art. To be sure, my idea of Camus thirty years ago scarcely resembles my idea of him today. While my admiration and attachment to his writings remain as great as they were long ago, the reasons are more complicated and critical.—Robert Zaretsky On October 16, 1957, Albert Camus was dining in a small restaurant on Paris's Left Bank when a waiter approached him with news: the radio had just announced that Camus had won the Nobel Prize for Literature. Camus insisted that a mistake had been made and that others were far more deserving of the honor than he. Yet Camus was already

recognized around the world as the voice of a generation—a status he had achieved with dizzying speed. He published his first novel, *The Stranger*, in 1942 and emerged from the war as the spokesperson for the Resistance and, although he consistently rejected the label, for existentialism. Subsequent works of fiction (including the novels *The Plague* and *The Fall*), philosophy (notably, *The Myth of Sisyphus* and *The Rebel*), drama, and social criticism secured his literary and intellectual reputation. And then on January 4, 1960, three years after accepting the Nobel Prize, he was killed in a car accident. In a book distinguished by clarity and passion, Robert Zaretsky considers why Albert Camus mattered in his own lifetime and continues to matter today, focusing on key moments that shaped Camus's development as a writer, a public intellectual, and a man. Each chapter is devoted to a specific event: Camus's visit to Kabylia in 1939 to report on the conditions of the local Berber tribes; his decision in 1945 to sign a petition to commute the death sentence of collaborationist writer Robert Brasillach; his famous quarrel with Jean-Paul Sartre in 1952 over the nature of communism; and his silence about the war in Algeria in 1956. Both engaged and engaging, *Albert Camus: Elements of a Life* is a searching companion to a profoundly moral and lucid writer whose works provide a guide for those perplexed by the absurdity of the human condition and the world's resistance to meaning.

Albert Camus Harold Bloom, 2009 Presents a biography of the author Albert Camus along with critical views of his work.

Albert Camus Olivier Todd, 2011-09-07 In this enormously engaging, vibrant, and richly researched biography of Albert Camus, the French writer and journalist Olivier Todd has drawn on personal correspondence, notebooks, and public records never before tapped, as well as interviews with Camus's family, friends, fellow workers, writers, mentors, and lovers. Todd shows us a Camus who struggled all his life with irreconcilable conflicts--between his loyalty to family and his passionate nature, between the call to political action and the integrity to his art, between his support of the native Algerians and his identification with the forgotten people, the poor whites. A very private man, Camus could be charming and prickly, sincere and theatrical, genuinely humble, yet full of great ambition. Todd paints a vivid picture of the time and place that shaped Camus--his impoverished childhood in the Algerian city of Belcourt, the sea and the sun and the hot sands that he so loved (he would always feel an exile elsewhere), and the educational system that nurtured him. We see the forces that lured him into communism, and his attraction to the theater and to journalism as outlets for his creativity. The Paris that Camus was inevitably drawn to is one that Todd knows intimately, and he brings alive the war years, the underground activities that Camus was caught up in during the Occupation and the bitter postwar period, as well as the intrigues of the French literati who embraced Camus after his first novel, *L'Etranger*, was published. Todd is also keenly attuned to the French intellectual climate, and as he takes Camus's measure as a successful novelist, journalist, playwright and director, literary editor, philosopher, he also reveals the temperament in the writer that increasingly isolated him and crippled his reputation in the years before his death and for a long time after. He shows us the solitary man behind the mask--debilitated by continuing bouts of tuberculosis, constantly drawn to irresistible women, and

deeply troubled by his political conflicts with the reigning French intellectuals, particularly by the vitriol of his former friend Sartre over the Algerian conflict. Filled with sharp observations and sparkling with telling details, here is a wonderfully human portrait of the Nobel Prize-winning writer, who died at the age of forty-six and who remains one of the most influential literary figures of our time.

Camus Ray Davison,1997 This is the first full-length study in English of Camus's life-long fascination with the works of the Russian writer Feodor Dostoevsky. The purpose of the book is to demonstrate the ways in which Dostoevsky's thought and fiction served to stimulate and crystallize Camus's own thinking. Davison lucidly identifies the lines of divergence and counter-arguments which Camus produced as answers to the challenge of Dostoevsky's Christian/Tzarist vision of life. The traditional methods of comparative literary criticism are jettisoned in favour of the more exciting claim that Camus's literary and philosophical texts can be read as precise and detailed replies to some of Dostoevsky's central beliefs about immortality, religion and politics. The study ranges freely over the entirety of the works of both major writers.

Albert Camus Oliver Gloag,2020 Albert Camus is one of the best known philosophers of the twentieth century, as well as a widely read novelist. This book contextualises Camus in his troubled and conflicted times, and analyses the enduring popularity of his major philosophical and literary works in connection with contemporary political, social, and cultural issues.

Exile and the Kingdom Albert Camus,2012-09-19 Set in North Africa, Paris, and Brazil, the six stories in this masterful collection reveal probing portraits of spiritual exile, and man's perpetual search for an inner kingdom in which to be reborn. From a variety of masterfully rendered perspectives, these six stories depict people at painful odds with the world around them. A wife can only surrender to a desert night by betraying her husband. An artist struggles to honor his own aspirations as well as society's expectations of him. A missionary brutally converted to the worship of a tribal fetish is left with but an echo of his identity. They display Camus at the height of his powers. Now, on the 50th anniversary of the book's publication, Carol Cosman's new translation recovers a literary treasure for our time. Albert Camus won the Nobel Prize for Literature in 1957.

Albert Camus J. McBride,2016-04-30 This book marks a major new reassessment of Camus's writing investigating the nature and philosophical origins of Camus's thinking on 'authenticity' and 'the absurd' as these notions are expressed in *The Myth of Sisyphus* and *The Outsider*. It shows that these books are the product not only of a literary figure, but of a genuine philosopher as well. Moreover, McBride provides a complete English-language translation of Camus's *Mythique chrétienne et Néo-platonisme* and underlines the importance of this study for the understanding of the early Camus.

The Myth of Sisyphus, and Other Essays Albert Camus,1991 One of the most influential works of this century, *The Myth of Sisyphus and Other Essays* is a crucial exposition of existentialist thought. Influenced by works such as *Don Juan* and the novels of Kafka, these essays begin with a meditation on suicide; the question of living or not living in a universe devoid of order or meaning. With lyric eloquence, Albert Camus brilliantly posits a way out

of despair, reaffirming the value of personal existence, and the possibility of life lived with dignity and authenticity.

Create Dangerously Albert Camus, 2019-10-29 "To create today means to create dangerously. Every publication is a deliberate act, and that act makes us vulnerable to the passions of a century that forgives nothing." In 1957, Nobel Prize-winning philosopher Albert Camus gave a speech entitled *Create Dangerously*, effectively a call to arms for artists, in particular those who came from an immigrant background, like he did. Camus understood the necessity of those making art as a part of civil society. A bold cry for artistic freedom and responsibility, his words today remain as timely as ever. In this new translation, Camus's message, available as a stand-alone little book for the first time, will resonate with a new generation of writers and artists.

Lyrical And Critical Essays Albert Camus, 1970 Here now, for the first time in a complete English translation, we have Camus's three little volumes of essays, plus a selection of his critical comments on literature and his own place in it. As might be expected, the main interest of these writings is that they illuminate new facets of his usual subject matter.--The New York Times Book Review A new single work for American readers that stands among the very finest.--The Nation

Camus, a Romance Elizabeth Hawes, 2010-06-08 Elizabeth Hawes, from the writing of her college honors thesis on Albert Camus, began a forty-year quest to create a portrait of Camus as a man and writer. She chronicles her own experiences as she followed in his footsteps, visiting the places in which he'd lived and worked, and meeting his friends and family. This is the story of Camus, himself, and of the relationship between a reader and a beloved writer.

Neither Victims nor Executioners Albert Camus, 2008-07-15 Endorsements: The reissue of Camus' seminal essay, 'Neither Victims nor Executioners, ' could hardly be more timely. In Iraq and Afghanistan, the hideous march to oblivion goes on apace. America is ironically reversing the ethic proposed by Camus' title. American adventuring, playing the part of omnipotent executioner, is creating multitudes of victims. No search is undertaken for a 'third way.' Indeed, were the Camus thesis proposed, it would evoke only wide-eyed innocent arrogance. Kennedy and Klotz-Chamberlin have dedicated a lifetime to the 'third way' commended by Camus. Our gratitude to our mentors for a prescient, timely introduction. --Fr. Daniel Berrigan, SJ Pacifists are not looking for a Utopian outlook nor unrealistic expectations. Many said, 'South Africa will not change.' But it did. Others looked at Northern Ireland and, it took years, but it also changed. The Soviet Union changed. The Middle East will change but not through violence or murder. We still think of ourselves within borders, protecting ourselves from others, Europe took its borders away and they are better. South, Central, and North America should take away their borders, as well as people in the Middle East. . . . We should build a culture of nonviolence through an understanding of human rights without regard to race, religion, and nationality. --Mubarak Awad, founder of Nonviolence International If we spontaneously approve of nuclear terrorism, if we become apologists for the uninhibited use of naked power, we are thinking like Communists, we are behaving like Nazis, and we are well on the way to becoming either one or the

other. In that event we had better face the fact that we are destroying our own Christian heritage. --Thomas Merton Author Biography: Albert Camus (November 7, 1913 - January 4, 1960) was a French author and philosopher and one of the principal luminaries (with Jean-Paul Sartre) of existentialism. He was awarded the Nobel Prize for Literature in 1957.

Knights of the Zodiac (Saint Seiya), Vol. 10 Masami Kurumada, 2014-03-04 In their quest to conquer the 12 palaces of the Gold Knights, the Bronze Knights have made unthinkable sacrifices, fought desperate battles, and faced death time and again. Now, with the rebellious Phoenix Knight, Ikki, reluctantly joining their mission, the Bronze Knights are certain victory is finally at hand. Little do they know that their most soul-shattering conflicts are still ahead of them. They're about to face Shaka, who draws his strength from the sacred power of Buddhist belief, and who is so untouchable that even his fellow Gold Knights call him godlike. When Shaka opens his eyes, no mortal can survive his gaze. Ikki doesn't know it, but he's met Shaka once before...and when he meets him again, he will have no choice but to bow down in terror! -- VIZ Media

Albert Camus and the Human Crisis Robert E. Meagher, 2021-11-02 A renowned scholar investigates the human crisis that Albert Camus confronted in his world and in ours, producing a brilliant study of Camus's life and influence for those readers who, in Camus's words, "cannot live without dialogue and friendship." As France—and all of the world—was emerging from the depths of World War II, Camus summed up what he saw as the human crisis: "We gasp for air among people who believe they are absolutely right, whether it be in their machines or their ideas. And for all who cannot live without dialogue and the friendship of other human beings, this silence is the end of the world. In the years after he wrote these words, until his death fourteen years later, Camus labored to address this crisis, arguing for dialogue, understanding, clarity, and truth. When he sailed to New York, in March 1946—for his first and only visit to the United States—he found an ebullient nation celebrating victory. Camus warned against the common postwar complacency that took false comfort in the fact that Hitler was dead and the Third Reich had fallen. Yes, the serpentine beast was dead, but "we know perfectly well," he argued, "that the venom is not gone, that each of us carries it in our own hearts." All around him in the postwar world, Camus saw disheartening evidence of a global community revealing a heightened indifference to a number of societal ills. It is the same indifference to human suffering that we see all around, and within ourselves, today. Camus's voice speaks like few others to the heart of an affliction that infects our country and our world, a world divided against itself. His generation called him "the conscience of Europe." That same voice speaks to us and our world today with a moral integrity and eloquence so sorely lacking in the public arena. Few authors, sixty years after their deaths, have more avid readers, across more continents, than Albert Camus. Camus has never been a trend, a fad, or just a good read. He was always and still is a companion, a guide, a challenge, and a light in darkened times. This keenly insightful story of an intellectual is an ideal volume for those readers who are first discovering Camus, as well as a penetrating exploration of the author for all those who imagine they have already plumbed Camus' depths—a supremely timely book on an author whose time has come once again.

The Development of Albert Camus's Concern for Social and Political Justice Mark Orme, 2007 Chronological in character, the book seeks to evaluate the evolution of Camus's lifelong preoccupation with sociopolitical justice, as expressed in a range of nonfictional genres (essays, journalism, articles, speeches, notebooks, and personal correspondence), where the writer's own concerns come directly to the fore..

Correspondence, 1932-1960 Albert Camus, Jean Grenier, 2003-01-01 As a philosophy teacher, mentor, and friend, Jean Grenier (1898-1971) had an enormous influence on the young Albert Camus (1913-1960), who, in fact, acknowledged that Grenier's *Les Iles* had touched the very core of his sensibility and provided him with both a "terrain for reflection, and a format" that he would later use for his own essays. Their correspondence, beginning when the seventeen-year-old Camus was Grenier's student at the Grand Lycée of Algiers, documents the younger man's struggle to become a writer and find his own voice, a period in which he turned frequently to his mentor for advice, comfort, and direction. The letters cover a period of almost thirty years, from 1932 to Camus's untimely death in 1960. Because Camus destroyed the earlier correspondence he received, the first twenty-six letters in the volume are his only; the full begins in 1940. These enlightening letters offer invaluable glimpses into the development of Camus's aesthetic ideas, literary production, and political stance. In contrast to the correspondence of Grenier, who throughout remains somewhat reticent about his life and doubtful about himself and his works, Camus's letters are a window into his most profound thoughts and sensitivities, delving deeply into his psyche and, at times, revealing a side of the writer unfamiliar to us. Undoubtedly they allow us a better understanding of Albert Camus, the man and the artist.

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