

But it is useful to note at the same time that the absurd, hitherto taken as a conclusion, is considered in this essay as a starting-point. In this sense it may be said that there is something provisional in my commentary: one cannot prejudge the position it entails. There will be found here merely the description, in the pure state, of an intellectual malady. No metaphysic, no belief is involved in it for the moment. These are the limits and the only bias of this book. Certain personal experiences urge me to make this clear.

The Myth Of Sisyphus

An Absurd Reasoning

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.^[1] 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. [\[2\]](#)

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 instinct—

tively, 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. It is legitimate to wonder, clearly and without false pathos, whether a conclusion of this importance requires forsaking as rapidly as possible an incomprehensible condition. I am speaking, of course, of men inclined to be in harmony with themselves.

Stated clearly, this problem may seem both simple and insoluble. But it is wrongly assumed that simple questions involve answers that are no less simple and that evidence implies evidence. *A priori* and reversing the terms of the problem, just as one does or does not kill oneself, it seems that there are but two philosophical solutions, either yes or no. This would be too easy. But allowance must be made for those who, without concluding, continue questioning. Here I am only slightly indulging in irony: this is the majority. I notice also that those who answer “no” act as if they thought “yes.” As a matter of fact, if I accept the Nietzschean criterion, they think “yes” in one way or another. On the other hand, it often happens that those who commit suicide were assured of the meaning of life. These contradictions are constant. It may even be said that they have never been so keen as on this point where, on the contrary, logic seems so desirable. It is a

commonplace to compare philosophical theories and the behavior of those who profess them. But it must be said that of the thinkers who refused a meaning to life none except Kirilov who belongs to literature, Peregrinos who is born of legend,^[3] and Jules Lequier who belongs to hypothesis, admitted his logic to the point of refusing that life. Schopenhauer is often cited, as a fit subject for laughter, because he praised suicide while seated at a well-set table. This is no subject for joking. That way of not taking the tragic seriously is not so grievous, but it helps to judge a man.

In the face of such contradictions and obscurities must we conclude that there is no relationship between the opinion one has about life and the act one commits to leave it? Let us not exaggerate in this direction. 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.

Thus everything contributes to spreading confusion.

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. Shades of meaning, contradictions, the psychology that an “objective” mind can always introduce into all problems have no place in this pursuit and this passion. It calls simply for an unjust—in other words, logical—thought. That is not easy. 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.

When Karl Jaspers, revealing the impossibility of constituting the world as a unity, exclaims: “This limitation leads me to myself, where I can no longer withdraw behind an objective point of view that I am merely representing, where neither I myself nor the existence of others can any longer become an object for me,” he is evoking after many others those waterless deserts where thought reaches its confines. After many others, yes indeed, but how eager they were to get out of them! At that last crossroad where thought hesitates, many men have arrived and even some of the humblest. They then abdicated what was most precious to them, their life. Others, princes of the mind, abdicated likewise, but they initiated the suicide of their thought in its purest revolt. The real effort is to stay there, rather, in so far as that is possible, and to examine closely the odd vegetation of those distant regions. Tenacity and acumen are privileged spectators of this inhuman show in which absurdity, hope, and death carry on their dialogue. The mind can then analyze the figures of that elementary yet subtle dance before illustrating them and reliving them itself.

Absurd Walls

Like great works, deep feelings always mean more than they are conscious of saying. The regularity of an impulse or a repulsion in a soul is encountered again in habits of doing or thinking, is reproduced in consequences of which the soul itself knows nothing. Great feelings take with them their own universe, splendid or abject. They light up with their passion an exclusive world in which they recognize their climate. There is a universe of jealousy,

much as it is defined by them. The actor taught us this: there is no frontier between being and appearing.

Let me repeat. None of all this has any real meaning. On the way to that liberty, there is still a progress to be made. The final effort for these related minds, creator or conqueror, is to manage to free themselves also from their undertakings: succeed in granting that the very work, whether it be conquest, love, or creation, may well not be; consummate thus the utter futility of any individual life. Indeed, that gives them more freedom in the realization of that work, just as becoming aware of the absurdity of life authorized them to plunge into it with every excess.

All that remains is a fate whose outcome alone is fatal. Outside of that single fatality of death, everything, joy or happiness, is liberty. A world remains of which man is the sole master. What bound him was the illusion of another world. The outcome of his thought, ceasing to be renunciatory, flowers in images. It frolics—in myths, to be sure, but myths with no other depth than that of human suffering and, like it, inexhaustible. Not the divine fable that amuses and blinds, but the terrestrial face, gesture, and drama in which are summed up a difficult wisdom and an ephemeral passion.

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.

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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, CEdipus 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' CEdipus, 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 CEdipus, 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.

Appendix: Hope and the Absurd in the Work of Franz Kafka

The whole art of Kafka consists in forcing the reader to reread. His endings, or his absence of endings, suggest explanations which, however, are not revealed in clear language but, before they seem justified, require that the story be reread from another point of view. Sometimes there is a double possibility of interpretation, whence appears the necessity for two readings. This is what the author wanted. But it would be wrong to try to interpret everything in Kafka in detail. A symbol is always in general and, however precise its translation, an artist can restore to it only its movement: there is no word-for-word rendering. Moreover, nothing is harder to understand than a symbolic work. A symbol always transcends