

Existentialism and Absurdity in Albert Camus's "The Stranger", Psychological Study

Hayder M.SaadonM.Ridha AL-Hasani

Al-Mutafawqeen Secondary School, General Directorate of Education in Najaf, Ministry of Education, Iraq.

Abstract: Albert Camus's "The Stranger" is a magnificent novel of France literature, its influence may be seen in a wide range of current works. For the first time in literary history, The Outsider (The Stranger) introduces readers to a new sort of hero, one who is unable to overcome the boredom and inherent absurdity of ordinary life. This novel has developed a unique perspective on life and the world around him. It's as though we're hopping from place to place as we read. Camus is a strong believer in the power of art to rescue us from ourselves. Throughout his experience in Paris during World War II, Albert Camus formed his philosophy of **absurdity**, which he would later use in his book The Outsider. Camus said that life has no logical or redemptive purpose. Many intellectuals came to similar views after seeing the ghost of war. Many people lost faith in human life after seeing the atrocities of Hitler's Nazi regime and the immense carnage of World War II. To borrow Camus' word, existence seemed effortless and ridiculous. This paper shows Camus' goal to have the reader reflect on their relationship with society by analyzing the narrative structure, the opening lines, the function of pity, wrath against Meursault's judges, and the link between murder and innocence. Life is pointless, as Meursault has come to understand. In other words, life is what you make of it while being aware of two certainties: your mortality and the inevitability of your demise. The Outsider adds a new dimension to the art of evoking psychological depth. According to existentialist philosophers, human life is mysterious because of the unpredictability of the universe and the emphasis is placed on individual agency and personal accountability for one's actions. The Stranger is built on this philosophical premise, and it's arguably the primary reason Albert Camus decided to write the book in first-person narrative. Meursault, the novel's apathetic and indifferent protagonist, conveys the theory of existentialism through the depiction of a person embodying the ideology. Camus saw in Meursault what he saw in a person who was born with the principles of existentialism.

Keywords: Absurdity, outsider, existentialism, meaningless, nothingness.

I. Introduction

What precisely does the term "absurdism" mean? How are absurdists seen by the rest of the humans? How may this lifestyle affect someone? Albert Camus' novel The Stranger raises many of these concerns. Meursault, a guy in his thirties, is the focus of this rational novel. The narrative covers a wide spectrum of his life's events, from his sexual relationship with Marie to his eventual condemning to the guillotine for murder. Meursault's absurdist way of life and personal ideals cause complications throughout these occurrences. As a result, Camus supplies an articulate introduction to absurdism and the detrimental consequences of adhering to a counter-cultural worldview but seeking a message in his work is foolish based on his reasoning. Compared to other contemporary ideologies, absurdism is a rare philosophy, yet it has a distinctive view of life. Absurdity is a philosophical view that supports humanity's attempts to find purpose or logical explanation in the universe inevitably fail, because no such meaning exists, at least to human beings. In this concept, absurdity is defined as a belief in the meaninglessness and randomness of existence. Looking for purpose in life would be judged fruitless so. Participating in activities to meet a social obligation seems silly. It's a prevalent topic in The Stranger, and it shows up often. Instead of adhering to the socially prescribed norm, absurdists insist on doing what comes naturally to them rather than what others would expect of them (Morgan, 2011).

As a leading figure in absurdism, Albert Camus has been influential in educating people about its core principles. Camus was a crucial figure in the development of absurdism and served as a spokesperson for the theory. In his works like *The Stranger*, he explored absurdity. It is in *The Stranger* that Camus examines absurdism and how it might be applied to everyday human experience. Through Meursault, Camus proves some of the unconventional philosophies of absurdism. Meursault is a self-described "absurdist" who only pays attention to the things that are important to him and relevant to him. After the death of Meursault's mother, this philosophy emerges. Just before Meursault's mother is going to be placed in her last resting place, the funeral director asks him, "Would you want to see your mother one more time?" Meursault's response to this is a simple "No". After the burial ceremony, Meursault recounts his return ride home as "[I was filled with] ecstasy when the bus reached the nest of lights that was Algiers, and I knew I would be returning to bed to sleep for twelve hours." This conduct by Meursault is not exceptional. Although these sentences give the impression that Meursault is unconcerned about his mother's death, this is not the case. A more rational approach would be to accept that Meursault's mother's death has no significance and to move on. Meursault mourns his mother's death, but he doesn't feel compelled to do so (Jódar, 2006, p. 45).

Meursault's ambivalence about relationships resurfaces when he meets Marie, his new love interest. Following a long period together, Marie falls in love with Meursault, while marriage, according to Meursault, is just another social construct that has no meaning. As far as Meursault is concerned, he loves spending time with Marie for the simple pleasure of spending time with her. Meursault's instinctual philosophy produced a later incident that shattered his life as he had known it, even though these two events had no enormous impact on his existence. When confronted with an Arab guy brandishing a knife, Meursault acts more out of instinct than reason: "The light flashed off the steel and it was like a long flashing blade slashing at my forehead... I gripped the gun tighter with my other hand. An Arab guy is shot by Meursault for no other reason than that he is in the mood to do it. A staple of absurdism is acting on one's whims and ignoring the long-term consequences of his actions. For whatever reason, Meursault killed the Arab out of the blue because it seemed proper at the time. However, Meursault does not perceive things this way, despite how obvious they may appear. As a matter of common sense and "normal" morality, murder is seldom justifiable, but Meursault does not grasp this at the time of the murder. Meursault's convictions have pushed him so far from the accepted standard that he is unable to see the problem with his acts until long after he has done them (Morgan, 2011).

Also, Camus tries to expose some of the skepticism that absurdists face due to their unconventional views. For example, in today's culture, individuals are expected to adhere to an unstated "standard," which might lead to conflict. When the magistrate asks Meursault about God, this tendency becomes plain: "Have you no hope at all? do you honestly believe that you will die, and nothing will be left? Meursault doesn't believe in God; the magistrate treats him as though his views are worthless. Because he disagrees with the magistrate's views, Meursault is considered an idiot and an outsider. When he is put on a murder trial, both the court and the prosecutor mock Meursault's views. Prosecutors used Meursault's prior activities to argue against him for a crime: The accusation of "insensitivity" against Meursault is based on his conviction that the loss of his mother should not be given extra significance. Society views Meursault negatively since he decided to move on rather than lament because he couldn't bring back his mother. While sorrow and sadness would seem to be the natural response to the loss of a loved one, Meursault lacks the social awareness to understand how others could perceive his behavior. The public's belief of Meursault is at odds with his own since he sees no wrongdoing in his acts and instead feels he is gaining a bad reputation because of something irrelevant.

The Stranger's goals are quite clear: to shed the light on absurdism, as well as to prove how society's negative implications might affect those who adhere to these ideas. The message, on the other hand, looks sarcastic. When it comes to the cornerstone of absurdism, finding significance in life's inexplicable events is futile. Trying to find significance in a book would be a waste of time if seeking meaning in life had no results. It is polluted by the same lens that Camus needs to show in this book's profound message about competing ideologies and how their adherents are affected. The novel's whole significance is thrown into question when one considers that trying to find meaning in anything as monumental as life is pointless, much alone a pile of paper sheets with an ink written on them (Payne, 1992).

II. Analysis and Discussion

Absurdism and Existentialism

According to existentialist philosophers, human life is mysterious because of the unpredictability of the universe and the emphasis is placed on individual agency and personal accountability for one's actions. *The Stranger* is built on this philosophical premise, and it's arguably the primary reason Albert Camus decided to write the book in first-person narrative. Meursault, the novel's apathetic and indifferent protagonist, conveys the theory of

existentialism through the depiction of a person embodying the ideology. Camus saw in Meursault what he saw in a person who was born with the principles of existentialism. There are several components of existentialism that Albert Camus delves into in *The Stranger*, including what the doctrine means, what it looks like when embodied in a person, and whether the doctrine is legitimate on its whole.

“Maman died today or yesterday maybe; I don’t know” (Baker,1993).

The opening words of the narrative act as a synopsis and introduction to the work. In place of focusing on what is most essential, Meursault is concerned with the precise date of his mother's death, as the telegraph specified that the burial will take place the next day. The reader is exposed to existentialism in its purest form in the very first phrase. When it comes to life, Meursault is completely uninterested and doesn't even care when his mother passed; in fact, he must attend the funeral in its entirety, which is the most upsetting aspect of this whole experience. When he eventually arrives for the burial, he has little interest in his mother but is fully engrossed by the high heat of the day. Albert Camus does an excellent job of conveying the idea of existentialism and its physical manifestation to the reader. *The Stranger's* uniqueness is due to this visual depiction of existentialism. Instead of trying to explain the concept from a theoretical standpoint, *The Stranger* portrays a figure who has the philosophy embedded in his personality and shows how he would interact with others. There is no reasonable order in Meursault's universe, whether it is the physical environment or the world of his ideas and emotions.

Meursault's acts, such as marrying Marie and killing the Arab, are devoid of any rationale. He narrates the story, and it is essentially his life as it is briefly described in the first person. In his discussions, he speaks about the climate, the food he's eating, and the activities he's engaged in instead of how he feels about others, places, and events. A person who is obsessed with existentialism would act and think this way-indifferent and apathetic. An Arab was killed for no plain reason by Meursault, who refuses to make any judgments about individuals and ends up being executed. Existentialism is a problematic school of thought, yet it does have some noteworthy and valid arguments (Baker,1993). The cosmos would seem pointless if one were to take a closer look. Because we all have a natural urge, or rather, drive, to figure out what's going on around us, we're more likely to believe that the cosmos has a purpose. If this idea had existed centuries ago, what would have been the impetus behind its formulation in the late 1800s? Those who saw the horrors and destruction of many world wars are to blame. Looking at Albert Camus's biography, it's difficult to deny that the emergence of existentialism was linked to his sorrow.

When Camus's father was enlisted in World War I, he was killed in battle in France. He wed Simone Hié in 1934, but they divorced two years later. He tried to join the military in World War II in 1939 but was turned away because he was unwell. He lost his job and had to move to Paris after writing an article in 1940 on the plight of Muslims in Algeria. The French resistance against the Nazis enlisted his help in 1941 when he became editor of *Combat*, an underground publication. He got a negative perspective of the world because of these situations and events throughout his life. Because of this, his decision to embrace existentialism may be traced back to this worldview. When we look at life through the lens of hope for "another life" or the pursuit of unrelenting grandeur, we see that although some may perceive this way of thinking as wicked or bad it is the true sin. Camus was a firm believer in Absurdism, the idea that humanity's search for meaning in the universe would inevitably fail since there is no such thing as a purpose. Although Absurdism and Existentialism seem to be similar, they are very distinct. Existentialism argues that the cosmos has no goal or meaning. Life has no purpose, and all attempts at finding meaning are completely nonsensical, according to the philosophy of absurdism. Absurdism was more important to Albert Camus than existentialism because of his alienated personality.

Albert Camus advocated for existentialism, a philosophy in which he firmly believed, in *The Stranger*. (Pözlner, 2018, p.476). Existentialism is a metaphysical dogma, it stays a naïve doctrine: it theorizes certain chronological circumstances of human being existence into metaphysical qualities. "The radicalism of existentialist thought is thus a figment of one's imagination. Marcuse is arguing that existentialist makes the error of assuming that just because human situations seem to lack a purpose, they do. As a philosophical and ontological question, whether there is a purpose to the cosmos cannot be answered by historical occurrences.

Philosophies such as Existentialism focus on a person's individuality and isolation amid a hostile and indifferent environment and emphasize that there is no discernible purpose in the universe. *The Stranger's* protagonist, Meursault, embodies the concepts of existentialism genuinely, making this philosophy the novel's underlying theme. There are several facts of existentialism that Albert Camus delves into in *The Stranger*, including what the doctrine means, what it looks like when embodied in a person, and whether the doctrine is legitimate on its whole. As a first step, one must understand that Albert Camus' literary universe does not believe in God. Because of this, the main protagonists in Camus' writings are almost certainly either skeptical or conflicted when it comes to their own beliefs. Readers may receive help from considering what may happen when a character realizes that there is no God or Divinity in the world at all. The individual in question, like Kafka's Joseph K., has been doomed to an

eternity of nothingness for no fault of his own. All he must fear is death and his mortality since he is trapped in a pointless birth-death cycle. On the show where he predicted his aspirations and wishes for the future, he sees, in short, The End. Any hope predicated on superhuman abilities is now a waste of time. Both he and mankind have reached their zenith for him. Then what? Why kill yourself if nothing matters? A blind return flight toward an exterior, but mute and unchanging God? Most of Camus' writings are influenced by his obsession with death and the abyss of nonexistence. Because they are doomed to an eternity of nothing, Camus' characters often experience the pain and suffering of their creator, and for his readers, the realization of their mortality serves as a springboard into Camus' idea of the Absurd (Pözlner, 2018, p.477).

Absurd by Albert Camus is a solution to despair and nihilism because it places a heavy focus on the need for human concern for civilizing the world. Because of this, the characters who take on this new deadly obligation are typically referred to as rebels in their stories. The new enthusiasm says that man is sent back to the center of a metaphysical tightrope above an exceptionally natural death and acts dangerously in his revolt both from a cowardly suicide and an equally cowardly embrace of faith. The metaphysical rope walker behaves as if his activities count in the face of death, even if he knows he will die. He understands that he will ultimately collapse, yet he doesn't rush to either the extremes of hope or suicide. His life and the lives of everyone else are insignificant. Death is a predictable conclusion. In his clown-like way, he comes up with fresh ideas for performances and shows, reaching and waving as he goes. To take advantage of his perilous position and in stark contrast to death, he transforms his behaviors, dispersing delight and a feeling of absurd duty. However, he may muster new bravery knowing that he can only rely on himself; he can now cast aside religious ideas that hold that man is a slave to a god or deity. The only one left to blame for man's plight is himself. "God's will" is no longer a legitimate explanation for failure. Because of his or her power, a man may succeed or fail. Camus urges us to take on the tasks he has all too often delegated to the divine (Rossi, 2002, p.401).

2.1 Autobiographical Elements in Camus's The Stranger

The novel follows Meursault, a strange Algerian guy who drifts from one phase of his life to another without passion. Meursault, like Camus, feels that life has no value. This implies that when Meursault is faced with a decision, he does it without thinking of the consequences or how it will be interpreted. Albert Camus is regarded as a founder of the existentialism school, along with Soren Kierkegaard. Specifically, absurdism, or the view that life is pointless despite our wish for it to be otherwise. Human beings, according to Camus, have distinct methods of confronting meaninglessness. The **first** option is to kill oneself or "exit existence." It's a choice that neither Camus nor Kierkegaard thought was the best. **Second**, to discover a meaning that does not exist, one can resort to religion or spirituality. In this situation, one makes a "jump" into the unprovable. Acceptance is the last step. It is necessary to recognize the ludicrous while continuing to live. Camus thought the third choice was the finest. Only by embracing the ludicrous can one come to terms with their freedom. While absurdism may seem to be an afterthought in *The Stranger*, it is central to the tale. Meursault is an outcast from society. He doesn't believe in the purpose of life, and he doesn't want to build relationships (Curzon-Hobson, 2013, p. 461).

2.2 Alienation and Isolation

The protagonist symbolizes a person's isolation from the rest of the world. Since he is unwilling to set up meaningful connections with others, he stands out. When it comes to showing his feelings, he's stiff to the point of being non-existent. He has a habit of behaving in a way that doesn't fit in with the expectations of others around him. Neither Meursault nor the other mourners in the room had any motivation to say their last goodbyes to Meursault's mother. "It was hard for me to believe the mourning truly existed," he says at one moment. It's hard for him to fit in because of his actions and inability to explain them. In his detention cell, he's forced to deal with new, unpleasant forms of isolation since he's been labeled an anti-Christ (Kim, 2021, p. 26).

2.3 Life's meaninglessness

In Meursault's first-person narrative, the reader discovers that he does not believe that life is significant. As soon as he gets a chance, he rejects both religious and secular significance. When Meursault's manager becomes annoyed with him for not showing more passion for traveling to Paris, the scene is especially painful. One city is as nice as another in Meursault's eyes. For him, Marie's proposition, the trials of the judicial system, and finally his death sentence are all the same.

2.3 Grief and sense of sorrow

The novel is filled with melancholy or an absence of it. It all starts with awake, there are mourners in the house, and one of them is so overcome with grief that she can't stop shedding tears. Meursault, on the other hand, is completely emotionless, witnesses at his trial attest to his lack of empathy during the burial, which haunts him. Meursault claims he felt like he was "knocking four rapid times on the door of misery" when he killed the Arab. He was aware of what he was getting himself into, yet he decided to take the risk, nevertheless.

III. Irony and Satire of Meursault's trial

Camus employs irony to show the insanity of Meursault's tribal beliefs and conduct. Several sarcastic words and situations make the whole case a satire of absurdity, Meursault is charged with murder when he shoots and kills an Arab man. His trial, on the other hand, does not charge him with murder, as one would assume (McMurray, 1977, p. 30). As strange as it may seem to our modern ears, his illogical behaviors and existential convictions and feelings seem to be of greater interest to the jury than his actual crime. It is clear from this case that the whole trial was not conducted with fairness or justice. On the trial, Camus employs Meursault's lawyer to admit a great deal of ridiculousness when he inquires if his client is being investigated for a buried maternal parent or killing an individual man.

Meursault makes many sarcastic observations throughout his trial in jail. He's being sarcastic because he's making predictions about what's going to happen that aren't based on any logical reasoning. Camus uses some conversational comments to highlight the absurdity and irony of society and the legal system at the time he wrote them. Although "the bright sunny day" implies optimism and hope, it is an ironic and odd choice by Camus. Before he committed the crime of murdering the Arab, Meursault's ludicrous character had already been set up. Meursault claims irony in his incarceration by claiming, "This antipathy to jail has no actual substance" when incarcerated (Caraway, 1992, p.125).

This statement shows his misunderstanding of the goal of imprisonment, which is to help someone change attitudes. Despite his captivity, his existential perspective of life has not changed. The effect is that the absurdity of his beliefs is reinforced. As a result, he has been imprisoned in an odd situation. Furthermore, Meursault is depicted as a killer in the narrative. Meursault, in contradiction, stands for the human longing for life. His will to live is cut short by the world even though Meursault is shown as having no true care for his victim's death. This concept is not only ridiculous but also a complete slap in the face of a civilized society. Furthermore, the absurdity of irony is revealed via Meursault's rebellion against society and the universe. Camus uses the phrase "pleasant quiet in the calm homeland of the cosmos" to show that Meursault lacks tranquility and contentment in his hometown. In this situation, death is the only option that allows Meursault to be a "man" in a ridiculous environment. The irony is that, as Meursault sees, when man rebels against his environment, he can only end up hopeless until he accepts the crazy rules of his absurd reality. Rebellion, in Camus' view, is nothing more than a byproduct of being a human in an absurd cosmos. Consequently, Camus argues that man can only survive his world because of his rebellion against it (Sagi&Sagi, 2002).

IV. The Trial Scene

As previously told, Meursault's punishment is based on the absurd practices of society rather than his offense. However, despite the ridiculousness of the trial, it is also true that he is guilty of the crime for which he is being held responsible. When it comes to the question of whether it is acceptable to die for the sake of truth, Camus leaves it open-ended. Because of Meursault's passivity, the trigger in the critical act of his life, it is not obvious if the innocence of purpose, or the clarity of consciousness, is sufficient to assuage his guilt. The trial's dynamics are complicated, regardless of one's moral stance. Parodying the trial is an indirect accusation of those presiding; if he is judged not guilty, the jury and judges are both guilty. Even while Meursault's sentence to death gives him the freedom to become completely aware of the ludicrous, he is also put to death at a time when his transformation into a real person has only started. Because of Meursault's acknowledgment of the ludicrous and his unwillingness to live by current societal worthless standards, those who cannot bear the absurd submit to the promises won by the reformation of Jesus. No transcendental beliefs exist for Meursault, and he embraces his death sentence as both a legal and existential penalty. As a human being, Meursault has become a part of a ludicrous world just like everyone else (Bowker, 2008).

4.1 Humanbeings' Fate in Camus's Novels

The Stranger deals with destiny, but not in the way that a transcendental power would, but rather in the way that Camus saw fate to be nothing more than the fact, that all people will all die sooner or later. It's possible to take the idea of destiny and apply it to the daily issues that deny one's freedom and signify a death in the context of The Stranger. No room for theological predestination here; Meursault's destiny is his alone under his being; he, like all men, is limited to death, the ultimate inevitable result. He concludes that death is the basic canceler of freedom and that the manner one chooses to live ultimately has no bearing on this one universal reality. " We all face death at some point in our lives, and Meursault's impending death is his last win against freedom. In the sequences leading up to the Arab's murder, the role of chance is particularly clear. "It would be a low-down trick to shoot [the Arab] like that, in cold blood," Meursault tells Raymond. However, one might argue that Meursault is just behaving in a way

that protects the object of his destiny to support the alignment of fate. Meursault does not want to shoot the Arab, but in his contemplation, he concludes that whether he does so, the result is the same: the Arab will be killed. It's not until he shoots the rifle that the Arabs and his deaths are unavoidable, but he has only determined the shape of their deaths. Sunlight plays a significant part in The Stranger's murder scene, and the oppressive nature of the sun serves as a metaphor for destiny throughout the novel. It shows up at key moments in the story, including the burial, the beach, and the trial, when Meursault's freedom is eventually revoked (Brombert, 2002, p. 119).

4.2 The Sun Lights as Life-Giver and Death Taker

Sun serves as both life-giver and death-taker, as well as in Meursault's story. As a result of the rising sun, he carries out his murderous plans. Sunlight illuminates' death's ultimate reality, just as it did during Meursault's mother's burial, and it also depicts the overwhelming impact that an understanding of authenticity may have. Throughout the novel's most important moments, the sun appears. It's a chilling scene: Meursault stands there, gazing at an Arab who's been murdered, and the sun's light glints over his head like a guillotine that's about to fall. When the sun's light reaches Meursault's eyes and the gun's trigger gives way, the sun stands for his awakening to the folly of existence, and as he examines the sight, he recognizes that the Arab stands between him and the shade. The sun is relentless and oppressive during a funeral march. Moving too quickly will make Meursault sick but spending too long in the heat will do the same. He has no choice but to tread carefully since he is constantly exposed to the sun's wrath. The reader is forced to ponder whether the sun of authenticity shines only on the lonely people who see the truth because of the violence of the light that signifies awareness (Skrimshire, 2006, p. 286).

V. Conclusion

To conclude this study, Meursault doesn't care for his mother's demise since he refuses to shed a tear and he doesn't take part in the event, the hero is ruined. He is an alien to the society he dwells in, alone and sensual, on the fringes of existence. Meursault refuses to lie, thus he doesn't take part in the game. True lies aren't only about speaking false things. The act of overstating one's feelings is also a kind of exaggeration. We always do it every day to make life a little easier. Meursault has no desire to make things easier for himself. While he's handsome, he doesn't show any signs of being emotional. Society gets offended as soon as he tells what he thinks and refuses to disguise it. As an example, he's requested to express his contrition for his actions in a time-honored manner. He responds that he is more annoyed than sorry about it. And it's this ambiguity that does him in. Hence, it might be claimed that Meursault is an impoverished and naked guy, in love with a sun that does not cast shadows. He is motivated by a fierce and deep love for absolute truth, not a lack of any sense at all. Even though this reality is yet to be fully realized, it is the only one that will allow us to overcome ourselves and the world. The stranger tells the story of a person who, without any heroic pretensions, is willing to die in the service of the truth without hesitation. Camus has tried to portray Jesus in his fictional persona. Following World War II, Camus was an advocate for justice at a time of tremendous intellectual and moral confusion. Despite his brief literary career, he is nevertheless considered among the most influential authors of the 20th century, both for the quality of his fiction and the depth and breadth of his philosophical writings.

References

- [1]. Baker, R. E. (2002). The dynamics of the absurd in the existentialist novel.
- [2]. Bowker, M. H. (2008). *Albert Camus and the political philosophy of the absurd* (Doctoral dissertation).
- [3]. Brombert, V. (1948). Camus and the Novel of the " Absurd". *Yale French Studies*, (1), 119-123.
- [4]. Caraway, J. E. (1992). Albert Camus and the Ethics of Rebellion. *Mediterranean Studies*, 3, 125-136.
- [5]. Curzon-Hobson, A. (2013). Confronting the Absurd: An educational reading of Camus' The stranger. *Educational Philosophy and Theory*, 45(4), 461-474.
- [6]. Jódar, A. R. (2006). " A Stranger in a Strange Land": An Existentialist Reading of Fredrick Clegg in " The Collector" by John Fowles. *Atlantis*, 45-55.
- [7]. Kim, H. H. (2021). Camus and Sartre on the Absurd. *Philosophers*, 21(32).
- [8]. McMurray, G. R. (1977). Albert Camus' Concept of the Absurd and Juan José Arreola's " The Switchman". *Latin American Literary Review*, 30-35.
- [9]. Morgan, J. K. (2011). *Living in the Tensions: Camus, Qohelet, and the Confrontation with the Absurd*. Liberty University.
- [10]. Payne, M. (1992). Discussion of the Absurd in Albert Camus' Novels Essays and Journals.

- [11]. Pölzler, T. (2018). Camus' feeling of the absurd. *The Journal of Value Inquiry*, 52(4), 477-490.
- [12]. Rossi, L. R. (2002). Albert Camus: The plague of absurdity. *The Kenyon Review*, 20(3), 399-422.
- [13]. Sagi, A., & Sagi, A. (2002). *Albert Camus and the Philosophy of the Absurd* (Vol. 125). Rodopi.
- [14]. Skrimshire, S. (2006). A political theology of the absurd? Albert Camus and Simone Weil on social transformation. *Literature and Theology*, 20(3), 286-300.