

Full Version The Stranger Albert Camus Matthew Ward Translation

An overview of the novel features a biographical sketch of the author, a list of characters, a summary of the plot, and critical and analytical views of the work.

Famous Last Lines features the final sentences from 300 works of literature, from Don Quixote to The Girl on the Train. The closing words of any text carry a lot of weight. Famous Last Lines unpacks more than 300 notable final lines, from classical epics to contemporary short stories. Spanning centuries of writing, each entry, whether for Don Quixote or The Girl on the Train, provides context for these notable last lines, making clear what makes them so memorable and lasting. Famous Last Lines provides readers with a comprehensive collection of brilliant conclusions.

A haunting tale of human resilience in the face of unrelieved horror, Camus' novel about a bubonic plague ravaging the people of a North African coastal town is a classic of twentieth-century literature.

The condition of man is revealed as absurd in Camus's short novel.

In 1960 a mysterious car crash killed Albert Camus and his publisher Michel Gallimard, who was behind the wheel. Based on meticulous research, Giovanni Catelli builds a compelling case that the 46-year-old French Algerian Nobel laureate was the victim of premeditated murder: he was silenced by the KGB. The Russians had a motive: Camus had campaigned tirelessly against the Soviet crushing of the 1956 Hungarian Revolution, and vociferously supported the awarding of the Nobel Prize to the dissident novelist Boris Pasternak, which enraged Moscow. Sixty years after Camus' death, Catelli takes us back to a murky period in the Cold War. He probes the relationship between Camus and Pasternak, the fraught publication of Doctor Zhivago, the penetration of France by Soviet spies, and the high price paid by those throughout Europe who resisted the USSR.

Camus tells the story of Jacques Cormery, a boy who lived a life much like his own. Camus summons up the sights, sounds and textures of a childhood circumscribed by poverty and a father's death yet redeemed by the austere beauty of Algeria and the boy's attachment to his nearly deaf-mute mother. Published thirty-five years after its discovery amid the wreckage of the car accident that killed Camus, *The First Man* is the brilliant consummation of the life and work of one of the 20th century's greatest novelists. Translated from the French by David Hapgood.

"The First Man is perhaps the most honest book Camus ever wrote, and the most sensual...Camus is...writing at the depth of his powers...It is a work of genius."--The New Yorker "Fascinating...The First Man helps put all of Camus's work into a clearer perspective and brings into relief what separates him from the more militant literary personalities of his day...Camus's voice has never been more personal."--New York Times Book Review

An introduction to and advice on book collecting with a glossary of terms and tips on how to identify first editions and estimated values for over 20,000 collectible books published in English (including translations) over the last three centuries-about half are literary titles in the broadest sense (novels, poetry, plays, mysteries, science fiction, and children's books); and the other half are non-fiction (Americana, travel and exploration, finance, cookbooks, color plate, medicine, science, photography, Mormonism, sports, et al).

'The sky seemed to rip apart from end to end to pour fire down upon me' Meursault will not conform. When his mother dies, he refuses to show his emotions simply to satisfy the expectations of others. And when he commits a random act of violence on a sun-

drenched beach, his lack of remorse only compounds his guilt in the eyes of society and the law. Albert Camus' portrayal of a man confronting the absurdity of human life became a classic. Yet it is also a book filled with quiet joy in the physical world, and this new translation sensitively renders the subtleties and dreamlike atmosphere of *The Outsider*. A new translation by Sandra Smith With the intrigue of a psychological thriller, Camus's masterpiece gives us the story of an ordinary man unwittingly drawn into a senseless murder on an Algerian beach. Behind the intrigue, Camus explores what he termed "the nakedness of man faced with the absurd" and describes the condition of reckless alienation and spiritual exhaustion that characterized so much of twentieth-century life. First published in 1946; now in translation by Matthew Ward.

ABOUT THE BOOK Albert Camus' *The Stranger* is not a terribly complicated book. It has only a few characters, and a simple plot. A determined reader could finish it in a single evening. The essence of the story is that a young Frenchman ("Meursault") living in Algeria kills a young Arab man, is tried, convicted, and sentenced to death. The homicide occurs near the middle of the book (which is only 123 pages long). The actual reason for the killing is somewhat obscure; the way the story is told leads one to believe it was mis-adventure. The coast of Algiers as seen from the basilica of Our Lady of Africa. Photo by Nilfanion. Used here under the Creative Commons Attribution 2.0 Generic license. Meursault is revealed to be a somewhat dissolute man, not particularly ambitious, not particularly talented or interesting; in fact he is not particularly anything except self-indulgent, callous and aloof. He is intelligent and likable in a superficial way, but his lack of appreciation for other people renders him shallow. All in all the book reads like a well-written pulp fiction novel. One might conclude that for some existentialists (as Camus is often said to be), the world is dreary and dangerous, populated only by the characters from *Mad Men*, *Seinfeld*, and a few zombies (i.e., bureaucrats). A fearsome place. But happiness is, after all, a choice. A hard choice sometimes, but a choice. Which is to say a discipline; it is a challenge one must rise to. From that perspective of "happiness," the book is not so much a study of a person, or humanity, or even "existence," as it is a study of a pathological condition. Meursault suffers from "alienation" in the most extreme sense. He has no particular connection to anyone or anything. He isn't merely "detached" or "aloof" or "stoic" or even "centered" -- he is not part of society and he's just too lazy to care. The book fails as a morality play because it gets us in, but does not provide a way out, except for death. If life is meaningless and absurd, and death is the only way out, why not get out sooner rather than later? That's not much of a lesson. The moral of *The Stranger* may very well be to accept life as it is and choose to live it to the fullest, but Camus doesn't seem to advocate that (at least not directly; if all we had to judge him by is this book, we would have to force ourselves to give him the benefit of the doubt.) EXCERPT FROM THE BOOK Albert Camus (1913-1960) was born in Algeria to French parents. His life was devoted to writing and the arts; he was a journalist, editor, playwright, author, essayist, actor, and a French partisan working with the French resistance during WWII. Albert Camus, Nobel prize winner, half-length portrait, seated at desk, facing left, smoking cigarette. New York World-Telegram and the Sun Newspaper Photograph Collection, see http://www.loc.gov/rr/print/coll/130_nyw.html, where the New York World-Telegram and Sun Newspaper Photograph Collection considers all of its photographs public domain. Although Camus became one of France's most

famous writers, he was raised in poverty. He was born to what is known as “pied-noir” parents, which is a way of saying Camus was part of a lower-caste family. His father was a farm laborer. Camus’ mother, Catherine H el ene Sint es, a factory worker and cleaning lady, was illiterate and deaf. She was of Spanish descent, thus the “pied-noir” designation. His father, Lucien Auguste Camus, was in 1914 killed during WWI at the Battle of the Marne when Albert was a year old. ...buy the book to continue reading! Unlock the more straightforward side of The Just Assassins with this concise and insightful summary and analysis! This engaging summary presents an analysis of The Just Assassins by Albert Camus is a play written in 1949 and set in the context of the Russian revolution of 1905. At a time when political troubles were brewing in Europe and World War II was still very present in everyone’s memories, Camus examines the notion of engagement and its interaction with ethics and values. Camus is known for his philosophical and thought-provoking novels and he often explored themes such as ethics, humanity and justice. His popular works earned him the Nobel Prize in Literature in 1957, making him the second-youngest recipient in history. Find out everything you need to know about The Just Assassins in a fraction of the time! This in-depth and informative reading guide brings you: • A complete plot summary • Character studies • Key themes and symbols • Questions for further reflection Why choose BrightSummaries.com? Available in print and digital format, our publications are designed to accompany you in your reading journey. The clear and concise style makes for easy understanding, providing the perfect opportunity to improve your literary knowledge in no time. See the very best of literature in a whole new light with BrightSummaries.com!

Provides a listing available of books, articles, and book reviews concerned with French literature since 1885. This work is a reference source in the study of modern French literature and culture. The bibliography is divided into three major divisions: general studies, author subjects (arranged alphabetically), and cinema.

In this e-book edition, Tomie dePaola retells his classic story against a charming musical score. Strega Nona—“Grandma Witch”—is the source for potions, cures, magic, and comfort in her Calabrian town. Her magical ever-full pasta pot is especially intriguing to hungry Big Anthony. Big Anthony is supposed to look after her house and tend her garden, but one day, when she goes over the mountain to visit Strega Amelia, he recites the magic verse over the pasta pot, with disastrous results.

A New York Times Notable Book. A literary exploration that is “surely destined to become the quintessential companion to Camus’s most enduring novel” (PopMatters). The Stranger is a rite of passage for readers around the world. Since its publication in France in 1942, Camus’s novel has been translated into sixty languages and sold more than six million copies. It’s the rare novel that’s as likely to be found in a teen’s backpack as in a graduate philosophy seminar. If the twentieth century produced a novel that could be called ubiquitous, The Stranger is it. How did a young man in his twenties who had never written a novel turn out a masterpiece that still grips readers more than seventy years later? With Looking for The Stranger, Alice Kaplan tells that story. In the process, she reveals Camus’ achievement to have been even more impressive—and more unlikely—than even his most devoted readers knew. “To this new project, Kaplan brings equally honed skills as a historian, literary critic, and biographer . . . Reading The Stranger is a bracing but somewhat bloodless experience. Ms. Kaplan has hung warm flesh on its steely bones.”

—The New York Times “For American readers, few French novels are better known, and few scholars are better qualified than Kaplan to reintroduce us to it . . . Kaplan tells this story with great verve and insight, all the while preserving the mystery of its creation and elusiveness of its meaning.” —Los Angeles Review of Books “The fascinating story behind Albert Camus’ coldblooded masterpiece . . . A compelling companion to a novel that has stayed strange.” —Kirkus Reviews

In his first novel, *A Happy Death*, written when he was in his early twenties and retrieved from his private papers following his death in 1960, Albert Camus laid the foundation for *The Stranger*, focusing in both works on an Algerian clerk who kills a man in cold blood. But he also revealed himself to an extent that he never would in his later fiction. For if *A Happy Death* is the study of a rule-bound being shattering the fetters of his existence, it is also a remarkably candid portrait of its author as a young man. As the novel follows the protagonist, Patrice Mersault, to his victim's house -- and then, fleeing, in a journey that takes him through stages of exile, hedonism, privation, and death -it gives us a glimpse into the imagination of one of the great writers of the twentieth century. For here is the young Camus himself, in love with the sea and sun, enraptured by women yet disdainful of romantic love, and already formulating the philosophy of action and moral responsibility that would make him central to the thought of our time. Translated from the French by Richard Howard

A guide to reading "The Stranger" with a critical and appreciative mind encouraging analysis of plot, style, form, and structure. Also includes background on the author's life and times, sample tests, term paper suggestions, and a reading list.

By one of the most profoundly influential thinkers of our century, *The Rebel* is a classic essay on revolution. For Albert Camus, the urge to revolt is one of the "essential dimensions" of human nature, manifested in man's timeless Promethean struggle against the conditions of his existence, as well as the popular uprisings against established orders throughout history. And yet, with an eye toward the French Revolution and its regicides and deicides, he shows how inevitably the course of revolution leads to tyranny. As old regimes throughout the world collapse, *The Rebel* resonates as an ardent, eloquent, and supremely rational voice of conscience for our tumultuous times. Translated from the French by Anthony Bower.

Publisher Description

Also includes *The Misunderstanding*, *State of Siege*, and *The Just Assassins*. Translated by Stuart Gilbert.

'Powerful as [Richard Wright] was - is - as a writer, nobody can surpass him in doing certain kinds of writing... He is courageous - he was able to look into areas that nobody at that time was willing to look at' Toni Morrison Cross Damon is disenchanted. At odds with society, and with himself, his idealism and sense of alienation have driven him to drink and

incessant reflection. But when Cross is mistakenly reported to have died, he is suddenly free to put his ideals to the test - and a reign of terror and destruction ensues. A counterpart to Wright's 1940 novel, *Native Son*, *The Outsider* is Wright's existential masterpiece. An epic exploration of criminality and oppression its publication established Wright as America's most daring, and damning writers.

A New York Times Notable Book of 2015 “A tour-de-force reimagining of Camus’s *The Stranger*, from the point of view of the mute Arab victims.” —*The New Yorker* He was the brother of “the Arab” killed by the infamous Meursault, the antihero of Camus’s classic novel. Seventy years after that event, Harun, who has lived since childhood in the shadow of his sibling’s memory, refuses to let him remain anonymous: he gives his brother a story and a name—Musa—and describes the events that led to Musa’s casual murder on a dazzlingly sunny beach. In a bar in Oran, night after night, he ruminates on his solitude, on his broken heart, on his anger with men desperate for a god, and on his disarray when faced with a country that has so disappointed him. A stranger among his own people, he wants to be granted, finally, the right to die. *The Stranger* is of course central to Daoud’s story, in which he both endorses and criticizes one of the most famous novels in the world. A worthy complement to its great predecessor, *The Meursault Investigation* is not only a profound meditation on Arab identity and the disastrous effects of colonialism in Algeria, but also a stunning work of literature in its own right, told in a unique and affecting voice.

The Second Edition of this popular critical study has been significantly expanded and completely revised, making it the most thorough single-volume study of Camus' classic novel. A Critical Introduction places Camus' ideas in context. Part One shows the development of his thought in the early essays, the unpublished “A Happy Death”, the plays “Caligula” and “The Misunderstanding”, and the philosophical work “The Myth of Sisyphus”. Building on this foundation, Part Two gives a detailed, consistent reading of “The Stranger”. The aim throughout, is to explain the meaning that Camus intended his text to have, thus meeting the needs of both the general reader and the student up to graduate level. This guide is thought provoking and encourages the reader to develop their own ideas about interpreting the central themes of the text.

Often marginalised on the sidelines of both philosophy and literature, the works of Albert Camus have, in recent years, undergone a renaissance. While most readers in either discipline claim Camus and his works to be ‘theirs’, the scholars presented in this volume tend to see him and his works in both philosophy and literature. This volume is a collection of critical essays by an international menagerie of Camus experts who, despite their interpretive differences, see Camus through both lenses. For them, he is a novelist/essayist who embodies a philosophy that was never fully developed due to his brief life. The essays here examine Camus’s first published novel, *The Stranger*, from a variety of critical and

theoretical perspectives, each drawing on the author's knowledge to present the first known critical examination in English. As such, this volume will shed new light on previous scholarship.

A Study Guide for Albert Camus's "The Stranger," excerpted from Gale's acclaimed Novels for Students. This concise study guide includes plot summary; character analysis; author biography; study questions; historical context; suggestions for further reading; and much more. For any literature project, trust Novels for Students for all of your research needs. The meaninglessness and randomness of life was a constant theme in Camus's writing. This story is absurd, yet touches a chord within the reader that surely will resonate for years to come. A man is condemned to beheading because he was indifferent at his mother's funeral. In prison he finds freedom and happiness. Death becomes his greatest moment of life. This study guide on the novel "The Stranger" (L'Étranger, Albert Camus), written by a French native, contains around 60 pages (approximately 15,500 words) and over 50 illustrations to help understand the text. The summary of the work is complemented by an in-depth analysis, which goes straight to the point. This book note is designed to help you interpret the novel in a lively way and in a short time. The following chapters are covered: - Biography of Albert Camus and explanation of his work (with the description of his three cycles: Absurd, Revolt, Love); - Presentation and key points of the book (with a discussion of the meaning of the title, and a full list of the main and secondary characters); - Summary of each of the eleven chapters (14 pages with illustrations); - Literary aspects of the work; - Philosophical aspects and other characteristics of the work; - Suggested additional resources related to the book. NB: the novel written by Albert Camus is not included.

"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.

In the speech he gave upon accepting the Nobel Prize for Literature in 1957, Albert Camus said that a writer "cannot serve today those who make history; he must serve those who are subject to it." And in these twenty-three political essays, he demonstrates his commitment to history's victims, from the fallen maquis of the French Resistance to the casualties of the Cold War. Resistance, Rebellion and Death displays Camus' rigorous moral intelligence addressing issues that range from colonial warfare in Algeria to the social cancer of capital punishment. But this stirring book is above all a reflection on the problem of freedom, and, as such, belongs in the same tradition as the works that gave

Camus his reputation as the conscience of our century: The Stranger, The Rebel, and The Myth of Sisyphus.

An ordinary man is unwittingly caught up in a senseless murder in Algeria.

Patrick McCarthy places The Stranger in the context of a French and French-Algerian history and culture, examines the way the work undermines traditional concepts of fiction, and explores the parallels (and more importantly the contrasts) between Camus and Sartre. His account provides a useful companion to The Stranger for students and general readers.

Just in time for the 2018 World Cup, a lively and lyrical guide to appreciating the drama of soccer Soccer is not only the world's most popular sport; it's also one of the most widely shared forms of global culture. The Language of the Game is a passionate and engaging introduction to soccer's history, tactics, and human drama. Profiling soccer's full cast of characters--goalies and position players, referees and managers, commentators and fans--historian and soccer scholar Laurent Dubois describes how the game's low scores, relentless motion, and spectacular individual performances combine to turn each match into a unique and unpredictable story. He also shows how soccer's global reach makes it an unparalleled theater for nationalism, international conflict, and human interconnectedness. Filled with perceptive insights and stories both legendary and little known, The Language of the Game is a rewarding read for anyone seeking to understand soccer better.

NOW A NETFLIX ORIGINAL SERIES! A secret destroys a man's perfect life and sends him on a collision course with a deadly conspiracy in this shocking thriller from #1 New York Times bestselling author Harlan Coben. The stranger appears out of nowhere, perhaps in a bar, or a parking lot, or at the grocery store. Their identity is unknown. Their motives are unclear. Their information is undeniable. Then they whisper a few words in your ear and disappear, leaving you picking up the pieces of your shattered world.... Adam Price has a lot to lose: a comfortable marriage to a beautiful woman, two wonderful sons, and all the trappings of the American dream: a big house, a good job, a seemingly perfect life. Then he runs into the stranger. When he learns a devastating secret about his wife, Corinne, he confronts her, and the mirage of perfection disappears as if it never existed at all. Soon Adam finds himself tangled in something far darker than even Corinne's deception, and realizes that if he doesn't make exactly the right moves, the conspiracy he's stumbled into will not only ruin lives—it will end them.

The day his mother dies, Meursault notices that it is very hot on the bus that is taking him from Algiers to the retirement home where his mother lived; so hot that he falls asleep. Later, while waiting for the wake to begin, the harsh electric lights in the room make him extremely uncomfortable, so he gratefully accepts the coffee the caretaker offers him and smokes a cigarette. The same burning sun that so oppresses him during the funeral walk will once again blind the calm, reserved Meursault as he walks along a deserted beach a few days later—leading him to commit an irreparable act. This new illustrated edition of Camus's classic novel The Stranger portrays an enigmatic man who commits a senseless crime and then calmly, and apparently indifferently, sits through his trial and hears himself condemned to death.

This is the only authoritative text of this late novel. It reproduces the manuscript which Mark Twain wrote last, and the only one he finished or called the "The Mysterious Stranger." Albert Bigelow Paine's edition of the same name has been shown to be a textual

fraud.

"A National Book Award-finalist biographer tells the story of how a young man in his 20s who had never written a novel turned out a masterpiece that still grips readers more than 70 years later and is considered a rite of passage for readers around the world,

--NoveList.

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