

Meursault's Nonconformity: the Ethical Conflict in Albert Camus ' the Outsider

Chinmay Mohanty, Postgraduate student of English, Ravenshaw University, Cuttack

**Article Received: 9/03/2022, Article Accepted: 15/04/2022, Published online: 18/04/2022,
DOI:10.36993/RJOE.2022.7.2.10**

Abstract

This paper aims to address the question of the moral conflict in Meursault's nonconformity, and by extension, to the whole of humanity, as observed in Albert Camus' novel *The Outsider*, in reference to the theory of absurdism, drawing inspiration from Albert Camus' *The Myth of Sisyphus*. It claims the 'tender indifference' Meursault showcases as a coping mechanism to the absurdity of human life and defends this seemingly unconventional approach of not yielding to society's already established standards of 'acceptable behavior' as completely unharmed, somewhat misunderstood by immediate society that labels him 'deviant'. This paper also identifies Meursault's essential human faculties of sympathy, concern, righteousness, and idiosyncratic honesty, which are readily dismissed by society and expands the range of discussion to both metaphysical and non-metaphysical perspectives. Cancelling the deterministic theory and upholding indeterminism, Meursault's 'random act of violence,' is explained with reference to 'irrationality' and the absurdity of the judicial system, that deliberately disregards the 'chance' factor of the universe, which is in line with Man's vague and devastating struggle to find rational meaning in life. Meursault's

enlightened psyche is even more pronounced when he approaches his death, he adheres to his philosophy of absurdism, knows he is happy and that ultimately brings him peace and tranquility. Finally, the paper concludes with Meursault's statement: "That doesn't mean anything." That is to say 'absolute truth' does not exist and this is the only appropriate answer to every artificial question that aims to disturb the irrationality of the universe.

Keywords: absurdum; idiosyncratic honesty; society; indeterminism; irrationality

1. Introduction

Man is born in the world, and even before he acquires the essential faculties to realise his existence, he is pushed authoritatively into a system of social conventions, a system with arbitrary rules and norms governing the countless behaviours he will engage in every day, without necessarily thinking about them, from shaking hands when greeting someone to pleasing a friend who has won an award with cheer, even when the enthusiasm is not real. "We get into the habit of living before acquiring the habit of thinking. In that race

which daily hastens us towards death, the body maintains its irreparable lead" (The Myth of Sisyphus 6). These norms are readily established as shared standards of 'acceptable behaviour', which, strictly speaking, should not be confused with 'value system'. Man is prematurely pressurised to fall into this belief system and if he fails to conform or behaves in any way slightly otherwise, he readily becomes labelled as a 'deviant'. If he routinely refuses to comply, he is at the risk of being considered an 'outcast' of society. A passive-voice description seems unsuitably ironic because some men or a group of men actively take up the authority to decide the parameters that pass 'deviance' into 'criminal action' to be declared. This marks the very beginning of the moral conflict in question, extending to the ethical conflict of nonconformity between 'self' and 'other', as it is understood by 'the others' in society.

The blurb on *The Outsider* (Penguin Books) reads "Meursault will not conform.

Through the narrator's psyche and active telling of his own struggle from within and without, the readers can understand the moral aspect of Meursault's conduct and behaviour. Even though his words and actions do not 'please' everyone, his integrity, moral responsibility and truthfulness are unquestionable throughout. This paper is also profoundly opposed to Meursault being called a 'dispassionate individual,' 'amoral,' 'Don Juan' or 'schizophrenic,' since he constantly shows a natural human tendency to have genuinely other-regarding emotions, readily takes others' perspectives, never lacks in

sympathising with others, sticks to his principles and is always honest with himself and others.

Meursault's nonconformity leads to his impending fate, a fate decided by people, only solidifying the inexistence of any absolute truth and the irrationality of the universe.

2.TenderIndifference: The Meursault Morality

The novel opens with "My mother died today. Or maybe yesterday, I don't know. I received a telegram from the old people's home: 'Mother deceased. Funeral tomorrow. Very sincerely yours.' That doesn't mean anything. It might have been yesterday" (Camus, *The Outsider* 3). Resisting a naturally preconditioned and tempting attitude of holding Meursault with a heroic protagonist, the traditional 'good guy' per se, any unbiased reader may immediately identify the detached and carefree attitude of the anti-hero owing to the striking fact that he is ignorant about the time his mother died. The next thing that catches attention is Meursault has had his mother live in an 'old people's home', adding to the dismay of the reader. However, a judgmental, relatively bad first impression will evolve as the reader will sympathise, for the first time of many to come later, to understand that the ambiguity of the time of his mother's death is justified since he has received the information via a telegram and there is not much he can do about it. However, to the rest of the people in the novel, and in parallel to what we have lived long enough to see in real life, they (people) are so quick and more inclined to

believe the worst about a person and resistant to believe something good, Meursault falls victim to a generalisation that has come to an extent which makes it sound as unarguable as a geometric theorem. Meursault is taken for granted. His peculiar traits are inappropriate to his immediate society. But he will not conform. He will not submit to satisfy others' expectations.

Meriam Webster defines nonconformity as 'refusal to conform to an established or conventional creed, rule, or practice' or 'absence of agreement or correspondence.' Meursault lacks this 'expected' aspect of human nature that he speaks and behaves in the disconnected, disinterested, depersonalized ways, drifting away from the conventional practice, that defines him as a nonconformist.

"The only redeeming quality that makes him uniquely individual is his idiosyncratic honesty, no matter how absurd it appears to be. In existential terms, he is authentic to himself. Unlike most, Meursault does not think it is crucial to fake through just to facilitate people feel as pleased as punch. He is genuine, true to life that goes beyond anybody's feeling of being understood, of being given importance. He just acts in accordance with his veracious self" (Dhal 28).

Meursault does not trust and is also not convinced by the false sentimental language that shapes the farcical behaviour of society. He is far removed from all artificiality and he refuses to lie or pretend, in any case. His strong adherence to this

unconventional approach, his continued refusal to yield to society's invented 'moral ideologies' put him at odds with the already established standards of 'acceptable behaviour', making him a man confronting the absurdity of human life.

"The principle can be inclined to be in harmony with themselves" (Camus, *The Myth of Sisyphus* 5).

A constant conflict is seen throughout, between Meursault's internal thinking and his outward behaviour; others (in the novel) see him as 'detached' and 'removed' but readers will understand, he is essentially sympathising and caring. When he asks his boss for leave and finds his boss does not seem happy about it, he says, "It is not my fault" to which the Boss does not reply. From within, Meursault instantly regrets his having said that and "Although I had nothing to apologize for. He was the one who should have been offering me his condolences. But he'll no doubt say something the day after tomorrow when he sees me dressed in black." (Camus, *The Outsider* 3) familiarises the readers with the innocent and good-natured Meursault, who is retrospective and cares about other's situations. However, from without, the boss will never know what Meursault thought and this is exactly how troubling the absurdity of life looks like. "It is probably true that a man remains for ever unknown to us and there is in him something irreducible that escapes us" (Camus, *The Myth of Sisyphus* 9).

Meursault rather surprisingly sympathises with his boss for his being unhappy when Meursault asked for leave, even when his cause was much more grievous than his boss's difficulty:

"When I woke up,wasn't happy"(Camus, The Outsider 17).

It is evident that Meursault is retrospective and definitely has the capacity to take the other perspective, the capacity, which Aristotle remarks, makes us human. Further, "I felt a little strange because I had to go up to Emanuel's place to borrow a black tie and armband. He lost his uncle a few months ago." (Camus, The Outsider 3) confirms that Meursault is perfectly kind and compassionate, more than most other men. He cares for people in his special ways, which of course do not have an overt expression, unfortunately limiting his intentions to himself and pushing him to a position to be called 'detached.' "Like great works, deep feelings always mean more than they are conscious of saying" (Camus, The Myth of Sisyphus 9).

Meursault chooses to be quiet and restrained, quite reserved but never morose. "When I woke up, I was leaning against a soldier who smiled at me and asked if I had come a long way. I said 'Yes' so I wouldn't have to talk anymore" (Camus, The Outsider 4). He does not want to engage in conversations that are unnecessary or that compel him to act in a manner inconsistent with his true nature or principles. "To my great astonishment, they each shook hands with me as they filed out – as if this night had sealed a bond of intimacy between us,

even though we hadn't exchanged a single word." (Camus, The Outsider 11) powerfully suggest that Meursault has a sound conscience and a strong sense of gratitude to people, which most others would spontaneously disregard, but at the same time, he understands the very false sentimentality that people tend to show. "He stands away that prefer to live by appearance, not by experience" (Dhal 29).

When at the old people's home, he wanted to see Mama 'right away but all the formalities that followed, the subsequent not-very-pleasant funeral proceedings and tiresome conversations with fellow humans at the funeral altered Meursault's desire and helped his decision of not seeing his mother's body.

"At that moment,he said: 'I understand'" (Camus, The Outsider 6).

First of all, Meursault's polite unwillingness to bother the caretaker, saving him from taking the pain of opening the casket again is understandable, since we are already aware of his kind, considerate and caring nature. Second of all, we are already familiar with Meursault's exhaustion when he had to travel, engage with people and sit up all night in the funeral. Another thing to mark is the caretaker responds with Meursault's denial saying he 'understands'. Moreover, when the director of the old people's home reads some papers and says "Madame Meursault came to us three years ago. You were the only one who could support her financially," Meursault thinks he is being reproached and begins to explain. But the

director says he does not need to justify himself, that he understands the situation and also tells Meursault that his mother had been happier there and she had 'friends' with 'people of her age.' The whole of not seeing his mother's body is perfectly agreeable as scatheless and not a serious 'inhumane conduct.' It is rather a moral disengagement - meaning that ethical standards do not apply to oneself in a particular context, and Meursault's case is arguable in his context. This moral disengagement can be extended to when the caretaker offers coffee to Meursault which he drinks and also smokes a cigarette at his mother's funeral: Meursault is reluctant at first, for a moment, thinking it is improper to smoke given the circumstances he is in, but then he concludes that the dilemma is of no importance, which again can be argued is nothing close to an 'inhumane conduct' since his actions do not harm anyone.

Meursault's sense of nihilism is seen to have developed from his childhood: "When I was a student, I was very ambitious about having a career. But when I had to give up my studies, I realized quite soon that none of that sort of thing mattered very much" (Camus, *The Outsider* 38). Meursault's famously consistent stance: 'That didn't mean anything' is in direct relation with his nihilistic attitude. When Marie asks him if he loves her or not, he replies with this statement which is almost the motto of his life. Later when Marie questions him if he will marry her, he says it is 'of no importance whatsoever' but agrees to marry her as she wants it. When his boss offers him work in Paris telling

him he is young and will enjoy working and travelling, his unenthusiastic response upsets his boss who says he has no 'ambition and it is 'disastrous' in business. When Marie learns about the offer, she is delighted and asks Meursault how it is like in Paris, who already has been there, and Meursault replies that it is dirty there, there are pigeons and dark courtyards and everyone looks pale.

While nothing is quite clear about Meursault's childhood experiences, we only get to guess he did not have a very religious upbringing: "While not actually an atheist, Mama had never once in her life given a thought to religion" (Camus, *The Outsider* 5). It is worthy to pay attention here that despite knowing his mother did not really believe in religion, he agrees to her mother's Christian burial. However, the Caretaker, the Director and all others, finally protracting to the judiciary, fail to recognise this conformation that Meursault makes and it is later seen that Meursault is unfairly awarded the 'anti-Christ' epithet when Meursault is under trial toward the end of the novel.

"For while Meursault is detached from certain social conventions, he nonetheless respects the right of others to practice them; thus he allows the Director of the home for the aged to give his atheistic mother a Christian burial, agrees to wed Marie Cardona although he sees nothing significant in the marriage rites, and seems concerned with doing his work well, in spite of the fact that he visibly lacks ambition. Although he lives outside many

of the accepted customs of society, Meursault and society are on good terms-at least until he sees his individualistic behavior being used against him by society as circumstantial evidence at his own trial" (Curtis 45).

Meursault's narrative, his observations and his involvement toward Salamano and his dog are significant. He watches the duo closely, learns about each of their behaviours, how Salamano calls his dog 'bastard' and 'dirty swine' but loves his dog, he essentially understands the intimate bond Salamano and his dog share. Once when Raymond and Meursault are talking about Salamano and his dog, Raymond says, "It's awful" and asks Meursault if he thinks it's disgusting, to which Meursault says no. Also, Meursault deeply sympathises when Salamano loses his dog and also helps him, telling him he might find his dog at the pound, where they kept lost dogs for their owner to show up and that they asked for a fee. "Then he said: 'Good night.' He closed his door and I could hear him walking back and forth. His bed creaked. And I heard a strange little sound coming from the other side of the wall, I realised he was crying. I don't know why but I thought of Mama." (Camus, *The Outsider* 36) shows Meursault is genuinely sad, possesses basic human emotions, the most important of which is sympathy.

Meursault is a sought-after friend for Raymond and a desirable fiancé for Marie. He is an honest, kind and absolutely unarmful gentleman to his society. However, Meursault's association with Raymond, to whom he becomes a helping friend, has been central to the tragedy that

befalls him. It is important to notice, although Meursault agrees to be his friend, he is less flattered and not the most enthusiastic about it: "Then he told me that actually he wanted my advice about the whole business, that I was a man, I understood life, I could help him and afterwards he'd be my friend. I didn't reply. He asked me again if I'd like to be his friend. I told him I didn't mind; he seemed pleased" (Camus, *The Outsider* 27). Meursault is also a true and helping friend as he agrees and writes a letter for Raymond for her mistress, although there is still his marked reserved indifference to the affair involving Raymond and his 'plan': "He needed to think about it. First, however, he wanted to ask me something. Before he did, though, he wanted to know what I thought about the whole business. I told him I didn't have any opinion about it, but that I found it interesting" (Camus, *The Outsider* 29). He is also found quite involved in writing the letter and not just superficially doing it: "I wrote the letter. I more or less improvised, but I tried to write it in a way that would make Raymond happy because I had no reason not to make him happy. Then I read out the letter..." (Camus, *The Outsider* 30).

Even when a very helpful and accompanying friend to Raymond, Meursault has his principles and strongly abides by them: "Afterwards, he wanted to go to a brothel but I said no because I don't like that kind of a thing" (Camus, *The Outsider* 34). Meursault also shows great sensibility and presence of mind, with very

intuitive thinking when he and Raymond confront the Arabs:

"Then, without taking his eyes off his enemy, Raymond asked: 'Should I kill him?' I thought that if I said no, he'd get all worked up and would certainly fire. So all I said was: 'He hasn't said anything to you yet. It wouldn't be right to just shoot him like that... Then Raymond said: 'All right then; I'll swear at him and when he answers back, I'll shoot him.' I replied: 'Right. But if he doesn't take out his knife, you can't shoot' (Camus, *The Outsider* 51).

However, this is one of many aspects that will never be talked about during Meursault's trial, no one will know, and this is the very disturbing absurdity of the human predicament Meursault is subject to.

3. Irrationality: The Meursault Truth

Britannica defines determinism, in philosophy, to be theory, that all events, including moral choices, are completely determined by previously existing causes. "The theory holds that large or small. ... a deterrent external cause that can influence actions" ("determinism". Encyclopedia Britannica).

Albert Einstein upheld deterministic laws, refusing to believe the inability to determine exact positions in space-time. He famously remarked: "I, at any rate, am convinced that He [God] does not throw dice." But as Stephen Hawking later stated, in his famous academic lecture in 1999, in terms that Heisenberg (Uncertainty principle) would have recognised: "Not

only does God play dice, but...he sometimes throws them where they cannot be seen." Metaphysically, Heisenberg's uncertainty principle means the act of measuring something changes what is observed. But at another level, intentional or unintentionally, Werner Heisenberg is saying something about the nature of the entire system—the absence of absolute truths, the lack of certainty and the limits to our knowledge. All phenomena include randomness in the universe, but it's a randomness we can't even figure out. Inexactness is linked with different philosophical constructs. Nineteenth-century Danish philosopher Søren Kierkegaard differentiated between objective truths and subjective truths. Objective truths are filtered and altered by our subjective truths, recalling the interaction between observer and event central to Heisenberg's theorem. "Galileo who ... To tell the truth, it is a futile question" (Camus, *The Myth of Sisyphus* 2). The metaphysical argument has an appropriate analogy in human experience. This irrationality of the universe is also, more emphatically as well as lucidly explained in strictly non-metaphysical ways by Albert Camus in his famous essay *The Myth of Sisyphus*. "Influenced by philosophers such assilence" of the universe in response" ("The Myth of Sisyphus". Encyclopedia Britannica).

All claims made by the deterministic theory having been cancelled, Meursault's 'random act of violence and his acceptance of death can be explained in accordance with the theory of irrationality

of the universe. Meursault believes toward the end, his life has no meaning in the grand spectrum of the universe, that even if he were to die that day or any other day, either case would not make a difference as other men and women would of course go on living and it would be like that for years.

Meursault will still not conform, even when he is put on trial after he kills the Arab for 'no apparent reason. Meursault's lawyer is disgusted with his attitude. The examining magistrate fails to comprehend Meursault's actions and the corresponding statements he makes. When asked why Meursault fired five shots at the Arab and why he paused for a few seconds before the second four shots, he does not answer. This infuriates the judge and he asks the final question if Meursault believes in God, assuring him that God can 'help' him. Meursault answers with a 'no' and says nothing in addition. The magistrate brandishes a crucifix and demands that Meursault put his faith in God. Meursault refuses, insisting that he does not believe in God. The magistrate cannot accept Meursault's lack of belief.

"In his preface to this novel, suggests he should pretend to feelings he does not have" (Maher 276).

Meursault is convicted of murder but the focus and momentum of his murder trial are deliberately shifted away from the murder and to his attitudes and beliefs. His refusal to believe in God and lack of remorse at his mother's funeral are seen as acts that break the established ethical codes, threatening the morals of society. "Refined society is not used to such brutal honesty and would tend to react in an adverse

manner to people so unwilling to play the game by the rules of convention." (Maher 276)

At the courthouse, the witnesses are strangely consumed by the questions, often case objective as close friends like Marie, Raymond, Masson, Celeste and Salamano appear almost helpless when they make attempts to justly defend Meursault's honesty:

"It was the same with Salamano when he said I'd been kind to his dog and when he answered a question about my mother and me by replying that I'd had nothing more to say to Mama and that was why I'd put her in the home. 'You have to understand,' said Salamano. 'You have to understand.' But no one seemed to understand. He was led out" (Camus, *The Outsider* 85).

Whereas others answer unconstructively, who otherwise, were previously seen to have sympathised with Meursault in the first part of the novel. When the caretaker is questioned, he says Meursault did not want to see Mama and that he had smoked a cigarette, fallen asleep, and had some coffee. It is a strange and bitter irony, when the Director, toward the end of his testimony, who had previously said that he understood Meursault's situation and also told Meursault that his mother had been happier there, tells the Judges that he was surprised to see Meursault was 'calm' during the funeral and when the judge stresses on the word 'calm' the Director goes on to say he had not seen Meursault cry once and that he had left as soon as the funeral was over without spending any time at the graveside and that one of the

employees at the funeral had told him Meursault did not know how old Mama was. These witnesses do not understand Meursault truly, and their testimonies are too inappropriate to consider, even the judicial system is unable to recognise this fallacy. Everybody is so swayed by the prosecutor's strong, skilful and manipulative language, they find his argument appealing and become blind to Meursault's rigorous honesty and their very own conscience, they lose critical or neutral thinking.

“For some time thepitiless progress” (Camus, *The Myth of Sisyphus* 114). The natural mechanism of chance, as is observed in every phenomenon of the universe, is intervened, disturbed and dismissed by people who attempt to invent absolute systems for justice and punishment: “I might have learned about once case, at least one, when the wheel of fate had stopped turning, when, just once, luck and chance had intervened to halt that powerful driving force. Just once!” (Camus, *The Outsider* 98).

Even when chance or probability plays, people do not accept it and restart the ‘justice process’ all over again, until the ‘justice’ they seek is finally achieved.

“Because after giving it a lot of thought, after considering things calmly, I understood what was flawed about the guillotine: no one had a chance, none whatsoever. When all was said and done, the death of the patient had been decided, once and for all. The matter was closed; it was an immutable mechanism, a foregone conclusion, not open for discussion. If by some extraordinary chance anything went

wrong, they would simply start all over again. And so, logically, what was really annoying was that the condemned man had to hope for the guillotine to function properly. This is where I’d say the system is definitely faulty. And it’s true in a way. Yet I had to admit that this system held the secret of good management. Because, when all was said and done, the condemned man was obliged to collaborate morally: it was in his own best interest that everything went smoothly” (Camus, *The Outsider* 100-101). Meursault is condemned to death, but this condemnation is decided by people, people who are destructively ignorant to Meursault’s morality and the irrational probability of the universe. The universe has not decided his fate. Rather it is people’s deliberate judgement that Meursault is pushed to his death.

“In spite of my willingness to accept this glaring certainty, I simply couldn’t. Because, in reality, from the moment judgement was passed, the evidence my sentence was based on seemed ridiculously out of proportion to its inevitable conclusion. The fact that the sentence had been read out at eight o’clock in the evening rather than at five o’clock, that it might have been completely different, that it had been decided by ordinary men, that it had been proclaimed in the name of a concept as vague as the French (or German or Chinese) People, all name of a concept as vague as the French (or German or Chinese) People, all these things seemed to prove that such a judgement had not been made conscientiously. And yet, I had no choice but to admit that from the moment

sentence was passed, its impact became as certain, as real, as the solid wall of my cell against which I pressed my body" (Camus, *The Outsider* 99).

Meursault for the first time, opens to verbal communication with the Chaplain, to whose utterly disturbing surprise he does not believe in God and the matter is of 'no importance to him, even when he is so close to his death.

"He told me he was sure that my appeal would be granted, but I was carrying a heavy sin, and I had to unburden myself. According to him, justice of man was nothing, and justice of God, everything. I pointed out that it was the former that had condemned me. He replied that, nevertheless, it had not cleansed my sin. I said I didn't know what sin meant. I'd only been told I was guilty. I was guilty, I was paying for it, no one could ask any more of me..." (Camus, *The Outsider* 107).

Even to the end, Meursault adheres to his philosophy of absurdism when he bursts and vents out: "Nothing, nothing mattered and I knew very well why. He also knew why. From the depths of my future, throughout all this absurd life I had lived, a gathering windswept towards me, stripping bare along its path everything that had been possible in the years gone by, years that seemed just as unreal as the ones that lay ahead" (Camus, *The Outsider* 109).

"A world that can be explained even with bad reasons is a familiar world. But,connection between this feeling and the longing for death" (Camus, *The Myth of Sisyphus* 4-5).

Meursault understands his end, submits himself to the indifference the

world (people) shows toward his fate and he knows he is happy as he always has been, with his indifference toward the world, a coping mechanism he has brought to such perfection that ultimately brings him peace and tranquillity.

"At that moment, just as day was dawning, I heard the wail of sirens. day of my execution and that they would greet me with cries of hatred" (Camus, *The Outsider* 110-111).

4. That Doesn't Mean Anything: The Meursault Conclusion

The Myth of Sisyphus gives a congenial analysis of contemporary nihilism and relates to the theory of the absurd. Nihilism claims a variety of philosophical and aesthetic ideas that, in one sense or another, deny the existence of genuine moral truths or values, reject the possibility of absolute knowledge or communication, and assert the ultimate meaninglessness or purposelessness of life or the universe. Meursault's "That doesn't mean anything" is both the starting and ending point of discussion wherein the paper addresses the fundamental question of ethics and also concludes strongly sympathising with Meursault's stance, in regard of holding humanism as the fundamental and most important (supreme) ethical morality for humankind. The 'tender indifference' Meursault has been showing to anyone and everyone around him is unquestionably unharmed, never posing a problem to society. "Ours is a cynical age. Our society believes in walking on the beaten track. There is a tendency to believe that things never change, the inertia of daily

existence, is a staple of living. Any deviant is treated with contempt. Christ disturbed the society with his 'radical ideas'; Meursault disturbed the conventional rules of the society with his 'radical living'" (Dhal 32).

"First accused, then imprisoned, and finally condemned to death, Meursault supposedly learns-as the wheels of justice turn-the absurdity of the human condition" (Curtis 41). Camus chooses to end his novel with an optimistic note, "not with Meursault's nihilistic tirade or with his execution but on a note of tranquil reflection" (Bohn, 1985). In the end, Meursault finds freedom in his death. To every other question that poses a threat to the absurd man in perfect harmony with the irrationality of the universe, there is only one answer: "That doesn't mean anything."

References

Bohn, Willard. "The Trials and Tribulations of Josef K. and Meursault." *Orbis Litterarum* 40.2 (1985): 145-158.

Britannica, The Editors of Encyclopedia. "determinism". *Encyclopedia Britannica*, 31 Jan. 2020, <https://www.britannica.com/topic/determinism>. Accessed 1 February 2022.

Britannica, The Editors of Encyclopedia. "The Myth of Sisyphus". *Encyclopedia Britannica*, 18 Feb. 2020, <https://www.britannica.com/topic/The-Myth-of-Sisyphus>. Accessed 1 February 2022.

Camus, Albert. *The Myth of Sisyphus*. Translated by Justin O'Brien, Penguin Books, 2005.

Camus, Albert. *The Outsider*. Translated by Sandra Smith, Penguin Classics, 2004.

Curtis, Jerry L. "Camus' Outsider: Or, the Games People Play." *Studies in Short Fiction* 9.4 (1972): 379.

Curtis, Jerry L. "Meursault or the Leap of Death." *Rice Institute Pamphlet - Rice University Studies*, 57, no. 2 (1971) Rice University: <https://hdl.handle.net/1911/63054>.

Dhal, Shraddha. 'Meursault as a Christ Figure in Camus's *The Outsider*'. In *Proceedings of The 2nd World Conference on Social Sciences Studies*. Avent, 2021. <https://doi.org/10.33422/2nd.3sconf.2021.10.108>.

Maher, Eamon, (1998). "Camus' Meursault: The Only Christ That Modern Civilisation Deserves?". *Studies: An Irish Quarterly Review*, 87 (347): 276-281.