

Albert Camus' Mysterious Growing Stone

William F. Birdsall

Titles of an author's works are important if for no other reason than to attract a potential reader's attention. One way of achieving this intent is with a title embodying a contradiction. Albert Camus' intellectual methodology framed issues as contradictions: life and death, freedom and justice, the individual and society, solidarity and solitude, hope and despair, and so on. The title of his story, "The Growing Stone," embodies such a contradiction. We do not think of stone *growing*. Stone signifies hardness and endurance, broken down only under powerful natural or human forces. The enduring quality of stone has a particular significance for Camus' conception of a person's relationship to the material world and is a key to the mysterious growing stone in the title of the last of six stories in *Exile and the Kingdom* (GS, 125-166). The nature and significance of a *growing* stone is revealed as we follow a man's journey into an alien material world and the resulting transformation in his consciousness of himself and his place in the world. This transformation itself resolves a contradiction between solitude and solidarity.

Many of the vivid detailed descriptions in "The Growing Stone" derive from Camus' experience on a three month tour in South America in 1949, including a strenuous trip through the rain forest to Iguape, Brazil. Iguape at the time was a modest sized town with a humid, tropical climate south of Sao Paulo on a river flowing into the nearby Atlantic Ocean. The protagonist of the story is a French engineer, d'Arrast, a descendant of an old family of French nobility. He is sent by a company contracted to construct a jetty to prevent the flooding of the poorer district of Iguape. It is d'Arrast's encounter with *two* stones in Iguape that is the critical context to ascertaining the mystery of "The Growing Stone." Before exploring d'Arrast's

encounter with the stones of Iguape we need to consider Camus' ideas on a person's place in the world, his metaphoric use of stone, and his admiration of Greek mythology.

Being in the material world

For Camus a person's relationship with the material world is a sensual encounter: "This world I can touch, and I likewise judge that it exists" (MS, 19). This encounter confirms a person's own existence in the world: "And here are trees and I know their gnarled surface, water and I feel its taste. These scents of grass and stars at night, certain evenings when the heart relaxes—how shall I negate this world whose power and strength I feel?" (MS, 19). The body's physical encounter with the world is a source of knowledge: "The body's judgment is as good as the mind's" (MS, 8). When only twenty-three he concluded: "I must write as I must swim, because my body demands it," a testament to his enduring faith in the sensual body's encounter with the world over intellect (NB1935-1942, 13).

This bond between a person and the world is shared with others: "The thing that lights up the world and makes it bearable is the customary feeling we have of our connection with it—and more particularly of what links us to human beings" (NB1942-1951, 57). Beyond this sentient mode of knowing, the body possesses self-consciousness, an awareness of itself in the world: "everything begins with consciousness and nothing is worth anything except through it" (MS, 13). Consequently, "Properly speaking, nothing has been experienced but what has been lived and made conscious" (MS, 15).

The primordial consciousness of the material world is exemplified for Camus by stone. Before the birth of life in the sea "the continent, without animal or plant life, was only a land of stones filled solely with the sound of wind and rain in the center of an enormous silence,

traversed by no movement other than the rapid shade of large clouds and the racing waters over the ocean basins” (NB1951-1959, 254). The measure of the human scale in the world is “Silence and dead stones. The rest belongs to history” (LCE, 102). In the end, “Stone, of course, cannot be destroyed. All one can do is move it around. In any case, it will always outlast the men who use it” (LCE, 127).

Stone serves Camus as a metaphor for happiness and salvation in a material world. A character in the novel *A Happy Death* contemplates life as a stone: “The stone cools off and that’s fine. Another day, the sun bakes it. I’ve always thought that’s exactly what happiness would be” (HD, 38-39). In his notebook Camus drafts dialogue for a potential fictional character: “The sister: ‘Pray God to make you like a stone. That is true happiness and that is what he choose for himself. He is deaf I tell you, and dumb as a piece of granite. Make yourself like him until you know nothing of the world but the trickling water and the warming sun. Join the stone while there is still time’” (NB1942-1951, 47). Appropriately, the marker of Camus’ grave in Lourmorin, France, is a simple rough stone with the sparse inscription “Albert Camus 1913-1960.”

Stone and myth

Camus continually made reference to stone in his work; the most notable example being the essay “The Myth of Sisyphus” (MS, 119-123). Camus’s use of the myth of Sisyphus not only reflects his valuing of stone but also his deep admiration for Greek mythology. The use of Greek myth and stone is repeated in the “The Growing Stone.”

In Greek mythology the gods, resenting his rebellious irreverence, condemn Sisyphus to rolling a large stone to the top of a mountain at which point it rolls back down. Sisyphus must

descend the mountain and repeat the process all over again, for eternity. For Camus Sisyphus is a hero by being aware of his unending fate but carrying on nonetheless: “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” (MS, 123). One of the most famous iconographic portrayals of Sisyphus is not of him rolling the stone up the mountain but Titian's 1549 painting in the Museo Nacional del Prado, Madrid, Spain, showing Sisyphus straining under the weight of an enormous rock on his back, a vivid image that is conjured up in the opening paragraphs of “The Growing Stone” when the protagonist, d'Arrast, is described as having a “colossal” body and a huge back. This description prefigures his carrying a large stone at a critical point in the story.

Camus saw himself more as a mythmaker than a traditional novelist. He believed authors should not be interested in writing only about themselves but focus “first and foremost in other people, or in his time, or in well-known myths” (LCE, 158). He states: “Myths have no life of their own. They wait for us to give them flesh. If one man in the world answers their call, they give us their strength in all its fullness” (LCE, 141). He framed his personal long-range work plan in terms of Greek myths. In a 1950 notebook he outlined three major themes to pursue, each represented by a Greek mythological character (NB1942-1951, 257). The first theme was the “absurd” confrontation of the individual and an unfathomable world. This theme was represented by Sisyphus and culminated in the essays in *The Myth of Sisyphus*, published in French in 1942. The second theme was “revolt” as represented by Prometheus. This culminated in the essays in *The Rebel: An Essay on Man in Revolt*, published in French in 1951. The third theme, at the time little more than an idea, was “love” as represented by the myth of Nemesis.

A common theme in Greek mythology is metamorphism; the ability the gods possessed to transform themselves into human and non-human forms, an ability they also applied to humans. The symbolic import Camus gives to stone includes metamorphism of a character with stone as in the case of Sisyphus: “A face that toils so close to stones is already stone itself!” (MS, 121). In “The Growing Stone” Camus returns to the myth of Prometheus. In Greek mythology Prometheus, in defiance of the gods, gives humans fire. For this transgression he is condemned to being chained to a rock for eternity while an eagle descends to feed each day on his liver, which grows back by the next day. Prometheus’s implacable rebellion against the gods establishes him through the ages as a “solitary signal” (LCE, 138) of rebellion in the cause of justice and freedom, two values Camus cherished above all others. With Prometheus the Greeks “created a touching and noble image of the Rebel and gave us the most perfect myth of the intelligence in revolt” (R, 26). Prometheus’s refusal to give in to the gods transforms him as “harder than his rock” (LCE, 142), his own metamorphism with stone. The myth of Prometheus and his stone is a pulse that beats throughout “The Growing Stone.”

The journey to Iguape

The story begins with the protagonist, initially identified abstractly as “the man,” entering an alien, dense material world. Leaving the metropolis of Sao Paulo, he is being driven in a car through the night over a muddy trail in a thick, humid forest. A ride across a river on a primitive ferry in the darkness of night through a fine rain represents the beginning of a decisive break with his previous world. As the ferry crosses the river “the handful of men drifting at this hour on a savage river seemed lost” (GS, 130). When the ferry finally reached the pier on the far side of the river it seemed they “reached an island in the dark after days of terrifying navigation” (GS, 130). Having left the cosmopolitan world behind, it is only at this point we learn the name

of the man but only as d'Arrast, a name attached to a place in France indicting a noble ancestry. The name of his driver is Socrates, an obvious reference to the classical Greek philosopher Socrates (469-399 B.C.E.) who was, appropriately, once a stone cutter.

Socrates the driver plays an important role in taking d'Arrast deeper into his experience of the strange world he is entering. As they make their way through the rain forest "every once in a while birds with red eyes would knock against the windshield for a moment. Sometimes, a strange growling would reach them from the depths of the night, and the driver would look at his passenger, comically rolling his eyes" (GS, 130). The trip is so disorientating that when they pass through a village of Japanese immigrants, d'Arrast, half-asleep, is startled and asks: "Where are we? In Tokyo?" (GS, 131). They finally arrive in Iguape where d'Arrast and Socrates are given beds in a vacant ward of the town hospital. Socrates informs him the hospital is called "Happy Memory," already a bizarre introduction to Iguape (although that was actually the name of the Iguape hospital at the time Camus was there.)

By the time d'Arrast reaches Iguape he is a man socially and spiritually adrift. He realizes he is waiting but "he didn't know for what. The truth is, he had not stopped waiting since he had arrived in this country a month before. He was waiting—in the red heat of humid days, under the tiny stars at night, despite his tasks, the dams to build, the roads to cut through—as if the work he had come here to do were merely a pretext, the occasion for a surprise or an encounter he could not even imagine, but that had been waiting for him, patiently, at the end of the world" (GS, 141). Later, when he tells Socrates he is not going to Mass, he is asked: "Then where are you going?" He responds: "Nowhere. I don't know." Socrates laughs: "Not possible! A noble without a church, without anything." D'Arrast laughs as well: "Yes, you see, I never found my place. So I left" (GS, 156).

The stones of Iguape

D'Arrast's first encounter with stone in Iguape when he is told by Socrates about the holiday of the good Jesus which is taking place the day after his arrival: "You see, one day, the statue of the good Jesus, it came floating down the river from the sea. Some fishermen found it. So beautiful! Then they washed it here in the grotto. And now a stone has grown up in the grotto. Every year there's a holiday. With a hammer you break, you break off pieces for a blessing. And then what happens? It keeps growing, you keep breaking. That's the miracle" (GS, 140-141). Every year pilgrims come to Iguape where each in turn is allowed to enter the grotto to hammer off and take away a small piece of stone. Part of the holiday is a procession of the people through the town beginning at the cathedral. While the grotto stone plays a part, another stone in Iguape holds the key to the mystery of the growing stone.

Socrates also initiates d'Arrast's encounter with this second stone when he introduces him to a ship's cook, "a short, sturdy man, with yellow rather than black skin" (GS, 142). By way of introduction Socrates exclaims "This guy, the champion. Tomorrow, he's makes the procession" (GS, 142). The cook explains to d'Arrast that a coastal tanker he was working on caught fire. The crew abandoned ship but their life boat capsized in a rough sea: "The night was dark, the waters are big and besides, I swim badly, I was afraid" (GS, 143). He sees in the distance a light from the church of the good Jesus in Iguape. "Then I told the good Jesus that at the procession I would carry a stone of fifty kilos on my head if he saved me. You don't have to believe me, but the waters grew calm and my heart too. I swam slowly, I was happy, and I reached the shore. Tomorrow I will keep my promise" (GS, 143-144).

D'Arrast accepts an invitation to come that evening with the cook to his brother's hut for a meal of beans especially prepared by the cook for the feast in honour St. George followed by praying and dancing all night long. However, the cook says he will not dance; he must save his strength for carrying the heavy stone in the procession the next day. He is afraid he will not be able to resist the dancing he loves so much; "there are the cigars, the saints, the women. You forget everything, you let yourself go" (GS, 144). The cook calls upon d'Arrast to help him keep his promise to Jesus by taking him home right after the meal is over in order to preserve his strength for the next day's procession. Reluctantly agreeing to help the cook, d'Arrast binds himself to the cook's promise of the stone.

The cook asks d'Arrast if he had ever called out or made a promise comparable to his own to Jesus. D'Arrast admits he once called out when "Someone was about to die because of me. I think I called out" (GS, 146). However, he confesses that although he would have liked to make such a promise he did not. The relating of this ambiguous incident, which he says took place just before his journey to Brazil, reveals his anxious state of mind. The cook asserts that by helping him keep his promise to carry the stone in the procession d'Arrast will also be helping himself. This assertion is a prelude to d'Arrast's deeper encounter with the rituals of the people of the poorer district of the town in the approaching night. To understand that encounter it is necessary to examine d'Arrast's introduction to the two worlds of the town's inhabitants.

The two worlds of Iguape

Along with his introduction to the two stones of Iguape d'Arrast is also introduced to the two worlds of Iguape, each of which is symbolized by one of the stones: the grotto stone representing the Christian world of the town's political and economic elite, descendants of

European colonizers; the cook's stone representing the pre-Christian world of the town's powerless poor people, descendants of slaves imported to Brazil. Between these two poles is d'Arrast, a rationalist engineer from the outside cosmopolitan world socially and morally adrift in a foreign environment. He is already conscious of class differences in his own country which he describes consisting of the "common people" whose "masters are the police and the tradesman" (GS, 143).

D'Arrast is introduced on his first morning in Iguape to the world of the grotto stone by a welcoming reception of the town's leading citizens, the most important being the mayor, the judge, and the captain of the harbor. The mayor advises d'Arrast that they will review the holiday procession the next day from the balcony of his house opposite the church, a location confirming the link between the dominant Christian church and the town white elite. D'Arrast is introduced to the poor district of the town, the site for the dam he is to construct, when the municipal leaders take him on a tour of it. Houses of clay and branches cling to a steep embankment along the swollen river. At the end of a muddy path "blacks stood silently watching the newcomers. Several couples were holding hands, and at the very edge of the embankment, in front of the adults" a row of their children with "bellies bulging over skinny legs, stared round-eyed" (GS, 137).

D'Arrast asks the harbor captain if he can visit a hut. The captain harangues the men to volunteer to show their hut but no one makes a move. In an impatient voice he asks one of the men to agree but he refuses. The captain commands the man to show the engineer his home. He reluctantly does so with a hostile look. At first d'Arrast sees nothing in the dark of the hut but "Then he made out in a back corner a brass bed with a bare, broken frame, a table in the other corner covered with earthenware dish, and between the two a sort of trestle where a color print

representing Saint George held pride of place” (GS, 138). He chokes from “the odor of smoke and poverty that arose from the ground” (GS, 138). After thanking the man d’Arrast and the captain leave the hut. D’Arrast asks the captain what these people live on. The captain answers they only work when their needed. He confirms they are the poorest of the town. But the judge quickly condescendingly interjects: “And you know, they dance and sing every day” (GS, 139). The visit to the poor district reveals to d’Arrast the deep political and economic gap between the elite and the poor, between the grotto stone and the cook’s stone.

The ritual of St. George

That night the ship’s cook takes d’Arrast to the hut for the meal of black bean soup. After the meal d’Arrast and the cook follow a procession to a large hut for a ritual in honor of St. George. While the ritual honors a Christian saint the ritual itself reflects the pre-Christian origins of the poor people. D’Arrast and the cook are squeezed against the wall by the dense crowd. The leader of the ritual asks d’Arrast to conform to the ritual’s practices by unfolding his arms so that St. George’s spirit will descend. D’Arrast obeys, “Still leaning against the wall, with his long, heavy limbs, his huge face already gleaming with sweat, he himself now resembled some bestial and reassuring god” (GS, 150). The ritual begins. As the heat in the hut intensifies, the tempo of the drumming, singing, and dancing increases to the extent some dancers appear to be in a trance. D’Arrast realizes he is stamping his feet in rhythm with the dancers. Exhausted by his dancing, “suffocated by his own muteness,” he feels faint (GS, 152-153). The dancing intensifies as smoke from huge cigars fills the air. D’Arrast, now separated in the crowd from the cook, finds “the heat, the dust, the smoke of the cigars, the smell of human bodies was making the air completely unbreathable” (GS, 153). He slides along the wall feeling nauseous. The pace of the dancing suddenly slows.

The cook tells d'Arrast the others want him to leave. D'Arrast reminds the cook of his own intent to leave early but the cook silently ushers d'Arrast alone out the door and returns to the dancing. As d'Arrast starts back to his room "It seemed to him that he would have liked to vomit up this whole country, the sadness of its vast expanses, the murky light of its forest, and the nocturnal lapping of its great empty rivers. This land was too vast, blood and seasons mingled in it, time was liquefying. Life here was at ground level, and, to be part of it, one had to lie down and sleep for years on the muddy or parched earth" (GS, 154-155). D'Arrast has moved from the abstract world from which he came at the beginning of the story to "ground level" in an alien material world. The consequences of this transition for d'Arrast arise at the procession the next day.

The procession of the stone

D'Arrast wakes up in the morning with a crushing headache. Just as he has entered a disorientating material space he also experiences a further disorientation in time. His watch has stopped; "he was uncertain of the time, surprised by the broad daylight and the silence that arose from the town" (GS, 155). He joins the mayor at his house to watch the procession coming out of the church and proceeding to the main square. D'Arrast catches sight of the cook at the back of the crowd. He is carrying an enormous block of stone on a cork mat on his back. As the procession moves down the street d'Arrast and the mayor go ahead to the town hall to wait for the procession to arrive. D'Arrast again feels nauseous and dizzy. He has a desire to flee the country, "and at the same time he was thinking about that enormous stone; he would have liked this trial to be over" (GS, 160).

As the procession draws near he cannot see the cook. He abruptly leaves the mayor, judge, and chief of police without excusing himself. He hurries down to the street and pushes his way to the end of the crowd. He meets a group of men encouraging the cook who is obviously exhausted and has already fallen once. D'Arrast walks beside the cook, resting his hand on the cook's back. As they approach the crowd in front of the town hall the stone falls from the cook's back and he collapses. Exhausted, he can't go on. He tearfully appeals to d'Arrast, "'I promised,' he was saying" (GS, 163). Suddenly d'Arrast grabs the cork mat from the cook and has the other men lift the stone onto his shoulders. He walks toward the church "when abruptly, without knowing why, he veered to the left and turned away from the path to the church" (GS, 164). The crowd and Socrates are yelling and gesturing for him to go to the church but he continues on the way to the cook's hut. He makes his way through empty streets, the stone becoming increasingly heavier and his muscles trembling. He reaches the hut, kicks open the door, and heaves the stone onto the fire in the center of the room. He straightens up, inhaling deeply as he "listened to the wave of joy surging inside him, dark and panting, which he could not name" (GS, 165).

When the cook and his family arrive they stare at d'Arrast leaning against the wall. The cook and the others sit down around the stone in the fire. As for d'Arrast, he "was listening without seeing anything, and the sound of the waters filled him with a tumultuous happiness" (GS, 166). Eyes closed, "he joyously honored his own strength, honored once more the life that was beginning again" (GS, 166). The cook and his brother make room for d'Arrast in their circle around the fire. The cook motions to him to "Sit down with us" (GS 166). This invitation is the abrupt ending of the story. The reader is left with the mystery of a growing stone but Camus'

personal experience prior to his visit to Brazil provides clues to its mystery and its significance for d'Arrast.

Poverty and freedom

Camus' description of the conditions of the poor people of Iguape was not new territory for him. From an early age he was familiar with poverty. Before the end of his first year his father was killed in the First World War leaving behind a poor family in the working class district of Algiers. His partially deaf and mostly mute mother worked as a cleaning woman. He lived with her, his grandmother, older brother, and uncle in a small three room apartment. He shared a bed with his brother in his mother's room. They had no running water, electricity, or private toilet. He did not use the banisters on the stairs to their second floor apartment for fear of encountering cockroaches. He was so sensitive to his family's poverty that he never invited friends to his home. Yet he grew to admire and write about the dignity of those who had to submit to the mental and physical oppression of their routinized jobs to maintain a subsistence existence. Camus always felt a deep empathy for the poor. Indeed, he believed "the world of poverty and sunlight" he had experienced in his youth nourished his writing throughout his life (LCR, 6).

Living in Algeria, he came to understand the profound negative economic consequences of a colonial system. As a young newspaper reporter he wrote in 1939 a groundbreaking series of articles on the poverty in the Algerian town of Kabylia. He drew a vivid picture of the contrast between the land owning colonial French Algerians and the extremely poor indigenous Arabs who worked for them. The humiliation of their rural poverty far exceeded anything he had experienced in his own urban poverty. He characterized the colonial working situation of

the poor Arabs as a system of slavery. In Iguape, Camus saw another example of the slave like injustice of the colonial system he documented years earlier in Kabylia. Slavery had been introduced to Brazil in the sixteenth century. Camus describes the poor black people of Iguape as close to the status of slaves; they are confined to the most undesirable part of the town, suffer from malnutrition, possess minimal housing conditions, and are given the lowest paid work--when it is available.

Camus asserts “A slave who has taken orders all his life suddenly decides that he cannot obey some new command” (R, 13). The slave rebels; saying no to oppression but yes to the “feeling that, somewhere and somehow, one is right” (R, 13). This rebellion is a transition in consciousness from oppression to justice and freedom, from solitude to solidarity. Camus argues “If we reject oppression and falsehood...this is because we reject solitude. Every insubordinate person, when he rises up against oppression, reaffirms thereby the solidarity of all men” (RRD, 104). What is this solidarity? Solidarity is grounded in the material world; a person shares with others an awareness of the “sea, rains, necessity, desire, the struggle against death—these are the things that unite us all” (RRD, 222). Consequently, persons are alike “in what we see together, in what we suffer together... the reality of the world is common to us all” (RRD, 258). There is an understanding that “no one can save himself all alone and that one cannot be free at the expense of others” (C, vi).

Such solidarity derives from Prometheus’ message to humans: “I promise you, O mortals, both improvement and repair, if you are skillful, virtuous and strong enough to achieve them with your own hands” (LCE, 141). The justice and freedom people seek must be created by themselves collectively; it will not be handed down by the gods. For Camus, “This is how Prometheus returns to our century” (LCE, 141). Taking up the burden of the cook’s stone and

throwing it into the fire, Prometheus's gift to humans, d'Arrast experiences his own rebellion, sensing the beginning of a new life. This is how Prometheus returns to the poor people of Iguape in their own century. The solidarity d'Arrast achieves with those around the fire encompasses the awareness of not only his own oppression but that of others. D'Arrast undergoes a transformation in consciousness that aligns him with the struggle for freedom and justice between the two worlds of Iguape. In sitting down at the fire in the hut his solitude gives way to solidarity. D'Arrast knows that he has "a rendezvous with himself: that he knows it and will doubtless be keeping it soon. Immediately he seems like a brother once more; solitudes unite those society separates" (LCE, 12). In joining the poor around the fire, d'Arrast could have justly asserted Camus' famous declaration: "I rebel—therefore we exist" (R, 22).

D'Arrast, the growing stone

Mythological metamorphosis of a person can be to them an inexplicable transformation. Carrying the stone on his back d'Arrast inexplicably changes direction from the church to the cook's hut "without knowing why." Emotion, over reason, is a critical part of consciousness. It is through emotion a person first experiences oppression: "In every act of rebellion, the rebel simultaneously experiences a feeling of revulsion at the infringement of his rights and a complete and spontaneous loyalty to himself" (R, 13). It is then lucidity follows emotion in informing consciousness. In experiencing a "spontaneous loyalty to himself," d'Arrast also experiences a spontaneous loyalty to the cook's people. His growing consciousness of his place in the world is metamorphic transformation of him with the stone of the poor people; thus, the metaphorically growing stone of Camus' title. Like Prometheus, d'Arrast becomes as hard as the stone in the fire. D'Arrast serves for the poor as an alternative "growing stone" to the one in the grotto. Unlike the growing stone in the grotto, d'Arrast's metamorphosis with their stone does not

promise the better life after death of the Christian stone, but rather, it is a call to join the struggle for freedom in the here and now.

It remains to be seen how long a struggle that will be. Although over fifty per cent of Brazilians by the twenty-first century identify themselves as black or mixed race, cultural and economic oppression remains. Just over forty per cent of blacks and mixed race people earn no more than a minimum wage; sixty per cent of those unemployed for a year or more are black. Camus' insights achieved through the two stones of Iguape are as relevant today as they were when he wrote them over half a century ago. Also as relevant is the challenge identified in his Noble Prize speech about the same time: "Truth is mysterious, elusive, always to be conquered. Liberty is dangerous, as hard to live with as it is elating. We must march toward these two goals, painfully but resolutely, certain in advance of our failings on so long a road" (ACNPS, 1957)

Albert Camus Works Cited

Albert Camus-Noble Prize Banquet Speech. ACNPS. Stockholm, 1957).
http://www.nobelprize.org/nobel_prizes/literature/laureates/1957/camus-speech.html.

Caligula and 3 Other Plays. C. Translated by Stuart Gilbert. New York: Vintage Books, 1958. (French: *Le Malentendu suivi de Caligula*, 1944; *L'Etat de siege*, 1948; *Les Justes*, 1950).

Exile and the Kingdom. EK. Translated by Carol Cosman. New York: Vintage Books, 2007. (French: *L'exil et le royaume*, 1957).

"The Growing Stone" (GS) in *Exile and the Kingdom*. Translated by Carol Cosman. New York: Vintage Books, 2007, pp. 125-166. (French: *L'exil et le royaume*, 1957).

Lyrical and Critical Essays. LCE. Translated by Ellen Conroy Kennedy. New York: Vintage Books, 1970.

The Myth of Sisyphus and Other Essays. MS. Translated by Justin O'Brien. New York: Vintage Books, 1991. (French: *Le Mythe de Sisyphe*, 1942).

Notebooks 1942-1951. NB1942-1951. Translated by Justin O'Brien. Chicago: Ivan R. Dee, 2010. (French: *Carnets, Janvier 1942-Mars 1951*, 1964).

Notebooks 1951-1959. NB1951-1959. Translated by Ryan Bloom. Chicago: Ivan R. Dee, 2010. (French: *Carnets Tome III: Mars 1951-Decembre 1959*, 1989).

The Rebel: An Essay on Man in Revolt. R. Translated by Anthony Bower. New York: Vintage Books, 1991. (French: *L'homme Revolte*, 1951).

Resistance, Rebellion, and Death. RRD. Translated by Justin O'Brien. New York: Vintage Books, 1995. (Essays selected from *Actuelles*, 1950; *Actuelles II*, 1953; *Actuelles III*, 1958).