

THE NOTION OF ABSURDITY IN ALBERT CAMUS'S «THE MYTH OF SISYPHUS»

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The present research is an attempt to analyze *The Myth of Sisyphus* by Albert Camus on the literary and philosophical levels, giving a general notion about Camus's approach to absurdity. The original book is in French but the translation by J. O'Brien is too close both in style and vocabulary, thus making it possible to be a subject of analysis. First Camus explains what the absurd is, how a person obtains it, and then represents some ways out of absurdity, which are suicide and leap of faith. The author rejects both of the attempts of making life meaningful, thus, giving his own solution to the problem which is *recognition*. For Camus, the meaningful life lies in recognizing the following: life itself is meaningless and you are the one who can make it meaningful. At the end of the work Camus puts his theory into practice by presenting Sisyphus, the main character of the book as an absurd hero.

Key words: *absurd, suicide, philosophy, happiness, faith, existence, rebel, freedom, passion.*

Introduction

The Myth of Sisyphus is a philosophical essay by Albert Camus. The main concern of the work is the *absurd*. To start giving the general notion and the summary of the work, we should perceive the concept of *absurdity* which is a common topic in many existential works. The absurd comes from the comparison between the human need and the unreasonable silence of the world. We want things to make sense, but this is not what the world has prepared for us. Because of this comparison, boredom and lack of meaning in life arise. As Camus states, there is a fundamental conflict between what

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we want from the universe (meaning, order, sense, reasons) and what we find in the universe (formless chaos).

The analysis of Camus' *The Myth of Sisyphus* is conducted methodologically through a comparative approach, contrasting Camus' philosophy of the absurd with existentialism, particularly focusing on the differences between Camus's rejection of meaning creation and Sartre's emphasis on it, as well as examining the existential and absurdist contexts of the period. The objective of the present research is to represent the ways out of the absurd and, more precisely, the relationship between the absurd and suicide, the exact degree to which suicide is a solution to the absurd.

Albert Camus is often linked to existentialism because his works, such as *The Stranger* and *The Myth of Sisyphus*, *The Rebel* explore similar ideas, like alienation, freedom, and the search for meaning. Existentialism is a philosophical movement that focuses on human existence in a universe without inherent meaning, emphasizing the importance of individual freedom, choice, and responsibility to create purpose in life (Sartre, 1943/2007). However, Camus rejected being called an existentialist, even though many consider him one.

The main difference between Camus and existentialists lies in their approach to life's lack of meaning. Sartre believed that people must create their own meaning in a meaningless world. In contrast, Camus developed the idea of the absurd, which refers to the conflict between humans' need for meaning and the universe's indifference. In *The Myth of Sisyphus* (1942/1991) Camus argued that we should accept this absurdity instead of trying to resolve it through religion or other philosophies. He believed in facing life with defiance and embracing it as it is.

Camus' rejection of existentialism is also personal. Although he and Sartre were once friends and intellectual allies, they later disagreed on political and philosophical issues, leading to a famous split (Aronson, 2017). Despite their differences, Camus' works continue to be closely associated with existential themes, even though he always saw his philosophy of the absurd as separate from existentialism.

Camus describes the absurd condition. Life is meaningless and nonsensical, but humans strive constantly for meaning and sense in it and that is the main problem. Science can only describe existence: it cannot explain why there is existence or what its meaning or purpose is. We will never find in life itself the expected meaning.

Camus represents how absurdity strikes the characters, but his main concern in the works is the way out of the absurdity. For example, in *The Stranger* we observe the change of Meursault's approach to life, whereas in Sartre's works we observe the obtaining of absurdity and not the way out. The description of absurdity is not very distinct in Camus' and Sartre's works. The characters become sarcastic, ignorant and uncaring in both authors' works.

Albert Camus' *The Myth of Sisyphus* (1942) was written during a period of immense global crisis, as World War II unfolded, exposing the horrors of fascism, widespread violence, and human suffering. The work reflects the existential and absurdist philosophical trends of the early 20th century, shaped by the decline of traditional religious and moral structures and a growing skepticism toward universal truths following World War I and the Great Depression (Aronson, 2017).

Sisyphus is probably more famous for his punishment in the underworld than for what he did in his life. According to the Greek myth, Sisyphus is forced to roll a rock

up to a hill. However, every time he reaches the top, the rock rolls down the bottom. There are various versions of myths, giving explanations for the reasons for such a heavy punishment that befell Sisyphus. According to one story, punishment in the underworld was because of Aegina, the daughter of Asopus. When Asopus searched for her, Sisyphus agreed to report that she was abducted by Zeus, provided that Asopus would give him water in the citadel at Corinth.

The most common version of the myth is that Sisyphus kept in captivity the spirit of Death. So during the absence of Death people stopped dying. The gods are concerned about this situation, and in a few years Ares, the god of war, liberates the god of Death. Afterwards the latter plucks the soul of Sisyphus and takes him back to the realm of the shadows of the dead. But even then, Sisyphus managed to deceive the gods. He forbade his wife to perform funeral rites after his death. Following the request of Sisyphus, gods let him return briefly to the ground to punish him for violating sacred customs. However, Sisyphus refused to return to the underworld, and lived to an old age before returning to the underworld the second time to endure his eternal punishment.

For most of us Sisyphus's fate is horrible and helpless. However, Camus argues that this fate is horrible only on condition that we think there is something better to strive for. Pushing the rock up the hill seems to be a meaningless punishment. Yet, Camus insists on imagining Sisyphus happy. As soon as he accepts his fate, he becomes an absurd hero. He takes an absurd situation and tries somehow to give meaning to it. Camus implies *there is no sun without shadow* pointing out to the dual nature of opposite things (Camus, 1942/1991).

The reception of *The Myth of Sisyphus* was polarized. Some critics praised its intellectual depth and literary brilliance, while others critiqued Camus' perceived nihilism and lack of concrete solutions. Over time, it has become a cornerstone of absurdist philosophy, reflecting the disillusionment and existential crises of the 20th century (Cruickshank, 1959).

The concept of absurdity

Albert Camus's psychological approach to life is rooted in his concept of the absurd, where the human desire for meaning clashes with the universe's indifference. This creates psychological tension similar to Freudian conflict, where the psyche seeks order but faces chaos. Camus rejects Freud's notion of repression or escape and instead advocates confronting the absurd directly, acknowledging life's meaninglessness without despair (Camus, 1942/1991).

In *The Stranger*, Meursault's emotional detachment represents a psychological defense against the absurd, akin to Freudian denial. Unlike Sartre, who argued that individuals create their own meaning through choices (Sartre, 1943/2007), Camus believed that life offers no inherent truth, and any attempt to find universal truths is futile. Camus emphasizes that true freedom lies in accepting the absurd and continuing to live with passion, without resorting to false hope or fabricated meanings (Camus, 1942/1991). In contrast to Sartre's emphasis on individual meaning creation, Camus's more resigned acceptance of life's futility highlights the conflict between humans' search for meaning and the universe's indifference. In *The Myth of Sisyphus* Camus undertakes the task of answering what he considers to be the only question of philosophy that matters: do the realization of the meaninglessness and absurdity of life

necessarily require suicide? This is how Camus states that the meaning of the life is the most important question:

I have never seen anyone die for the ontological argument. Galileo, who held a scientific truth of great importance, abjured it with the greatest ease as soon as it endangered his life. In a certain sense, he did right. That truth was not worth the stake. Whether the earth or the sun revolves around the other is a matter of profound indifference. To tell the truth, it is a futile question. On the other hand, I see many people die because they judge that life is not worth living. I see others paradoxically getting killed for the ideas or illusions that give them a reason for living (what is called a reason for living is also an excellent reason for dying). I therefore conclude that the meaning of life is the most urgent of questions.

This idea is proved by Camus in many of his works. For example, in *The Stranger* Meursault lives a normal life full of expectations and goals unless once he wonders: *Does it really matter if I die at the age of 13 or 30?* Absurdity strikes him only because of this one thought, and his whole life changes.

Thus, absurdity refers to the condition when life expectations do not meet the reality and the disappointment causes questions like what the purpose of life is.

Ways out of absurdity

Camus analyzes the concept of suicide which is committed in order to free oneself from absurdity. Later we will see that he is against this solution, and life is worth living, despite its absurdity.

He calls the way out of absurdity *leap of faith* which is belief in God in order to give meaning to life. Many philosophers, like Søren Kierkegaard, Lev Shestov, Fyodor Dostoyevsky choose this way out, which is also not acceptable for Camus.

Shestov discovers the fundamental absurdity of all existence, he does not say: "This is the absurd," but rather: "This is God: we must rely on him even if he does not correspond to any of our rational categories." So that confusion may not be possible, the Russian philosopher even hints that this God is perhaps full of hatred and hateful, incomprehensible and contradictory; but the more hideous is his face, the more he asserts his power. His greatness is his incoherence. His proof is his inhumanity. One must spring into him and by this leap free oneself from rational illusions.

In this part Camus describes Shestov's approach to absurdity. Shestov thinks that belief in God is the only true solution and when human judgment sees no solution, then we should turn toward God, even if he is unkind, unfair and hateful (Shestov, 1969). For Camus, Shestov's approach to absurdity is absurd, and he believes that this is not a way out but just an escape (Camus, 1942/1991).

I am taking the liberty at this point of calling the existential attitude philosophical suicide. But this does not imply a judgment. It is a convenient way of indicating the movement by which a thought negates itself and tends to transcend itself in its very negation. For the existential, negation is their God. To be precise, that god is maintained only through the negation of human reason. But, like suicides, gods change with men. There are many ways of leaping, the essential being to leap.

Camus calls faith to God, arisen by despair, *a philosophical suicide*. He does not want to sound judgmental but he sees God far from the human reason. He regards this

way out as an act of betrayal to philosophers' mind, a desperate attempt to obtain hope that death does not make life meaningless but it is a beginning of some new life.

Fyodor Dostoyevsky puts his choice forward in *The Brothers Karamazov* (1880) and *Crime and Punishment* (1886). *If God does not exist, everything is permitted* is Dostoyevsky's popular phrase exploited by theists, theologians and conservatives when questioned about the connection between faith in God and morality. In his view, without the belief in a supernatural figure who maintains law and order in the universe, a man cannot regulate himself as a socially and morally acceptable individual (Dostoyevsky, 1990; 1993).

On the grounds of rejecting both suicide and leap of faith, Camus gives his own way out of absurdity:

Thus, I draw from the absurd three consequences, which are my revolt, my freedom, and my passion. By the mere activity of consciousness, I transform into a rule of life what was an invitation to death – and I refuse suicide.

Camus chooses the third, his own way out of absurdity, which is *recognition*. He refuses suicide; he is free to think whatever he wants and to behave as he wants. He accepts absurdity and overcomes it considering that it is still worth living even if life is meaningless. Camus quotes: *You will never be happy if you continue to search for what happiness consists of. You will never live if you are looking for the meaning of life.*

There is not any general meaning of life and it is pointless to waste life looking for the meaning because it does not exist. Camus says that the meaning of life is the meaning that one gives to life. Hence the idea that life is meaningless does not presuppose that one cannot create one's own meaning and make one's own life meaningful. In the last chapter Camus represents *The Myth of Sisyphus* to sum up the idea that suicide is not a rational solution to absurdity.

Camus' works are interrelated. Let us compare *The Stranger* (1942) and *The Myth of Sisyphus*. Sisyphus makes his absurd life meaningful. He struggles, he is not desperate. He makes the boring process of eternal struggle into a creative game, pleasure. He is happy and he is not annoyed. In *The Stranger*, we witness Meursault's (the main character) indifference to surroundings. He has already obtained absurdity and now nothing really matters for him. Why would anything matter if everything ends with death? Nevertheless, when he is taken to prison and death is so near, he suddenly remembers even the most trivial things he used to ignore. Life becomes so meaningful, that he says: *At that time, I often thought that if I had had to live in the trunk of a dead tree, with nothing to do but look up at the sky flowing overhead, little by little I would have gotten used to it* (Camus, 1988).

In both works the mood changes from negative to a positive one. If first there is no hope, nothing to be happy about, then in the end everything attains meaning, and in both of the cases it becomes the choice of the characters to give meaning to life. In both cases Camus adopts the idea that humans are able to get used to anything and what really matters is our approach to the outer world. You can choose to be happy. But is it just a choice to make? Do we need preconditions for happiness? (Camus, 1942/1991).

In his work *A Happy Death* written two years before *The Stranger*, Camus exemplifies the main character Patrice Meursault, who is in search of happiness throughout the work. The pondering over happiness starts when he has a conversation with Zagreus, a disabled character, who thinks the most important precondition for

happiness is money. To his mind, happiness is a long process; it takes a lot of patience and time. Once you have money, you have a choice what to do with your time and you do not need to spend your life earning money so as to be able to do what you really want to. Time is what life is made of. So if you have money, you can buy time and use it without any obligations. But is it really enough to be happy? After killing Zagreus with his own consent, Meursault takes all his fortune. Now he is rich, but that does not make him happy; he goes in search of finding true happiness. After a long search, he says: *You make the mistake of thinking you have to choose, that you have to do what you want, that there are conditions for happiness. What matters – all that matters – is the will to happiness, a kind of enormous, ever-present consciousness. The rest – women, art and success – is nothing but excuses.*

As we can see, Camus comes to his utter thought that one will never be happy if one keeps searching for what happiness consists of.

Sisyphus gives up melancholy and sorrow the moment he accepts his absurd life. Pushing his rock up the mountain is nothing but struggle. He knows he will struggle forever and he knows that this struggle will get him nowhere, it is pointless. This awareness is precisely the same awareness that an absurd man has in life. Camus believes that the way out of such absurdity is through *revolt, freedom and passion* leading to happiness.

Revolt as a way out of absurdity

In *The Myth of Sisyphus*, Albert Camus presents revolt as a response to the absurd. Unlike existentialists who seek to create meaning, Camus suggests that embracing the absurd without resignation or escape is the most honest approach to life. Revolt, in this sense, is an attitude – an ongoing defiance of life's meaninglessness rather than a search for transcendence. Sisyphus, condemned to roll a rock up a hill for eternity, is Camus' ultimate symbol of revolt. Camus writes: *The struggle itself toward the heights is enough to fill a man's heart. One must imagine Sisyphus happy* (*The Myth of Sisyphus*, 1942). This statement captures the essence of revolt: awareness of one's condition, rejection of false hope, and an embrace of existence despite its futility. Sisyphus' defiance lies not in escaping his fate but in continuing to push the rock, fully conscious of its absurdity.

Camus expands on this idea in *The Rebel* (1951) where he distinguishes between metaphysical rebellion and political revolution. He argues that the true revolt is an individual act, rooted in the recognition of absurdity rather than a quest for ultimate justice or utopia. He states, *I rebel – therefore we exist* (*The Rebel*, 1951). Revolt is more than mere resistance; it is the foundation of human solidarity. By rebelling against absurdity, individuals affirm life and create their own meaning through defiance.

In *The Plague* (1947), Camus illustrates revolt through Dr. Rieux who fights against the meaningless suffering caused by the plague. Though he knows he cannot get rid of death, he chooses to struggle against it anyway, stating: *The only way to fight the plague is with decency* (*The Plague*, 1947). Rieux's actions mirror Sisyphus's struggle: both engage in seemingly futile tasks but persist nonetheless. Their revolt is not about achieving victory but about maintaining dignity in the face of absurdity. For Camus, revolt is not about achieving justice or meaning but about embracing struggle with full

awareness. From Sisyphus' rock to Rieux's fight against disease, Camus presents revolt as the ultimate assertion of human freedom. By choosing to rebel, one asserts life's worth despite its inherent absurdity. From a psychological standpoint, revolt can be seen as a fundamental response to existential crisis, oppression, or personal struggle. Revolt is not just a philosophical concept but a deeply human reaction to external and internal constraints. Camus' idea of revolt aligns with existential psychology, which sees resistance as a way to assert personal agency in an indifferent universe. Camus' concept of revolt can be seen as a form of coping – not the search for meaning but the refusal to succumb to nihilism.

In *The Myth of Sisyphus*, the moment of consciousness is critical – Sisyphus recognizes his condition, and yet, he continues his struggle. This aligns with cognitive dissonance theory, which suggests that when individuals face conflicting realities (e.g., desiring meaning in a meaningless world), they must either change their beliefs or find a way to accept the contradiction. Camus' concept of revolt offers a third option: rather than rejecting absurdity or deceiving oneself with false meaning, one embraces the contradiction without resolving it.

From a resilience perspective, revolt can be understood as a form of adaptive coping. Studies in positive psychology suggest that people who engage with struggle rather than avoid it tend to develop greater psychological strength. Camus' Sisyphus, by continuing to push the rock despite its futility, embodies this resilience. In *The Plague* Dr. Rieux demonstrates the same principle by fighting against the plague without illusions of ultimate success. This reflects the psychological strength of individuals who endure suffering without giving in to despair.

Psychological research on rebellion suggests that revolt is driven by a desire for authenticity – a refusal to conform to imposed meanings or constraints. Camus' revolt reflects this idea by rejecting false hopes, whether in ideological systems or religious salvation, and choosing to face reality head-on. This individual autonomy, central to psychological theories of rebellion, aligns with Camus' belief that revolt is not a quest for utopia but a direct engagement with the absurd.

Freedom as a way out of absurdity

For Camus, **freedom** is central to the human response to absurdity. Freedom is not about escaping the absurd but about recognizing that **we are free to define our response** to it. In accepting the absurd, we become free to act, create, and engage with the world on our own terms, without the constraint of seeking a higher meaning or purpose. Camus argues that **freedom** arises from the recognition of absurdity itself. Once we accept that life has no ultimate meaning, we are free to live authentically, without the need for external validation. In *The Myth of Sisyphus*, he writes: *The absurd man is he who is aware of the lack of meaning, and yet continues to live with that awareness* (*The Myth of Sisyphus*, 1942). This awareness gives the individual the **freedom to choose** how to live in an indifferent world. In *The Rebel*, Camus expands on this idea: revolt and freedom are inextricably linked. Rebellion against the absurd affirms one's **freedom** to act independently of the imposed meaning of society, religion, or political ideology, *Freedom is the freedom to say no* (*The Rebel*, 1951).

This freedom is not just about external liberation but about **inner autonomy** – the ability to choose one's attitude and response to life's challenges.

Camus also discusses freedom in terms of **freedom from the need for an afterlife or God**. In the face of the absurd, we are liberated from traditional religious doctrines that promise transcendence beyond death. The rejection of a divine order or afterlife opens up the possibility of **authentic freedom** in the present. When we accept that there is no afterlife, no divine purpose, we are free to live fully in the here and now, without relying on any higher authority to give our lives meaning. As Camus puts it, embracing the absurd allows us to see that life itself, despite its lack of inherent meaning, is worth living, *In the depth of winter, I finally learned that within me there lay an invincible summer* (*The Myth of Sisyphus*, 1942). This freedom is not a negative, nihilistic freedom but a **positive affirmation of life** and our ability to shape our experiences without recourse to supernatural justifications.

Freedom, in Camus's view, is a kind of liberation from the **illusion of meaning**. When one no longer seeks a higher purpose, they are free to create meaning in the present. This aligns with existential psychology's view that humans have the capacity to create purpose in their lives, despite a lack of inherent meaning. **Authentic freedom** lies in embracing life's unpredictability and uncertainty while choosing to **engage fully with it**, much like Camus' Sisyphus, who finds meaning not in the task but in his freedom to continue it.

In *The Myth of Sisyphus*, Camus argues strongly against suicide as a response to the absurd. He sees suicide as a form of escape, not a solution. To Camus, suicide is an act of giving up on life and avoiding the challenge of facing the absurd. He believes that true freedom comes from confronting life's meaninglessness and continuing to live fully, even without finding any ultimate purpose.

For Camus, freedom is not just about choice in life but also about being free from the fear of death. He thinks that death is inevitable, but we should not let the fear of it control us. Instead of wasting time being afraid of death or waiting for it to happen, we should embrace life as it is and live it with passion and awareness. Freedom, in Camus's view, is about accepting that we will all die some day and not letting this acceptance stop us from living.

One reason people may commit suicide, Camus suggests, is because they are afraid of death. They might think that death is coming for them, and they try to take control by ending their own lives. But Camus believes this fear of death is what makes life feel meaningless in the first place. Instead of letting this fear hold us back, we should accept that death will come, and use that awareness to live our lives fully, rather than wasting time waiting for death.

Camus famously declares, *One must imagine Sisyphus happy*. Even though Sisyphus faces an endless and pointless task, his defiance against the absurd is a refusal to let death or despair take away his will to live. By continuing his struggle, Sisyphus shows that we should keep going in life, not because we expect things to get better, but because we choose to live despite knowing it has no ultimate meaning.

For Camus, true freedom is not about avoiding death but about accepting it. It is about choosing to live fully, knowing that death will eventually come. In this way, we free ourselves from the fear of death and embrace life as it is, with all its absurdities. By rejecting suicide and continuing to live, we show that life is still worth living, even in its imperfection. Moreover, rebelling against death is not committing suicide, so that

death does not come and get one, but the opposite – rebelling against death is not being afraid of it because fear of death can be worse than death itself.

Passion as a way out of absurdity

Passion for Camus becomes a means of confronting the absurd by embracing life fully, even without any inherent meaning. Passion is about **immersion in experience**, where individuals choose to engage with life's pleasures and challenges intensely, regardless of their ultimate futility. Passion does not deny the absurd; rather, it amplifies life's vitality despite its meaninglessness.

In *The Myth of Sisyphus* Camus suggests that Sisyphus, while condemned to an eternal and pointless task, is able to transcend despair through his passionate engagement with the struggle itself. His energy is not in the outcome but in the **fullness of his experience**, even in the face of absurdity. Camus writes that the struggle toward the heights is a thing to fill a man's heart (*The Myth of Sisyphus*, 1942).

In *The Rebel* passion is tied to the individual's revolt against the absurd. Revolt becomes a passionate commitment to life, to **living fully**, with awareness of life's limitations. It is through this passionate defiance that one can affirm existence without illusion. Camus states, *Rebellion cannot exist without passion* (*The Rebel*, 1951).

Passion can be seen as a mechanism for **engaging with life** in the face of adversity. When individuals immerse themselves fully in an activity, they experience a state of intense focus and enjoyment, where the experience itself becomes the purpose. Similarly, Camus' philosophy asks individuals to find their flow in life's struggles, embracing each moment with intensity, regardless of the lack of final meaning.

Passion is also a response to **existential boredom** – the feeling of nothingness that comes from a lack of meaning. Engaging passionately with life, whether through art, love, or work, allows one to escape the suffocating indifference of the universe. Passion becomes a **self-affirming act**, an assertion of vitality and self-worth even when faced with futility. Camus argues that individuals often fill their lives with passionate distractions to avoid confronting the absurdity of existence and seek purpose in various activities to avoid the deeper realization of life's meaninglessness.

The concept of happiness

In *The Myth of Sisyphus* Camus touches on the theme of happiness in relation to the absurd. For Camus, happiness is not something that comes from finding an ultimate meaning in life or from searching for a grand purpose. Instead, happiness is found in accepting the absurd and fully engaging with life as it is. Camus believes that one of the keys to overcoming the absurd is to stop worrying about whether life has meaning or whether we are truly happy. Rather, we should focus on living in the present moment and appreciating life for its own sake.

Camus writes that Sisyphus, despite his endless and pointless task, can be imagined as happy because he has accepted his fate without illusion. As he famously states, *One must imagine Sisyphus happy*. This powerful line suggests that happiness does not come from achieving an end goal or escaping the absurd but from how we choose to face and engage with life, even in its most difficult or pointless moments. For Camus, happiness is a choice – it is about actively deciding to embrace life, no matter how absurd or futile it may seem.

For Camus, constantly questioning the meaning of life or searching for happiness in distant, future goals is a trap that prevents us from enjoying the present. Instead of striving endlessly for some idealized version of happiness, Camus urges us to appreciate the present moment and find joy in the simple acts of existence. Whether it is the joy of a shared conversation, the beauty of nature, or the act of working toward a personal goal, these moments of connection with life are where happiness lies – not in any final solution or escape from the absurd.

In other words, Camus believes that happiness is found in revolt – in the decision to live fully despite the absurd. By accepting life without needing it to be anything other than what it is, we are able to experience true freedom and happiness. The struggle against the absurd becomes, in itself, the affirmation of life, and this is where happiness resides. By focusing on living fully, in each moment, we can experience joy without needing to prove or justify our happiness through some greater meaning.

According to Camus, happiness is not an outcome that will come from finding meaning or escaping the absurd – it is a choice, an active decision to live with awareness, to embrace the present, and to defy the absurd. By choosing to live fully in the moment, we can find happiness in the very act of existence.

We can find this idea in the song *The Gambler* by Kenny Rogers, written by Don Schlitz. The song tells the story of a gambler sharing life advice with a fellow traveler, using gambling metaphors to reflect on life choices. The lines *You never count your money, when you're sitting at the table, there'll be time enough for counting, when the dealing's done* suggest that one should focus on the present moment and not get caught up in worrying about the future or the outcome. This resonates with Camus' idea of accepting life's inherent absurdity and **choosing to live fully** in the present, rather than constantly seeking meaning or worrying about an uncertain future.

The Myth of Sisyphus covers the main ideas of Albert Camus' philosophy, focusing on revolt, passion, and freedom as responses to the absurd. Through the story of Sisyphus, Camus shows how humans can live with meaninglessness by embracing life with defiance and awareness. These ideas appear throughout his other works, like *The Rebel* and *The Plague*, where he continues to explore revolt, freedom, and the search for authenticity. Camus' philosophy ties all his books together, offering a consistent way to understand the human experience in an indifferent world.

Conclusion

In *The Myth of Sisyphus* Camus presents a profound meditation on life's inherent absurdity and human response to it. Through his analysis of Sisyphus' eternal struggle Camus constructs a philosophical framework that transforms apparent futility into a source of authentic joy. This transformation hinges not on false hope or escape but on clear-eyed recognition of life's fundamental nature.

The essay's enduring significance lies in its radical reframing of happiness. Rather than viewing it as something achieved through external circumstances or the fulfillment of specific goals, Camus positions happiness as emerging from our relationship with existence itself. By declaring *One must imagine Sisyphus happy* he suggests that joy is possible, perhaps even inevitable when we fully embrace life's absurdity rather than trying to escape it.

Sisyphus becomes the archetypal figure of this philosophical position. His triumph lies not in changing his circumstances, which remain eternally unchangeable, but in his conscious acceptance of the circumstances. Each time he descends the mountain, free momentarily from his boulder, Sisyphus experiences the full weight of his awareness. It is precisely this lucidity, this unflinching confrontation with the absurd that constitutes his victory. He neither surrenders to despair nor seeks refuge in false consolation, but instead finds freedom in clear recognition of his situation. Through this metaphor, Camus articulates a threefold response to absurdity: revolt against despair, freedom through acceptance, and passion for life itself. This response represents not merely a philosophical position but a practical approach to existence. It suggests that meaning need not be discovered in the universe but can be created through our engagement with life, when we acknowledge its ultimate meaninglessness.

The contemporary relevance of Camus's analysis extends beyond purely philosophical considerations. In an age often characterized by existential uncertainty and the search for meaning, his insights offer a powerful alternative to both nihilistic despair and ungrounded optimism. The essay suggests that authentic happiness is possible not despite life's absurdity, but through our conscious recognition and embrace of it. He argues that once we recognize life's inherent meaninglessness, we have the freedom to give our own life purpose and significance. This does not mean escaping into illusions or false hope, but instead fully embracing the absurd and choosing to live with passion and defiance. He believed that this act of creating meaning in the face of absurdity is what gives life value. This attitude can be seen as encouraging a form of self-determined meaning of life. Ultimately, *The Myth of Sisyphus* demonstrates that the acceptance of life's inherent absurdity, far from leading to despair, can become the foundation for a more genuine form of happiness – one based not on illusion but on clear-sighted engagement with reality. In this way, Camus transforms Sisyphus from a figure of tragic punishment into an exemplar of human dignity and resilience.

ՆԱԻՐԱ ԱՎԱԳՅԱՆ, ԻՏԱ ԶԱԿԱԼԱՇՎԻԼԻ – Արտիրդի հասկացությունը Ալբեր Կամյուի «Սիզիփոսի առասպեկտ» առելծագործության մեջ – Սիզիփոսի անավարտ պայքարի միջոցով Ալբեր Կամյուն ներկայացնում է փիլիստիվայական այն մոտեցումը, որը թվայցալ անիմաստությունը կարող է խսկական երջանկության աղբյուր դարձնել: Կամյուն կարծում է, որ երջանկությունը կարելի է գտնել գյուղական հանդեպ մարդու դրական վերաբերմունքի միջոցով: Կյանքի աբսուրդը ընդունելով՝ կարելի է հասնել ազատության և իրական երջանկության: Իր անփոփոխ ճակատագիրը գիտակցարար ընդունելով՝ Սիզիփոսը դառնում է այս փիլիստիվայության հիմնարարը: Նրա հաղթանակն այն է, որ, հստակ գիտակցելով այն իրավիճակը, որում ինքը հայտնվել է, նա կարողանում է գտնել ազատություն և արժանապատվություն: Կամյուն առաջարկում է երջանիկ զգայու երեք միջոց: ապատամբություն, ազատություն և կիրք, որոնք մարդուն թույլ են տալիս իմաստ հաղորդել սեփական կյանքին՝ չնայած դրա անիմաստությանը: Սիզիփոսի առասպեկտ ցույց է տալիս, որ կյանքի անհեթերության ընկալումը կարող է իրական երջանկության հիմք լինել՝ կառուցված ոչ թե մոլորդությունների, այլ իրականության հանդեպ հստակ գիտակցության վրա:

Բանասիրություն – արտուրո, ինքնասպանություն, վիլյամֆայություն, երջանկություն, հավաստություն, աշխատավրություն, ազատություն, կիրք

НАИРА АВАГЯН, ИТА ЗАКАЛАШВИЛИ – *Понятие абсурда в романе Альбера Камю «Миф о Сизифе».* – Настоящее исследование представляет собой попытку стилистического и литературного анализа «Мифа о Сизифе» Альбера Камю, давая общее представление о подходе Камю к абсурду. Оригинальная книга написана на французском языке, но перевод слишком близок как по стилю, так и по лексике, что позволяет рассматривать его как предмет анализа. Сначала Камю объясняет, что такое абсурд, как человек его достигает, а затем описывает некоторые пути выхода из абсурда: самоубийство и прыжок веры. Автор отвергает обе попытки наполнить жизнь смыслом, предлагая собственное решение проблемы – осознание. Для Камю осмысленная жизнь заключается в осознании того, что сама жизнь бессмысленна, и именно ты можешь сделать её осмысленной. В конце произведения Камю претворяет свою теорию в жизнь, изображая Сизифа, абсурдного героя, главного героя книги.

Ключевые слова: *абсурд, самоубийство, философия, счастье, вера, существование, восстание, свобода, страсть*

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