









response to seven dominant concerns (ideas of Europe, conflict, borders, empire, unification, migration, and marginalization), offering a ground-breaking study of how modern and contemporary writers have participated in the European debate. The sixteen essays view the chosen writers, not as representatives of national literatures, but as participants in transcontinental discussion that has occurred across borders, cultures, and languages. In doing so, the contributors raise questions about the forms of power operating across and radiating from Europe, challenging both the institutionalized divisions of the Cold War and the triumphalist narrative of continental unity currently being written in Brussels.

"There is no greater gift to man than to understand nothing of his fate", declares poet-philosopher Paul Valery. And yet the searching human being seeks ceaselessly to disentangle the networks of experiences, desires, inward promptings, personal ambitions, and elevated strivings which directed his/her life-course within changing circumstances in order to discover his sense of life. Literature seeks in numerous channels of insight the dominant threads of "the sense of life", "the inward quest", "the frames of experience" in reaching the inward sources of what we call 'destiny' inspired by experience and temporality which carry it on. This unusual collection reveals the deeper generative elements which form sense of life stretching between destiny and doom. They escape attention in their metamorphic transformations of the inexorable, irreversibility of time which undergoes different interpretations in the phases examining our life. Our key to life has to be ever discovered anew.

"Albert Camus' Critique of Modernity presents the decisive vision of that ultimate project: to critique Christianity, modernity, and the relationship between them and also to restore the Greek wisdom that had been eclipsed by both traditions. In contrast to much current scholarship, which interprets Camus' concerns as modern or even postmodern, Srigley contends that Camus' ambition ran in the opposite direction of history--that his principal aim was to articulate the themes of the ancients, highlighting Greek anthropology and political philosophy." -- Provided by Publisher.

What is the literary absurd? What are its key textual features? How can it be analysed? How do different readers respond to absurdist literature? Taking the theories and methodologies of stylistics as its underlying analytical framework, *Reading the Absurd* tackles each of these questions. Selected key works in English literature are examined in depth to reveal significant aspects of absurd style. Its analytical approach combines stylistic inquiry with a cognitive perspective on language, literature and reading which sheds new light on the human experience of literary reading. By exploring the literary absurd as a linguistic and experiential phenomena, while at the same time reflecting upon its essential historical and cultural situation, Joanna Gavins brings a new perspective to the absurd aesthetic.

Often marginalised on the sidelines of both philosophy and literature, the works of Albert Camus have, in recent years, undergone a renaissance. While most readers in either discipline claim Camus and his works to be 'theirs', the scholars presented in this volume tend to see him and his works in both philosophy and literature. This volume is a collection of critical essays by an international menagerie of Camus experts who, despite their interpretive differences, see Camus through both lenses. For them, he is a novelist/essayist who embodies a philosophy that was never fully developed due to his brief life. The essays here examine Camus's first published novel, *The Stranger*, from a variety of critical and theoretical perspectives, each drawing on the author's knowledge to present the first known critical examination in English. As such, this volume will shed new light on previous scholarship.

????????????????,????????????????,???,????????????????????,????????????????????  
A *Happy Death*, Albert Camus's previously unpublished first novel, written when he was in his early twenties, foreshadows his brilliant work, *The Stranger*. But in it Camus reveals much more of himself than he did in his later, more mythic fiction.

Reflecting the profound influence he continues to exert on popular consciousness, Camus

