**Advanced Placement Literature Name: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_**

**Mrs. Boggio**

**Part One: Study Questions (50 points)**

**The Stranger**

**Directions: Answer each question thoroughly and on a separate piece of paper.**

**Chapter 1**

1. What does the reference to "a soldier" tell you about the time period of the story?

2. After Meursault arranged for his mother to live in a nursing home, why did he visit her so infrequently?

3. Why was it odd that Madam Meursault desired a religious burial?

4. Does Meursault give an explanation for wanting/not wanting to see the open casket? Why would someone respond in this way? In your opinion, is this normal behavior?

5. Where is the caretaker from? His age?

6. Describe Meursault’s dream-like experience beginning on page 9. What is happening?

7. What is the purpose of holding a vigil? How long does it last?

8. What is Thomas Perez’s relationship with Maman?

9. How do they reach the church? How long does it take? How is the casket transported?

10. What are three (3) of Meursault’s last thoughts of the burial?

**Chapter 2**

1. Who does Meursault meet the day after his mother is buried?

2. What hint is the reader given as to where Meursault lives?

3. What does Meursault choose to do on Sunday? What does this demonstrate about his character/personality?

4. What does Meursault mean when he says, "It occurred to me....really, nothing had changed."

**Chapter 3**

1. What is your opinion on Meursault’s compulsion to wash his hands?

2. In your opinion, offer an explanation for why Meursault takes a "flying leap" onto a truck with Emmanuel.

3. Who is Salamano? Explain his relationship with his pet. Do you think Salamano cares about its health care?

4. Who is Raymond Sintes? What is "the word around the neighborhood" regarding Raymond?

5. What prompted Raymond’s fight with "the man"?

6. What prompted Raymond to beat his girlfriend "till she bled"?

7. What does Meursault do for Raymond to have Ray say, "Now you’re a pal, Meursault."

**Chapter 4**

1. What do Meursault and Marie hear coming from Raymond’s room? What is happening?

2. How do you know if Meursault is upset or calm about what just happened?

3. What happens to Salamano’s dog?

4. How does Salamano react?

**Chapter 5**

1. Where/who does Ray invite to spend Sunday together?

2. What ethnicity is Marie?

3. What opportunity does Meursault’s boss offer?

4. What offer does Marie propose?

5. In your opinion, is Meursault’s behavior normal regarding his job and his girlfriend? Why/why not?

6. What explanation can you offer as to why Meursault follows the woman from Celeste’s?

7. What two places does Salamano check for his missing dog?

8. During a brief discussion between Salamano and Meursault, what new information does Salamano convey about Meursault’s Maman?

9. How has Salamano’s loss brought out his humanitarianism? Give one example.

**Chapter 6**

1. When leaving for the beach, whom do Ray, Meursault, and Marie see across the street?

2. Who is Masson? How often is he here?

3. When they first arrive at their destination, what do Marie, Meursault, and Masson embark upon?

4. Who do the three men see on the beach?

5. What is symbolic about Meursault’s statement, "The blazing sand looked red to me now."

6. What happens to Raymond?

7. On the second trip to the beach, where do the three men find the two Arabs?

8. Do the Arabs seem frightened by the approach? Why/why not?

9. What does Raymond consider doing to the Arabs?

10. Why don’t the Arabs react to this discussion unfolding directly in front of them?

11. Meursault returns to the beach by himself. Camus uses symbolism when he states "There was the same dazzling red glare," and "With every blade of light...". In your opinion, what is being inferred?

12. When Meursault encounters the lone Arab, he is once again overcome by the sun’s heat. What event does the heat force him to recall?

13. What occurs to "shatter the harmony" of Meursault’s day?

14. Why does Meursault feel threatened and consequently pull out a gun?

15. On page 59 (last sentence), what is meant by "it was like knocking four quick times on the door of unhappiness." Explain briefly.

**Chapter 1 - Part II**

1. What has happened to Meursault?

2. Is he taking his circumstances seriously? Give an example.

3. What question does the attorney feel compelled to ask?

4. What explanation does Meursault give regarding his "nature"?

5. How many times did Meursault fire his revolver?

6. The magistrate becomes frustrated with Meursault. What does he retrieve from his filing cabinet?

7. What’s the BIG question the magistrate finally asks Meursault?

8. Meursault says, "I thought about it for a minute and said that more than sorry I felt kind of annoyed." Does Meursault have a conscience? Why or why not?

9. In your opinion, does Meursault feel complemented when referred to as Monsieur Antichrist?

**Chapter 2 - Part II**

1. Briefly describe Meursault’s prison cell. Is this what he had expected?

2. Who is Meursault’s first visitor?

3. Describe Marie’s mood during the visit.

4. In a sense, what item was more difficult for Meursault to lose than his freedom?

5. Meursault states that having "a memory" is "an advantage." Briefly explain.

6. The last sentences refer to Meursault’s mother’s funeral and to what nights in prison are like. In your opinion, is there a connection between the two?

**Chapter 3 - Part II**

1. What is Meursault’s first impression of the jury?

2. What clues is the reader given to show that the Algerian court system is different than the U.S. Judicial System?

3. Who are the eight witnesses that will testify at Meursault’s trial?

4. A previous incident occurred between the caretaker and Meursault, which is briefly discussed during the trial. This leads to Camus’ title of the novel. What is the incident?

5. When Celeste, the fourth witness, is called to testify, how does he show support for Meursault?

6. How does the prosecutor attempt to prove that Meursault has no conscience?

7. What is the prosecutor implying when he questions Raymond? (refers to "chance" numerous times.)

8. Explain what Meursault means when he says, "it was back to my cell...sleep of the innocent.

**Chapter 4 - Part II**

1. Does Meursault feel like he has anything to say to defend himself?

2. In your opinion, does Meursault believe that his crime was premeditated?

3. Meursault reveals the key to his character/personality. What is this?

4. What penalty does the prosecutor ask of the jury?

5. Does Meursault have faith that his attorney will convince the jury of his innocence?

6. Imagism is used with,. "left me with the impression.... Was making me dizzy." In your opinion, what is Meursault feeling at this point?

7. Why can’t Meursault return Marie’s smile in the courtroom?

8. What is Meursault’s sentence? In your opinion, is his reaction normal?

**Chapter 5 - Part II**

1. According to Meursault, why is witnessing an execution so important?

2. What is "the trouble with the guillotine"?

3. What is ironic about this when compared to how Meursault originally got into this predicament?

4. When Meursault’s situation finally "sinks in", what are the two things he always thinks about?

5. What is Meursault’s pessimistic view on life and living?

6. Is Meursault a religious person? How do you know?

7. Meursault shows no respect for religion or the priest. Give one example of this.

8. What does the priest mean when he says, "your heart is blind."

9. In the last few paragraphs, how does Meursault finally relate to Maman?

10. Why does Meursault wish that a large crowd of spectators greet him with cries of hate at his execution?

<http://teachers.net/lessons/posts/1000.html>

**Part Two-Essay Assignment**

Read the following article and write a an analysis of The Stranger using the article to support your points. **50 points**

(no lab time will be provided. I prefer typed, however, if it is not possible, it is not possible. I am putting no requirements on this essay other than to use the novel and provided article to support. Length should however be at least 2 pages and you still must properly cite your sources both in text and works cited.

**Part Three- The Myth Of Sisyphus *READ ONLY***

**Read and make connections to The Stranger**

The gods had condemned Sisyphus to ceaselessly rolling a rock to the top of a mountain, whence the stone would fall back of its own weight. They had thought with some reason that there is no more dreadful punishment than futile and hopeless labor.

If one believes Homer, Sisyphus was the wisest and most prudent of mortals. According to another tradition, however, he was disposed to practice the profession of highwayman. I see no contradiction in this. Opinions differ as to the reasons why he became the futile laborer of the underworld. To begin with, he is accused of a certain levity in regard to the gods. He stole their secrets. Egina, the daughter of Esopus, was carried off by Jupiter. The father was shocked by that disappearance and complained to Sisyphus. He, who knew of the abduction, offered to tell about it on condition that Esopus would give water to the citadel of Corinth. To the celestial thunderbolts he preferred the benediction of water. He was punished for this in the underworld. Homer tells us also that Sisyphus had put Death in chains. Pluto could not endure the sight of his deserted, silent empire. He dispatched the god of war, who liberated Death from the hands of her conqueror.

It is said that Sisyphus, being near to death, rashly wanted to test his wife's love. He ordered her to cast his unburied body into the middle of the public square. Sisyphus woke up in the underworld. And there, annoyed by an obedience so contrary to human love, he obtained from Pluto permission to return to earth in order to chastise his wife. But when he had seen again the face of this world, enjoyed water and sun, warm stones and the sea, he no longer wanted to go back to the infernal darkness. Recalls, signs of anger, warnings were of no avail. Many years more he lived facing the curve of the gulf, the sparkling sea, and the smiles of earth. A decree of the gods was necessary. Mercury came and seized the impudent man by the collar and, snatching him from his joys, lead him forcibly back to the underworld, where his rock was ready for him.

You have already grasped that Sisyphus is the absurd hero. He is, as much through his passions as through his torture. His scorn of the gods, his hatred of death, and his passion for life won him that unspeakable penalty in which the whole being is exerted toward accomplishing nothing. This is the price that must be paid for the passions of this earth. Nothing is told us about Sisyphus in the underworld. Myths are made for the imagination to breathe life into them. As for this myth, one sees merely the whole effort of a body straining to raise the huge stone, to roll it, and push it up a slope a hundred times over; one sees the face screwed up, the cheek tight against the stone, the shoulder bracing the clay-covered mass, the foot wedging it, the fresh start with arms outstretched, the wholly human security of two earth-clotted hands. At the very end of his long effort measured by skyless space and time without depth, the purpose is achieved. Then Sisyphus watches the stone rush down in a few moments toward that lower world whence he will have to push it up again toward the summit. He goes back down to the plain.

It is during that return, that pause, that Sisyphus interests me. A face that toils so close to stones is already stone itself! I see that man going back down with a heavy yet measured step toward the torment of which he will never know the end. That hour like a breathing-space which returns as surely as his suffering, that is the hour of consciousness. At each of those moments when he leaves the heights and gradually sinks toward the lairs of the gods, he is superior to his fate. He is stronger than his rock.

If this myth is tragic, that is because its hero is conscious. Where would his torture be, indeed, if at every step the hope of succeeding upheld him? The workman of today works everyday in his life at the same tasks, and his fate is no less absurd. But it is tragic only at the rare moments when it becomes conscious. Sisyphus, proletarian of the gods, powerless and rebellious, knows the whole extent of his wretched condition: it is what he thinks of during his descent. The lucidity that was to constitute his torture at the same time crowns his victory. There is no fate that can not be surmounted by scorn.

If the descent is thus sometimes performed in sorrow, it can also take place in joy. This word is not too much. Again I fancy Sisyphus returning toward his rock, and the sorrow was in the beginning. When the images of earth cling too tightly to memory, when the call of happiness becomes too insistent, it happens that melancholy arises in man's heart: this is the rock's victory, this is the rock itself. The boundless grief is too heavy to bear. These are our nights of Gethsemane. But crushing truths perish from being acknowledged. Thus, Edipus at the outset obeys fate without knowing it. But from the moment he knows, his tragedy begins. Yet at the same moment, blind and desperate, he realizes that the only bond linking him to the world is the cool hand of a girl. Then a tremendous remark rings out: "Despite so many ordeals, my advanced age and the nobility of my soul make me conclude that all is well." Sophocles' Edipus, like Dostoevsky's Kirilov, thus gives the recipe for the absurd victory. Ancient wisdom confirms modern heroism.

One does not discover the absurd without being tempted to write a manual of happiness. "What!---by such narrow ways--?" There is but one world, however. Happiness and the absurd are two sons of the same earth. They are inseparable. It would be a mistake to say that happiness necessarily springs from the absurd. discovery. It happens as well that the felling of the absurd springs from happiness. "I conclude that all is well," says Edipus, and that remark is sacred. It echoes in the wild and limited universe of man. It teaches that all is not, has not been, exhausted. It drives out of this world a god who had come into it with dissatisfaction and a preference for futile suffering. It makes of fate a human matter, which must be settled among men.

All Sisyphus' silent joy is contained therein. His fate belongs to him. His rock is a thing Likewise, the absurd man, when he contemplates his torment, silences all the idols. In the universe suddenly restored to its silence, the myriad wondering little voices of the earth rise up. Unconscious, secret calls, invitations from all the faces, they are the necessary reverse and price of victory. There is no sun without shadow, and it is essential to know the night. The absurd man says yes and his efforts will henceforth be unceasing. If there is a personal fate, there is no higher destiny, or at least there is, but one which he concludes is inevitable and despicable. For the rest, he knows himself to be the master of his days. At that subtle moment when man glances backward over his life, Sisyphus returning toward his rock, in that slight pivoting he contemplates that series of unrelated actions which become his fate, created by him, combined under his memory's eye and soon sealed by his death. Thus, convinced of the wholly human origin of all that is human, a blind man eager to see who knows that the night has no end, he is still on the go. The rock is still rolling.

I leave Sisyphus at the foot of the mountain! One always finds one's burden again. But Sisyphus teaches the higher fidelity that negates the gods and raises rocks. He too concludes that all is well. This universe henceforth without a master seems to him neither sterile nor futile. 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.

---Albert Camus