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where, having started out  
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destination in mind, one is then lured ever onwards into diverging paths another after another, until, as the compass finally turns one gently back toward home, that sanctuary no longer looks the same. A restless

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wonderment has been aroused,  
dots are connected, and a  
comprehensive picture  
emerges. Here's but a taste:  
"The morning star welcomed  
me. The sun rose  
majestically. And across my  
window three early flies

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light. The whole earth is  
conspiring to explode with  
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and in silence." "Rub  
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characterized the Algerian War and continues to surface in the devastation of postcolonial wars today. During France's "dirty war" in Algeria, Camus called for an end to the violence perpetrated against

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civilians by both France and the Algerian National Liberation Front (FLN) and supported the creation of a postcolonial, multicultural, and democratic Algeria. His position was rejected by most of his contemporaries

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on the Left and has, ironically, earned him the title of colonialist sympathizer as well as the scorn of important postcolonial critics. Carroll rescues Camus' work from such criticism by

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emphasizing the Algerian dimensions of his literary and philosophical texts and by highlighting in his novels and short stories his understanding of both the injustice of colonialism and the tragic nature of



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Algeria's struggle for independence. By refusing to accept that the sacrifice of innocent human lives can ever be justified, even in the pursuit of noble political goals, and by rejecting simple,

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ideological binaries (West vs. East, Christian vs. Muslim, "us" vs. "them," good vs. evil), Camus' work offers an alternative to the stark choices that characterized his troubled times and continue to define

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our own. "What they didn't like, was the Algerian, in him," Camus wrote of his fictional double in *The First Man*. Not only should "the Algerian" in Camus be "liked," Carroll argues, but the Algerian dimensions of

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his literary and political texts constitute a crucial part of their continuing interest. Carroll's reading also shows why Camus' critical perspective has much to contribute to contemporary debates

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Albert Camus is one of the iconic figures of twentieth-century French literature, one of France's most widely read modern literary authors and one of the youngest winners of the Nobel Prize

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for Literature. As the author of L'Etranger and the architect of the notion of 'the Absurd' in the 1940s, he shot to prominence in France and beyond. His work nevertheless attracted hostility as well as acclaim

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and he was increasingly drawn into bitter political controversies, especially the issue of France's place and role in the country of his birth, Algeria. Most recently, postcolonial studies have identified in

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his writings a set of preoccupations ripe for revisitation. Situating Camus in his cultural and historical context, this 2007 Companion explores his best-selling novels, his ambiguous engagement with

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