

## The Artist And His Time, Albert Camus

### The Artist And His Time

I. As an artist, have you chosen the role of witness?

This would take considerable presumption or a vocation I lack. Personally I don't ask for any role and I have but one real vocation. As a man, I have a preference for happiness; as an artist, it seems to me that I still have characters to bring to life without the help of

wars or of law-courts. But I have been sought out, as each individual has been sought out. Artists of the past could at least keep silent in the face of tyranny. The tyrannies of today are improved; they no longer admit of silence or neutrality. One has to take a stand, be either for or against. Well, in that case, I am against. But this does not amount to choosing the comfortable role of witness. It is merely accepting the time as it is, minding one's own business, in short.

Moreover, you are forgetting that today judges, accused, and witnesses exchange positions with exemplary rapidity. My choice, if you think I am making one, would at least be never to sit on a judge's bench, or beneath it, like so many of our philosophers. Aside from that, there is no dearth of opportunities for action, in the relative. Trade-unionism is today the first, and the most fruitful among them.

II. Is not the quixotism that has been criticized in your recent works an idealistic and romantic definition of the artist's role?

However words are perverted, they provisionally keep their meaning. And it is clear to me that the romantic is the one who chooses the perpetual motion of history, the grandiose epic, and the announcement of a miraculous event at the end of time. If I have tried to define something, it is, on the contrary, simply the common existence of history and of man, everyday life with the most possible light thrown upon it, the dogged struggle against one's own degradation and that of others.

It is likewise idealism, and of the worse kind, to end up by hanging all action and all truth on a meaning of history that is not implicit in events and that, in any case, implies a mythical aim. Would it therefore be realism to take as the laws of history the future—in other words, just what is not yet history, something of whose nature we know nothing?

It seems to me, on the contrary, that I am arguing in favor of a true realism against a mythology that is both illogical and deadly, and against romantic nihilism whether it be bourgeois or allegedly revolutionary. To tell the truth, far from being romantic, I believe in the necessity of a rule and an order. I merely say that there can be no question of just any rule whatsoever. And that it would be surprising if the rule we need were given us by this disordered society, or, on the other hand, by those doctrinaires who declare themselves liberated from all rules and all scruples.

III. The Marxists and their followers likewise think they are humanists. But for them human nature will be formed in the classless society of the future.

To begin with, this proves that they reject at the present moment what we all are: those humanists are accusers of man. How can we be surprised that such a claim should have developed in the world of court trials? They reject the man of today in the name of the man of the future. That claim is religious in nature. Why should it be more justified than the one which announces the kingdom of heaven to come? In reality the end of history cannot have, within the limits of our condition, any definable significance. It can only be the object of a faith and of a new mystification. A mystification that today is no less great than the one that of old based colonial oppression on the necessity of saving the souls of infidels.

IV. Is not that what in reality separates you from the intellectuals of the

left?

You mean that is what separates those intellectuals from the left? Traditionally the left has always been at war against injustice, obscurantism, and oppression. It always thought that those phenomena were interdependent. The idea that obscurantism can lead to justice, the national interest to liberty, is quite recent. The truth is that certain intellectuals of the left (not all, fortunately) are today hypnotized by force and efficacy as our intellectuals of the right were before and during the war. Their attitudes are different, but the act of resignation is the same. The first wanted to be realistic nationalists; the second want to be realistic socialists. In the end they betray nationalism and socialism alike in the name of a realism henceforth without content and adored as a pure, and illusory, technique of efficacy.

This is a temptation that can, after all, be understood. But still, however the question is looked at, the new position of the people who call themselves, or think themselves, leftists consists in saying: certain oppressions are justifiable because they follow the direction, which cannot be justified, of history. Hence there are presumably privileged executioners, and privileged by nothing. This is about what was said in another context by Joseph de Maistre, who has never been taken for an incendiary. But this is a thesis which, personally, I shall always reject. Allow me to set up against it the traditional point of view of what has been hitherto called the left: all executioners are of the same family.

V. What can the artist do in the world of today?

He is not asked either to write about co-operatives or, conversely, to lull to sleep in himself the sufferings endured by others throughout history. And since you have asked me to speak personally, I am going to do so as simply as I can. Considered as artists, we perhaps have no need to interfere in the affairs of the world. But considered as men, yes. The miner who is exploited or shot down, the slaves in the camps, those in the colonies, the legions of persecuted throughout the world—they need all those who can speak to communicate their silence and to keep in touch with them. I have not written, day after day, fighting articles and texts, I have not taken part in the common struggles because I desire the world to be covered with Greek statues and masterpieces. The man who has such a desire does exist in me.

Except that he has something better to do in trying to instill life into the creatures of his imagination. But from my first articles to my latest book I have written so much, and perhaps too much, only because I cannot keep from being drawn toward everyday life, toward those, whoever they may be, who are humiliated and debased. They need to hope, and if all keep silent or if they are given a choice between two kinds of humiliation, they will be forever deprived of hope and we with them. It seems to me impossible to endure that idea, nor can he who cannot endure it lie down to sleep in his tower. Not through virtue, as you see, but through a sort of almost organic intolerance, which you feel or do not feel. Indeed, I see many who fail to feel it, but I cannot envy their sleep. This does not mean, however, that we must sacrifice our artist's nature to some social preaching or other. I have said elsewhere why the artist was more than ever necessary.

But if we intervene as men, that experience will have an effect upon our language. And if we are not artists in our language first of all, what sort of artists are we? Even if, militants in our lives, we speak in our works of deserts and of selfish love, the mere fact that our lives are militant causes a special tone of voice to people with men that desert and that love. I shall certainly not choose the moment when we are beginning to leave nihilism behind to stupidly deny the values of creation in favor of the values of humanity, or vice versa. In my mind neither one is ever separated from the other and I measure the greatness of an artist (Moliere, Tolstoy, Melville) by the balance he managed to maintain between the two. Today, under the pressure of events, we are obliged to transport that tension into our lives likewise. This is why so many artists, bending under the burden, take refuge in the ivory tower or, conversely, in the social church. But as for me, I see in both choices a like

act of resignation. We must simultaneously serve suffering and beauty. The long patience, "The strength, the secret cunning such service calls for are the virtues that establish the very renaissance we need.

One word more. This undertaking, I know, cannot be accomplished without dangers and bitterness. We must accept the dangers: the era of chairbound artists is over. But we must reject the bitterness. One of the temptations of the artist is to believe himself solitary, and in truth he bears this shouted at him with a certain base delight. But this is not true. He stands in the midst of all, in the same rank, neither higher nor lower, with all those who are working and struggling. His very vocation, in the face of oppression, is to open the prisons and to give a voice to the sorrows and joys of all. This is where art, against its enemies, justifies itself by proving precisely that it is no one's enemy. By itself art could probably not produce the renaissance which implies justice and liberty. But without it, that renaissance would be without forms and, consequently, would be nothing. Without culture, and the relative freedom it implies, society, even when perfect, is but a jungle. This is why any authentic creation is a gift to the future.

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The End