

EXISTENTIAL INTERPRETATION OF THE MOTIVE OF “LONELINESS” IN THE WORK “THE STRANGER” BY ALBERT CAMUS

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ABSTRACT

Today's literature describes, in full meaning, a person's inner experiences, his inner world. Motives such as the mental anguish of man, his feeling of loneliness, disagreement with people in communication, social alienation, in general human tragedy in the relationship of the individual and society have become the leading theme of modern literature today. This article discusses from different angles the image of Meursault, the protagonist of the novel "The Stranger" by Albert Camus, a brilliant representative of French literature, and analyzes in comparison with Eastern spiritual thinking the feeling of loneliness in his character, his different nature from others. The analysis process is based on the theoretical opinions of leading scientists in the field.

KEYWORDS: *society, human being, person, social alienation, stranger, lonely man, loneliness, indifference, formality, informal marriage.*

1. INTRODUCTION

Modern literature of the XX century is specially distinguished in terms of both style of expression and the object of the image. One of the main reasons for the emergence of modernism, mainly in Western literature and art, is explained by the devaluation of high ideals, the human life without rest and equation, the same flow of senseless life and the disorder in human psyche on this land. It is also possible to say that although man can become materially rich, his spiritually impoverished self-interest mood inevitably changes according to the philosophical principles of social alienation.

2. THE MAIN RESULTS AND FINDINGS

Our former teacher, Professor Muhammadjon Kholbekov (Be peace upon him) in his work “Evolutional interpretations of world prose of the XX century” said, “the primitive chaos of the society in which they live, the confusion and meaninglessness of today, the extreme chaos of the present time, the turbulent thoughts in people's minds have led to an increase in man’s feeling of loneliness” [7; p31-32].

Professor Uzok Djurakulov states that “man is captured by the cruel laws of life. In short, at the point where the ideal world of man and the real world, the dreams and needs of body intersect there comes into arena a tragedy - the tragedy of the honorable Human Man. Then there appear two options - either to sacrifice his dreams and live happily in society, or to be left alone with his dreams and become a tragic figure in the scene of a cruel life. The danger, having a tremendous power often gains upper hand in this struggle. Therefore, most people are doomed to live as slaves to the desires of the body, but not to high lofty ideals” [2; p.309].

Surely, such a scientific-philosophical, sociological approach to the issues of the literary process and literary criticism is not without surprise. The above-mentioned condemnation, the insolubility

of the tragic situation and obligation, found its artistic expression in the fate of the protagonist of the works of many modernist writers.

Many modernist writers of the XX century such followers of F. Dostoevsky, M. Proust, J. Joyce, F. Kafka as H. Borges, U. Faulkner, V. Wolf, A. Camus, made attempts to portray man in a new, comprehensive way in their works, observed man from each angle. Basically, in the works of these authors, in the words of the Russian scholar Mikhail Bakhtin, “the disintegrations of the formal representation of man intervene in the informal man sensing himself in solitude and in the observable places of his informal livelihood... we observe the same process of privatization of man and his life as in the novels of the antique land. For it is only here comes into the arena a special modification of the existing formal-rhetorical forms of self-awareness in solitude... The formal-rhetorical forms killed the integrity of the human image, took the formal-conditional form, creating a hero and honor (especially self-esteeming) became trampled and an artificial form. In addition, the existing formal-rhetorical genres constantly growing essentially in width and height, yield its position to the expression of informal livelihood, essentially an expression of informal life which is becoming more and more self-centered. Under such conditions, a rhetorical form begins to take shape. In romantic-friendly situations (conditionally, for sure), a person's self-awareness becomes noticeable in a new, informal-limited way.

A number of categories and forms of self-awareness by the biographical life to show its work worth of such as luck, happiness, reward, lose their official-state importance, and move to an informal-private plan. This nature of attraction to this formal-private world begins to change in essence. The "landscape" of an absolutely informal, lonely and motionless man, that is, there emerges the seeing of the nature (object of sight), coverage (background, conditions)... The nature enters the limited world of the informal man due to the pieces of image. At hours of tour, weekends, the nature's landscape opens within a casual glance ” [1; p.115-116]. Thus, the above-mentioned ideas of M. Bakhtin provide a theoretical basis for the use of various forms of elements in the text by the writer in expressing the content of the work of art and its basic concept. We can also see these cases in the artistic expression in the plot and composition of the story "The Stranger" by the French writer Albert Camus.

“Literature describes man in different looks, with different means. The author's attitude to each scene or situation is felt, and this attitude also shows their specific interpretation. But doctor of literature studies and literature critique Sevon Meli rightly admits that the human images and expressions in the great works and monuments of art created by human beings have such unimaginable and unnoticeable waves and chants that it is absolutely impossible to understand and interpret them completely” [5; p.13-14].

In fact, Camus's Meursault image appears to be a very complex, supernatural, and unique creature. Apparently, Meursault lives like ordinary people, he works in public affairs offices like everyone else, he is occupied with daily toils. But his character is extremely sincere, far from hypocrisy, the opinions of others about him are insignificant, he doesn't even think about it. What differs him from others is that he cannot accept the formal life that all members of society have adopted and are practicing. With this quality, Meursault is alien to society, to all its regimes, and even to a reader.

The exciting and worrying and even irritating point of a reader is the constructive uncertainty of the story, indifference in Meursault's character, the point of unification of his material and spiritual worlds. That is, as we encountered in the play, Meursault ignores the laws of society, does not abide by any of them, and does not even mourn for the highest rule – for the death of his mother. At the funeral, too, he does not pretend to be grieving, suffering from the loss of his mother, but in his heart he thinks that he is awake at night, very tired, depressed, and tormented by

his long stay under the burning of the sunshine to bury his mother. Yes, Meursault's heartbreaking sufferings and hurting seem more real than the fake cries and formalities of those who came to the funeral. In addition, he considers that any toil that comes to his mind, whether it is possible or impossible, is right for the human society and does it without thinking. It is possible to express the distinctive character and disproportion of Meursault, or the uniqueness of his personality as the following: Since man cannot give meaning and direction to his life, he experiences the absurdity of the existence, but performs it consciously, without thinking. From this point of view, he is a complete "stranger" to others.

In the play Meursault is portrayed as a man who neglects himself because he cannot find enough strength and a stable source to express himself. For example, for an Easterner (a Muslim), self-awareness, spiritual maturity, being a perfect man, trust in Allah, and considering himself as His servant are glorious. But Meursault is deprived of this feeling, this faith. It can be said that opinions of professor Umarali Normatov and Shoirra Normatova on the nature of Meursault are among the most objective and acceptable descriptions to reveal the character of the hero. According to them, whether he loves his mother, whether he cries for formality in mourning is a matter for Meursault himself. In court he is also accused of not believing in God. The protagonist is also faithful to himself in this matter, he believes only in what is available, what can be seen, felt, other things have lost their meaning for him. Since man is destined to die, in all that he puts his passions and beliefs becomes meaningless consolation, deception [6; p.74]. This statement proves Meursault's subjective outlook on life and his personal conclusion. This conclusion is confirmed by the events that take place in society, the relationship of people with each other, his inability to form an alliance with this society, his alienation from others, his misunderstanding by others, all the imbalances in his imagination. In addition, A. Camus views man as a person cut off from nature, from the universe. In his view, the universe is an inanimate, abstract thing. He never understands man, and man is not connected to it. As a result, the man becomes isolated and lonely, and life for him becomes a sad, boring sight. But from necessity and obligation, man must live this absurd life. To disseminate widely this concept, which is characteristic of Camus's philosophy, is rested in his protagonist, Meursault. And this image serves the same essence both at the beginning and at end of the work.

The writer and literature critic, Ulugbek Hamdam believes that "the court should have ruled on Meursault's murder not because he cried or didn't weep over his mother's corps, but because of considering such circumstances" and that the court found Meursault a stranger to participants, society and to himself [9; p.32]. In doing so, U. Hamdam is a little biased towards Meursault, but in fact, condemns some of the flaws in society. "Isn't every member of society a stranger to himself, to his own nature, to his own childhood, to his own sincerity? The real strangers are people who act contrary to their conscience, whose words and deeds don't coincide?" - Hamdam treats them with bitter questions. In addition U.Hamdham said, "Meursault does not change, he speaks what he thinks and feels, he does not like hypocrisy, considers it worthless to people. But in this world, being sincere appears to be very dangerous. For his sincerity Meursault is sentenced to be hanged. For his sincerity, he is found stranger in society", saying this he assesses correctly the even and Meursault's condition in the plot of the work [9; p.32].

Therefore, it is very difficult for Meursault to be with those around him, to lead a formal life like them. Meursault is like a mechanic who has fallen into the mechanics of everyday life. In his view, "nothing can be changed in livelihood, everything is always the same" [4; p.49]. As the great Russian theorist, M. Bakhtin said, "such man here is as informal and lonely as in the Greek novel. Therefore, the processes of making sin, purification, and pleasure are of an informal-individual essence. This is the personal experience of a lonely person. This man is deprived of the right to active creativity. The action develops as a result of a thoughtless step towards error and sin. That's

why, the essence of this path is limited for man and his destiny. This path of time, as in the Greek novels, leaves no trace in the surrounding world. Accordingly, the relationship between human destiny and the world is of outward essence” [1; p.86].

Camus creates the image of Meursault as the first person in a neutral style, combines his existential transparency under “external focalization” (observation) and locates it in an absurd environment isolated from society. In this way, the writer wants to show the state of man, free from all "chains", his absolute freedom and an informal activity. If man puts aside the cosmic orders, laws of society, faiths and practices, all social and moral rules inherent to all humanity, lives not abiding by them, such a person is alien to society, and the writer wants to portray him as a fate-sharer of Meursault who was separated from society.

Meursault is a westerner by nature. He lives his life only for himself. In other words, he is a typical representative of European individualism and selfishness. If to put it in the words of the passed away Sheikh Muhammad Sadiq Muhammad Yusuf, "Westerners have lost their motivation to do good and goodness, have disused the sound principles and foundations, their souls have deviated from the right path, their characters have been corrupted ..." [8; p.317]. Indeed, as a result of the two great world wars and various massacres, anti-fascist sentiments prevailed among the peoples of the world, especially those living in the European regions. The people have weakened and have experienced hard life, humanity has fallen into the whirlpool of problems. As a result, the human spirituality and psyche are damaged, and the person is subjected to loneliness and solitude. Unlike the East in the West, a person struggles mainly with his problems individually and in most cases loses. As a result, he becomes depressed, disappointed with society, undergoes nihilism and absurdity. However, in the East, a strong emphasis is laid on community. Each problem is solved with advice and counselling. Oriental spirituality, values, beliefs, and even Islamic teachings do not allow to isolate an individual. We found it appropriate to confirm our opinion with the following quote by Sheikh Muhammad Sadiq Muhammad Yusuf: “As in all spheres of life, the main reason for the success of Muslim peoples in the art of living beautifully is their religion, Islam. The last and perfect religion of Allah, the religion that will last until the Day of Judgment, the religion that will lead mankind to the happiness of both worlds in all times and places, the teachings of Islam are the main factor for believers and sincere devotees to enjoy the art of living in this world” [8; p.150].

If unlike western Meursault, a person chooses a formal (usual, all-accustomed) lifestyle, his life will be more beautiful and more meaningful. We can find the same opinion in the discoveries of M. Bakhtin in accordance with the words of His Highness Sheikh: “An official man is always boiling in the cauldron of life while carrying out his activities. Every moment in his life by its essence allows him to be formalized. An official is by nature open, visible and audible. Formal life has an opportunity to express itself in various forms and to be self-accountable” [2; p.91]. On the contrary, Meursault is a representative of the informal life. The life he lives is completely private, absolutely informal. From the point of view of the essence of his life, there is nothing formal. The events available in it are, in Bakhtin's words, "the privatization of a limited number of people." Such people cannot unite in a collective community and express themselves. They cannot demonstrate themselves to the public as active members of society. The feature of formality, Bakhtin says, is that they only possess it in one place, where they get together as criminals. Criminality is the forced legalization of an informal livelihood” [1; p.90].

Like the reader, what disrupts the narrator’s relationship is that Meursault displays a sequence of views and actions about his life which immediately destroys any “starting point” that unites them with others, and there is a constant indifference to people or an event of nature. Let’s remember Meursault's words at the beginning of the play: “Today my mother died. Or was it yesterday, I

don't know. In a lonely room “Your mother died. Burial will be tomorrow. We express our deepest condolence. You don't understand. Maybe she died yesterday”[4; p.16].

Here the writer uses short, broken sentences to describe the greatest image - the mother. Through the death of his mother, who is the most precious in the world, the writer invites the absurd hero Meursault to social closeness and wants to include him in the “membership” of society. What condemns Meursault in full view is her son’s indifference to mother’s death in the quoted passage. Can this be justified in social ethics? From the very beginning of the work, Meursault violates the highest, most basic moral rules, the social contract, and demonstrates the disproportionate contours with extreme indifference. In this passage, he is already portrayed as a “bad boy,” and this exact case will become a terrible social fact one day. The real reason for cross-examining in the trial and sentencing him to the death penalty is directed at the fact that he has violated this very social agreement.

This can be seen in the following lines from the prosecutor's language: “Dear juries, this man buried his mother the day before and then went to bathe in the sand the next day, where he made a girlfriend and enjoyed her and made a lot of fun. I can't tell you more than that” [4; p.94].

At the same time, the different methods and ways of using judicial-criminal categories in the works of art as a special form of legalization of informal life is peculiarly interesting, and also the most important factor in the development of the novel’s plot. In Bakhtin's theories of the history of the novel, “unlike the formal way of life, this ruined informal life, which is part of the novel, is more mysterious by nature. By essence it can be only watched and listened to. According to the content of the literature describing the informal life, it is the literature for observing and listening to “who lives how”. Such a way of life can only be described as active judicial trial or introduction of a judicial trial (forms of search and investigation) directly into the novel, and the connection of informal livelihood with criminal activities can be revealed” [1; p.91].

In addition, in Meursault’s nature, in the “world” in which he lives, even the most dangerous acts that disrupt public order, including murder, can be accepted and forgiven by society. Let us recall the following of Meursault and his friend Raymond when they encountered the Arabs in the play: “At that time I thought what difference it would make whether he shot or, on the contrary, did not shot” [4; p.62]. He shoots at the Arab, the Arab falls down and again he shoots four more times in a row. "The bumps on the handle were smooth, and the trigger was pressed very lightly - it was dry, but the sand was humming up – it thundered with a deafening sound, it all began... A little bit earlier I sensed that it had broken the balance of the day, the unusual calm of the sandy beach.

At that moment, I fired four more shots at the lying body on the ground. And these bullets went into the body without leaving stains. And these four sharp blows sounded so loud that I felt like I was knocking on the door of disaster” [4; p.65]. As we watch Meursault’s crime scene in the novel and the factors that caused it, the protagonist complains that the Algerian sun is too hot, it is unbearable. Even the sun is also "guilty" in his committing the crime. If the sun is considered a metaphor at this point, then what does it symbolize? Writer Ulugbek Hamdam’s suppositional attitude to the issue can justify itself: "Is it the reason that man leads life under the influence of cosmic bodies?" [9; p.32]. After all, Camus's above-mentioned view that man is not a part of the universe, but interpretation “as a being separated from nature, from the universe”, seems to provide a scientific basis for U. Hamdam's hypothesis. When he encounters an Arab, the Arab pulls out an Arabic knife and holds it at the sunray. The sun is reflected on the steel surface, resulting in this light falling on Meursault’s eyes. In his eyes, it seemed that a flashing knife had pierced his forehead, and even the sweat that had accumulated on his eyebrows at that moment was disturbing him. Here's the why.

The first bullet fired at the Arab "disturbed the balance of a good day, the extraordinary tranquility of the sandy shore" - he realized that he had ruined his life in a quiet, peaceful calm, while four more sharp shots were fired at the corpse - as if he was knocking on the door of disaster. It is not surprising that he justifies the above-mentioned phrase "what is the difference" while emphasizing that a great tragedy is to happen.

3. CONCLUSION

It is possible to say in conclusion that Camus's story "Stranger" may seem simple to the average audience, but for a large audience, the story of Meursault is beyond this narrow interpretation. In fact, Meursault, as noted above, is the image of a twentieth-century western citizen, who, in response to his own absurd world, has acquired an informality and unusualness in his behavior. Meursault's behavior can be assessed as a trait which is discriminated by ideology and high spirituality.

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