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Dear Colleagues!

We invite you to take part in the International Scientific and Practical Conference “Integration into the world and connection of sciences” Azerbaijan-2022, which will be held on June 1. Due to the current situation, the conference will be held online (in the form of a video conference). The conference can be attended by professors and candidates of sciences, researchers, doctoral students, masters. Thesis materials must be compiled in accordance with the rules outlined in the information letter. Please be informed that a collection of e-conference materials will be published with ISBN and DOI numbers. A collection of e-conference materials will be posted on <https://www.virtualconferences.press>. According to the results of the conference, the best works will be noted among the reports of the participants. The authors of these works will be awarded certificates.

Уважаемые коллеги!

Приглашаем вас принять участие в Международной научно-практической конференции «Интеграция в мир и связь наук» Азербайджан-2022, которая состоится 1 июня. В связи со сложившейся ситуацией конференция будет проходить в режиме онлайн (в форма видеоконференции). В конференции могут принять участие профессора и кандидаты наук, исследователи, докторанты и магистры. Тезисы должны быть составлены в соответствии с правилами, изложенными в информационном письме. Обращаем ваше внимание, что сборник материалов электронной конференции будет опубликован с номерами ISBN и DOI. Сборник материалов электронной конференции будет размещен на <https://www.virtualconferences.press> По итогам конференции лучшие работы будут отмечены среди докладов участников. Авторам этих работ будут вручены сертификаты

LITERATURE

THE MOTIF OF “LONELINESS” IN THE WORK “THE STRANGER”

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Abstract: 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.

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; 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.

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.

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.

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 Shoira 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 [4; 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.

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" [3; 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; 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.

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” [1; 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; 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” [3; 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" [3; 94].

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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CONTENTS

LITERATURE

Asadov M – The motif of “Loneliness” in the work “the stranger”3

MEDICINE

Эрматов Н, Абдулхаков И. – Қанди диабет билан хасталанган пациентларнинг кунлик овқатланиши рационада меваларнинг тутган ўрни ва ахамияти.....8

Насирдинов М., Эрматов Н. – Темир танқислик камқонлик касаллиги билан хасталанган мактаб ўқувчиларининг кунлик рацион таркибида сут маҳсулотларининг таъминланган даражасини таҳлили.....12

Сагдуллаева М., Эрматов Н, Бобомуродов Т - Муддатида ўтиб туғилган болалар оналари орасида касалланишнинг гигиеник таҳлили.....15

Эрматов Н, Насирдинов М. - Темир танқислик камқонлиги билан хасталанган мактаб ўқувчиларининг қиш фаслида овқатланишини гигиеник таҳлили.....18

Эрматов Н, Насирдинов М - Фарғона вилояти мактаб ўқувчиларининг кунлик овқатланиш тартибини гигиеник таҳлили.....22

Садикова М.А. - Использование ларингеальной маски анестезиологическое обеспечение пациента с тяжелой шейно-грудинной рубцовой контрактурой....25

PEDAGOGY

Shamshiyeva S.A., Noraliyeva M.A. - Oilaviy nodavlat maktabgacha ta’lim tashkilotlarida ta’lim-tarbiya jarayonini tashkil etishda rivojlanish markazlarining ahamiyati.....33

Yarashova N. J. Bolalarning lingvokognitiv taraqqiyotida o‘yinlarning ahamiyati..37

PHILOLOGY

Xudayberdiyeva O. - O‘zbek tilshunosligida gender tadqiqotlar.....43

PHILOSOPHY

Boltaev F. F. - Philosophical analysis of the problem of the origin of language.....46