

**“ALIEN” ALBERT CAMUS AND THE PHENOMENON OF GETTING STRANGER*****Kakharova Madina Bahodirovna***

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**Annotation:** *This article is written about the novel “The Stranger” by Albert Camus, famous French writer. His work has been analyzed deeply and given insights under the prism of writers and philosophers.*

**Keywords:** *existentialism, phenomena, conscience, reality, western, literature, interpreting, Nobel, philosophy.*

The French writer and philosopher Albert Camus (1913–1960) was one of the most influential figures in the thinking and worldview of the world intelligentsia in the 1950s. His contemporaries called him the "Western Conscience."

In 1957, the Swedish Academy awarded Camus the International Nobel Prize for his "great contribution to the development of literature, in which he made the human conscience a reality." In his speech at the awards ceremony, the author looks at his life and work and concludes: "... I'm nailed to a gallery (ship) of my time, I'm riding a donkey with others, I'm stuck in a shackle so that I don't fall off, despite the fact that the ship smells of fish, the executioners are busy, and that's not enough."

The novel *The Stranger* was written in 1940 and completed in 1942. The story has been hailed as “the best work of the twentieth century French literature, more precisely, the Camus generation”, “one of the greatest philosophical myths in the art of the century”. Although more than 60 years old, *The Stranger* is still one of France's most beloved works. The novel became famous not only in his homeland, but also in many countries around the world.

The work begins with Merso receiving a telegram about his mother's death. Merso is not affected by her mother's death and does not grieve for her. He doesn't even want to see. It is true that any human being, even if a stranger die, has a heartache! During the burial, he suffers physically, not mentally. Insomnia before a hot day. After the funeral, he meets Marie and has fun. The play features images of old Salamano and his dog. One day, Salamano's dog disappears. (He used to hit Salamano's dog a lot). One man was so upset for his dog that he wanted to show Merso, who was not squeezed by a linen because his mother had died. Let's continue in the plot. Heritage friend Raymond joined the play. Raymond is surrounded by two Arabs. Merso is also involved. In time, Merso and Marie Raymond go to the beach. There is a clash with the Arabs, and Raymond is wounded. They take him to the doctor. When Merso returned to the shore, he met one of the Arabs and shot him. Then begins a period of captivity in Merso's life, where he suffers not only from not being able to smoke or drink, but also from being able to meet someone like Mary, but he also gets used to it. After an eleven-month investigation, he was sentenced to death. If you notice, it's true: a person is killed and punished. Turning to the second main idea of the play, Merso did not cry for his mother, because his mother had died for him earlier, when he went to a nursing home. But he could be a hypocrite, suffering from lies like everyone else, but he doesn't like it. To whom is our "Stranger" a stranger? He is alien to his society, to his environment. Merso's boss offers him a great job in Paris, but Merso tells him it doesn't matter. He does not flatter or boast his boss. He says whatever the answer is. When Marie asks him if she loves him,



he says that he is not interested in such things, that he does not care at all. Here is his strangeness. Merso is an absurd hero in a complex image absurd society. If his inheritance is to be investigated and tried, he will be sentenced to death not because he killed a man, but because he did not weep or mourn at his mother's funeral, or because he did not follow the "rules of etiquette" or the belief in God. If the investigator proves that he was not upset at his mother's funeral and that he went to the movies with Marie after the funeral, the lawyer tries to hide it. Merso could have said that he was deeply saddened by his mother's death, pretended to be upset by the lie, and thus escaped death, but he was not a hypocrite. The fact that his mother did not cry after his death is a matter of his heart, his disbelief in God, and his lack of faith are not proof that he killed someone.

The language of the work is also cool, more rhythmic, indifferent to the environment, in a style alien to society urges J.P. Sartre. It is true that Sartre, while focusing on the construction of the narrative style in the play, said the following: "... Every sentence is a fleeting moment, every second that passes in the blink of an eye is like an island. We're also jumping from sentence to sentence, from sentence to sentence. "

In fact, the work has been the subject of much debate since its inception. Probably because it is written in the direction of existentialism. But the novel is one of the most readable works of any reader.

The story is popular not only in his homeland, but also in other countries around the world. The protagonist, Merso, is very honest and does not care about what others think of him. The story begins with Merso receiving a telegram about his mother's son. Merso does not understand the official content of the letter, as his mother had previously died for him in a nursing home. He feels more physical discomfort at the funeral: he has not slept at night, and the day is hot.

Merso is not interested in career, prestige or wealth. His boss offers him a good job in Paris, and Merso tells him he doesn't care. He liked his co-worker Marie. An unexpected event happens in his life and he becomes a killer. A young man wandering alone in the sand shoots an Arab who is chasing Raymond. He is indifferent to mental emotions, but has a high sensitivity to physical events. Symbolically, the sun drives him to murder. The second part of the story is a description of Merso's imprisonment and trial. The scene of the trial vividly illustrates Merso's nature, his personality, and his tragedy.

Merso's meeting with Marie in prison, Marie's smile, the situation around them, the silent exchange of mother and criminal son, and the depiction of people are some of the most moving episodes in the story. The prosecutor accuses him. In fact, the world of the human soul is inviolable, and no one else has the right to accuse him of his thoughts, dreams, or feelings.

He is also accused in court of not believing in God. Society does not forgive Merso for his murder, but for not being like everyone else, and condemns him to death. In the end, he is relieved that he is leaving this world, not out of repentance, but out of faith in himself, in the truth of his heart. (Merso's mother also said, "Mankind will not be completely unhappy.") The play connects events through characters such as Marie, Raymond, Mason, Thomas Perez, old Salamanca, Emmanuel, Celeste. The debate over this hero, created by Albert Camus, is still long overdue. The work encourages the reader to think about life and man, to observe. Albert Camus received the titles of "European Conscience" and "Ruler of Minds". He won the Nobel Prize.

"My mother died today. I don't know if it's yesterday. Your mother died in the hospital. Burial tomorrow. I received a telegram of deep condolences. You don't understand, maybe he died yesterday. " As I read these sentences at the beginning of the play. To whom do these words belong? Why doesn't he know when his mother died? Why is he saying this so calmly?



Questions arose as to why his mother was in the orphanage.

The work begins with the death of Merson's mother. But Merso takes it for granted. He goes to Marengo to bury his mother. In the barracks, when he is asked if he will see his mother for the last time, he answers no. He doesn't even know how old he is. The next day, he sees his acquaintance Marini in the office. He has fun with her. As if nothing had happened. One day he goes with him to his friend Raymond. The same day, Raymond's enemies come to destroy him. Raymond and Merso go to get along with them. Merso fires at an Arab five times in a row. This concludes the first chapter. In the second chapter, there is a trial. And he will be sentenced to prison. The author believed that the plot of "Stranger" is a formality, a lack of faith in morality.

The play shows the imagination between Merso and the community. People want him to follow the rules created by society. He believes that strict rules should not deviate from the officially accepted views. But Merso does not obey these laws. He can find the strength in himself to deny these rules. But society sees Merson as an outsider because he does not act in accordance with the moral norms that everyone who is different from him has followed. He seems to be on trial, not because he killed Merv in court, but because he did not cry on the day of his mother's death, and the next day his acquaintance was with Marie. In court, his heart is found guilty. And he will be sentenced to death.

The Uzbek writer Ulugbek Hamdam on the work " In order to understand Merson's conflicting heart, it is necessary to take off all his clothes and approach him as a human being. The question arises: is a human being without cultural moral and religious values? As we approach a person, we take values as our main criterion and rely on them. In this sense, Merso does not back down to any values. He doesn't wear clothes. " he said. The writer does not take the path of condemning Merson, a ruthless, indifferent, murderous criminal at a glance. Rather, he seeks to discover, understand, and comprehend it as a human being.

Merso is alien to a society of people based on running away from reality and living on the basis of hypocrisy. As Camus himself said, "He will be punished for not joining the game of those around him. He refuses to lie. And society feels threatened by this. " My conclusion from the work is that society alienates those who do not follow the rules it has created. People do not accept such situations.

Through this short story, the writer, in the person of a single hero, shed light on the most pressing issues of the life of the whole French society, the spiritual and moral views that apply not only to French society, but to all mankind.

The protagonist of the play is a person Merso, who has become alienated from society, from the rules of etiquette established in society. He doesn't know why he lives in life; he lives without any purpose. He doesn't need anyone, not even her mother. Merso is like a zombi. His life is very boring and lonely. It is not affected in the slightest by any human emotion or experience. Merso can't even explain why he killed the Arab (justifies himself under the pretext of blocking the sun.) The work begins with death and ends with death.

The writer himself called this work "disobedience to the rules of etiquette established in society simply for formality!" he said. The main idea of the work is the lack of love for each other, the lack of faith in society, the lack of faith, the lack of faith in God, the lack of confidence in the future among people, living only in the present. Albert Camus, through the story of The Stranger, was able to fully reveal the image of individuals in the society of that time. There are opinions about the existence of people like Merso in society, what abysses humanity will go to if it loses its spiritual and moral image.

Today, the reader looks at himself from the outside by reading this work, analyzing how he lives,



his attitude to his loved ones. Most importantly, the reader seeks to understand himself. The reader will be a good witness of works that urge existentialism. The author was one of the great founder of existentialism. What is existentialism itself?

Existentialism (french “existentialisme” from lat. *existentia* - existence), also the philosophy of existence - a trend in the philosophy of the XX century, focusing on the uniqueness of human being. Existentialism developed in parallel with related areas of personalism and philosophical anthropology, from which it differs primarily in the idea of overcoming (rather than revealing) a person's own essence and a greater emphasis on the depth of emotional nature. There are two varieties of existentialism: religious and atheistic existentialism. According to the representative of the second of these varieties of existentialism, Jean-Paul Sartre, the starting point of existentialism was formulated by one of the heroes of Dostoevsky: "if there is no God, then everything is permitted". According to the existential psychologist and psychotherapist R. May, existentialism is not just a philosophical direction, but rather a cultural movement that captures the deep emotional and spiritual dimension of modern man, depicting the psychological situation in which he finds himself, an expression of the unique psychological difficulties that he faces.

According to Kissel, M.A. “EXISTENTIALISM is a philosophy of the 20th century that brings to the fore the absolute uniqueness of human existence, which does not allow expression in the language of concepts.” So, Albert Camus believes that humanity is unique when they are individual but if they do not claim themselves as the part of the society, the society does not digest it and kicks out of its circles those who are eccentric.

From 1954 to 1956, Camus returned to the theater and staged his own plays. In 1956, he published *The Fall*, and a year later, *The Persecution and the Kingdom*. In 1957, the Swedish Academy awarded him the International Nobel Prize for his "great contribution to the development of literature, in which he made the human conscience a reality." Speaking at the awards ceremony, the author looks at his life and work and concludes: "I am nailed to a gallery (ship) of my time. "I was handcuffed so that I wouldn't fall, even though it was the wrong way."

In the last years of his life, Albert Camus wrote almost nothing. On January 4, 1960, he and his close friend Michel Gallimar were killed in a car accident on their way back to Paris from Provence. Among the items in the author's portfolio are an unfinished manuscript of *The First Man* and an unused train ticket. Who knows, if he had used the ticket, he would have survived. Camus' body will be buried in the cemetery of the town of Lurmaren in southern France.

In 2009, when French President Nicolas Sarkozy offered to move Camus to the Paris Pantheon, the writer's son and relatives refused.

If we think about Albert Camus's philosophical views, we see that he never considered himself a wise philosopher or a master of existentialism. In any case, there is no doubt that the philosophy of existentialism influenced Camus's work. At the same time, he explains, albeit in part, his conscious and unconscious propensity for issues in the spirit of existentialism, and, most importantly, his incurable illness since childhood (always living close to death) and his struggle with disease.

“Unlike the French philosopher J. P. Sartre, the leader of "religious existentialism", the German philosopher K. Jaspers (1883–1969), the leader of "atheistic existentialism", Camus recognized that the only way to fight the absurd was to exist. Despite the fact that the heroes created by Camus did not belong to this state, under the influence of a difficult situation (threat to life, death of loved ones, remorse of conscience, etc.) created by fate, their future destiny is absolute. different According to Camus, artificial "isms" such as capitalism, communism, and socialism, as well as various and varied "attempts" to forcibly improve society, are a high degree of



absurdity. A proponent of humanity and democracy, Camus argued that “the struggle against oppression and injustice through inhuman and cruel action could lead to even greater oppression, injustice and oppression”, says M. Xolbekov.

"Ivan Karamazov's words 'Everything is possible' are the only expression of freedom," wrote Camus. Absurd, about the absurdity of life ("Absurd reigns everywhere"); that life is transitory, that death is real ("understanding who or what one is means understanding death"); Thoughts of "God's cursed" alienation from the outside world, alienation, and a deep sense of loneliness in a cruel life ("everything is foreign to me") are constant and unchanging themes in Camus's prose and drama. However, this "pattern" that existed through the use of existentialism was "corrected" by Camus's life experience. For Camus, who grew up in a very poor family in need of a loaf of bread, "human destiny," "written on one's forehead," was always "human life, the conditions of his existence," that is, poverty, misery, and inhumanity, which preceded the existence of a life without pleasure, laid the groundwork for it, and was measured by this criterion. Such a dire situation, a difficult situation to live in, in many ways gave rise to Camus's "rebellious" movement, encouraged him, and set his heart on fire. Despite Camus's distance from politics, his distrust of "pure art", "art for art's sake", "elite art" that is understandable to the best members of society, and, conversely, the appreciation of art that is understandable to the common people, formed the basis of his work. He carried the "burden of history" on his shoulders to the light, trying not to forget the heroes who endured the hardships of life.

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