

THE PSYCHOLOGY OF ALBER CAMUS' MERSO IN THE CONTEXT OF A PARANORMAL PERSON

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Annotation. This article analyzes the psychological state and emotional reactions of the main character Meursault in Albert Camus's work "The Stranger." The interpretation of Meursault as a "paranormal person" is based on his indifference to the environment, limited emotions, denial of the meaning of life, and distance from social and religious values. In the study, Merso's spiritual experiences are compared with religious beliefs, human feelings, and norms established by society. The author's emotional coldness of the image is evaluated as a consequence of the philosophy of absurdism, and the role of spirituality and faith in human life is revealed in a conclusive way.

Keywords: Meursault, Albert Camus, "The Stranger," absurdism, mental experiences, emotional coldness, religious values, existentialism, paranormal image, society and personality, spirituality.

In most works of art, when the hero's life is narrated, his emotional experiences are also reflected, which increases the effectiveness of the work. However, in Albert Camus's story "The Stranger," we can see the opposite. From the beginning to the end of Meursault's story, there is almost no mention of his mental state, his inner experiences. The events are described as if they were simply told coldly from the hero's perspective. The hero describes the situation based only on his physical condition. Expresses pleasure only in material goods. He only enjoys coffee with milk, relationships with women, and traveling to various destinations for recreation. But even from them, Meursault feels nothing. He explained his mother's post-mortem state by saying, "I was just tired, I mostly behave this way when my physical condition isn't good." Perhaps a normal person behaves like Meursault in fatigue, but whether a woman or a man, they spend the sad or joyful moments of their life surrounded by hidden or open experiences and emotions. Men are not completely emotionless, although they are relatively less emotional.

Professor E. Goziev, in his textbook "General Psychology," provides the following information on emotions:

"When a person perceives objects and phenomena in the external environment, they are never completely indifferent to these things. The human process of reflection is always active."

Also, we cannot find any emotion in Meursault's personality in relation to any situation.

The following scientific data can show that this is not a normal situation:

"Emotion is a unique process of reflecting our feelings, in which the inner experiences and relationships that arise in us in the process of reflecting things and events are expressed.

Emotions, in terms of their origin, are connected with a person's needs, interests, and aspirations."

This concept, which applies to every person, seems alien to Meursault. Only in one situation - when he is sentenced to death - does the main character begin to understand what events are happening to him. Since the emergence of emotions, as mentioned above, depends on human needs, interests, and aspirations, another situation seems paranormal to us: Merso lacks these very interests, needs, and aspirations. Even when offered a position by his boss, he

experiences no emotional experience: no sense of pride, joy, or excitement, whereas a normal man, although not as emotional as a woman, experiences at least a sense of pride in his profession and material achievements. For Meursault, everything is meaningless, insignificant, and colorless.

That's precisely why the writer (!) commits the crime not by Celeste, Raymond, or Mason, but specifically by Meursault. Prison and death were needed to make Meursault understand that he too was a human being, why he was living, and the meaning of his life.

Why specifically the death penalty? Moreover, not because he killed the Arab, but because he behaved coldly after his mother's death, engaged in immoral relationships, drank coffee, smoked cigarettes, and didn't shed a single tear. The thing is, society didn't want, and doesn't want to include in its ranks a person who had extinguished their human feelings. Society coldly sentenced the person who was indifferent to one person's death to death.

The fact that Meursault didn't understand or feel where he really was even in prison is clearly expressed in the following sentences:

"I wanted to say that they were criminals and that's why they cried. But I immediately thought that I myself was one of them."

As he entered the prison, emotions, though negative, began to enter Meursault's life. The fact that he couldn't get rid of his addiction to smoking, that his physical relationship with Marie had stopped, and in general, that his physical needs weren't being met, began to depress him, because Meursault tried to find the meaning of his life in these very things - although he couldn't find it. When he shot the Arab, Meursault felt no emotion. There was neither fear, nor remorse, nor astonishment at what he had done. True, he didn't deliberately shoot the Arab. But with the same notion of "what difference does it make?" he fired at him several times. This situation does not correspond to any criteria or logic of humanity. The philosopher Camus Meursault demonstrated the degree of danger and illogical nature of the philosophy of absurdity for humanity.

If we look at the image of Meursault not only from one side, but from all sides, we will see that the terrible circumstances of his life had a positive impact on the psyche of the image and began to awaken his soul. In particular, after his mother's death, while staying with members of society - the doorkeeper and those who attended his mother's funeral, Meursault himself noted that he felt a sense of attachment and described this situation as "very strange." (For us, it's very strange that this situation was "very strange" to him) For Meursault, who mainly communicated with colleagues on business matters and didn't even wear mourning clothes, this was truly strange. Celeste's participation in the trial as his defense also brought positive emotions to Meursault's psyche. That's why she says, "For the first time in my life, I felt like embracing a man."

As the trial comes to an end, only when the lawyer is explaining something does the hero experience real experiences, suffering:

"Only at the end, when my defense attorney was still explaining something to me, I remember the sound of a drill that had seeped through all the walls and the spacious room of the courthouse and reached my ears - the ice cream merchant's carriage. And then, the scents of the former summer, which I was deprived of, the beloved streets, the colors of the evening sky, Marie's laughter, her dress - the memories of life that gave me the smallest and most precise joys."

Realizing that he was sentenced to death, and during the conversation with the priest, we witness that Meursault ultimately revealed his experiences openly:

"Here, I don't even know what it is, something is overflowing inside me. I yelled at him, cursed him, and said that I didn't need him to pray. I grabbed his cloak by the collar. Trembling with anger and joy, I poured out everything that had accumulated in my heart to the end."

At this point, based on his phrases "everything that has accumulated in my heart," we have a question: what kind of person is Meursault? Is it such a cold, emotionless, or complex image that absorbs its own experiences? Does he really look at everything with such indifference? When did this indifference begin in him? Could it be that he had lived in this state since birth, since childhood?

The answer to our question is reflected in Meursault's following confession:

..."I have always waited for this moment, for this morning. Then my rightness will be proven."

The above-mentioned moment, dawn, is the moment of the dawn when Meursault's death is expected. The word "my right" implies "one day we'll die anyway, everything is useless and illogical."

This very meaning, this very conclusion is at the heart of Meursault's actions during the events of the work, the view that "what difference does it make?," the reflection that is repeatedly used in his speech, the hero's emotional experiences and attitude to the environment. Meursault, who sensed that he would die one day anyway and, as he said, "expected," doesn't even feel why he's living, or in general, why he's living.

At this point, based on this psyche of the hero, we witness how absurdism leads a person to a depressed state, how concepts such as "we will die one day anyway," "there is no logic in living" bring his soul to the brink of death before his body dies.

At the heart of this situation lies the absence of purely religious concepts and knowledge, the lack of religious upbringing. After all, it is stated in sacred books that a person does not come to this world without reason. The second verse of Surah Al-Mulk of the Holy Quran also mentions the reason for the creation of death and life:

"He is the One who created death and life to test which of you is best in deed."

In fact, our sacred religion provides the most perfect answers to all questions that arise during a person's lifetime, and its holy book is great because humankind has not and cannot make any changes to it.

The religion that Meursault and the society around him professed is an exception to this perfection. As we know, in the Holy Quran, the Bible, the holy book of Christianity, is included among the divine books. According to the Quran, the Gospel foretold the birth of Muhammad, but Christians distorted the original text of the Gospel. The people who, instead of Allah, elevated His messenger to the level of God and initially condemned even the prophet to death will eventually face destruction like Meursault. How can a person's religion, a sacred book, which they have changed according to their own desires, show them the meaning of life, how can it comfort their heart?

In his conversation with the priest, Meursault repeatedly stated that he did not believe in God. In a conversation with him, the investigator receives the same answer. After the priest's words and the investigator's, Meursault's heart feels not the slightest emotion.

Because, as he himself said, even a priest "lives like a dead man." Because in our blessed religion of Islam, Allah does not call people to completely turn away from this world or retreat into seclusion. Indeed, the Messenger of Allah (peace be upon him) also says in blessed hadiths:

"Those who abandon this world for the Hereafter, and the Hereafter for the Hereafter, are not the best among you. The best among you are those who receive their share from both." In another hadith on this topic, it is said: "How excellent a mount is this world. Get on it. It will lead you to the hereafter."

Based on the above information, we can correctly accept Meursault's attitude towards God and the priest. Because this situation in Meursault has taken root in the consciousness of an entire society. Meursault, on the other hand, reveals his subconscious state and experiences without mask.

In essence, Camus himself treats God in the same way. "I am not an atheist. I don't believe in God's existence, but I feel that He exists," he said. Perhaps behind these words the philosopher meant: "I deeply feel the existence of God, I do not recognize the Gods you created."

In reality, not everyone who claims to believe in the existence of a Creator acts in accordance with their words. But feeling its existence means that there is a great love in the depths of a person's heart that prevents them from many vices.

In short, without spiritual experiences, a person is not human. The origin of this paranormal mentality in our protagonist Meursault goes back to the issue of faith, which has been the most delicate and urgent issue for everyone.

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