

ARTISTIC AND PSYCHOLOGICAL INTERPRETATION OF LONELINESS IN ENGLISH AND UZBEK SHORT STORIES

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Abstract

The present article investigates the artistic and psychological interpretation of loneliness in English and Uzbek short stories of the twentieth century through comparative literary analysis. The research focuses on Katherine Mansfield's "Miss Brill" and "The Daughters of the Late Colonel" together with Zulfiya Qurolboy qizi's "Yo'zsiz yil" ("Without Summer") and "Qadimiy qo'shiq" ("The Ancient Song"). The article analyzes loneliness not only as physical isolation but also as emotional, spiritual, and psychological alienation reflected in literary texts. The study explores the artistic devices used to portray loneliness, including symbolism, silence, psychological realism, introspection, emotional atmosphere, and fragmented communication. The findings demonstrate that English modernist prose mainly interprets loneliness through existential alienation, emotional invisibility, and fragmented individuality, while Uzbek prose focuses more strongly on spiritual dissatisfaction, weakening emotional warmth, family relationships, and moral alienation. The comparative analysis also reveals that despite cultural differences, loneliness remains a universal human experience represented through similar psychological and artistic methods in both literary traditions.

Key words

Loneliness, psychological realism, symbolism, introspection, emotional alienation, existentialism, modernism, comparative literature, emotional atmosphere, silence, communication failure, English prose, Uzbek prose, Katherine Mansfield, Zulfiya Qurolboy qizi, spiritual dissatisfaction, urban alienation, moral values, psychological suffering, modern literature, literary analysis.

Introduction

Loneliness has long been one of the most significant emotional and philosophical experiences reflected in world literature. Throughout literary history, writers have portrayed loneliness as a complex psychological state connected with emotional suffering, alienation, spiritual dissatisfaction, identity crisis, and communication failure. In twentieth-century literature, especially after social and historical transformations caused by industrialization, urbanization, world wars, and modernization, loneliness became one of the dominant themes in prose fiction.

Modern literary studies interpret loneliness not only as physical separation from society but also as emotional invisibility and inner psychological isolation. Individuals living within rapidly changing social environments increasingly experience communication problems, weakening family relationships, emotional insecurity, and loss of spiritual harmony. As a result, loneliness became one of the central artistic motifs in modern literature.

Twentieth-century English modernist prose pays particular attention to the psychological world of individuals. Modernist writers shifted literary focus from external action toward inner consciousness, emotions, fragmented thoughts, and psychological conflict. Katherine Mansfield occupies an important place in English modernist literature because her short stories reveal subtle emotional experiences and hidden psychological suffering through symbolism, silence, emotional atmosphere, and introspection.

The comparative investigation of loneliness in English and Uzbek short stories is important because it allows researchers to identify universal psychological features together with national literary characteristics. Although English and Uzbek literary traditions belong to different cultural and philosophical environments, both portray loneliness as deep emotional and spiritual suffering. The relevance of the present study is determined by the growing interest in comparative literature, interdisciplinary literary criticism, psychological prose, and modernist narrative studies. Comparative literary analysis helps reveal how different literary traditions interpret similar human experiences through different artistic and cultural perspectives. The novelty of the research lies in the comparative analysis of loneliness in English and Uzbek short stories based on psychological and artistic approaches. The study also examines symbolism, silence, introspection, emotional atmosphere, and psychological realism as major artistic devices used to represent loneliness.

Methods

The present research is based on comparative literary methodology and psychological analysis. Several scientific methods were applied during the investigation.

First, the comparative analysis method was used to identify similarities and differences between English and Uzbek literary interpretations of loneliness. Katherine Mansfield's short stories were compared with Zulfiya Qurolboy qizi's prose in terms of symbolism, emotional atmosphere, psychological realism, and narrative structure.

Second, psychological analysis was applied to examine the inner emotional experiences of literary characters. The study investigated emotional alienation, introspection, communication failure, emotional insecurity, and spiritual dissatisfaction represented in literary texts.

Third, textual analysis was used to examine literary language, symbolic imagery, emotional details, and artistic techniques employed by writers to portray loneliness. The research also relied on theoretical approaches developed by Sigmund Freud, Carl Jung, Erich Fromm, Viktor Frankl, Jean-Paul Sartre, and Albert Camus concerning psychological alienation, existential anxiety, individuality, and emotional isolation.

Results

The research demonstrated that loneliness in both English and Uzbek short stories is represented primarily as emotional and psychological alienation rather than physical isolation. In Katherine Mansfield's "Miss Brill," the protagonist experiences emotional invisibility despite being physically surrounded by people in the public garden. Miss Brill attempts to overcome loneliness through imagination and emotional illusion. She imagines the park as a theatrical stage where every individual performs a role:

"They were all on the stage."

This metaphor reflects artificiality and emotional fragmentation characteristic of modern urban society. Miss Brill emotionally depends on imagination because real communication and emotional closeness are absent from her life. Another important artistic symbol in the story is the fur. The fur represents emotional comfort and psychological fragility:

"Dear little thing! It was nice to feel it again."

Miss Brill treats the fur almost like a living companion. This symbolic attachment reveals hidden emotional loneliness and psychological vulnerability. The emotional climax of the story appears when the young couple humiliates Miss Brill publicly:

"Why does she come here at all — who wants her?"

This sentence destroys the protagonist's illusion of social belonging and reveals her emotional invisibility within society. Similarly, "The Daughters of the Late Colonel" portrays loneliness

through emotional repression and patriarchal domination. Josephine and Constantia remain psychologically dependent even after their father's death. Fragmented dialogue, unfinished communication, and silence reveal their emotional insecurity:

“What had she been going to say?”

The unfinished sentence symbolizes psychological paralysis and inability to express emotions freely. In Uzbek prose, loneliness acquires stronger spiritual and moral dimensions. Zulfiya Qurolboy qizi's “Without Summer” portrays emotional coldness and weakening human relationships. The symbolic absence of “summer” reflects emotional emptiness and lack of spiritual warmth. The protagonist experiences loneliness despite social presence:

“Atrofida odamlar ko'p edi, biroq o'zini baribir yolg'iz his qilardi.”

This statement demonstrates that loneliness develops from emotional misunderstanding rather than physical isolation. Another important example reveals communication failure:

“Gapirishga odam topilardi, ammo tushunadigan inson yo'q edi.”

The sentence emphasizes emotional alienation and lack of sincere human understanding. In “The Ancient Song,” loneliness is represented through memory, nostalgia, and weakening spiritual values. The “ancient song” symbolizes emotional continuity and cultural identity. The protagonist experiences spiritual dissatisfaction and emotional emptiness:

“Go'yo yuragining bir chekkasi huvillab qolganday edi.”

The metaphorical emptiness inside the heart reflects inner psychological suffering and spiritual loneliness. The comparative analysis identified several common features between English and Uzbek literary traditions:

- emotional alienation;
- communication failure;
- silence as psychological symbol;
- symbolism and emotional atmosphere;
- psychological realism;
- introspection and memory.

The results confirmed that English literature mainly interprets loneliness through individuality and existential alienation, whereas Uzbek prose emphasizes collective emotional life, family relationships, morality, and spirituality.

Discussion

The results of the study confirm that loneliness occupies an important place in twentieth-century English and Uzbek prose. The artistic interpretation of loneliness reflects both universal psychological experiences and national cultural characteristics. Katherine Mansfield's stories demonstrate the major features of English modernist literature. Modernist prose frequently portrays individuals as emotionally fragmented and psychologically isolated within urban society. Emotional invisibility and inability to establish meaningful relationships become central sources of loneliness. Mansfield artistically reveals such emotional suffering through symbolism, irony, silence, and restrained narration. The emotional atmosphere in Mansfield's stories is cold, fragmented, and psychologically distant. Her characters often fail to communicate openly because modern society itself appears emotionally indifferent and spiritually disconnected.

In contrast, Uzbek prose preserves stronger connection between loneliness and collective emotional life. Zulfiya Qurolboy qizi portrays loneliness through weakening emotional warmth, moral alienation, and spiritual dissatisfaction. Her stories emphasize nostalgia, memory, family relationships, and cultural continuity. Another important difference concerns artistic narration.

English modernist prose uses minimalistic narration, fragmented dialogue, and symbolic understatement. Uzbek prose combines psychological realism with lyrical emotionality and reflective atmosphere. Despite these differences, both literary traditions portray loneliness as deep psychological suffering affecting human consciousness, emotional stability, and identity. The comparative analysis proves that loneliness is simultaneously universal and culturally shaped literary phenomenon.

Conclusion

The present study demonstrated that loneliness is one of the central psychological and philosophical motifs in English and Uzbek short stories. Both literary traditions portray loneliness not only as physical solitude but also as emotional, spiritual, and social alienation. The research proved that symbolism, silence, psychological realism, emotional atmosphere, and introspection are the main artistic devices used to represent loneliness. English modernist prose mainly focuses on existential alienation, emotional invisibility, and fragmented individuality, while Uzbek prose emphasizes spirituality, family relationships, moral values, emotional warmth, and memory. The comparative analysis revealed both common and distinguished aspects of loneliness in English and Uzbek prose. Therefore, loneliness serves as an important artistic means for revealing human emotional vulnerability, psychological suffering, and spiritual dissatisfaction in modern literature.

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