

Article

Alienation and Indirect Psychological Expression in the Short Fiction of Abdulla Qahhor and Katherine Mansfield

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Abstract: This article examines the manifestation of alienation and indirect psychological expression in “Anor” by Abdulla Qahhor and Miss Brill by Katherine Mansfield through a comparative-typological approach. The study focuses on how characters’ inner worlds are revealed through symbolic details, subjective perception, and narrative techniques. The findings demonstrate that Qahhor foregrounds socio-economic determinants, whereas Mansfield emphasizes individual psychological experience and interiority.

Keywords: *alienation, indirect psychological expression, symbolism, inner life, subjectivity.*

Introduction

In The early twentieth century marked a profound shift in literary representation, as writers increasingly turned their attention from external events to the inner life of characters. This transformation was particularly evident in modernist fiction, where subjective perception, fragmented consciousness, and psychological depth became central narrative concerns. Within this framework, the concept of alienation emerged as a key thematic and analytical category, reflecting the individual's sense of estrangement from society, others, and even the self [1-4].

Alienation, in literary discourse, is not merely a sociological condition but a deeply internalised psychological experience. It manifests as a rupture between the individual and their environment, often leading to emotional isolation and identity fragmentation. Closely related to this phenomenon is the narrative technique of indirect psychological expression, whereby a character's inner state is conveyed not through explicit description but through symbolic details, imagery, and contextual cues [5].

This article aims to explore these interconnected concepts through a comparative analysis of "Anor" by Abdulla Qahhor and Miss Brill by Katherine Mansfield. Despite belonging to different literary traditions—Central Asian realism and Anglo-European modernism—both authors demonstrate a remarkable sensitivity to the psychological complexities of their characters. By examining how alienation and indirect psychological expression function in these texts, the study seeks to reveal both universal patterns and culturally specific variations in literary representation [6].

Methods

The research employs a comparative-typological methodology, which allows for the identification of structural and thematic parallels across texts from different cultural contexts. This approach is particularly suitable for analysing literary phenomena such as alienation, which transcend national boundaries while being shaped by specific socio-historical conditions.

Textual analysis forms the core of the methodology. Key passages from both stories are examined in detail to identify narrative strategies, symbolic patterns, and psychological motifs. Special attention is paid to the use of imagery, internal focalization, and narrative voice as means of indirect psychological expression.

The study also draws on theoretical frameworks from literary and psychological criticism. Concepts of alienation are informed by socio-psychological theories, while the representation of consciousness is approached through narratological perspectives. Although the article does not rely on extensive theoretical exposition, it integrates these frameworks implicitly to support interpretative claims.

Results

The analysis reveals that both texts depict alienation as a central condition of human experience, yet they differ significantly in its origins and manifestations [7].

In "Miss Brill," alienation is primarily psychological and internalized. The protagonist constructs an imaginary social role in order to compensate for her emotional isolation. Her perception of the park as a theatrical stage reflects a desire to belong, even if only within a self-created illusion. The symbolic function of objects—such as the fur—serves to externalize her inner state, allowing readers to infer her loneliness without direct authorial commentary [8].

In contrast, "Anor" presents alienation as a product of socio-economic conditions. The protagonist's inner distress is closely tied to material deprivation and social constraints. The image of the pomegranate operates as a symbol of unattainable desire, representing both physical nourishment and emotional fulfillment. Unlike Mansfield's character, whose alienation is largely self-generated, Qahhor's protagonist is shaped by external realities that limit her agency [9].

Despite these differences, both texts rely heavily on indirect psychological expression. In each case, the characters' inner worlds are revealed through symbolic and

contextual elements rather than explicit narration. This shared technique underscores the universality of certain literary strategies, even across divergent traditions [10].

Discussion

The comparative findings highlight the dual nature of alienation as both a universal and context-dependent phenomenon. While the emotional experience of isolation is common to both protagonists, its underlying causes differ in accordance with cultural and historical contexts [11].

Mansfield's modernist perspective emphasizes subjectivity and perception. Her character's alienation arises from a disjunction between inner desire and social reality, mediated through imagination. Qahhor, on the other hand, situates alienation within a framework of social realism, where economic hardship and structural inequality play decisive roles [12-14].

The use of indirect psychological expression further illustrates the authors' distinct artistic approaches. Mansfield's reliance on subtle imagery and symbolic nuance aligns with modernist aesthetics, whereas Qahhor's more grounded symbolism reflects a realist orientation. Nevertheless, both writers demonstrate that indirect expression can be a powerful means of conveying psychological depth [15].

Conclusion

This study demonstrates that alienation and indirect psychological expression function as key elements in the short fiction of Abdulla Qahhor and Katherine Mansfield. Through a comparative-typological lens, the analysis reveals both shared narrative strategies and significant differences in thematic emphasis.

Ultimately, the findings suggest that while literary techniques may transcend cultural boundaries, their specific applications are shaped by historical and social contexts. By bringing these two authors into dialogue, the article contributes to a broader understanding of psychological representation in world literature.

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