Existential Loneliness in Kazakh Literature and Modern World Literature: Cross-Cultural Insights from Metaphors and Frame-Based Analysis

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Abstract

Existential loneliness is a topic of debate that has been explored over three centuries. Nineteenth-century novelists contributed to cognition-based existentialism in a way that has shaped our contemporary understanding and conceptualization. This study investigates the thematic coverage of existential loneliness explored by novelists, poets, and writers to make conclusions about the cross-cultural stylometric signature, the underlying conceptual metaphors, and the priming of each linguistic metaphor for the difficult-to-attain definition of existential loneliness. In the compiled literary corpus, loneliness is represented through 11 linguistic metaphors, the most frequent of which are "loneliness is unbearable hell", "loneliness is harm", "loneliness is internal trait", "loneliness is inability to keep company", and "loneliness is poverty of self". The retrieved results are computationally compared to the literary works of the most influential existential writers. Thus, the Kazakh writer Nurgali Oraz is very diverse in terms of using loneliness-related conceptual metaphors, which unites him with such internationally recognized authors as Dostoyevsky, Tolstoy, Flaubert, Chekhov, Turgenev, and Proust.

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1. Introduction

Existentialism was a philosophical and literary movement starting in the 19th century with a particular expansion in the 20th century. It is a complex of reflections resting on liberty, personal choices, individual existence, death, and the human condition. The historical context is marked by World Wars I and II, identified by a moral and cultural crisis leading to an utter and aggravated deception in the great morals. Existentialism is; therefore, a concept revolving around individual existence in its essence and does not address the significance of existence in general terms. Accordingly, existentialism denotes a reaction against the excess of *the philosophy of ideas* and *philosophy of "things"*. It mourns traditional philosophy for occluding the importance of the individual and accentuating *the philosophy of being* and *transcendental philosophy*.

According to Jean-Paul Sartre, the movement of existentialism postulates human liberty. This means that "the individual is doomed to [the] liberty" of choices but is held accountable for these choices. The individual experience of anguish, anxiety, shame, and failure is at the center of existentialism. These very existential experiences determine the gist of the individual and their existence in concrete terms. Opposed to Christian existentialism, atheist existentialism, which is marked by the philosophy of Jean-Paul Sartre, provides a portrait of the liberal individual being faced with the dilemma of death without longing for divine help to eschew this dilemma. The call to embrace infinity is also integral to atheist existentialism without religious interference.

In contrast, literary existentialism is a significant movement. In fact, literary works dictum the philosophy of the major tenets of existentialism, such as death, anguish, liberty, and shame. The influence of existential philosophy can also be detected in the literary works of the Russian writer Dostoevsky (Corrigan, 2017; Mohammadi & Eshaghian, 2017; Siddiqi, 2019), and Albert Camus' works that render individual existence meaningful. Albert Camus's novel *The Plague* is the prototype of the precariousness of human life and existential isolation (Shanthi & Gonsalves, 2021). One of the major expressions in existential philosophy is articulated by Sartre in *No Exit*. It signifies the doomed nature of the individual and the absurdity surrounding it. Camus' works represent the very gist of existentialism (some of his absurdist works include the philosophical essay *The Myth of Sisyphus (1942)*, the novel *The Stranger (1942)*, the plays *The Misunderstanding (1942)* and *Caligula (1944)*, and especially the essay *The Rebel (1951)*). Common to all these novels is the prompting of literary existentialism as a superior realm of life, where human life is remarkably full and free. Zhunusov's Amanai and Zamanai seems to be a prototype for this genre in Khazakhastan literature. The fundamental tenets of existentialism are also discerned in the theatre of absurdity, notably in all Samuel Beckett's plays (e.g., *Endgame*) and Eugene Ionesco's novels [e.g., *Man with Bags* and *Journeys Among the Dead*) (Rahimipoor, 2011). The theme of loneliness is endless in modern philosophical and social literature. Loneliness requires a different perspective. Our goal is to define the specifics of "loneliness" across different cultures and to suggest stylometric and semantic ways of detecting existential loneliness in literary works. Because loneliness can be understood as an existential category of life, existential loneliness is multifaceted and paradoxical. Moreover, the deepest dimension of existential loneliness, however, can entail pain that is pathologically intolerable (Nilsson et al., 2006).

From an existential perspective, we venture into cognitive semantics and philosophical research in writing on existential loneliness, with classic and innovative literature on the topic and lessons from the use of metaphors in each culture to implicating the eschatological turn, prerequisites of sociality, and shape emotion percepts in Russian and non-Russian cultures (see Asmolov et al., 2018; Gendron et al. 2016; Lawbaugh, 2005; Wolfe, 2019). In what comes below, we explore sentimental and psychological aspects of existential loneliness and underpin previous works that investigated existential loneliness in world literature with the emphasis placed on Russian literature. Four experiments were conducted to come to conclusions about the conceptualization of existential loneliness in literature.

2. Theoretical Framework

2.1. Conceptual Metaphor Theory

In modern linguistic analysis, there has been a significant rise of interest in the correlation

between language, consciousness, and culture. Modern linguo-conceptology focuses on a comprehensive examination of concepts representing the conceptual picture of the world (Iskakuly et al., 2021). Conceptual Metaphor Theory (CMT) proposes that "the human mind is metaphorical by essence and that metaphor is the method through which abstract concepts are comprehended through a more tangible object" (Hayrutdinova et al., 2021). In CMT, components of each conceptual metaphor include a source domain, target domain, experiential basis, neural structures corresponding to the domains, relationships between the domains, metaphorical linguistic expressions, mappings, entailments, blends, nonlinguistic realizations, and cultural models (Brugman & Lakoff, 2013; Dodge & Lakoff, 2008; Lakoff, 1989, 2006, 2012; Lakoff & Johnson, 1980). The present study deals with ontological metaphors that are related to ideas and emotions (Firoozalizadeh et al., 2020). MetaNet, a structured repository for a formalized list of 684 conceptual metaphors, has integrated CMT and FrameNet's lexical units into one language resource to facilitate the mapping of conceptual metaphors through the identification of linguistic metaphors.

2.2. Sentiment and Psychological Aspects of Existential Loneliness

Psychodynamic, phenomenological, existentialist, sociological, interactive, cognitive, individual, and system-theoretical aspects are set determinants of the degree of experienced loneliness. The theoretical understanding of the concept of loneliness in the study of special scientific literature has shown that there is a long tradition of this in Germany. The concept has been one of the main themes of German philosophy since the Middle Ages. For the first time, this topic became relevant in the era of mysticism because, at that time, the loneliness of a person was recognized as a necessary condition for the existence of their soul.

The path of each person throughout history who possesses reason and consciousness and spends it for the good of measured days and hours is different, and their fate is different. No matter how many characters in the scene of life are created for this different fate, they are, to a certain extent, alone. According to Gabriel García Márquez, "everyone feels lonely to a certain degree". Its main representatives are Heidegger, Jaspers, Sartre, Marcel, Camus, and others. Its formation as a spiritual movement begins with the works of Unamuno and Dostoevsky. Existentialists see the fate of ordinary people like the world. Because people cannot unite with each other, everyone is separated before death. Heidegger, who stood at the forefront of existentialism, said that a person reveals the true meaning of their life only after realizing the falseness of the world around them, full of illusions; at that time, he realized that the essence of life is a meaningless life, consisting of endless, inexhaustible "eternal fear", "worry" and fear. Loneliness remains the eternal focus of literature across all cultures.

It is known that the concept of "loneliness" occupies a special place in the cognitive consciousness of a person. This is due to the fact that both the prerequisites and the consequences of death are aggravated by human grief and lead to isolation, that is, loneliness, in accordance with a certain measure of time. Loneliness is the main concept in philosophy – a category whose main artistic and aesthetic motive is in the art of speech, as well as in the visual arts. Zhyrau, based on the Sufi worldview, is recognized in practice as a cognitive unit that gives both related and distant concepts of loneliness and individuality.

According to the philosophical concept, "loneliness is pleasing only to God", loneliness is assessed as "bad" for the individual, and individuality is assessed as "individuality, originality, superiority". At the heart of the winged principle is the following: "If there would be no sand and stones, there would be no slaves and heads" is the antithesis to the general majority or unity, that is, the knowledge of the individual.

2.3. Existentialism in Literature

According to Hout (2001), existentialists believe that the dichotomy between death and life can confront the existentially relevant aspect of death. Moreover, family, loyalty, and love are universal concepts that transcend the life-death axiom to connect with a wider realm of human experience. For instance, in Emily Nasrallah's genuinely existentialist tale *Flight Against Time*, the main characters face the choice between the war at home and peace in exile. Therefore, people, places, and events are

determinants of existential loneliness in an author's literary landscape.

Bueno (2019) analyses McCarthy's *The Road* from the combined perspectives of trauma studies and Camus' existentialism to demonstrate that the depiction of the emotional consequences of collective trauma and the existentialist message provide insights into the philosophy – literature interface. This holds true, especially with the reverberations of the modern preapocalyptic times.

Being, change, freedom, self-cognizance, isolation, solitude, despair, responsibility, free will, and alienation are key existential themes that lie at the intersection between philosophy and literature. Kaya (2019) analyses and contrasts the existential themes of Jean-Paul Sartre's *No Exit* and Toptaş's *Shadowless* as postmodern texts. Before exploring the existentialist themes and techniques in *No Exit* and *Shadowless*, this study aims to discuss the tradition of existentialism in literature. After presenting an introductory review of such existentialist concepts in literature as existence, essence, freedom, angst, and absurd, some recurrent themes in Sartre's and Toptaş's works are common grounds between the studied novels.

Kravitz (2014) situates Mark Twain's pessimistic novel *The Mysterious Stranger* in the context of American optimism by focusing on the existential concepts the novel conveys, following the premises of Sartre. Venturing philosophical perspectives into reading literature has proven effective in posing other possible readings for superficially approached meanings.

Seach et al. (2021) aim to find a point of convergence between existentialism and the grotesque by analyzing how the protagonist in Oscar Wilde's *The Canterville Ghost* employs the grotesque as a way to manage his existential concerns and subdue his fear in order to justify his sense of existence.

Drawing on Kanafani's *Men in the Sun*, Neimneh (2017) argues that existentialism and naturalism intersect with postcolonialism in Kanafani's protest fiction. The gruesome death that Palestinian refugees encounter testifies to the absurdity of life after attempts at self-definition through making choices. Therefore, the study of postcolonial literature moves the traditional national allegory of Kanafani to a more realist level of political indictment against oppression if read through a philosophical lens.

3. Methodology

This study is conducted quantitatively to perform a semi-automated analysis, using content analysis software and manual annotation of a literary corpus, which is composed of literary fiction, either originally written in English or translated into it. Subcorpora of the following novels were compiled. Moreover, we created a giant literary corpus of all novels that addressed existential loneliness as a reference literary corpus (RLC), which consists of approximately 53 million tokens after cleaning. Much as twentieth-century writers could emulate the remarkable achievements of nineteenth-century novelists, such as Tolstoy and Dostoyevsky, Melville, Dickens, and Balzac and Flaubert, the exploration of existential loneliness remains epitomical in the works published and written in the eighteenth and nineteenth centuries. Therefore, the following works were selected for the study.

1. George Eliot, *Silas Marner*
2. Emily Brontë, *Wuthering Heights*
3. Dostoevsky, *Crime and Punishment*
4. Guy de Maupassant's stories
5. Thomas Hardy, *Jude the Obscure*
6. Herman Melville, *Moby Dick*
7. Jack London, *Martin Eden*
8. Mahfouz, *The Beginning and the Ending*
9. Malraux, *Man's Fate*
10. Marquez, *One Hundred Years of Solitude*
11. McCarthy, *Outer Dark*

We also added Pushkin's *Eugene Oneguine*, Dostoevsky's *The Brothers Karamazov*, Steinbeck's *Winter of Our Discontent*, and Wilde's *The Canterville Ghost* for comparing the generated results to the previously reported findings. Four experiments were conducted.

3.1. Experiment 1: Stylometric Analysis

We recruited the current version of stylo (Eder et al., 2016) to analyze and categorize the studied fiction and poems. Stylo uses an intuitive graphical user interface instead of the R codes to appeal to all scholars who do not have an extensive programming background.

All literary works were saved as UTF-8 text files. The most frequent words are automatically extracted and featured as a source for comparing the analyzed works (Essam & Abdo, 2021).

3.2. Experiment 2: Lexicon-based Analysis

Following the computational frame-based method (Abdelzaher & Essam, 2019; Essam, 2017; Abdelzaher, 2019; Gotsoulia, 2012), our literary corpus was checked against the English Web corpus 2015 (enTenTen15) to extract unique keywords and n-grams in order to identify characteristic themes in the compiled corpus.

An effort was made to distinguish solitude from loneliness. While solitude has positive semantic prosody given that it denotes a constructive way of being separated from others in order to be by and with oneself, loneliness infers a mentally distressing and physically stressful way of feeling and being alone in each negative sense. A fine-granular classification of loneliness was also attempted to subcategorize it either as social loneliness, emotional loneliness, or existential loneliness. Social loneliness expresses sadness and longing secondary to a decreased network, loss of social roles, and loss of familial ties. Emotional loneliness relates to understanding and expressing their emotions concerning their detachment. Existential loneliness encodes an intolerable emptiness, sadness, and longing, that result from the awareness of their fundamental separateness as human beings. Sketch Engine® and AntConc® were used to generate the concordance of keywords with bilateral windows of five words for each node. The annotation of themes was manually performed.

3.3. Experiment 3: Frame-based Analysis

Several studies have applied a frame-based approach using corpus tools to investigate the linguistic realization of a concept (Essam et al., 2019; Estarrona et al., 2020; Gotsoulia, 2012). The corpus-based generated findings were mapped to FrameNet to quantify the frequency of using alienation-based and existentialism-oriented frames in each literary work through the detection of their corresponding lexical units. The inference was made from the inheritance relationship between frames. Following Abdelzaher's method of annotation (2019), we used the Universidad Autonoma de Madrid Corpus (O'Donnell, 2008) for annotating lexical units and their corresponding frames before adding various layers to annotate a whole document, sentence, or segment within a file. Each annotation layer is structured hierarchically into a number of systems, and each system can be further divided into a number of hierarchical features, too. The analysis follows several steps. First, contexts of loneliness (related-frames), such as "accompaniment", "personal_relationship", "existence", "circumscribed_existence", and "forming relationships" are identified through FN. Second, the hierarchy of each frame and frame-to-frame relationships is identified. The linguistic realization of the frame-to-frame relationships is illustrated in Figures 1 and 2 for the contests of "forming relationships" and "existence" respectively.
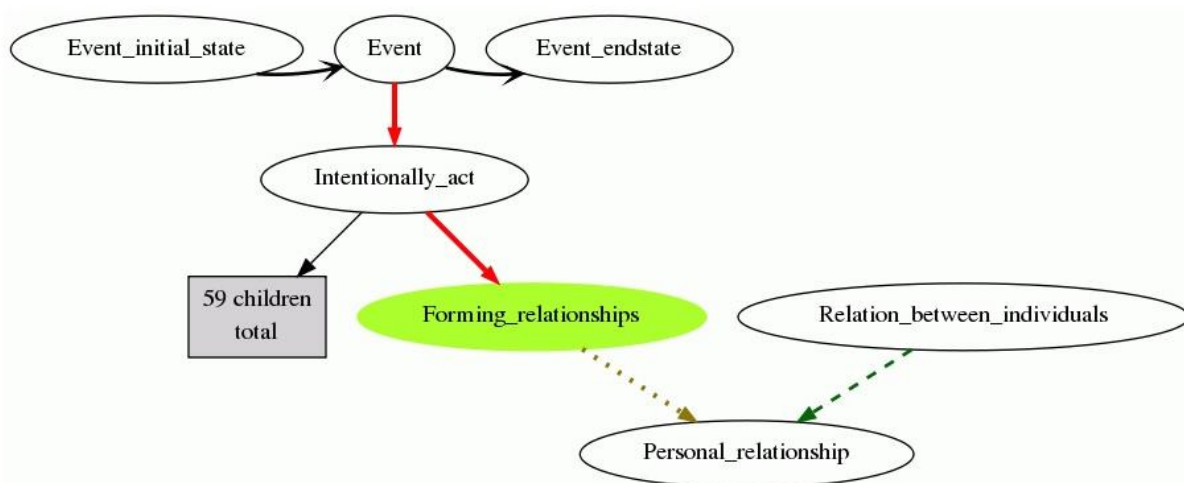

Figure 1
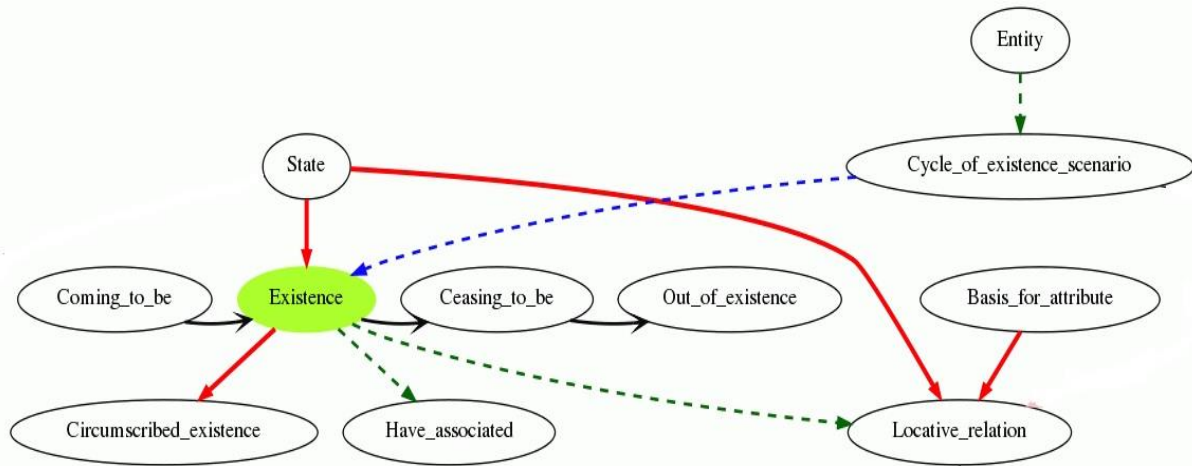*Frame-to-frame Relations of "Forming Relationships"*

Figure 2
Frame-to-frame Relations of "Existence"

3.4. Experiment 4: Linguistic Metaphor Analysis

MetaNet, a large structured repository of conceptual metaphors, has integrated CMT and Frame Semantics in a single language resource to facilitate larger-scale, finer-grained corpus approaches to analyzing metaphors. MetaNet (MN) has developed formal representations of metaphors as mappings from the source domain (based on shared embodied experiences) to the target domain (more conceptually abstract and viewpoint-dependent). Both the source and target domains are represented as frames, which are schematic representations of different kinds of experiences, objects, and events (Arenas & Essam, 2018). The MN repository represents the complex conceptual network that speakers of a language have ,comprising interconnected frames and metaphors. Frames in MN are further divided into two types of conceptual structures: scenes and perspectives. Scenes provide structural and semantic information (i.e., roles and processes), while perspective frames specify the values of the x-schema role of the related scenes, which constitute the possible additional temporal and causal values of the state dynamics of an eventuality. The hypothetical model of the relationships between conceptual structures in MN draws upon Cascade Theory (David et al., 2016; Stickles et al., 2016). After extracting the seeding lexemes for computationally retrieving loneliness-based metaphorical phrases from the studied literary works, we computed all linguistic metaphors that correspond to existential loneliness in the RLC. The following CMT were annotated.

- RELATIONSHIP IS A BOUNDED REGION IN SPACE
- RELATIONSHIPS ARE COMPLEX STRUCTURES
- RELATIONSHIPS ARE PHYSICAL STRUCTURES
- RELATIONSHIPS ARE CONTAINERS
- RELATIONSHIPS ARE OBJECTS

4. Results

Linguistically speaking, "loneliness" often collocates with being alone, staying away, pity, walking alone, disgust with life, the pursuit of the moon in the steppe, loneliness in the soul, the search for peace, anxiety, and crying in the wilderness, among others. It is defined by the semantics of phrases and is associated with vulnerability-expressing words. In *Man's Fate*, Malraux looked at loneliness, anonymity, hunger, and greed, and he recommended revolt as an act of choice, an opportunity for heroism, an arena of meaning, and a smithy for forging value.

Don Quixote considers the work of individuals, the knights errant, and not authority as the main determinant of justice, social order, and progress. In *Don Quixote*, Miguel de Cervantes' unconscious devotion to horses caused Don Quixote restlessness, but his heart was pure, his actions pure, and his actions honest. This view is fully confirmed by the next episode of the novel: Don Quixote, who worshipped "the faithful of the oppressed and the oppressed rich", met them on the way to the handcuffs and tried to save them. To enslave

people, created by nature, is a great injustice, and for this, we need freedom. In a rage, Don Quixote attacked the commander, beat the unarmed guards, and rescued the prisoners. Don Quixote thirsted for justice, and suffered from loneliness. The strange thing about Don Quixote's character is that he was born out of the contradictions between the demands of the times. There is a similarity between the world-famous Spanish writer Miguel de Cervantes and Saken Zhunusov on the topic of "loneliness". In other words, it seems that there is a similarity between *Don Quixote* by Miguel de Cervantes and *Akan Seri* by Saken Zhunusov.

The studied fictional works of Dostoevsky explore his understanding of existential loneliness. Dostoevsky paves a philosophical channel into the wounded, embattled, forbidding, and revelatory landscape of consolidation with the human psyche. The stylometrically most relevant novelists to Dostoevsky's view on existential loneliness are Guy de Maupassant, Emily Bronte, Thomas Hardy, and Naguib Mahfouz (Figure 3).
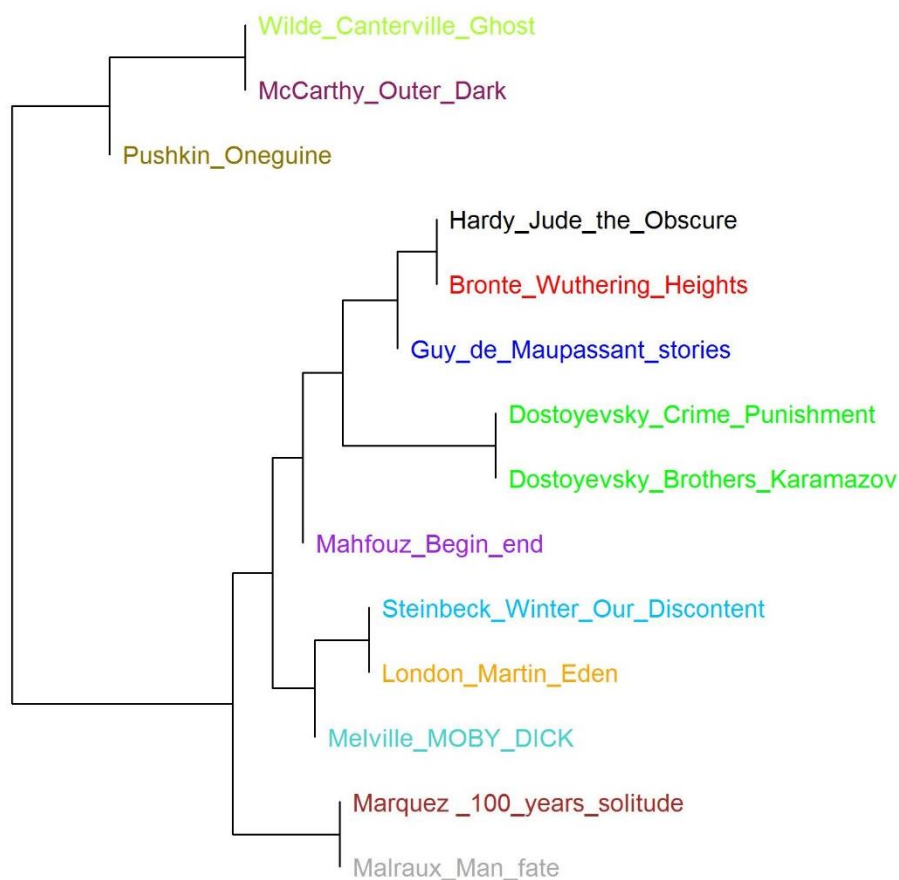
Figure 3
Clustering the Studied Existential Novelists and Authors

The annotation of themes related to time and negative emotion. Negative emotions included hopelessness, helplessness, boredom, sadness, and despair (Figure 4). In the comparison of loneliness and solitude, loneliness demonstrated negative semantic prosody with a high affinity to terribleness, pain, and unbearability (Figure 5).

Figure 4
Clustering the Studied Existential Novelists and Authors
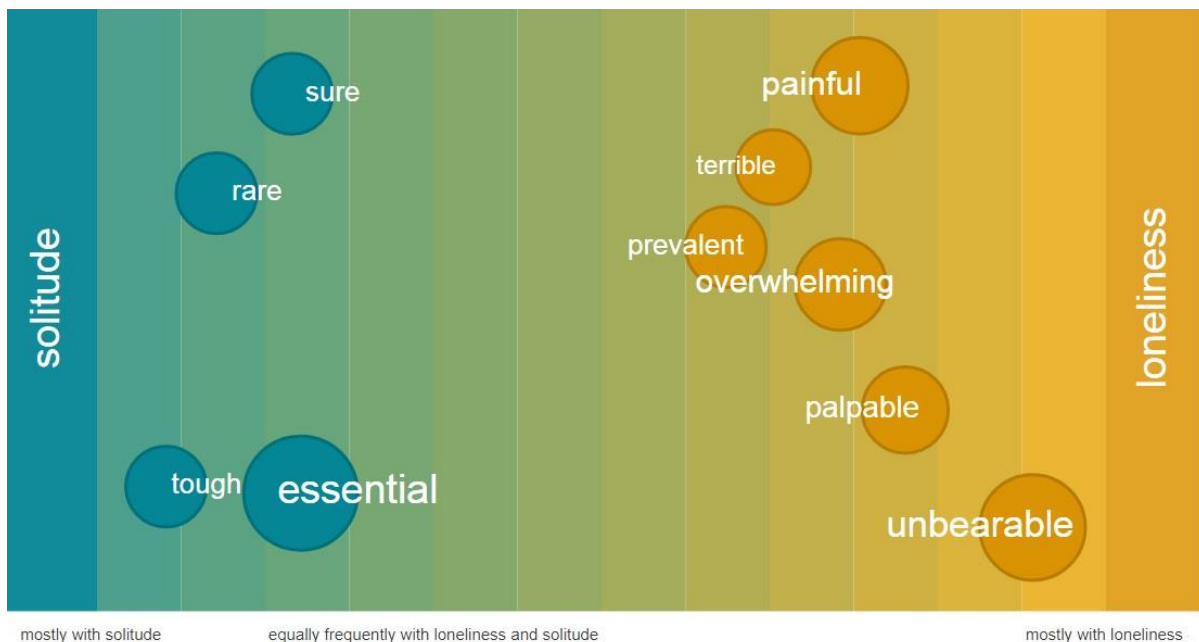
Figure 5
Contrastive Analysis of Collocates of Loneliness and Solitude

The psychological aspect of the concept of "loneliness" in the poetic text is realized through the frames "accompaniment", "personal _relationship", "existence", "circumscribed _existence", and "forming relationships". Table 1 shows the frame-based triggering of the mapped lexical entries to each relevant frame as represented in the 11 most influential existential literary works, including *One Hundred Years of Solitude* by Gabriel García Márquez, *Crime and Punishment* by Fedor Dostoevsky, *Jude the Obscure* by Thomas Hardy, *Man's Fate* by André Malraux, *The Beginning and the Ending* by Naguib Mahfouz, *Moby Dick* by Herman Melville, *Outer Dark* by Cormac McCarthy, *Silas Marner: The Weaver of Raveloe* by George Eliot, *Wuthering Heights* by Emily Brontë, *Martin Eden* by Jack London, Guy de Maupassant's stories, as well as *Amanai and Zamanai* by one of the most distinguished figures in Kazakh literature, Saken Zhunusov.

Table 1
Frame-based Triggering of the Mapped Lexical Entries to Each Relevant Frame

	Accompaniment	Personal relationship	Existence	Circumscribed existence	Forming relationships
One Hundred Years of Solitude	++++	+++	+++	+	++
Crime and Punishment	++++	++++	++++	++	++++
Jude the Obscure	++	++	+++	+	+++
Man's Fate	++	++	++	++	++
The Beginning and the Ending	++	++++	+++	++	++
Moby Dick	++++	++	++	+	+++
Outer Dark	+	++	++	+	+++
Silas Marner	+	++	++	+	++
Wuthering Heights	++	+	+	+	++
Martin Eden	++	++	+	+	++
Maupassant's stories	++	+	+	+	+
Amanai and Zamanai	+	+	+	+	+

Table 1 demonstrates that the frames under consideration are represented to the highest degree in *Crime and Punishment*, *One Hundred Years of Solitude*, *The Beginning and the Ending*, and *Moby Dick*. On the contrary, the frame "circumscribed existence" is least represented in almost all the literary works selected for analysis. In Zhunusov's novel *Amanai and Zamanai* all the five frames are represented to the lowest extent, which makes it similar to such world-known works as *Maupassant's stories* and *Wuthering Heights*.

The philosophical aspect is set by the framework of fate, existence, life, and the world. Here the concept "loneliness" is recognized in the frame-scenarios of "loneliness", "burning", and "search of the soul". They are formed by stereotypical associative symbols. It became clear that the expression of the concept of "loneliness" in the poetic text is discovered in the individual understanding and poetic image through the personal situations of the poet and the use of metaphors. It can be represented by the following linguistic metaphors:

- o Loneliness is unbearable hell
- o Loneliness is harm
- o Loneliness is an internal trait
- o Loneliness is the inability to keep company
- o Loneliness is poverty of self
- o Loneliness is a tale of disillusionment
- o Loneliness is a universal problem
- o Loneliness is gendered
- o Loneliness is curable
- o Loneliness is inescapable experience
- o Loneliness is intensified by losses

These metaphors were annotated after extracting the seeding lexemes for computationally retrieving loneliness-based metaphorical phrases from the studied literary works. Table 2 shows loneliness-based metaphors in the literary corpus containing works by 53 leading authors from different countries.

Table 2
Linguistic Metaphors of Loneliness Extracted from the Literary Corpus

	Loneliness is										
	Unbearable hell	Harm	Internal trait	Inability to keep company	Poverty of self	Tale of disillusionment	Universal problem	Gendered	Curable	Inescapable experience	Intensified by losses
Dostoyevsky	+	+	+	+	+	+	+	+	+	+	+
Tolstoy	+	+	+	+	+	+	+	+	+		
Flaubert	+	+	+	+	+	+	+	+	+		
Nurgali Oraz	+	+	+	+	+	+	+	+	+		
Chekhov	+	+	+	+	+	+	+	+	+		

	Loneliness is										
	Unbearable hell	Harm	Internal trait	Inability to keep company	Poverty of self	Tale of disillusionment	Universal problem	Gendered	Curable	Inescapable experience	Intensified by losses
Turgenev	+	+	+	+	+	+	+	+	+		
Proust	+	+	+	+	+	+	+	+	+		
Gogol	+	+	+	+	+	+	+	+			
Camus	+	+	+	+	+	+	+	+			
Balzac	+	+	+	+	+	+	+	+			
Kafka	+	+	+	+	+	+	+	+			
Maupassant	+	+	+	+	+	+	+	+			
Nabokov	+	+	+	+	+	+	+	+			
Bulgakov	+	+	+	+	+	+	+	+			
Baudelaire	+	+	+	+	+	+	+				
Lermontov	+	+	+	+	+	+	+				
Zola	+	+	+	+	+	+	+				
Hemingway	+	+	+	+	+	+	+				
Ibsen	+	+	+	+	+	+	+				
Pushkin	+	+	+	+	+	+	+				
Woolf	+	+	+	+	+	+					
Steinbeck	+	+	+	+	+	+					
Sartre	+	+	+	+	+	+					
Strindberg	+	+	+	+	+	+					
Goethe	+	+	+	+	+	+					
Orwell	+	+	+	+	+	+					
Beckett	+	+	+	+	+	+					
Austen	+	+	+	+	+	+					
Dickens	+	+	+	+	+	+					
Nietzsche	+	+	+	+	+						
Melville	+	+	+	+	+						
Eliot	+	+	+	+							
Twain	+	+	+	+							
Kierkegaard	+	+	+	+							
Mahfouz	+	+	+	+							
Gide	+	+	+								
Rilke	+	+	+								
Beauvoir	+	+	+								
Trollope	+	+	+								
Dumas	+	+	+								
Stoker	+	+	+								
Kipling	+	+	+								
Musil	+	+	+								
Cervantes	+	+	+								
Gorky	+	+	+								
Poe	+	+	+								
Cather	+	+	+								
Schopenhauer	+	+	+								
Solzhenitsyn	+	+									
Zhunusov	+	+									
Verne	+	+									
Brontë	+	+									
Wilde	+	+									

In the compiled literary corpus, loneliness is represented through 11 linguistic metaphors, the most frequent of which are "loneliness is unbearable hell", "loneliness is harm", "loneliness is internal trait", "loneliness is inability to keep company", "loneliness is poverty of self". The retrieved results are computationally compared to the literary works of the most influential existential writers. Thus, the most diverse in the use of loneliness-related

conceptual metaphors is Dostoevsky, as all the 11 identified metaphors are employed in his writing. Moreover, the Kazakh writer Nurgali Oraz is very diverse in terms of using conceptual metaphors related to existential loneliness (9 out of 11 loneliness-related metaphors). This unites him with such internationally recognized authors as Tolstoy, Flaubert, Chekhov, Turgenev, and Proust.

Overall, the results of the present research show that existential loneliness is represented by five conceptual metaphors, which were annotated in the reference literary corpus. Table 3 shows the frequencies of triggered conceptual metaphors as suggested by our annotation. As seen in the table, the most frequent conceptual metaphors are RELATIONSHIP IS A BOUNDED REGION IN SPACE and RELATIONSHIPS ARE COMPLEX STRUCTURES.

Table 3
Conceptual Metaphors of Loneliness Suggested from the Annotation

Conceptual metaphor	Percentage
RELATIONSHIP IS A BOUNDED REGION IN SPACE	28
RELATIONSHIPS ARE COMPLEX STRUCTURES	26
RELATIONSHIPS ARE PHYSICAL STRUCTURES	18
RELATIONSHIPS ARE CONTAINERS	15
RELATIONSHIPS ARE OBJECTS	13

5. Discussion

Today we cannot boldly and inopportunely evaluate all the works that describe loneliness in Kazakh literature. In Márquez *One Hundred Years of Solitude*, the writer looks at the tragedy of loneliness. He warns that he does not exist either in an individual person or in society as a whole. Marquez was deeply immersed in the inner loneliness of humans. Inner loneliness can overwhelm anyone. Loneliness passes by the first dream and begins to degenerate. They breathe in despair, which eats away at their instincts. The Colombian writer wanted this story to reach the minds of people around the world.

Analysis of the concept of "loneliness" in the Kazakh language showed that Kazakh writers also frequently touched on this topic. In Nurgali Oraz's story *Loneliness at Night*, the main character of this story is not a man, not even an animal: loneliness. Characters in other works can walk, run, laugh, grieve, and, most important, feel. In this Oraz story, one can see the attitude of loneliness in the image of a person in today's society, in the inhabitants of the city. "Loneliness was the driving force of the night". This is the beginning of a story about the emotional phenomena of humanity, enduring peace, and loneliness. The work of Chekhov, related to the concept of brevity, occurs between two characters (Peace and Loneliness) and living characters: a bride-singer, a drunkard, and an old man. For example, to the question "But do they know

what loneliness is...?" it can be seen that the question is the author's concern for the whole world. And the phrase "He did not recognize the loneliness in wandering the streets and gazing into everyone's eyes ..." seems to illustrate the importance and role of loneliness in the knowledge of modern humans. Psychological parallelism is especially evident in work devoted to spiritual issues at the world level. This can be analyzed in the face of a trinity: the loneliness of a middle-aged woman singing is social loneliness, the loneliness of a drunk man on the street is spiritual loneliness, and the loneliness of an old man is conscious loneliness.

According to Saken Zhunusov, Akan loves beauty, beauty in life, and purity in art. His people called him a knight. In general, there is a difference between creative people: they live as normal as any other person, and in their imagination, they live as if they are people from another world. Akan is a man of art. He avoids the daily routine, leads himself elegantly, seeks beauty in life, sees a beautiful pattern, slimness, and rejoices, like a child, as if nothing was found in life. "*Even in summer, the horse, which was left with the same solemnity, was not seen alive and silently lingered under the shed like a savages endured the ordeal of loneliness. Whether it was the result of loneliness or the fact that the sergeant did not believe in religion, but in a snake, he spent several sleepless nights thinking about it, even though it was too late*" (*Akhan-Sere,* 1979).

Prose writer Zhunusov created a beautiful image of Akan in life, as Akan in literature, regardless of the lack of material about his life and surroundings. Without deviating from historical accuracy, each story uses the events of Akan's life for its own purpose – to show the fighting spirit of the knight.

Loneliness, in the general sense, is too long. It is an unpainted picture of an artist holding a brush, an eternal poem of a poet, and an eternal word of a writer. Not only psychologists and philosophers but also writers who are engaged in "the work of the future" have a role to play in recognizing the concept of loneliness and promoting it to the public. Loneliness is the beginning of all great people who are creatively inseparable from their nation. Consistent with Dostoevsky's view, no matter how many times one may say that one has enough friends, people who are about to fall into loneliness can find a real friend in a short story or a novel.

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