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POETICS OF WORKS ON LONELINESS IN AMERICAN
AND UZBEK LITERATURE

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Abstract:

Introduction. Because the fundamental subject of literature is a human being, psychological states play an important part in the understanding and depiction of his feelings. Dream, terror, horror, death, loneliness, lie, trick, and mad are all lyrical notions that come to mind at this time. The study of their poetic expression, as well as the process of transitioning from an unaesthetic to an aesthetic occurrence, is today's critical literary topics. Loneliness is a versatile concept. Its causes, forms, manifestations, mental states and external factors are different. Therefore, it is studied in philosophy as a concept, in psychology as a psychological state, in medicine as a disease, in *tasavvuf* as a means of reaching God.

Research methods. In the following article the poetics of literary works with the title of loneliness is analysed. Comparative-typological and psychological analysis of the image of lonely characters are the main methods used in our research.

Results and discussions. The motif of loneliness has become not only a means of organizing the content of the work, but also a means of ensuring compositional integrity. Because the course of events, the mental state of the protagonist is directly related to the feeling of loneliness, and if loneliness is removed from the plot of the story, its composition is seriously damaged.

Conclusion. When the word loneliness appears in the title of a work in both literatures, it rises to the level of leitmotif, providing the work's compositional integrity, uniting the events around it, and revealing the major concept. It is directly related to the work's principal theme and concept. The causes of the phenomenon of loneliness have been examined in terms of psychology, philosophy, and literary studies, and the following have been identified as the main reasons: the individual's inability to accept changes in the social system, the inability of the individual to agree with meaningless procedures in society, his moral and religious beliefs sharply different from those around him, problems with personal life, and a tendency to loneliness. Social situations such as poverty, mental illness, old age, unemployment, and crime cause the risk of loneliness.

Keywords: loneliness, motif, title, psychological state, characters, hero, monologue, novel, story.

Introduction. The title is the key to the work, a reflection of the content of the work. The title is a map of what the reader is focusing on in the work, a compass that introduces the reader to the world of art, the theme and main idea of the work, the main plot line and the main conflict. In short, the title is an important component that

performs various poetic functions and reveals the essence of the work. As the literary critic D. Kuronov noted, the most general function of the title is to point to the subject of the work, to express it succinctly [8;59]. For this purpose, many classical artists choose a keyword as a title based on the theme or main motif of the work.

Materials and methods. The motif of loneliness has become a means of not only organizing the work's content, but also of ensuring compositional integrity. Because the protagonist's mental state is directly related to the course of events, and if loneliness is removed from the plot of the story, its composition is severely harmed. As T. Boboev noted, "Every detail, episode, event, scene and image in the work of art serves the ideological and artistic intentions of the writer. All elements have their place and function in the texture of the work. They cannot be replaced or removed. If this is done, the composition of the work will be damaged, and the art will be harmed" [1;165].

Results. From ancient times until now, we can see different forms of loneliness and all cultures and philosophical systems have unlike attitude towards it. In the ancient times, three forms of loneliness were common: the first loneliness is the trial and upbringing of the person through various rituals; the second loneliness is the expulsion or imprisonment of a people or society; the third is voluntary loneliness, that's to say dervishness in the East. These three forms in essence mean the separation of a person from other people in space and time. Of these, only the manifestation of loneliness has a specific nature and history. Extreme loneliness was widespread in India, China, Japan and other countries in the East. Dervish loneliness also plays a part in the teaching of Sufism. Loneliness in the form of loneliness is, in essence, the way to attain perfection through the long and persistent prayer of the soul. In the Eastern literature, lonely person is expressed as a wise man, with a high moral and cultural life. If such people were subjected to torture and suffering, they were considered to be in a society far behind in moral maturity.

For example, in American literature the lonely man is miserable and unlucky, and in the Eastern literature he is regarded as a respected man, in Russian literature as a hero. In all religions, true loneliness is not understood as being isolated, having no friends or family. A person with no heart, no faith, no love to God, is considered a real loner. Spiritual attainment is the only way to get out of loneliness.

Discussion. Sherwood Anderson is one of the writers who elevated the theme of loneliness to the level of a title, and his story "Loneliness" is a striking example of this. The story's protagonist is Inox Robinson, a young artist who is spiritually isolated from others. *"Enoch wanted to talk too but he didn't know how. He was too excited to talk coherently. When he tried he sputtered and stammered and his voice sounded strange and squeaky to him. That made him stop talking. He knew what he wanted to say, but he knew also that he could never by any possibility say it"* [11;28]. When he talks about his work with artist friends, he realizes he can't express how he feels. Their worldviews and ideas are diametrically opposed. He is unable to understand people, and people in turn are unable to understand him: *"He never grew up and of course he couldn't understand people and he couldn't make people understand him"* [11;28]. He'd lock his room from the inside, talk to the people he'd made up in his head, think, and meditate. It was more enjoyable to converse with

imaginary friends rather than communicate with the real world. He meets a woman in the building where he lives and she frequently comes to him. When he tells her about the imaginary "people" who live with her one night, she realizes he's insane. When she leaves, all of the fictitious characters accompany her and never return. Years later, in his old age, he tells a young journalist named George Willard about this incident and his own sufferings: *"In the darkness by the window, as he went through the door, he could hear the thin old voice whimpering and complaining. 'I'm alone, all alone here,' said the voice. 'It was warm and friendly in my room but now I'm all alone'"* [11:32]. The writer creates an image of a person who is cut off from society and left alone because he is not spiritually like others, but creates an imaginary world to save himself from this loneliness and lives in this world. Such a person is considered mentally ill and is sentenced to death rather than living. According to K. Lebowitz, most of Anderson's protagonists are people of extraordinary character who experience loneliness or seek to get rid of it [6:85]. Anderson describes the protagonist's friendship with unreal, imaginary people, emphasizing that the only cure for loneliness is for the person to be defined by his or her own intellectual world. Through this image, the author artistically depicts a person's loneliness as a result of his worldview and ideas being incompatible with those around him, resulting in insanity.

Revealing the mental state of this or that hero is the core of Anderson's stories. Coverage of the inner state, mood, spiritual life, relationships between people is the basis of Anderson's art [7:96], - says S. Pinaev. Thus, the colonistics, artistic details, plot, title in the story are subordinated to the expression of Innox's tragedy.

Anderson was impressionable by nature and had a deeper sense of loneliness because of his profession. Anderson, as a man of his time, understood the sufferings of the people and illustrated this situation in his stories [6:86], says K. Lebowitz.

In Madeleine Beckett's "The Color of Loneliness" the word loneliness rises to the level of a title. In this novel, the author addresses the motives of death, betrayal, infidelity, friendship, along with the theme of loneliness. The protagonist, Mira, who has lost herself in the blows of death and betrayal due to her eternal destiny, writes about her sufferings: *"She simply stares into the darkness at nothing. The quiet stillness combined with the dark has a nice numbing effect on her. But it doesn't last long. The empty house reminds her of her loneliness. How she has no one. It reminds her of how many people she's lost that she loved. Leaning her head back against the couch, she shuts her eyes as one tear after another slip down her cheeks. Her sobs echo and bounce around her quiet apartment. Curling up into a ball, she cries until she feels empty. Until she has nothing left"* [12]. From the very beginning of the novel, the writer makes effective use of portrait elements such as the face, eyes, hair, and tears to reveal Mira's inner mood, which in turn embodies the image of a depressed hero in the reader's eyes.

Mira moves to the house her grandfather inherited to forget her pain. She feels lonely even though she has friends and acquaintances around. Mira's hidden pains and thoughts are expressed through the inner monologue: *"I'm so lonely," she whispers. "I need someone"* [12]. Into Mira's life comes a lonely young man who has suffered a lot and mentally broken. But their past, the pain of betrayal, is a wall for

them to be together. Mira wants to lean on Dylan and take comfort from him: *"But she doesn't want to be just a customer. She wants to be more. She blames this longing on her loneliness. She's been lonely for way too long"* [12]. The loneliness of the two heroes in the novel - Mira and Dylan - is different. In particular, Mira does not choose loneliness voluntarily, she is forced to be alone because of fate. Dylan's loneliness is his choice, his will, and his rejection of people because of betrayal, and he enters into communication with them only out of necessity.

The writer made effective use of elements such as dramatic dialogue and monologue to show Mira's inner state. In describing the worldview and inner world of the protagonists, the writer was able to skillfully use deep psychological images. The novel is divided into 21 chapters titled with the name of colors and human emotions. For example, Chapter 1, entitled "Black, Suffering" describes the protagonist's dark days and sufferings in the same situation as the title suggests. Accordingly, the following chapters are also named after the hero's life, emotions, and psychological mood. In particular, psychological states such as discouragement, sadness, despair, discomfort, pain, comfort, sorrow, kindness, compassion, dream, confusion, indifference, frustration, jealousy, passion, love, awakening, closure, passion, perception rise to the level of chapter title. This situation plays an important role in the artistic reflection of the mental state, experiences, lifestyle of the protagonists. In Uzbek literature, the depiction of the heroic spirit through colors can be seen in the epic "Sab'ai Sayyar" by the classic writer Alisher Navoi as early as the XV century. The protagonist, the king of seven climates, Bakhrom, loses his lover Dilorom and suffers from mental anguish. In describing this state of his, the poet refers to colors. In particular, the first story is heard in a black palace, the second story in yellow, the third story in green, the fourth story in pink, the fifth story in a lily, the sixth in sandalwood, and the seventh story in a white palace, and finally Bakhrom finds a solution. The depiction of castles in such a color gives the work a strong symbolic and philosophical content, inviting the reader to a broad philosophical observation.

Despite the fact that Madeleine Beckett elevated loneliness to the level of a title, the work is not entirely dedicated to the portrayal of loneliness from head to toe. The protagonist's being alone is just a compositional basis due to factors such as death, betrayal, immigration, and establishing a new life.

The motif of loneliness has risen to the level of the title not only in the works of English writers, but also in the works of some Uzbek writers. In this series, the novel "Loneliness" by Ulugbek Hamdam is especially noteworthy. In his novel "Loneliness" Ulugbek Khamdam attempted to depict the human heart, the spiritual tension within it, and the struggles between the external "I" and the inner "I". According to B. Karimov, "Loneliness" is not about the artistic interpretation of a particular event, it does not have traditional images, scenery, dialogues, the omonological narrative [3;7]. In this sense, "Loneliness" arises as a result of intense and depressing, thoughtful and thoughtless thoughts and unnamed suffering in the human psyche. In "Loneliness", neither the protagonist's name, nor his appearance, nor his residence are mentioned. The main character is played by the writer himself. His life, outlook and changes in his life made him lonely. The hero is a very

conflicted person. As a literary critic R. Rakhmat states, "his body, his spirit and his mind are three independent parts within one" [10:5]. There is no one who understands the hero's agony and tribulations in his own way.

Externally, the hero appears to have everything he desires. But something happened, and it started to change. These spiritual transformations drove him into the desert of solitude. The writer describes it as follows: "*Something is broken inside me. Even I know what it is.*" The hero wonders between the inner and outer "I". The writer expresses this in his work: "*O God! I can't find myself, I'm not! Where am I? Which one of these meanings, which is fragmented in one body, belongs to me?*" The hero says, "*O friend, if you do not experience this fire in your heart, do not approach me*". This implies that his friend must have forgiven him for his pain in order to comprehend it. The hero is unable to live his life as he desires. He can't tell the difference between his heart, mind, and body. It appears as if it is being destroyed due to an imbalance in the external and internal world. Self-indulgence is the hero's downfall, but he lives happily ever after. The protagonist aspires to be free of all deceptive, transient substances and to begin a real life. Between faith and unbelief, he is tormented. He feels he has broken his pledges to Allah because he has not kept them.

As the writer calls the novel "Loneliness" the word also expresses the figurative meaning of the heroic spirit. His heart is lonely. The loss of a child, the absence of a sincere friendly person at his workplace, and his different worldview make him lonely. In this sense, the story is called "Loneliness". As it turns out, the story describes the tragedy of the present spiritual and psychological state of a person who surrendered to mental disorders.

As M. Kuchkarova points out, "Loneliness" has a profound interpretation of the psyche. "It reflects solitary experiences. The story is an image of the myths, suffering, dreams, the longevity of our dreams beneath our minds that we cannot express in words" [9:132].

Through this work, U. Khamdam has an artistic interpretation of the mysterious, multifaceted world of the human psyche, trying to portray the inner spiritual world of our contemporaries. The novel consists of three parts: the opening of the notebook, the reading process, and the closing of the notebook. As you read the notebook with the author, you will see a picture of a man with his head open in the corner of a dark room, whose windows are wide open and the curtains winding. It is as if he is getting older and you hear his cry of loneliness. There is obedience, rebellion, contentment, anger, love, hatred, madness, and wisdom.

The absence of plot lines encourages us to comprehend the essence of the work through the flow of consciousness created by the heroic memories and anonymous names. Some scenes from the hero's past are mixed with the present, feeling the loneliness of the moment. In the process of inward analysis, the author senses his lonely protagonist, that is, the depths of his soul. Ulugbek Khamdam describes not only the feeling of loneliness but also the mental analysis of the lonely inside "I".

The reader who is informed about the heroic life of the hero is amazed at his inadequacy in the plight of the tyrant. Because it is completely different from the people who are described as "this man alone". He has almost every element of

happiness: he has a family, has health, proper workplace, and has a keen sense of humor. The hero solves the problem that we have been thinking about: *"But the feeling of solidarity does not resonate within my heart. There, I am alone and all alone. Do you understand? It seems to me that this is not only my pain but the whole of humanity. Man comes into the world alone, man leaves the world alone. He is always alone in the face of his destiny..."* [2;35]. This is the perfect description of the human psyche.

It is noteworthy that the hero is so lonely, smiling and laughing, and beating questions with endless emotions. Is the need for isolation linked to the "urbanization and the emergence of an industrialized society" that has arisen as a result of the complexity of life and relationships, the confrontation of problems and interests, or does it exist in the mind, without any political, social, or bureaucratic environment? He owns a family, lovely job. But he is spiritually lonely. Therefore, we can point to the second reason for such isolation. As the hero says in his own language: *"For a long time my heart has been looking for a goal. But fleeing from the target people is not an act of ignorance! Maybe empty the container - express it!"* [2;43].

The protagonist of the work believes that in any case, he is alone until the end of his life and forgets that he is lonely, even if his luck is only a moment. He is suffering from the fact that he cannot achieve that happiness. *"Alas! For years, my companion - loneliness - has finally put me to death. I've never been so crushed, and I didn't look forward enough to let anyone break the door. The burden of loneliness has never been crushed like a seal... None of my pain was so severe, it didn't hurt my whole world ... I could clearly feel my inside breaking. If a gang of "hooligans" came in to break the door and "bump" me, I would say welcome to the "guest". I would thank my God for letting go the loneliness... But nor sound is heard."* [2;45].

Ulugbek Khamdam analyzed man's deep psychological state in "Loneliness". "Loneliness" is based on a combination of emotions. In it, you will find the nodes of experience, the solution hidden in them, the conflict of perceptions coming from all sides. This work helps us to understand the emotions and struggles of each other in the depths of the human heart, and to identify those within us. As the hero says, *"What I write is a copy of the Spirit cry"* [2;45]. The reason for the cry of the Spirit is that of the author himself, a cry of bitter loneliness.

Saida Zunnunova's story "Loneliness" also attracts special attention. Iqbolqhan, a lonely middle-aged scholar, grew up in a boarding school, there was no one around her, and her character was characterized by a tendency to loneliness, whimsy, and talkativeness. Her capricious nature, jealousy, and arrogance led to her divorce from her husband, and then her son's lack of sympathy, cooperation, and spiritual closeness with her. Her son's words *"revealed in her heart pain which she did not feel."* With her son holding a "small mirror", she realized her guilt: *"She learned how sinful she was, and that hers life was not worth living, from a bitter conversation she had with her son shortly before she set out on a journey"* [14].

The protagonist of the story, Iqbolqhan, grew up an orphan in a boarding school, suffered mental trauma because of her husband, suffered emotional trauma, had problems communicating with people close to her, as well as preferring freedom and independence, devoting herself to science all are the main factors of loneliness.

Husniya Pardaeva's story "Escaping from Loneliness or Change" describes the life of a lonely scientist who hates men. Gavhar Shirnova is a beautiful, attractive but at the same time very arrogant, proud and haughty woman. She is a hero who does not take anyone close to her, who believes in herself, who builds, who is determined to "achieve her goal." The reason for her loneliness is related to her hatred of her father, distrust of men, selfishness, pride and arrogance. As a child, she was deeply affected by the fact that her father left her mother with her four daughters at the age of twenty-five. Her father's actions instilled in her a strong hatred for men. The goal of "showing her father" that a girl is no less than a boy has formed in her over the years the vices of arrogance, pride, arrogance, self-centeredness. The psyche she suffered as a child had an impact on the meaning of life. As she gets older, as she becomes more and more lonely, she begins to fear the whirlpool of loneliness. One day she gets sick, she feels the horror of loneliness. *"This beauty is a medicine when the soul is in pain, it cannot be a support in your loneliness. It is like a dragon waiting for time to swallow without licking. I feel that one day it will fall into the trap ..."* [15]. She realizes the need for change and raises her husband's children.

In this story, the national spirit prevails – the Uzbek woman living alone is not in line with the Uzbek mentality, she was not born to live alone. The protagonist is significant in that the cause of someone's mistake was created to influence the thinking of those who ruined their lives.

As the name of Zulfiya Kurolboy's story "The Victim of Loneliness" suggests, the motif of loneliness is the leading episode in the story. It is described that Aunt Tamara's husband died when he was just of retirement age. After his death Aunt Tamara was left alone, resentful of the negligence of her neighbors and relatives, and unable to adapt to the life of her relatives. Aunt Tamara likes peace, loneliness, people's worries, family troubles, which are tormented by the large number of children, it seems strange to her, she does not like such a life. *"It's true that Aunt Tamara doesn't go in and out with her neighbors. Even though her heart is pounding with loneliness, she doesn't knock on any of her neighbors' doors."* [16].

Aunt Tamara began to get accustomed to loneliness in her two-bedroom first-floor home in the city. She even developed a habit of talking to rats in the days that followed. She tried to take care of them like a child. These cold creatures became her prey. They were told, *"When I die, those flowers will wither. The grooves are also crumbling for a reason. As a result, nothing is left in this room. It will all be sunny. Not even you will stay. You will be in trouble. But before that, you're going to bury my corpse. You see, I know everything."* [16]. Although she knows what awaits her destiny, she is indifferent to the proliferation of even "bad" rats. As a result, *"Am I dying ... Have I lived so many years to suckle rats?" "Here, at last I saw my loneliness," she whispered, looking at the rats who were snarling at her. The loneliness that has surrounded me all my life has finally shown itself ...". "It simply came to my notice then. I am fed up with loneliness ..."* [16]. The work is significant in that the predominance of European literature in the description of events, and the modern direction in the style of writing.

The skill of the writer is that the feeding of dead dead rats has been demonstrated to be a natural process. It is understood that loneliness is reflected in

the image of the rat. In this regard, it can be observed that the image of the rat is interpreted in four functions:

1. Through the image of the rat, the writer was able to point out that the day of the woman who withdrew her love from man was left to the most abominable creature of God, for which she was guilty.

2. The rat is a symbol of loneliness, implying loneliness is a fear that eats human life like a rat.

3. A rat is a punishment sent to a woman in such an experience for loving loneliness.

4. Loneliness - a person who has rat-like vices, such as mourning in a woman, selfishness resulting from want, and bitterness toward people, finally becomes friends with rats. Despite the fact that the writer was concealing a serious charge behind reality, she was able to select the appropriate image to achieve her purpose.

Aunt Tamara's mental health is deteriorating due to loneliness. Depression, nature, and character faults have a negative impact on her psyche, despite the fact that she feels the repercussions. She grows accustomed to her current state of thinking. She doesn't have the strength, and she doesn't want to change her opinion. Aunt Tamara can't seem to get over her loneliness.

When the protagonist of Abdusattor Hotamov's story "Loneliness" realizes the betrayal of his wife, he «breaks his spirit» and goes to the mountains to create an almond grove. He lives there alone and is engaged in medicine and gardening. He sees loneliness as a cure for pain: "*Loneliness is good at the time ... loneliness purifies a person*" [13]. He compels himself to think about life, so that sins and rewards pass before his eyes: He was a brave man, the essence of an honest life. He was a selfless teacher. He overcame his pain by going to the mountains and living alone, he did not go to the desert deserts or get into the filthy roads out of pain and alcohol, he overcame his pain with hard work.

In the story "Loneliness" the protagonist is betrayed by his wife and suffers a psychological trauma. Throughout his life, this agony became a "incurable pain". "*But my heart is lonely*", he says. [13]. His loneliness is intentional, and he makes no attempt to prevent it. Instead, he sees loneliness as a friend and seeks to protect himself from it. Loneliness appears to present itself in two different ways:

- 1) loneliness that leads to destruction, and
- 2) loneliness that purifies a person.

Works titled Loneliness are likewise separated into two orientations on this basis.

Loneliness, which leads a person to destruction: Sh. Anderson's "Loneliness", Z. Kuroilboy's "The Victim of Loneliness", M.Beckett's novel "The Color of Loneliness".

Loneliness that purifies a person: A. Khotamov's "Loneliness", Kh. Paradaeva's "Escaping from Loneliness or Change", S. Zumannova's "Loneliness" story, U. Khamdam's "Loneliness" novel.

As can be seen in Uzbek literature loneliness is often positive. It is observed that Western literature recognizes loneliness as a negative phenomenon due to its mentality.

Conclusion. When the word loneliness rises to the level of the title in Uzbek and American literatures, it reaches the level of the underlying motif. It ensures the work's compositional integrity, connects the events around it, and serves to reveal the main idea. It is closely related to the work's main theme and idea. As a leitmotif, the word loneliness connects the plot rings, perfecting the composition of the work.

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