



Emotional and Social Loneliness in Spaceman (2024): A Psychological Analysis Based on Robert S Weiss Theory

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Abstract: This study examines the portrayal of loneliness experienced by Jakub, the central character in the science fiction drama *Spaceman* (2024), directed by Johan Renck, through the lens of Robert S. Weiss' theory of loneliness. Using a descriptive qualitative method, the study analyzes how the film constructs the two dimensions Weiss distinguishes: emotional loneliness, arising from the collapse of Jakub's intimate bond with his wife Lenka, and social loneliness, arising from his physical isolation 500 million kilometers from Earth. Primary data consist of scenes, dialogues, monologues, memories, and cinematic elements from the film. The analysis identifies four portrayals of emotional loneliness unanswered communication, a farewell message withheld from Jakub, self-inflicted emotional unavailability surfaced through memory and guilt, and public denial alongside one portrayal of social loneliness, structural isolation compounded by a failing communication system and an improvised companionship with the alien Hanuš. Together, these findings indicate that Jakub's emotional and social loneliness, though analytically distinct in Weiss' framework, function in the film as mutually reinforcing conditions rather than parallel, independent ones. This study contributes to literary and cinematic studies by demonstrating that contemporary science fiction film can serve as a productive medium for representing complex human psychological experience.

Keywords: *emotional loneliness, social loneliness, psychological approach, Robert S Weiss*

INTRODUCTION

Language is the primary medium through which human beings articulate thought, feeling, and experience, a function closely tied to emotion in cognitive and communicative theory (Lindquist, 2021). Literature, as one of language's most developed forms, extends this function beyond entertainment: it models the relationship between the self, other people, and society (Neumann, 2020). Bode (2021) argues that in the digital era this literary function is no longer confined to the printed text, and that narrative analysis must

account for film as a comparable object of observation. Within Indonesian literary scholarship specifically, Priyoto and Priskila (2023) demonstrate that a commercial film can be analyzed as literary text through its moral and narrative structure, a precedent this study follows in treating *Spaceman* (2024) as a legitimate site of psychological, rather than merely entertainment-oriented, analysis.

Film communicates psychological states through resources unavailable to the printed page: camera movement, lighting, facial expression,

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silence, and editing convey a character's interior state directly, without narration (Bosica, 2021). Science fiction is a genre particularly suited to this task, since its estranging settings outer space, alien contact, futuristic technology function as externalizations of internal human conflict rather than as ends in themselves; Hermann (2021) contends that the genre's technological apparatus ultimately serves to dramatize social and emotional difficulty. *Spaceman* (2024), directed by Johan Renck and written by Colby Day, exemplifies this capacity. Adapted from Jaroslav Kalfar's novel *Spaceman of Bohemia*, the film follows Jakub (Adam Sandler), a Czech astronaut six months into a solo mission to investigate the Chopra Cloud beyond Jupiter, as he confronts the deterioration of his marriage to Lenka (Carey Mulligan) with the intervention of Hanuš (voiced by Paul Dano), an ancient alien creature he encounters aboard his ship. The film is analytically productive precisely because it fuses these two registers, using the silence of outer space as a sustained metaphor for Jakub's emotional isolation (Goldman et al., 2025; Netflix, 2024).

Jakub's loneliness in the film is not reducible to physical distance from Earth. It is equally shaped by emotional estrangement from Lenka and by his inability to confront personal guilt and regret. Robert S. Weiss' loneliness theory is well suited to examining these two dimensions together, as it distinguishes emotional loneliness the absence of a close emotional bond from social loneliness the absence of a wider social network or sense of belonging (Van Tilburg, 2021). Wolters et al. (2023) further show that, although conceptually distinct, both forms are associated with anxiety, depression, and social isolation, which supports treating them as related rather than independent conditions in this analysis.

Based on this background, this study aims to analyze the portrayal of Jakub's loneliness in *Spaceman* (2024) through Robert S. Weiss' loneliness theory, addressing one central question: what is the portrayal of Jakub's loneliness in the film *Spaceman* (2024)? The study contributes to literary and cinematic studies by demonstrating how a contemporary science fiction drama represents complex human psychological experience through narration, characterization, dialogue, and cinematic elements.

Several previous studies have examined loneliness and related psychological conditions in film and literature, providing both

methodological precedent and points of contrast for the present study. Dzakhir and Chandrabuwono (2024) examined the portrayal of loneliness in *A Man Called Otto* using Charles Sanders Peirce's semiotic approach, connecting their sign-based findings to Weiss' distinction between emotional and social loneliness; they found that loneliness was communicated through facial expression, gesture, speech, social withdrawal, and emotional loss. Their study is directly relevant here because it demonstrates that Weiss' categories can be operationalized through concrete audiovisual signs rather than abstract description, an approach this study adopts for Jakub's characterization, dialogue, memory sequences, and cinematic elements in *Spaceman* (2024).

A second cluster of studies applies Kurt Lewin's conflict theory to psychological experience in film and literature. Althaf and Nur (2022) analyzed psychological conflict in *All the Bright Places* (2020), showing how competing internal drives shape characters' emotions and behavior; Anggraeni and Weda (2022) applied the same framework to *Captain Phillips* (2013), demonstrating that external pressure, anxiety, and responsibility can generate psychological conflict; and Gupta and Singh (2024) used Lewin's framework to analyze intrapersonal conflict in Margaret Atwood's *The Testaments*. These studies confirm the broader value of psychological approaches to literary and cinematic analysis, but their shared theoretical lens conflict between competing drives in the present moment differs from Weiss' relational-needs framework, which explains loneliness as the product of an absent or broken bond rather than an active internal conflict.

Taken together, these studies show that Weiss' theory has been applied to loneliness in film (Dzakhir & Chandrabuwono, 2024) and that psychological approaches more broadly have been productively applied to Adam Sandler-adjacent dramatic and science fiction narratives, but no existing study has applied Weiss' framework specifically to Jakub's psychological journey in *Spaceman* (2024). This study addresses that gap by offering two specific contributions beyond Dzakhir and Chandrabuwono (2024): first, it extends Weiss' framework from a single-protagonist domestic drama to a science fiction narrative in which physical, interstellar isolation and emotional estrangement are represented simultaneously; and second, it examines how

Jakub's emotional and social loneliness interact and intensify one another across the narrative, rather than treating the two dimensions as separate findings.

Psychological Approach

The psychological approach to literary and cinematic analysis focuses on how a character's inner experience mental state, emotion, motivation, memory, and internal conflict shapes development and behavior. Brown (2022) explains that psychological analysis involves examining a character's goals, actions, emotional states, and psychological background. Because fictional characters often embody real emotional experiences such as loneliness, regret, and the desire for connection, this approach provides a productive lens for examining Jakub's psychological condition in *Spaceman* (2024).

This approach is especially effective for film analysis, since cinema conveys a character's inner state through both visual and auditory means. Facial expression, silence, body language, tone of voice, memory sequences, scenery, music, lighting, and camera movement can all communicate psychological condition. Asri (2020) explains that a film's audio-visual elements communicate information quickly and directly, making cinema a productive medium for representing psychological states such as loneliness.

Robert S. Weiss' Loneliness Theory

Robert S. Weiss' loneliness theory serves as the primary theoretical framework of this study. Weiss argues that loneliness is more than physical solitude; it is a psychological and emotional state that arises when essential human connections are missing, broken, or unsatisfied. He divides loneliness into two categories: emotional loneliness and social loneliness. Van Tilburg (2021) defines emotional loneliness as the absence of a close emotional bond or intimate figure, and social loneliness as the absence of a wider social network or set of social contacts.

Weiss further associates loneliness with the absence of six relational needs: attachment (the desire for a deep emotional link with a significant other), social integration (the desire to belong to a group or community), reliable alliance (trust in times of difficulty), guidance (the need for support and counsel), reassurance of worth (the need to be appreciated), and

opportunity for nurturance (the desire to care for another). These needs specify what is lost when a person becomes lonely, and this study uses them as coding categories: scenes coded as emotional loneliness are those depicting an unmet need for attachment, while scenes coded as social loneliness are those depicting an unmet need for social integration, reliable alliance, or guidance within a wider group.

Emotional loneliness is particularly relevant to Jakub's character, as his relationship with Lenka has become strained by years of emotional unavailability; although Lenka is alive, Jakub feels emotionally detached from her. Social loneliness, meanwhile, arises from his position as a solitary astronaut on a six-month mission, physically isolated from Earth, civilization, friends, and ordinary human contact. Wolters et al. (2023) show that the two forms are related, with emotional loneliness linked to anxiety and depression and social loneliness linked to social isolation, which supports using Weiss' theory to analyze both dimensions of Jakub's loneliness together rather than in isolation.

METHOD

This study employs a descriptive qualitative research approach, appropriate for answering questions about how and why a phenomenon occurs through non-numerical data such as words, speech, behavior, and meaning. Busetto et al. (2020) explain that qualitative research is suited to the in-depth examination of meaning, interpretation, experience, and human problems, which matches this study's focus on the psychological portrayal of a film character. Charlesworth and Foëx (2016) similarly note that qualitative research is advantageous for investigating complex phenomena that cannot be fully captured through quantitative methods.

The primary data source is the film *Spaceman* (2024), directed by Johan Renck. The film was viewed in full five times; the first two viewings were used to identify all scenes, dialogues, monologues, and cinematic sequences in which Jakub's relationship to Lenka or to his physical environment was foregrounded, and the remaining three viewings were used to code and verify these candidate scenes against Weiss' six relational needs. A scene was retained as data only if it met two criteria: it depicted a clear absence or rupture of one of Weiss' relational

needs (attachment, social integration, reliable alliance, guidance, reassurance of worth, or opportunity for nurturance), and this absence was communicated through an identifiable cinematic element dialogue, monologue, memory, silence, lighting, framing, or camera movement. Scenes coded around the unmet need for attachment were grouped as emotional loneliness data; scenes coded around the unmet need for social integration, reliable alliance, or guidance were grouped as social loneliness data. This categorization produced the five findings presented in the next section. Secondary data are drawn from books, journal articles, theses, and other scholarly references on film analysis, psychological approaches, and loneliness theory, used to support and contextualize the interpretation of primary data.

The writer served as the primary instrument of data collection and analysis, applying Weiss' theoretical framework to the coded scenes and dialogues to produce a systematic interpretation of the findings. To support the trustworthiness of this process, three additional steps were taken. First, all dialogue excerpts were transcribed verbatim with their corresponding timestamps and cross-checked against the film's official subtitles to minimize transcription error. Second, each candidate scene was coded independently on two separate viewings, and only scenes coded consistently across both viewings were retained as data, functioning as a basic form of intra-rater consistency check. Third, the resulting interpretations were triangulated against secondary literature on Weiss' theory (Van Tilburg, 2021; Wolters et al., 2023) to confirm that the study's use of "emotional" and "social" loneliness remained consistent with the theory's original definitions rather than the writer's own intuitive reading.

FINDINGS AND DISCUSSION

This section presents the findings and discussion based on the analysis of *Spaceman* (2024) through Robert S. Weiss' loneliness theory. The findings reveal five key portrayals of Jakub's loneliness: (1) unanswered communication as the first sign of emotional loneliness; (2) Lenka's withheld farewell message and the collapse of the intimate bond; (3) memory, guilt, and the self-inflicted dimension of emotional loneliness; (4) public denial as the masking of emotional loneliness; and (5) physical isolation and the absence of social integration as social loneliness.

Findings

Unanswered Communication as the First Sign of Emotional Loneliness

The first portrayal of Jakub's emotional loneliness unfolds across three moments in which his attempt to reach Lenka is met with silence, and is then given two competing interpretations by other characters.

Jakub's anxious inquiry about Lenka

Jakub's awareness that something is wrong is first expressed indirectly, through a question to Peter, his mission

technician, in a dim, cramped shot of the ship's interior that visually isolates him within the frame.



Picture 1.1 Jakub asks about Lenka.

Jakub: "Have you guys heard from Lenka?"
(Seq. 00:07:37 – 00:07:39)

The low-key lighting and Jakub's small, silhouetted position within the ship's machinery visually anticipate the emotional isolation the dialogue names. In Weiss' terms, this brief exchange is an early symptom of an unmet need for attachment: Jakub reaches for someone whose absence already registers as psychological disturbance, before any external event has confirmed that the relationship is at risk.

a. The system's automated failure to connect them

Jakub's direct attempt to reach Lenka is met with an automated response, framed in close-up on his face lit only by the console's cold blue glow, which visually strands him in the same isolation the dialogue describes.



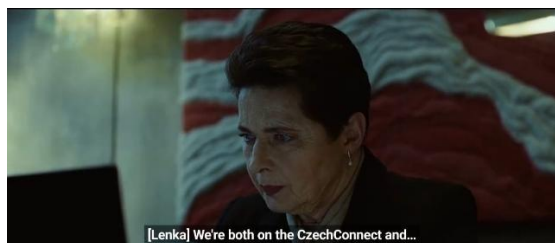
Picture 1.2 The automated CzechConnect reply.

"Lenka is not answering. If you'd like to leave a message ... CzechConnect keeps you connected." (Seq. 00:09:39 – 00:09:56)

The irony of a system named "CzechConnect" failing to connect them turns a technical malfunction into a symbol of relational failure: what fails here, in Weiss' framework, is not the channel but the attachment it was meant to carry.

b. Lenka's and Tuma's competing readings of the silence

This unmet need for attachment is then named explicitly by two characters in succession, first by Lenka herself and then, in a contrasting register, by Commissioner Tuma



Picture 1.3 Lenka names the silence between them.

Lenka: "We're both on the CzechConnect and ... there's just silence. So what's the point?" (Seq. 00:08:26 – 00:08:36)

Lenka's own words confirm the attachment is hollowed out despite remaining formally intact precisely the emotional loneliness Weiss describes.



Picture 1.4 Tuma reframes the meaning of silence.

Tuma: "You know, Lenka, the silence is the point. The two of you together, silent, lost, afraid, in the dark, holding on. That is the point." (Seq. 00:48:52 – 00:49:21)

Lenka's flat, unlit close-up conveys resignation, while Tuma's gentle dialogue offers reassurance. The writer argues that this

contrast is significant because Tuma's comforting reframing fails to resolve the emotional loneliness Lenka identifies. In Weiss' terms, emotional presence has disappeared despite the persistence of their formal bond and shared silence, showing how emotional loneliness can be mistaken for endurance rather than absence.

2. Lenka's Withheld Farewell Message and the Collapse of the Intimate Bond

The second portrayal of Jakub's emotional loneliness is concentrated in Lenka's farewell message, which the audience hears in full but which is deliberately withheld from Jakub by Commissioner Tuma



Picture 2.1 Lenka's farewell message.

Lenka: "I love you. But people change. And if you don't let them change, they die. I have to leave you. I'm so sorry it has to be now, but..." (Seq. 00:06:05 – 00:06:24)

The message is shown in a tight close-up of Lenka's tense expression, framing her departure as a deliberate decision. The writer argues that it reflects Weiss' concept of attachment: love and separation coexist, showing that a sincere bond may still fail to provide reliable emotional presence. Because the message is withheld, Jakub senses the rupture without understanding it, deepening his emotional loneliness and reinforcing his unmet need for attachment.

3. Memory, Guilt, and the Self-Inflicted Dimension of Emotional Loneliness

The third and most psychologically complex portrayal emerges through the film's treatment of memory and guilt, surfaced by Hanuš's telepathic engagement with Jakub's past.

a. Hanuš names the loneliness as self-inflicted

Picture 3.1 Hanuš names Jakub's loneliness as self-inflicted.

Hanuš: "Your loneliness is self-inflicted. I will leave you to your mission."

Jakub: "Hanuš! I need you. You're helping! I'm listening to you! You can't leave."

Hanuš: "Good luck, skinny human." (Seq. 01:04:16 – 01:05:11)

Hanuš's still, close-framed presence and flat delivery give the line the force of a diagnosis rather than an accusation. The writer argues that it reveals Jakub's loneliness as partly self-inflicted, resulting from a repeated pattern of withdrawal rather than external isolation. His anxious protest, "I need you... you can't leave," shows he recognizes this truth even as he resists it.

b. Hanuš confronts Jakub about the timing of his yearning



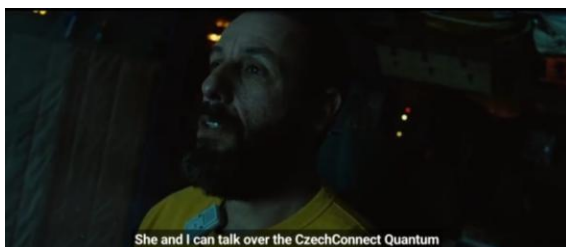
Picture 3.2 Hanuš confronts Jakub about his yearning.

Hanuš: "You long for your mate only once she leaves. Why? Where was this yearning when you were together?"

Jakub: "I don't have any answers for you." (Seq. 00:36:00 – 00:37:02)

The writer argues that this exchange clarifies the distinction introduced earlier: Jakub does not lack love for Lenka, but the ability to sustain an emotional presence while she was still reachable. In Weiss' framework, his inability to answer Hanuš's question reveals an ongoing failure of attachment, identified as the root cause of the emotional loneliness shown in Findings 1 and 2.

4. Public Denial as the Masking of Emotional Loneliness The fourth portrayal of Jakub's emotional loneliness is his active public denial of it during a live press conference broadcast from his spacecraft.



Picture 4.1 Anna asks if Jakub is the loneliest man in the world.

Anna: "My name is Anna. I read that you're the loneliest man in the world. Does it make you sad to be so far away?" (Seq. 00:04:18 – 00:04:26)

The scene contrasts Anna's projected image on Jakub's cramped console with a wide shot of the Earth press room, emphasizing the distance her question names. By asking whether Jakub is the loneliest rather than the most distant, she highlights the emotional, not spatial, dimension of his condition.



Picture 1.9 Jakub denies being lonely.

Jakub: "Well, I am some 500 million kilometers away. And yes, this is a solo mission, but I know I'll be coming back soon ... And your wife, Lenka, of course. She and I can talk over the CzechConnect ... We talk every day ... No, I'm not the loneliest man in the world." (Seq. 00:04:39 – 00:05:21)

The scene contrasts Anna's projected image with the Earth press room, emphasizing emotional distance. By asking whether Jakub is the loneliest rather than the most distant, she highlights the emotional rather than spatial nature of his condition.

5. Physical Isolation and the Absence of

Social Integration as Social Loneliness

The fifth finding shifts to Weiss' second category, social loneliness, which arises from the absence of a wider social network rather than the absence of a single intimate bond (Van Tilburg, 2021).

a. The moderator names the extremity of Jakub's isolation



Picture 5.1 The moderator reframes Jakub's isolation.

Moderator: "I think what Anna here is saying is that the commander is the farthest away from anyone in history." (Seq. 00:04:28 – 00:04:33)

The contrast between the crowded press room and Jakub's solitary framing emphasizes his social distance. In Weiss' terms, it places him in an extreme state of social loneliness, detached from the structures of social integration.

b. Jakub's improvised attempt to restore human contact



Picture 5.2 Jakub hacks the communication system.

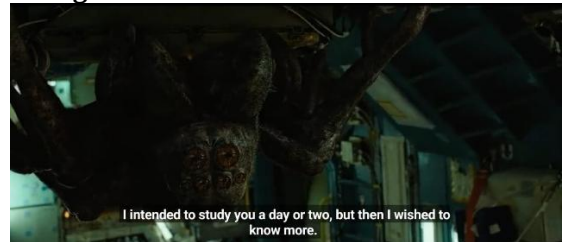
Jakub: "Peter, it's Jakub. I'm calling from the CzechConnect. I found a way to reconfigure it. The radio's down, but this seems to work. I don't know if you can hear me. Peter?"

Peter: "We thought we lost communication. Everyone here has been on comms duty since you went dark." (Seq. 01:02:21 – 01:02:51)

The handheld close-up of Jakub hacking his communication system underscores his extreme social loneliness, showing that he seeks not mission support but human connection to restore the reliable alliance lost through isolation.

c. Hanuš as an improvised form of social

integration



Picture 5.3 Hanuš explains why he came.

Hanuš: "Your loneliness intrigued me. I intended to study you a day or two, but then I wished to know more. You compelled me. I've come to understand that I might be of help."

Hanuš: "Just like you, I fled my planet. Through galaxies, through black holes. I fled through the universe, through time, looking for solace. But then I found you." (Seq. 00:24:16 – 00:24:42)

Hanuš's presence, gradually shifting from an unsettling intrusion to a companionate figure, becomes Jakub's only source of social belonging in space an improvised substitute for the social integration Weiss identifies as a fundamental relational need.

d. Isolation forces suppressed emotion to the surface



Picture 5.4 Peter reflects on the effects of isolation.

Peter: "Six months apart in isolation, you start thinking too much." (Seq. 00:21:44 – 00:21:47)

The writer argues that Peter's casual remark reflects Weiss' broader claim: social loneliness leaves individuals alone with unresolved emotions, forcing Jakub's suppressed emotional loneliness from Findings 1–4 to the surface.

Discussion

Robert S. Weiss argues that loneliness is not a single, undifferentiated condition but a psychological state divided into two distinct

categories, emotional loneliness and social loneliness, each rooted in the absence of a different relational need (Van Tilburg, 2021). This section discusses how the five findings identified in *Spaceman* (2024) support, extend, and interconnect within this framework, and how they answer the study's central question: what is the portrayal of Jakub's loneliness in the film *Spaceman* (2024).

The first three findings the unanswered communication, Lenka's intercepted farewell message, and the memory and guilt surfaced by Hanuš together demonstrate that Jakub's emotional loneliness is not a single event but a cumulative condition developing across three layers. The silence over the CzechConnect system functions as the earliest surface symptom: the channel of communication remains technically open, yet Weiss' notion of attachment, the need for a deep and reliable emotional bond, has already gone unmet (Van Tilburg, 2021). The second finding supplies the causal depth behind that silence: because Lenka's farewell message is withheld from Jakub by Commissioner Tuma, his loneliness is compounded by ignorance he senses the rupture but is denied the information that would let him address it, consistent with what Wolters et al. (2023) describe as the anxiety and rumination that accompany emotional loneliness, since an unresolved, unnamed loss is harder to work through than an openly acknowledged one. The third finding, delivered through Hanuš's confrontation, supplies the explanation for why the bond deteriorated in the first place: Jakub's loneliness is, in Hanuš's own words, self-inflicted, an active failure of sustained attachment rather than a condition merely imposed on him. The writer analyzes that this sequence forms a coherent psychological progression from symptom (silence), to consequence (unresolved anxiety), to cause (Jakub's own withdrawal from attachment) demonstrating that the film portrays emotional loneliness as something Jakub's own relational pattern has produced over time, not merely something that happens to him.

The fourth finding, Jakub's public denial of his loneliness during the press conference, adds a further layer to this progression by showing that emotional loneliness is not only experienced but actively concealed. The writer analyzes that this finding is theoretically significant because it

shifts the discussion from the origin of Jakub's loneliness to its maintenance: by publicly insisting that he and Lenka "talk every day," Jakub performs a version of his marriage that no longer exists, foreclosing any acknowledgment of the need he is failing to meet. This finding parallels Dzakhir and Chandrabuwono's (2024) study of *A Man Called Otto*, in which loneliness was likewise expressed through outward behavior that masked inward emotional loss, suggesting that public concealment is a recurring cinematic strategy for representing emotional loneliness. Where Otto's concealment was primarily behavioral and gestural, Jakub's denial is verbal and performative, delivered to a global audience, which widens the gap between his private and public psychological reality and extends the self-inflicted dimension identified in the third finding into his conscious, ongoing management of how his loneliness is perceived.

The fifth finding shifts the discussion to Weiss' second category, social loneliness, which arises from the absence of a wider social network rather than the absence of a single intimate bond (Van Tilburg, 2021). Jakub's isolation is portrayed as more extreme than ordinary physical distance: the moderator's statement that he is "the farthest away from anyone in history" positions him entirely outside the structures of social integration that Weiss identifies as a fundamental relational need. The desperation behind his hacking of the CzechConnect system, and the eventual arrival of Hanuš, indicate that this social need does not disappear simply because ordinary human contact is unavailable; Jakub instead reconstructs a substitute form of belonging with a companion who has experienced an analogous exile. This finding is consistent with Asri's (2020) observation that a film's audio-visual elements here, the claustrophobic ship interior and pervasive silence used throughout *Spaceman* (2024) communicate psychological states directly, making Jakub's social loneliness legible to the audience as a sensory as well as a narrative experience.

Taken together, the five findings indicate that emotional and social loneliness in *Spaceman* (2024) are represented not as two separate conditions running in parallel, but as two dimensions that appear, within this narrative, to intensify one another. The writer analyzes that Jakub's social isolation, by removing the

everyday distractions and social structures that would normally occupy his attention, is the condition under which the memories, guilt, and unresolved feelings behind his emotional loneliness surface through Hanuš's presence, as shown most directly in Finding 5d. Wolters et al. (2023) note that emotional and social loneliness are unique but related conditions, each associated with distinct psychological consequences; the findings of this study extend that relationship by identifying, specifically within this narrative, a directional pattern in which social isolation creates the conditions under which suppressed emotional loneliness can no longer be avoided. This reading distinguishes the present analysis from studies applying Kurt Lewin's conflict theory to psychological struggle in film, such as Althaf and Nur (2022), Anggraeni and Weda (2022), and Gupta and Singh (2024). Where Lewin's framework centers on conflicting internal drives and external pressures acting on a character in the present moment, Weiss' framework, as applied here, reveals loneliness as a condition built cumulatively over time through relational failure, silence, and avoidance offering a different but complementary lens for understanding Jakub's psychological journey.

CONCLUSION

This study has analyzed the portrayal of Jakub's loneliness in *Spaceman* (2024) through Robert S. Weiss' loneliness theory. The findings show that Jakub's loneliness is a layered psychological condition encompassing both emotional and social dimensions. Emotional loneliness is portrayed through his deteriorating relationship with Lenka: the silence of unanswered communication, Lenka's intercepted farewell message, the guilt and regret surfaced by Hanuš's exploration of his memories, and his public denial of loneliness before a global audience. Social loneliness is portrayed through the structural reality of the solo mission, the visually austere environment of the spacecraft, the breakdown of communication systems, and the formation of an improbable but meaningful bond with Hanuš as the only available substitute for human community.

The central contribution of this study is twofold. First, it demonstrates that Jakub's emotional loneliness is, in Hanuš's own terms,

self-inflicted not merely a condition produced by external circumstance, but the cumulative consequence of an active, repeated failure to sustain attachment while the relationship was still intact. This finding extends the application of Weiss' framework by showing that emotional loneliness can be both a condition a character suffers and a condition a character actively produces through his own relational choices. Second, the study shows that Jakub's two forms of loneliness are not parallel but interdependent within this narrative: social isolation removes the distractions that had allowed his emotional loneliness to remain suppressed, so that the two conditions together produce a more total experience of loneliness than either would generate alone.

These findings suggest that contemporary science fiction film, through its capacity to use extreme, symbolic settings as metaphors for interior psychological states, is a productive medium for representing complex human psychological experience: the outer space of *Spaceman* (2024) functions less as a setting than as a mirror for the inner world of a man who has chosen distance, in every sense, as his defining mode of relating to others. Because this study has focused on loneliness as a relational condition, it has not examined the internal, moment-to-moment conflict Jakub experiences in choosing whether to change; future research could address this remaining dimension by applying Kurt Lewin's conflict theory to the same film, offering a complementary account of Jakub's psychological journey alongside the one developed here.

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