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## METHODOLOGY FOR ANALYSING ADOLESCENT PSYCHOLOGY THROUGH LITERARY WORKS

**Abstract.** *This section examines the theoretical and methodological foundations for the psychological analysis of adolescent characters in literary works. The study integrates perspectives from literary criticism and psychology to outline a comprehensive framework for reading fictional representations of adolescence. The psychoanalytic approach including Freud's model of personality structure and defence mechanisms is discussed alongside Uzbek scholarship on literary psychologism. The principal devices through which writers render adolescent interiority inner monologue, stream of consciousness, psychological portrait, psychic conflict, psychological parallelism, and retrospective narration are analysed in detail. The article also surveys dialogic and reader-response approaches, drawing on Bakhtin's theory of polyphony, Holland's reader-identification thesis, and Bleich's subjective criticism. The methodology outlined serves as the analytical basis for the psychological examination of adolescent characters in the short stories «Hellados» and «Do'nan.»*

**Keywords:** *adolescent psychology, literary psychologism, psychoanalytic approach, inner monologue, stream of consciousness, psychic conflict, psychological portrait, reader-response, dialogic theory, Uzbek literary studies.*

### INTRODUCTION

Literary fiction is regarded as an incomparable source for the study of the human psyche. As Quronov has noted, «literature, as a form of art that reflects the inner world of the human being his or her feelings, thoughts, and experiences is intimately connected with the science of psychology» (Quronov, 2018:156). The laws governing human psychology may be studied through the characters depicted in literary works and through their behaviour and inner worlds. This connection demonstrates the necessity of developing a methodology for the psychological analysis of literary works that is, for the integration of literary studies and psychology.

The question of the interrelation between literature and psychology has been extensively studied in world literary scholarship. As Wellek and Warren have noted, «the psychology of literature encompasses three directions: the psychology of the writer, the psychology of the creative process, and the psychology of the reader» (Wellek & Warren, 1956:89). Each of these directions requires its own specific methods of literary analysis. The present study focuses primarily on the psychology of the character that is, on the analysis of the inner world of the adolescent figure as constructed in the literary work.

The psychoanalytic approach is widely employed in the analysis of literary works. Freud held that «literary works are expressions of the author's unconscious desires, complexes, and fears» (Freud, 1995:134). This approach permits an analysis of characters' behaviour and motivations from a psychoanalytic standpoint. Freudian theory is particularly useful for examining the unconscious motivations of characters, their inner conflicts, and their defence mechanisms.

## MAIN PART

Freud distinguished three components of the personality structure: the Id (unconscious instincts), the Ego (the conscious self), and the Super-Ego (moral norms). In his view, «the behaviour of characters in literary works is shaped by the conflict among these three components» (Freud, 1955:267). During adolescence, this conflict becomes especially acute a struggle persists between the adolescent's instinctive desires (Id) and the demands imposed by society (Super-Ego). Freud's theory of defence mechanisms is also applied in the analysis of literary works. Defence mechanisms such as repression, projection (attributing one's own characteristics to others), sublimation (redirecting impulses towards socially acceptable forms), and rationalisation are useful in explaining the behaviour of adolescent characters (Freud, 1994:89). For example, an adolescent character's aggressive behaviour may be a defence mechanism employed to conceal a feeling of fear or helplessness. The question of psychologism has also been studied in depth in Uzbek literary scholarship. As Normatov has noted, «literary psychologism is the writer's skill and style in depicting the inner world, psychological state, and experiences of a character» (Normatov, 2007:89). Psychologism is an important characteristic of a literary work; it is essential for the credibility and vitality of a character. A character created without psychologism remains schematic and one-dimensional.

Yo'ldoshev has distinguished two types of literary psychologism: 'explicit psychologism' the character's inner world is depicted directly (interior monologue, authorial commentary) and 'implicit psychologism' the inner world is revealed indirectly, through external signs (actions, facial expression, features of speech) (Yo'ldoshev, 2006:67). Both types are significant in the creation of an adolescent character sometimes the adolescent's thoughts are presented directly, and sometimes his or her inner state is inferred from behaviour.

Yesin distinguished three forms of psychologism: the direct form (the author describes the character's psychological state immediately), the indirect form (the psychological state is shown through external signs), and the latent form (the reader must infer the character's psychology independently) (Yesin, 1988:45). In works depicting adolescence, indirect and latent forms are frequently employed the adolescent's inner world is revealed through his or her actions, speech, and relationships.

Various psychological devices are employed for the analysis of adolescent psychology in literary works. As Hotamov and Sarimsoqov have noted, «the interior monologue is the character's conversation with himself or herself the direct presentation of the character's inner speech» (Hotamov & Sarimsoqov, 2010:145). The interior monologue reveals the thinking process of an adolescent protagonist, his or her inner conflicts, doubts, and hesitations. Adolescents frequently conduct an 'inner conversation' with themselves a characteristic that is reflected through the interior monologue. The stream of consciousness technique is also employed in the depiction of adolescent psychology. As Humphrey has noted, «the stream of consciousness technique reveals the character's psychological state by depicting, in a continuous and logically disordered fashion, the flow of thoughts, memories, and associations in the character's mind» (Humphrey, 1954:23). The adolescent's emotional instability, rapidly shifting mood, and chaotic thinking may be effectively expressed through stream of consciousness. This technique presents the adolescent's consciousness 'from within.' Yesin distinguished the interior monologue from the stream of consciousness, defining «the interior monologue as relatively ordered and logically structured inner speech, and stream of consciousness as spontaneous, associative, and fragmentary» (Yesin, 2000:156). Both techniques are appropriate for adolescence sometimes the adolescent thinks clearly, and sometimes his or her consciousness is in a chaotic state.

The psychological portrait is also an important device of representation. As Sultonov has noted, «a psychological portrait is the depiction of a character's external appearance in connection with his or her inner world» (Sultonov, 2005:178). The adolescent's outward appearance features, movements, gestures, manner of dress serves as a means of reflecting his or her inner state. For example, changes in the adolescent's external appearance (dyeing one's hair, getting a piercing) may be signs of identity searching.

Psychic conflict is one of the most important devices in the creation of an adolescent character. As Yo'ldoshev has noted, «psychic conflict is the character's inner contradiction the struggle between his or her feelings, desires, and values» (Yo'ldoshev, 2012:145). The inner contradictions characteristic of adolescence are reflected in literary works through psychic conflict duty and desire, the individual and the social, the childlike and the adult-like these contradictions define the psychological life of the adolescent. Psychological parallelism is another device employed in the depiction of adolescent psychology. As Likhachev has noted, «descriptions of nature, weather, and environment may serve as parallel images reflecting the character's psychological state» (Likhachev, 1968:74). For example, stormy weather may symbolically express the adolescent's inner rebellion, the spring landscape his or her hopes, and an autumnal rain his or her sadness. This device is especially widely employed in the Romantic style.

Lotman emphasised the semantic significance of space and time in the literary text. In his view, «in a literary work, space is not merely the place where events occur but a semantic category that reflects the psychological state of the character» (Lotman, 1970:234). In works about adolescence, a change of space leaving home, travelling, entering a new environment may symbolically express the adolescent's psychological growth.

Retrospective narration that is, presenting past events and memories in the present also plays an important role in revealing adolescent psychology. As Quronov, Mamajonov, and Sheraliyeva have noted, «through retrospection, the character's past, his or her psychological formation, and traumas may be shown» (Quronov et al., 2013:267). The roots of the adolescent's current behaviour and relationships may be connected to his or her childhood, family environment, and past traumas retrospection reveals these connections.

Composition also plays an important role in the analysis of an adolescent character in a literary work. As Tomashevsky has noted, «composition is the system of placement of events, characters, and episodes in a work and the relations among them» (Tomashevsky, 1999:189). Composition serves to show the dynamics of the adolescent protagonist's development and his or her psychological changes. For example, a chronological composition may show the adolescent's gradual growth, while a cyclical composition may show his or her return to a point of origin.

The dialogic approach to analysis is also useful in the study of an adolescent character in literary works. According to Bakhtin's dialogic theory, «the characters in a literary work are in mutual communication, and in their dialogues each one's distinctive 'voice' and position is manifested» (Bakhtin, 1986:312). Analysis of the adolescent protagonist's dialogues with adults and with peers helps to understand his or her social position and place within the system of relationships.

Bakhtin introduced the concept of «polyphony» and described the characteristics of the polyphonic novel. In his view, «in a polyphonic work the voices of the characters are independent of the author's voice; they possess their own truth and their own position» (Bakhtin, 1979:178). This idea is important in the analysis of an adolescent character the adolescent's 'voice' must be different and independent from the adult 'voice.' The writer must not impose his or her own viewpoint on the adolescent protagonist but must preserve the adolescent's own voice.

Holland developed reader-response criticism and researched the process of «identification.» In his view, «the reader identifies with a character in a literary work imagines himself or herself in the character's position and lives through the character's feelings» (Holland, 1968:78). Adolescent readers identify more readily with adolescent characters this process helps them in their own self-understanding.

Bleich developed subjective criticism and advanced the idea that «reading is the act of the reader's finding himself or herself.» In his view, «the reader finds within the text his or her own unconscious desires, fears, and fantasies» (Bleich, 1978:123). By reading literary works, adolescents discover their own inner worlds and find names for their own problems, fears, and hopes.

## CONCLUSION

In summary, the methodology for analysing adolescent psychology through literary works is grounded in the integration of psychology and literary scholarship. The psychoanalytic approach (Freud, Jung, Campbell, Adler, Horney, Fromm, Lacan), the psychosocial approach (Erikson), the psychology of art (Vygotsky), reader-reception theory (Rosenblatt, Iser, Fish), structuralist and narratological methods (Propp, Greimas, Genette, Booth, Uspensky), and psychoanalytic literary criticism (Holland, Bleich) are all theoretical instruments necessary for a deep and comprehensive analysis of the adolescent character.

In addition, psychological devices such as interior monologue, stream of consciousness, psychological portrait, psychic conflict, psychological parallelism, and retrospective narration play an important role in the creation and analysis of the adolescent character. The questions of psychologism and the adolescent figure have also been studied in depth in Uzbek literary scholarship (Normatov, Yo'ldoshev, Sultonov, Rajabov, Abdullayeva, and others). These methodological approaches are applied in the analysis of the short stories «Hellados» and «Do'nan.»

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