

PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH
UNIVERSITY OF MOHAMED BOUDIAF - M'SILA

FACULTY OF LETTERS AND LANGUAGES

DEPARTMENT OF ENGLISH

N°:.....



DOMAIN: FOREIGN LANGUAGES

STREAM: ENGLISH LANGUAGE

OPTION: LITERATURE & CIVILIZATION

**PSYCHOLOGY OF THE CONFINED IN NICOLA
YOON'S *EVERYTHING, EVERYTHING***

**Dissertation Submitted to the Department of English in Partial fulfilment of the
Requirements for the Master's Degree**

Candidate:

Ms. Salima HARICHE

Supervisor:

Mr. Bachir SAHED

2021

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DEDICATION

To me, thank you for not giving up on yourself when everybody walked away...

ABSTRACT

The present study examines the issue of personality development and self-discovery within confinement in the novel Nikola Yoon's *Everything, Everything*. The study employs the psychoanalytic approach to analyse the developmental span of the protagonist Madeline Whittier. Hence, the study aims at identifying the different stages of personality development Madeline undergoes despite her isolation. Furthermore, it attempts to determine the impact of social connections and clarify long-held beliefs about whether individuals truly need others to grow or if the people around us merely serve to push us farther away from our true selves. The study is based on different psychoanalytical concepts and theories and how they could be used to approach the novel. Moreover, the study is supported with an interview with the writer, Nikola Yoon, to further explain the mentality and psyche of her protagonist. To conclude Madeline is a blend of several mental states. Her seclusion contributes to her perplexing inner voices and fantasies. Nonetheless, she undergoes a quest for the self in the midst of turmoil to gradually develop her personality. Thus, Madeline's path towards herself is fraught with conflicting feelings, several loops that perplex her, and several mountains of suffering that grind her down.

Keywords: Personality development; self-discovery; psychology of confined adolescents; Nikola Yoon; psychoanalysis; *Everything, Everything*; Madeline Whittier.

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INTRODUCTION

People are social beings who, in order to thrive sanely, frequently require the companionship of others. The value of social contact in the society cannot be overstated. People who do not get their needs for safety and affection met during adolescence develop deep resentment against their parents and others. As a result, these teenagers' development is likely to be hampered. In essence, these teenagers can be characters in books that we frequently read, but we never think about their psychological wellbeing or maturation while they are secluded. This is the function of psychoanalytic literary criticism, which is the assessment of the characters' psyches as well as the writer's motivation in making them.

Nicola Yoon is the bestselling author of *Everything, Everything* in the New York Times' newspaper listing for books that sell well in a week. She was born in Jamaica but she currently resides in Los Angeles with her family. She is, indeed, a young adult romantic writer who asserts firmly that in an instant you can fall in love and that it can last eternally. Nikola's stories feature a diverse cast of individuals in a variety of situations. She investigates many types of love and how it affects and transforms people in her stories. *Everything, Everything*, she claims, is the book that best reflects her, since she wrote it while thinking about her four-month-old daughter, claiming that she was the work's inspiration, she says: "I was a very nervous mom, so I thought she was going to eat dirt and crawl out of my house and catch a cold and other things moms are nervous about" (Yoon, 2017).

Everything, Everything is a contemporary young adult novel set in 2015 about Madeline Whittier, who is shielded from the outside world by her mother, who

informs her that she has a rare illness known as SCID, or Severe Combined Immunodeficiency. The heroine spends her formative years in complete social seclusion, convinced that she has a fatal disease. The story centres on the risks that Madeline takes in order to find herself in the midst of her loneliness and sorrow. Real life experiences, according to the author, are more essential than books and movies. People's emotional development, growth, and overall health are all dependent on first-hand experience of the environment, she says: "The novel reveals the true and very basic value of life experiences" (Yoon, 2017).

Long-term social isolation is closely linked to physiological distress and alienation. Indeed, children who are socially withdrawn are more likely to become mentally disturbed. In exchange, isolation has been related to higher stress levels. This thesis seeks to investigate personality development and growth pattern for Madeline within her seventeen years of isolations. The rising problematic aims at viewing her growth along the novel; how she fulfils this and if she is able to fulfil it in the first place. The main concern of this paper is to be able to apply different psychological concepts related to personality development within confinement and analyse the view point of the author herself to be able to address this problematic.

Based on gaps in existing knowledge concerning this topic, the current study will examine the path of personality development undergone by confined teenagers using a socio-psychoanalytical viewpoint to examine the main character. Many studies have looked at both personality development and self-determination, but they may have overlooked the fact that this adolescent, Madeline, is not experiencing typical social interactions, which might affect her personality development pattern. Hence, this research is centred on the motivation of looking into this blind spot, the influence of

confinement on Madeline's personality growth and development, which is thought to be an important facet in the book under study. It is hoped that this research will offer assistance and inspiration to people with disabilities, as well.

Therefore, the aim of the study is to help clarify what is meant by personality development for confined adolescents through the narrative of the protagonist and why it is necessary for people with disabilities to get the care they need to develop their personas. Furthermore, the book sparks many interests since it deals with psychological growth and self-discovery because everyone is in need of such motivational stories with heroes who tend to fight all the circumstances to be who they want to be.

This research aims at studying Madeline's journey towards self-discovery within her isolation. Many people may think that confined teenagers are unable to move beyond their row and primitive way of thinking; they view them as being defined by their isolation rather than their genuine selves. What is hoped to be set clear through this dissertation is to look deeper into these teenagers' psyche, how they view things and why they view them in such a way. Madeline is a character that is used to hopefully get rid of stereotypes and prejudices. To view people not for what you can only see and hear but rather to look beyond that. What made them be this person right now, to know the times they wish they have normal lives and the struggles they went through to grow and find themselves.

The current research attempts to answer the following main question: How does Madeline's personality develop throughout the story, despite confinement? In order to answer the above-mentioned main question, the study will endeavour to answer the following sub-questions: Can Madeline develop her personality, like normal

adolescents, without any or minimum social experiences during early childhood? How does the psychology of the confined adolescent affect the different stages of personality development for Madeline? If Madeline manages to develop a personality, is it going to be one that corresponds to psychological norms or is it going to be more disturbed and fragile?

Many researchers have examined Nicola Yoon's *Everything, Everything*. First, the paper by Wulan *et al.* (2019) entitled "Self Determination in Nicola Yoon's Novel *Everything, Everything*". This research tackled the protagonist's drives, and what causes her to make personal decisions about her life. Furthermore, it has analyzed why her decisions are made with little regard for the consequences. Hence, the protagonist in Yoon's novel goes through a process of self-determination and Wulan *et al.* (2019) emphasized the main aspect of Madeline's path of self-determination being the dilemma of choice.

Another research about Nikola Yoon's novel is presented in the work entitled "Madeline Whittier's Stages of Personality Development in Nikola Yoon's *Everything, Everything*" by Shianna Christita (2020). This work dealt with the impact of Madeline's mother and Olly on Madeline's personality development, wherein, the researcher analyzed each stage. Christita employs Erik Erikson's approach to personality development to analyze Madeline's influence, choices, and personality development.

Finlay, the most recent work dealing with Nikola Yoon's *Everything, Everything* is presented by Sri Wulan (2020) in the paper entitled "Resistance for Truth in Nicola Yoon's Novel *Everything, Everything*". This work dealt with taking risks which is considered to be the most difficult form of resistance held by Madeline. Some

individuals avoid taking risks; everything will be easier for them to accomplish when they have opposition. Resistance is incentive to venture out and take chances, as well as inspiration to combat fear. Nicola Yoon portrays the protagonist's resistance in order to encourage her daughter about what she must do in order to discover truth in her life. Thus, the goal of Sri Wulan (2020) research is to uncover the protagonist's defiance as well as the reality presented in the story.

The investigation of Madeline's growth shall be based primarily on Nikola Yoon's book *Everything, Everything*, the printed hard-copy (2015) and on the interviews with Mrs Yoon on the occasion of the release of her new book *Instructions on Dancing* (2021) . Moreover, other secondary resources are employed in the study such as books, articles, dictionaries, and other online websites. All these resources contribute in the explanation of different psychological theories, which will be further elaborated as the study proceeds via different assertions from both the novel and the interview.

The significance of the study relies mainly on understanding Madeline's growth within confinement; but this can be applied in many situations and for different audiences. For instance, the mother daughter relationship may attract both mothers and daughters to check out the content and find within the pages of the paper different answers to their questions, especially in dealing with different situations related to the psyche of the adolescents and the mentality of the mothers. Hence, this study may go beyond the walls of academic constraints to enlighten the minds of different mothers and daughters on this sensitive period and how to maintain their solid relationship through it. Madeline is the example that is likely going to show the path for many

youngsters who believe love is the ultimate growth and the ultimate goal to be reached.

Henceforth, the method employed to highlight all the turning points that would eventually help Madeline in developing her personality within confinement is the psychoanalytical approach. Accordingly, to serve this purpose this work will be divided into two chapters. The first chapter which is considered as a backbone of the study, since, it brings forth all the historical background related to theme under discussion. In the second chapter different psychological concepts are applied to approach the novel; Madeline is put under the scope of each concept in order to understand her growth. Moreover, the author of the book Nicola Yoon answers different questions related to the theme while hosting different virtual meetings and events. The questions are formulated in a way to help understand her drives and inspirations behind this novel and in order to understand what goes through Madeline's head; thus, have a better vision of her growth.

The current study focuses on psychological themes connected to personality development of children and adolescents within particular social constraints similar to Madeline's case. This can be accomplished by using a psychoanalytical approach to comprehend and analyse characters traits in different literary works, starting with Karen Horney's concept of basic anxiety and basic hostility which is illustrated with the novel *On Beauty* by Zadie Smith (2005). Furthermore, Freud's Phases of Personality Development is the second point of discussion. Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) and Oscar Wild's *The Picture of Dorian Grey* (1890) are used as illustrations.

Moving on to Erikson's theory of Cognitive Development Stages, the example used is the novel *A Walk to Remember* by Nicholas Sparks (1999). Piaget's cognitive development theory is also discussed; the two literary works included are the children's books *Pippi Longstocking* by Astrid Lindgren (1945) and *The Little Girl at the Window* by Tetsuko Kuroyanagi (1981), which are representations of children's psychology and thinking. *Sheets* by Brenna Thummler (2018) a gothic tale used to exemplify adolescent sadness and despair. Finally, social behaviour is transmitted through an examination of various young adult books. Examples of novels are *Thirteen Reasons Why* by Jay Asher (2007) and *All the Bright Places* by Jennifer Niven (2015).

In a philosophy of reasoning, justified thinking involves the active participation of a person who appropriates experience and makes something of his or her own from it. Actually, Madeline's case is used to identify the pattern of reasoning and thinking that helps develop her personality on her own, without minimum social interactions.

Social development depends on the human, cognitive, intrapsychic and behavioural capacities of one's own and the community's. The financial pressure has emerged in recent decades due to the global financial market crises, the collapse of the health care system, and the inequality between rich and poor. This slowly evolving micro-traumatization therefore affects a wide range of people, their psychological functioning and their psychosocial growth. Knowing the latter would probably have a positive impact on society in general and on the individual in particular. Madeline's confinement would signal to many people the importance of social interaction or the lack of it. Her isolation may have a negative impact on her growth as it may have a positive one.

Nowadays, living in a world that is filled with tension, stress, and negative people can also hamper one's growth. So her isolation can contribute in her sane growth; she would be able to focus on herself rather than on her environment. The importance of this research lies in identifying the role of social interactions and setting old conceptions straight, whether people really need others to grow or would the people around us only push us further away from own genuine selves.

THEORETICAL FRAMEWORK:

HORNEY, FREUD, ERIKSON, AND PIAGET

The present research focuses on psychological topics related to the personality development of children and adolescents who are subjected to comparable societal restrictions as Madeline. This may be done by employing a psychoanalytical lens to grasp and analyse character qualities in a variety of literary works, beginning with Karen Horney's idea of basic anxiety and basic hostility, which is demonstrated in Zadie Smith's novel *On Beauty* (2005). The second subject of discussion is Sigmund Freud's Personality Development Phases. As examples, Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) and Oscar Wilde's *The Picture of Dorian Grey* (1890) are utilized.

Moving on to Erikson's theory of Cognitive Development Stages, the novel *A Walk to Remember* by Nicholas Sparks is utilized as an example (1999). The children's books *Pippi Longstocking* by Astrid Lindgren (1945) and *The Little Girl at the Window* by Tetsuko Kuroyanagi (1981), which are depictions of children's psychology and thinking, are also examined. In reality, Brenna Thummler's *Sheets* (2018) is a gothic novel that exemplifies adolescent melancholy and despair. Finally, an analysis of numerous young adult literatures is used to convey social behaviour. *Thirteen Reasons why* by Jay Asher (2007) *Why* and *All the Bright Places* by Jennifer Niven are two exemplifying of books (2015).

1. The Concept of Social Psychoanalysis

There are a few factors to bear in mind while analysing a literary work. Psychoanalysis is a method that may be employed to dwell deep into the

psychological aspects of a work. This has frequently sought to gain from and apply psychoanalysis in itself in order to conduct research in literature.

Looking at the past of psychiatry, it will be seen that psychoanalysis began in the medical field. It began in psychology and then expanded to other fields of research, eventually infiltrating literary studies as one of the various approaches to literature. Psychoanalysis is based on the premise that people's behaviours are dictated by their pre-stored memories of recurring experiences. Monte (1877) asserted that Sigmund Freud, as a result, is the leader of the psychoanalysis movement (1859-1939) saying, "Psychoanalytic theories assume the existence of unconscious internal states that motivate an individual's overt actions," (Monte, 1877, p.8). Moreover, Carl Gustav Jung (1875-1961), a later practitioner of Freudian psychology, re-directs his perspective of the interpretation of psychoanalysis to fit his own social milieu. Jung is the one that sees myths and traditions as a mirror to simple human conduct, "we are self-conscious and capable of improving ourselves and the world around us" (McConnell, 1980, p. 250). As a result, we can see that there is a shared fascination between the fields of "Psychoanalysis and Literature," which serves as a significant 'mediator' between the two sciences.

The term "new philosophy" which scholars, critics, literary festival organizers, prize and competition judges, and the great majority of writers have supported this mostly unspoken philosophy of literature for much of the past century, the latter has two distinct uses. To begin with, it refers to a treatment method for mentally ill persons. Second, it can refer to ideas about the human mind and its different facets. Sigmund Freud was the founder of psychoanalysis (1859); he began his career as a

physician, studying and treating patients in his laboratory. His long commitment to this field has made him aware of and experienced mental illness in his patients.

Gradually, Freud became more interested in psychology, specifically the psychology of the unconscious mind. Our minds, according to Freud, are divided into three distinct areas. On the basis of his first findings, he studied the science of psychoneurosis, hallucinations, jokes, and what he termed “everyday psychopathology,” such as tongue and pen slips. The second is a pre-conscious system, and the third is a conscious system. *The Interpretation of Dreams* was the first book in which he discussed his theories (1900). It has long been believed that his work on dreaming provided the evidence behind these hypotheses. Many of our good and negative memories are collected, synthesized, and stored in the subconscious.

2. Karen Horney’s Psychoanalytic Social Theory

One of the most common concepts of neurosis has been attributed to the psychoanalyst and theorist Karen Horney (1945). Horney thinks neurosis is the product of simple interpersonal anxiety. According to her, basic anxiety, including: direct, indirect domination, indifference, misconduct, disrespect towards the individual needs of the child, lack of real guidance, negative attitudes and admiration, lack of reliable warmth, lack of a sense of parenting disagreements, too much or not could lead to a wider range of situations. Horney’s Psychoanalytic Social Theory is built on the assumption that social and cultural conditions, especially childhood experiences, are largely responsible for shaping personality. Horney (1945) theorized that people combat basic anxiety by adopting one of three fundamental styles of relating to others. All three can be used by ordinary people, but only one is used by

neurotics. Their compulsive behaviour produces a fundamental intrapsychic tension, which may take either the form of an idealised view of oneself or self-hate.

While the role of genetic causes has not been overlooked, Horney (1935) consistently stressed environmental effects as the main basis both for the development of neurotic and normal personalities. Modern society focuses on competition between people; she contended: “Everyone is everybody else’s genuine or possible rival” (Horney, 1937, p. 284). Competitiveness and the fundamental animosity that it generates lead to alienation. These fears of being alone in a potentially hostile environment contribute to heightened affection desires, which in turn lead to love overestimation. As a consequence, many people see the solution to all their troubles as love and intimacy.

Moreover, in order to deal with the frustration of their psychological needs, individuals develop “interpersonal” and “intrapsychic” mechanisms of defence, according to Karen Horney’s psychoanalytic relational theory (Paris, 1997, p. 18). Horney (1950) claims that individuals who do not have “favourable development conditions” experience “profound fear and undefined apprehension” (Horney, 1950, p. 18), which lead to feelings of loneliness and helplessness in a hostile environment. As a result, those people will be unable to communicate with others on the basis of their true feelings and will seek out new ways to cope with them.

The conflicts between the attitudes of “moving forward” and “moving backward” are the dynamic centre of the theory of neurosis as it relates to socialisation. Even if an individual is successful in creating an artificial balance, the individual will be confronted with newly developed conflicts. In this process, whatever the neurotic causes the individual to face more difficulties and challenges. Neurotics become more

hostile, helpless, afraid, and alienated from themselves and others as a result of this. The consequence of this enmity and powerlessness, they may come to a sadistic decision, increasing his hopelessness and causing new conflicts.

Notably, the neurotics try to find a way to deal with their problems, but because they cannot find something in common with others, they choose to withdraw from people because they need detachment. These people have a propensity to keep their distance from others, particularly when it comes to emotional feelings. Their desire for “self-sufficiency” is seen as “resourceful to survive”. They become self-sufficient as a function of their desires and interests. Running away from people, according to Horney (1945), “provide[s] the person with a sense of security as long as they perform and, conversely, fear when they fail to function. Horney: “The detached person feels relatively secure as long as he can keep a safe distance” (Horney, 1945, p. 91).

Correspondingly, the neurotics want to rediscover something that can restore their sense of self-identity. They need something to instil in them a sense of authority and significance. Thus, the longer they want to fit in with others, the more they drift from their true selves. Imagination may be the only way they can hide their true selves; they may conjure up an idealized vision in their imagination and transform into a hero, lover, genius, or saint. The idealized self provides the characters with a sense of superiority, allowing them to demonstrate to the world in which they are capable of becoming a hero.

As one of the most important means of resolving this, basic conflict, Horney stated (1942) that neurotics create a special image of themselves as they are or as they believe they should be. While most of the time, the created image is not even close to

the original whether consciously or unconsciously, the sense of creation is very real. Certain aspects of the picture that was created rely on their creator's personality; it may be anything as simple as elegance, strength, or wisdom. Whatever they feel compelled to be or possess. As a result of the need for hegemony and status, all neurotic people have this trait above all others.

Horney (1939) believed neurotic conflict can be the result of nearly any period of development, but childhood and adolescence are the eras of the overwhelming majority of problems. Moreover, Horney (1939) assumed that neurotic needs are mostly caused by a traumatic childhood. These needs are strong because they are the best way to make the child feel healthy. Nevertheless, for later personality no early exposure is liable. Horney warns that "Complete childhood experiences lead to or rather begin to create a certain framework" (Horney, 1939, p. 73). Hence, neurotics attempt to be better, despite the fact that they do not always have the necessary self-confidence. Indeed, they yearn for self-respect and dignity. As they live in their imaginative world and do not grow up in the favourable conditions of enjoying protection and feeling welcomed, they gradually become alienated from their self and their real self gradually disappears.

In Horney (1950) each person begins his or her life with the potential to develop well, but people need favourable conditions for growth, just like other living organisms. These favourable conditions can interact with a variety of adverse factors. The reluctance of parents to support their child is paramount. Parents also dominate, ignore, deny or over-indulge because of their own neurotic desires. If the children's protection and happiness needs are not met, the infant creates a sense of fundamental animosity towards the parents. However, children rarely show this animosity openly

as indignation. They instead oppress and are not mindful of their hostility towards their parents. Repressed anger then gives rise to deep feelings of vulnerability and a vague sense of fear.

Horney (1937) thought that fundamental anger and fundamental fear are unexceptional (p. 75). Hostile instincts are the major cause of fundamental fear, but basic anxiety can help to make people feel hostile. While her list of protections against fundamental fear is later revised, Horney (1937) originally listed four general ways to defend oneself from the sensation of being alone in a potentially hostile environment. First of all, an attraction this is not always a tactic for genuine love. The second defence mechanism is submissiveness. People or groups, such as an organization or a religion, may compel neurotics to obey. Those who frequently make themselves available to others are more likely to be afflicted. Indeed, Neurotics may also try to defend themselves by pursuing strength, reputation, or wealth. Power is a defence against other people's real or imagined hostility, manifesting itself as a desire to dominate others; prestige is a defence against humility, manifesting itself as a desire to humiliate others; and possession acts as a buffer against misery, and manifests itself as a desire to deprive others.

The fourth mechanism of protection is retirement. Neurotics are often protected from basic fear, either by developing or emotionally detached independence from others. Neurotics believe that other people are likely unable to harm them by physically withdrawing.

According to Shokri et al., (2016), Zadie Smith's *On Beauty* (2005) can be a good example in order to illustrate Horney's theory of neurotic needs (1945). Levi, the novel's youngest male character, is depicted as having been robbed of a decent

relationship with his father, Howard, who is unable to love him because he is preoccupied with his own wants and desires. Levi's progression into neurosis can be seen in his transition from a difficult upbringing to the extreme problems of his adolescence. Since, as mentioned by Horney (1945), parents play a critical part in their children's lives. In a child's personality growth, Levi's father, is portrayed as the source of Levi's fundamental anxiety and his desire for detachment and motivations to pursue fame. There is no real father-son relationship in this story, it is said about Howard "He hated and feared conversations with his children" (Smith, 2005, p. 85).

Levi's parents are perplexed by his actions, and he considers himself a helpless child. According to Horney (1945), when children discover their family is uninterested in them, lack regard for them, and has no real encouragement, they feel lost and lonely. As a result, they gradually become aliens to their parents, who are unconcerned with their desires and refuse to interact with them. The child is sad and feels cut off from the rest of the world. In Levi's situation, he must take responsibility for his issues and resolve his disputes on his own. Horney (1945) suggested that a person must find the right environment in which to speak about himself, his interests, and his desires. Levi, according to Horney, suffers from a lack of true affection from his parents, which leads to his loneliness. Thus, inside his family, Levi still feels alone and powerless, and his father does not take him seriously. Indeed, Levi has been stripped of supportive factors, causing him to experience fear. It is important to teach the child how to deal with people and influence them. Hence, he must learn to cope with the suffering of others in his own way (Shokri et al., 2016).

When Levi's behaviour is analysed with Horney's perspective it can be considered as "adverse causes" because of his indifferent kin (Horney, 1945, p. 41).

Levi's deeds make him an outsider in his neighbourhood; he even begins to fantasize about being a part of an African American neighbourhood rather than his own community like Wellington. He refers to himself as a "brother" who can "jump the wire" (Smith, 2005, p. 63) and to his mother as "a brother". "To be honest," Levi's mother says, "He is trying to lose us" so he does not lose his father. Levi seeks to socialize and cope with others, as well as others in his case. He does not want to be a part of anybody or anything, so he stays away from his entire society; yet, he struggles to fulfil his needs to find someone as a model of life or as a guide (Norton, 1991). However, Levi does not have such a real person in his life as a result of being deprived or having a good and reliable relationship with his family. As a detached person, Levi prefers to maintain the emotional distance between himself and his family (Shokri et al., 2016).

As a major need, a detached person prevents himself from "Get[ting] emotionally involved" (Horney, 1945 p. 75). Hence, Levi does not interfere with his family's problems, which can be understood when Jerome, Levi's brother, talks about the conflict between their parents and tells Levi, "You have to be there all the time. It's like you're in the belly of the beast" (Smith, 2005, p. 236). However, Levi, because he is not very involved with his parents' relationships, indifferently and without any consideration replies, "It's all right man. I'm out a lot. You know!" (Smith, 2005, p. 236). Levi, in his detachment, based on Horney's theory, has "A need for self-sufficiency" (Horney, 1945, p. 75).

3. Freud's Structural Model of Personality

The idea that the human psyche (personality) has more than one aspect is perhaps Freud's most enduring and important idea. According to Freud's Personality Theory

(1923), the Id, Ego, and Superego are three parts of the psyche that develop at different stages in our lives. They are processes, not brain components or physical structures. The Id is the primitive and instinctual portion of the mind that includes erotic and violent drives as well as latent memories, the Super-ego serves as a spiritual conscience, and the Ego is the realistic part that mediates between the Id's and the Ego's super-urges according to Freud's psychoanalytic theory (1923). While each part of the personality has its own set of characteristics, they work together to form a whole, and each part contributes in different ways to an individual's behaviour.

The Id is the impulsive (and unconscious) part of our psyche which responds directly and immediately to basic impulses, needs, and desires. The identity of the unborn child is all Id and only later can it grow an Ego and Super-ego. The Id maintains infantile in its purpose throughout a person's life and does not alter with time or experience, since it is not in contact with the real environment. Hence, it resides in the unconscious part of the mind, the Id is unaffected by fact, logic, or the natural world. The Ego, like the Id, desires happiness (i.e. stress relief) and rejects discomfort, but unlike the Id, the Ego is more concerned with devising a practical method for obtaining pleasure. The Ego has no idea of right and wrong; everything is fine if it accomplishes its goal of satisfaction without harming itself or the Id.

When the Ego is small in comparison to the Id, the best the Ego can do is hang in there, pointing the Id in the right direction and taking responsibility for the action as if it were its own. The Id, according to Freud (1923), is a horse, while the Ego is the rider. The Ego is "Like a man on horseback who must keep the horse's superior strength in place" (Freud, 1923, p.15). If the Ego fails to use the truth theory and fear

results, latent defensive mechanisms are activated to help the person avoid negative emotions (such as anxiety) or make positive things feel better. The Ego uses secondary method reasoning, which is logical, practical, and problem-solving oriented. If a course of action does not succeed, it is reconsidered before a solution is discovered. This is known as truth checking, and it allows a person to master their Ego to regulate their desires and show self-control.

The Superego is made up of societal ideals and morals that one learns from one's parents and others. It appears between the ages of three and five, when the child is in the phallic stage of psychosexual development. The Superego's job is to keep those urges under control, particularly those that culture forbids, including different sexual behaviours and violence. It also persuades the Ego to pursue moralistic ambitions rather than merely practical ones, and to aspire for greatness. The ideal self (or Ego-ideal) is a fictitious representation of who you should be, representing career goals, interpersonal relationships, and societal conduct.

By all means, the Superego may use guilt to punish the behaviour that fails to meet the ideal self's standards. When we act "properly," the Super-ego will even praise us by making us feel proud through the perfect self. If a person's ideal self is set so high, anything they do will be considered a disappointment. Parental ideals and upbringing play a big role in shaping one's ideal self and conscience when a child.

The characters of Dr Jekyll and Mr. Hyde in Robert Louis Stevenson's novel *The Strange Case of Dr Jekyll and Mr Hyde* (1886) can be seen as illustrations of Freudian Personality Theory's oversimplification. The novella's two characters are one body, two opposing characters, good and evil, as we can count as embodiments of the Id and Superego according to Freud's theory (1923). While Dr. Jekyll is acting

entirely in accordance with his Superego, which symbolizes all of societal norms, Mr. Hyde represents the Id, evil unrestrained, and commits all crimes, including homicide, without fear of being caught. Between good and evil, he is continually at odds with himself. He swallows a concoction he concocted that transforms him into Edward Hyde, his evil side. Dr. Jekyll is a nice person who holds in his nasty emotions, but when he transforms into Mr. Hyde, he transforms into a demon that lets out all of his feelings. Dr. Jekyll, who appears to have complete control over himself, represents the Superego, but when he voluntarily drinks the potion, he transforms into Mr. Hyde, the Id, who is a terrible person (Yaman, 2020).

According to Yaman (2020), Oscar Wilde's popular masterpiece *The Portrait of Dorian Gray* (1890) is another example that mirrors Freudian theory in literature. The characters in this book can be used as primary examples to describe the Ego, Superego, and Id in Freudian terms. Lord Henry is a character who is continuously encouraging Dorian to participate in acts of ever-greater depravity, whilst Basil Hallward, acting as a Superego, is attempting to stop Dorian and keep him chaste and pristine. Even when told of Dorian's misdeeds, he refuses to believe it; "Sin is a thing that writes itself across a man's face. It cannot be concealed ... If a wretched man has vice, it shows itself in the lines of his mouth, the drop of his eyelids, the moulding of his hands even" (Wilde, 1890, p. 172).

For the majority of the novel, Dorian is engaged in a war between these two conflicting powers. What's fascinating about Dorian is that he himself is torn between doing the "correct" thing and continuing on his sinful path. Dorian is shown throughout the narrative as a character trapped between the two forces of the Id and the Superego. As the work progresses, it can clearly be seen how the main character,

Dorian Gray; develops his ability to give in to pure want and urge without consideration for the consequences which exemplifies Freud's Id conceptions. It is this capacity that allows him to remain conscious of his progress while still feeling at ease (Yaman, 2020).

He acts as if he is deliberately unconscious when his decadent path is revealed. He does this, for example, after learning of Sibyl's death, and then again at the novel's conclusion, when he resolves to destroy the image and start over. This is the point at which the two books described above split apart. While the characters in *The Strange Case of Dr. Jekyll and Mr. Hyde* do not evolve over the course of the novel, Dorian Gray, the protagonist in Wilde's novel, does. His unstoppable Id is the result of the war he initiates at the beginning of the story. In contrary to Freud's argument that conscious is analogous to a person's biology and basic requirements only, we may conclude from this comparison of cases that our conscious can display changes over time or from one moment to the next. Meanwhile, this example of plot development in the light of personality theory is based on another theory known as Psychological Stages by Erik Erikson (1958), which is based on Freudian theory (1923), in which it is advocated that conscious is not trapped in a stage and can develop or change with the help of a person's external surroundings.

Many works of literature, exemplify Freud's Theory of Personality (1923). The best illustrations of this theory at a basic level are Oscar Wilde's *The Portrait of Dorian Gray* (1890) and Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886). While the example of Dr. Jekyll and Mr. Hyde shows us the characters' stability after their conscious has been fashioned once, we can see the evolution of a conscious with the effect of environment in Dorian Gray (Yaman,

2020). Because the novels are still among the most well-known and influential works, their relevance and distinction are unquestionable.

4. Erikson's Stages of Cognitive Development

From childhood to maturity, Erikson (1958, 1963) believed that personality evolves in a fixed sequence across eight stages of psychosocial growth. The individual goes through a psychosocial crisis at each point, which can have a positive or negative impact on their personality growth. According to Erikson (1958, 1963), these crises are psychosocial in nature because they entail human psychological needs colliding with societal needs. Effective completion of each level, according to the theory, leads to a balanced personality and the attainment of essential virtues. The Ego will use basic virtues to overcome future crises. Failure to complete a stage successfully will result in a decreased desire to complete subsequent stages, as well as a more unhealthy disposition and sense of self. These stages, on the other hand, may be successfully resolved at a later date.

According to Erikson (1958, 1963), it is important for parents to encourage their children to test the boundaries of their abilities in a supportive atmosphere that is respectful of disappointment. Rather than putting on a child's clothing, a patient parent should encourage the child to try before he or she succeeds or asks for help. As a result, parents must empower their children to become more self-sufficient while still shielding them from continual disappointment. The parent must strike a delicate balance, they must try not to do anything about the child, but they must not blame the child for mistakes and injuries if the child struggles at a job (particularly when toilet training).

Nicholas Sparks's *A Walk to Remember* (1999) is a novel that depicts behavioural changes caused by love for someone. The story begins with a prologue from Landon Carter at the age of fifty-seven years and finishes with Landon Carter at the age of fifty-seven years. He describes Landon Carter's life experiences, including how he met a girl named Jamie Sullivan. Any conflict described in the context of the story must be included in his job narrative. The story's tension is particularly linked to friends, family, and romance (Anggraini, 2019).

To begin with, Landon Carter, the protagonist of the novel, undergoes a behavioural transformation. Due to a lack of love, he has become a solitary adolescent. Indeed, not only for two people in a relationship, but for all human beings on the planet. Love is a unique experience that has a significant impact on their lives. The novel reveals that love has an impact on individual behaviour as seen by Landon Carter's life experiences. Landon Carter used to be a bad child who did not care a lot about his education, yet; he changes his conduct after meeting the soon to be his loved one Jamie Sullivan (Anggraini, 2019).

Landon is a Beaufort, North Carolina-based youngster; but essentially his parents were his primary caregivers. His father is from one of the country's wealthiest families; Landon despised his father's existence and rules since he was frequently compelled to do what he wanted, even though he eventually agreed. When the father grew older, he did not accompany Landon, which caused some frictions in their relationship. As a result, Landon fails to win his father's affection and develops into an uncontrollable youngster. Landon's growth is dependent on his family and friends, as stated in the preceding description. He is the lone son that wants to be loved by his father, since; his father worked in Washington, they lived separately.

Landon lives in Beaufort, with his mother and he spent his time there because he was young, this means that he grew up without having a father figure in his life. His father is extremely busy, having spent nine months of the year in Australia before returning to Washington, D.C. Landon's parents want him to grow up the way they did, this contributed to his transformation into a rebellious youngster; as a result of this circumstance and his father's lack of action. Hence, genuine familial love is essential for a person's growth and sane personality development (Anggraini, 2019).

According to Erikson (1958, 1963), in childhood, parents have an essential role in defining personality development because personality disorders such as destructive behaviour, fear, and anxiety will occur, if there are disagreements between the child and the parents. In the novel, when Landon Carter was five years old, his childhood is described as period of total parental control. Yet, that should be the age of play children at three to six years old; they ought to have this experience for a complete growth process. This is the time when the children's social environment pushes them to be more active in order to learn new chores and abilities and get praise by being productive (Erikson 1958, 1963). When children reach their play age, they collaborate with their parents to solve challenges linked to their development. It is because parents play a crucial role in instilling moral principles in their children. According to Erikson (1958, 1963), throughout this stage, children will develop their mobility, speaking skills, curiosity, creativity, and capacity to discover their purpose, in addition to identifying with their parents.

Adolescence is a period during which teenagers attempt to define themselves. Erikson's psychosocial development model describes adolescence as a developmental job involving identity versus role uncertainty (Erikson 1958, 1963). Landon Carter's

latency phrase is vividly detailed in *A Walk to Remember*, especially when he was seventeen years old. Landon goes through a lot of changes at this age that will shape his personality in the future (Anggraini, 2019).

Because adolescence was a turning point in Landon's life, it was indeed a major move from childhood to maturity. Parents want their children to learn how to manage their physiological processes and urges by establishing a pattern of parental conduct or parental regulations. It is because children must coexist with people in a society governed by laws. Indeed, it is indicated that in order to be accepted by society, children must learn about the laws of the latter. In order to provide a healthy environment for children's growth, they must feel accepted in society.

Erikson (1958) used the phrase "identity crisis" to describe adolescents' identity crises. Erikson says that each stage involves a considerable psychological battle that leads to the creation of behavioural patterns, as Feist and Feist point out in *Theories of Personality* (2018); self-confidence in adolescence stems from an identity crisis, a watershed moment in one's life that may either reinforce or diminish behavioural patterns (Feist & Feist, 2018, p. 232).

Landon is headstrong at first, but after getting to know Jamie, he feels bad when he does something wrong, especially with Jamie. Not just Landon, but also his friends and mother, agree that since meeting Jamie, Landon's demeanour has changed for the better and he has matured into an adult. Furthermore, Jamie's death in the novel becomes an everlasting memory for Landon, causing him to further modify his conduct. For the past forty years, he has vividly remembered every event and recollection, particularly those involving Jamie. Landon's conduct and circumstance change as a result of what can be considered as both beautiful and tormenting

encounter. He matures into a gentleman and becomes courageous in making different significant life decisions. Landon develops into an individual who succeeds in establishing his own identity in order to cope with his own fidelity. This definitely has an impact on his relationships with others.

When Landon declares his love for Jamie, she is unable to accept it since she is dying of leukaemia. Yet, he wants to make her happy before she dies of illness and fulfil her dream of marrying her loved one. This is a strong indication of his maturation into a selfless and nice person. According to Erikson (1958, 1963), a person's maturity is split into three stages. Early adulthood is defined as the period between the ages of twenty and twenty five, middle adulthood is defined as the period between the ages of twenty six and sixty four, and late adulthood is defined as the period between the ages of sixty five and death (Erikson, 1958, p.191). Each stage of psychological growth is accompanied by a crisis that must be resolved, as well as a crisis in the early stages. Landon remembers being seventeen years old in his middle adulthood. Instead, he is dealing with Jamie Sullivan's marriage and death. Landon recounts a flashback of his adolescent recollection at this point. He has finally understood who he is in this final stage.

A Walk to Remember aims to demonstrate how the main character attempts to deal with all of the challenges in his life and how love impacts a person's conduct. Nicholas Sparks depicts the state of the environment while Landon Carter is growing up in this novel. The latter's personality is shaped by everyone in his environment, notably his family, love, and relationships, according to the novel. Landon is influenced by his surroundings in a variety of ways. He is a man created by Nicholas

Sparks who is rebellious, unruly, and lacks love. But the different encounters, choices, and decisions helped in moulding his new and different personality.

5. Piaget's Stages of Cognitive Development

Children, according to Piaget (1936), take an active part in the learning process, behaving like little scientists as they conduct experiments, make discoveries, and learn about the environment. Children often incorporate new insight; draw on current knowledge, and change historically held beliefs to accept new learning when they communicate with the world around them. He argued that wisdom is something that evolves and expands over time. He said that older children do not simply think faster than younger children (1936). Instead, there are qualitative and quantitative variations in young children's and older children's thought. He came to the conclusion, based on his findings, that children are not less intellectual than adults; they just think differently. The cognitive growth of children is defined by Piaget's stage theory. Changes in thinking processes and skills are part of cognitive growth. Early cognitive learning, according to Piaget (1936), entails action-based mechanisms that lead to improvements in mental operations later.

Infants and toddlers learn through visual interactions and handling objects during this early period of cognitive development. At the beginning of this point, a child's entire perception is based on simple reflexes, senses, and motor responses. Children go through a process of rapid development and learning at the sensorimotor stage. When children engage with their surroundings, they are constantly learning new things about how the world works. This phase of cognitive development happens over a relatively short period of time and entails a significant amount of progression. Children not only master basic skills like climbing and walking, but they also learn

different linguistic aids from the adults they communicate with. This stage was also divided into many sub-stages by Piaget (1936). Early representational thinking appears in the final stages of the sensorimotor period.

Children may begin to associate names and terms with objects after discovering that they are unique and distinct beings with their own presence outside of human perception. At this age, children learn by pretend play, but they also struggle with reasoning and understanding other people's perspectives. Although children's reasoning is still very concrete and literal at this stage of progress, they get much better at using logic. When they get better at worrying about how other people would see a scenario, the egocentrism of the previous stage fades away. Children become less egocentric at this age and tend to consider what other people might think and experience. In the concrete organizational level, children tend to recognize that their thoughts are special to them, and that not everyone expresses their emotions, thoughts, or beliefs in the same way.

Piaget's philosophy concludes with an improvement in logic, the ability to use deductive reasoning, and an understanding of logical concepts (1936). People can see many possible solutions to challenges and learn more scientifically of the world around them at this stage. The formal organizational stage of cognitive development is defined by the capacity to think about complex concepts and scenarios. Essential skills that develop at this point include the ability to prepare for the future in a structured manner and think for hypothetical scenarios.

Piaget does not regard children's academic growth as a quantitative process; that is, children do not simply apply more facts and experience to their current knowledge as they get older. Instead, Piaget proposes that children's thinking changes

qualitatively as they go through these four steps. Boys or girls at the age of seven not only have more insight about the universe than they did at the age of two; they also have a profound shift in how they feel about it.

According to Qi (2014), growing number of psychologists and educators believe that children's literature plays a vital part in a child's upbringing. A good children's book not only affects a child's psychological development, but it is also a helpful tool for researchers to dwell on children's psychology since it represents what infants believe about specific topics. *Pippi Longstocking* (1957) by Astrid Lindgren and *The Little Girl at the Window* (1984) by Tetsuke Kuroyanagi are clearly two representative children's literatures, created at a time when the child's perspective in children's literature was not yet a widespread attitude taken by narrators in novels. The novels showcase and depict children's reasoning and thinking abilities, and the characterisation appears to be based on children's developmental cognitive theories, presenting a youngster whose cognition capacity is reminiscent of Jean Piaget's work and concepts.

Pippi Longstocking is one of Sweden's most well-known children's books. It was developed by Astrid Lindgren, a female Swedish author of children's literature. In her writings, she constantly uses a light-hearted tone to discuss her themes and creates a welcoming environment for her characters. It is a trilogy of stories about a nine-year-old girl named Pippi, grouped into three volumes. Pippi has red hair, which she wears in pigtails, and large boots that are about twice the size of her feet. Except for a horse and a monkey named Mr. Nelson, she lives alone in a cottage. Pippi has incredible strength and can effortlessly lift a horse above her head. She has the courage to defeat

the obstinate bull and the man-eating shark. She enjoys assisting her friends and has the ability to assist police in catching thieves and burglars (Qi, 2014).

Kuroyanagi is a well-known Japanese actress and TV personality, as well as an author. She was appointed as the United Nations Children's Company's financial International Goodwill Ambassador in 1984. *The Little Girl at the Window* is an autobiographical description of the author's early recollections and experiences from the time she was in primary school. Totto-chans, the protagonist of this story, is the same name Tetsuke's parents gave her when she was a child. The story not only entertains a large number of readers throughout the world, but it also introduces a new paradigm for modern school development. The school gates of Tomoe Gakuen are made out of two tiny trees with green foliage. To keep children from becoming picky eaters, the headmaster titles veggies "taste of the mountain" and seafood "taste of the sea". The timetable and essential points of study are written on the blackboard by the teachers, and the pupils then begin studying independently from their chosen disciplines. It also boasts a one-of-a-kind classroom fashioned of abandoned railroad wagons that gives the school a train-like appearance. It takes a unique approach to cuisine, and teachers get to know each student's individual tastes (Qi, 2014).

Astrid Lindgren, the author of *Pippi Longstocking*, has a strong grasp of children's psychology, which is one of the reasons she is one of the most well-known children's authors. She examines children's reasoning and thinking in a variety of methods, including aesthetics and psychology. To begin with, Astrid Lindgren creates a picture of childhood that most children aspire for, and she instills a sense of delight in youngsters via her works. Second, none of Lindgren's novels include any

didacticism, which is something that helps youngsters feel free from their parents' and school's oppression.

6. The Impact of Social Isolation on Adolescents' Mental Health

Human beings are relational creatures and school is the most critical social arena for most children and teenagers. Unfortunately, many infants and teenagers who have been sick for a long time are unable to attend school for long periods of time. School absences for children and teenagers with Chronic fatigue syndrome (CFS) or cancer, for example, can last anywhere from months to years and can be either intermittent or total (Dowsett & Colby, 1997; Bell, 2016). When an infant or a teenager misses school for an extended amount of time, he or she has little contact with other children and teenagers. Any child can lose contact with their social network entirely. What are the long-term effects of this kind of social exclusion on children and young adults?

Scientists from the Norwegian Social Research Institute investigate the level of mental health disorders among teenagers in a retrospective sample of more than four thousand adolescents aged thirteen to nineteen. They compare teenagers with and without close friends and discover that those without close friends report experiencing depressive symptoms at a slightly higher rate than those with close friends. Without a close friend, more than one-third of the girls report having depressive symptoms (Hartberg & Hegna, 2014). Being unable to attend school due to sickness does not imply that you have no peers with whom to share your worries. School absence, on the other hand, leads to decreased social involvement and, in some cases, causes children to lose contact with their mates entirely (Drachler *et al.*, 2009).

Researchers from the Norwegian Institute of Public Health look at conditions that influence young people's psychological health favourably and negatively in another comprehensive survey of over four thousand teenagers aged thirteen to nineteen. They discover that "social reinforcement from peers" and "spending free time with friends" are the most powerful protective factors against mental disorders in teenagers (Myklestad, Rysamb, & Tambs, 2012). Both studies' results are in line with recent national and international studies that indicate that social reinforcement from friends and peers can help teenagers avoid mental illnesses. (Hirsch and DuBois (1992); Ystgaard (1997); Kapi, Veltsista, Kavadias, Lekea, and Bakoula (2007).

Aside from the fact that certain children and teenagers are lonely; reports have linked depression to mental health issues. Loneliness and depression are linked in a lot of adult and teenage observational studies (Qualter, Brown, Munn & Rotenberg, 2010). Friendship-related depression, rather than parent-related loneliness, has been shown to be more predictive of depressive symptoms in teenagers in tests. One theory is that during puberty, friends are the most common form of social reinforcement (Lau, Chan & Lau, 1999).

Loneliness in adults has long been believed to predispose to depressive symptoms later in life, according to scientists. They have recently discovered that lonely children are more prone to depressive symptoms as they get older. Researchers argue in one study that preventing childhood isolation could be a preventive factor against depression in adulthood (Qualter et al., 2010).

In Horan (2021), *Sheets* (2018), Brenna Thummler's first original gothic novel, addresses sorrow through the perspective of a middle school girl named Marjorie, who encounters a ghost at her family's laundry as she deals with the death of her

mother. Marjorie and her ghost beastie, Wendell, are back in Thummler's new graphic novel *Delicates* (2021), which effectively explores how youngsters and teenagers overcome bereavement. Majorie finds herself in the middle of junior high politics in *Delicates*, where she meets Eliza, a young aspiring ghost photographer. Even though the book's primary readership is teenagers, Thummler utilizes the time when Eliza's bullying and isolation reach a breaking point to address subjects like depression and suicide thoughts.

To conclude, the more we expose children to mental health concerns, the more we start meaningful dialogues with them, and the more we encourage them to express themselves and seek assistance if they need it, the more they will realize they are not fighting alone, and that they have a lot to fight for (Horan, 2021).

7. The Social Behaviour of the Confined

How an individual's emotions, perceptions, and behaviour affect and are affected by others is referred to as social behaviour. Developing social relationships is important for human well-being, and not just because it is fun to be with friends or study social norms. It is claimed that observing and participating in social behaviour is critical for children's growth. Many infants, however, are unable to engage in or observe the social behaviour that is critical to their well-being, emotional health, and growth for a variety of reasons. The lack of social interactions and behaviours has been found to have a variety of effects on a child's growth. Previous study has shown that socially isolated children have poorer educational achievement as adults, are more likely to belong to a less advantaged social background, and are more likely to be mentally disturbed (Lacey, Kumari & Bartley, 2014).

Despite the reality that many of their pupils are directly or indirectly affected by mental illness, educators may avoid discussing it in the classroom. While not all students will have first-hand experience with mental illness, all students will benefit from reading literature about mental health. Unfortunately, it is normal for young people to “other” others who are different from them, leading to bullying, discrimination, and stereotyping; however, reading tales that show the commonalities across many teenagers’ lives might help to reverse this narrative.

Hence, students who read young adult literature from an outsider’s viewpoint, for example, might begin to grasp the reality of mental health illnesses and develop empathy instead of relying on stereotypes to shape their judgments by critically thinking about young adult novels that include individuals living with mental illness. It is also crucial for children to understand that each tale is just that: a singular portrayal of what one’s experience with mental illness could be like. Students can examine the value of accepting one person’s experiences with mental illness as only one example of a varied experience and one component of his or her multiple identities by critically thinking about these stories. If we want to erase the stigma around mental health, educators and students must take these actions.

According to Hendrickson (2018), teachers are already turning to young adult books to help start these talks as the number of mental diseases among young adults continues to rise and the stigma around mental health lingers. English teachers, for example, have utilized books like Jay Asher’s *Thirteen Reasons Why* (2007) and Jennifer Niven’s *All the Bright Places* (2015) to examine suicide, suicidal thought, and sadness.

Clay Jensen, a high school senior, discovers a mysterious box of audio records at his home door in *Thirteen Reasons Why*. Hannah Baker, Clay's old classmate and secret infatuation, committed suicide lately, but not before making thirteen recordings in which she explains why she did it and who she blames. Every individual mentioned on one of Hannah's tapes is required to listen to all of them before passing them on to the next person on her list. The reader, along with Clay, finds the episodes (large and minor) that tormented Hannah and, according to her, ultimately led to her sad death as the story proceeds, alternating between Hannah's voice "live and in stereo" (Asher, 2007, p. 7) and Clay's visceral, heart-wrenching response (Hendrickson, 2018).

While Asher's *Thirteen Reasons Why* tackles crucial subjects like suicide and suicidal thoughts, it is impossible to categorize it as a novel that accurately depicts mental illness. Instead, Asher chooses to centre his story on suicide rather than mental health, which proves to be a difficult option. Hannah's tale is not portrayed as an inward mental battle, despite the fact that she may have suffered from depression. Hannah concentrates on her anger at people she blames for her death when making the recordings, rather than the thoughts she has about herself, therefore readers only get a few glimpses into the thoughts and feelings created by her depression. Readers must also see Hannah's narrative through the eyes of Clay Jensen, the narrator who listens to Hannah's cassettes one by one. Without meaningful insights into Hannah's character, we may miss an important aspect of the story: what it is like to be depressed. This is not to suggest that the book is not a realistic portrayal of teenagers' suicide or a tool for gaining empathy for young adults who have suicidal ideas as a result of bullying; nonetheless, it falls short as an accurate picture of mental illness (Hendrickson, 2018).

Jennifer Niven's *All the Bright Places* is another famous YA novel that portrays youngsters with mental health difficulties in a troubling light. It follows Theodore Finch and Violet Markey, two high school seniors who have an odd connection. Despite everyone's opinion that Violet saved Theodore "Freak" that day, their romance begins in the high school bell tower when Finch rescues Violet from jumping. Finch and Violet traverse the state of Indiana together in quest of the "ideal day" after they join up for a class assignment.

In Hendrickson (2018), Finch fights to conquer his bipolar disease, which he has had for a long time, while helping Violet cope with her despair following the loss of her elder sister. If there is one thing to admire about this book, it is Niven's ability to construct not one, but two characters that perfectly embody the raw emotions of depression. Violet's sadness has been sparked by the death of her sister, but Finch's despair derives from deep-rooted mental disorders. The term "bipolar disorder" is not mentioned until the second half of the book, which appears to be a deliberate choice by Niven, who is critical of labels throughout the plot.

Finch tells Violet strongly at one point, "I'm not a collection of signs and symptoms.... It's not an issue. This is not a diagnosis. It is not a disease. This is not anything that can be salvaged. I am a human being" (Niven, 2015, p. 307). Students who read this book will hopefully grasp the pitfalls of identifying someone by their mental condition, which is one step toward eliminating incorrect labels and, as a result, reducing stigmatization. Regardless of the intended message, Violet and Finch appear to be characterized by their mental health issues. Unlike *Thirteen Reasons Why*, which avoids any direct confrontation with mental illness, *All the Bright Places* emphasizes the protagonists' mental illness to the point where readers may struggle to

see Violet and, in particular, Finch as teens like themselves rather than as products of their mental disease (Hendrickson, 2018).

Stories that promote the “othering” of persons who live with any kind of disability, disease, or sickness may transmit negative signals to young readers unwittingly. These unintentional messages may promote false ideas that readers must be characterized by their challenges for readers who can relate to Violet’s and Finch’s experiences. As a result, educators should look for young adult mental health novels that stress the commonalities rather than the contrasts between their characters’ and all young readers’ experiences.

CHAPTER TWO: MADELINE'S PERSONALITY DEVELOPMENT AND SELF-DISCOVERY

In order to be able to understand Madeline's Personality development within confinement, the latter needs to be analysed according to a set of psychological concepts. First of all, Karen Horney Psychoanalytic Social Theory (1945) which deals with isolated children's basic hostility and anxiety. Moreover, Freud's Structural Model of Personality (1923) dealing with the separation of the mind into different portions; Id, Ego, and Superego. Equally, Madeline's personality is put under the spotlight of Erikson's Stages of Cognitive Development (1958), to analyse her thought process and whether it is similar to teenagers with normal social interactions. Together with Piaget's Stages of Cognitive Development (1963) to be able to highlight Madeline's use of sensorimotor skills to mentally grow within her seclusion.

In order to identify the real self-discovery pattern of this fictional character an interview with the writer is conducted. Nicola Yoon answers different questions related to the theme of this work in different virtual meetings organised by different bookstores. These events take part on a site known as Crowdcast, where writers and famous figures have a chance to host different online events. Indeed, understanding the writers' starting point, writing inspiration and even background is the basis of the psychoanalysis study. Stripping the analysis from the writer's attitudes and impressions can only give one piece of the puzzle.

The first event attended is entitled: *Nicola Yoon, in Conversation with David Yoon, Discusses Instructions for Dancing*, organised by Book Soup held on June 2, 2021 at 3:00 a.m. The second event is entitled *Nicola Yoon and Jasmine Guilory for Instructions for Dancing*, organised by Loyalty Bookstore and held on June 3, 2021 at 12:00 a.m. The last event is entitled *A Virtual Evening with Gayle Forman and Nicola Yoon*, organised by Books & Books and held on June 5, 2021 at 1:00 A.M. During these events the researcher tried to raise questions that would contribute to a better understanding of Madeline’s character and state of mind, insisting on her developmental stages and her quest for herself within confinement.

Nicola Yoon was raised in Brooklyn, New York, and Jamaica. She studied electrical engineering at Cornell University as an undergraduate. She became “hooked on writing” after taking a creative writing class as an elective. She went on to Emerson College’s Master of Creative Writing program after graduation. Yoon spent twenty years as a programmer at financial management organizations before publishing her first book.

After the birth of her multiracial baby, she was inspired to create her debut novel, *Everything, Everything*. Yoon wanted to write a novel in which her child was mirrored in the pages. Her first-time mother’s concerns about safeguarding her infant from harm inspired her to develop a novel about a seventeen-year-old girl who needs similar safeguards. Yoon worked on the book for three years, starting early in the mornings while working full-time and caring for her baby daughter. The images incorporated in the book were created by her husband, Korean American graphic designer David Yoon.

Everything, Everything was launched as the number one New York Times best-seller for young adult hardback novels in September 2015. The book was on the best-seller list for forty weeks. In May 2017, a film based on the novel with the same name was released, directed by J. Mills Goodloe and starring Amandla Stenberg and Nick Robinson.

1. Madeline Breaks the Bubble of her Fear and Anxiety

Karen Horney's theory (1945) stresses the importance of reliable warmth and parental support in a normal growth for children and adolescents. Madeline is deprived of those feelings and never has genuine connections with her surroundings which are verily her mother and her nurse. For instance, she always wants to share her love of books with others, yet; she cannot find someone with whom to read and discuss her ideas. Madeline states,

There's no one else here except my mother, who never reads, and my nurse, Carla, who has no time to read because she spends all her time watching me breathe. I rarely have visitors, and so there's no one to lend my books to. There's no one who needs reminding that the forgotten book on his or her shelf belongs to me (Yoon, 2015, p. 1-2).

To say the least, Madeline's mother may project a sense of selfishness in her actions with her daughter. She works as a doctor and stays busy most of the time while her daughter is trapped inside the four walls of her bedroom. Since psychoanalysis puts the author's perspective under the spotlight; the narrator herself states that she wrote the book while selfishly thinking about her four months old daughter. She states in an interview that she solely thinks about her daughter's protection from the outside world, she even refers to herself as the neurotic one. Yoon: "I was a very nervous mom, so I thought she was going to eat dirt and crawl

out of my house and catch a cold and other things moms are nervous about” (Yoon, 2017). The narrator then states that she soon changes from viewing things from a mother’s perspective to the daughter’s perspective, who is a teenager that needs a normal adolescence filled with parties and rebellious decisions.

Overprotection can sometimes be a negative thing since Madeline does not really suffer from any disease she is a normal child and she could have lived a normal life. This is all a lie her mother invented when her husband and her first child died in a car accident. Thinking that she is saving her life, she ends up destroying her most enjoyable days of youth. According to Horney (1945), due to their own neurotic impulses, parents tend to control, neglect, over-protect, deny, or over-indulge their children. If the infant’s demands for protection and happiness are not addressed, the youngster develops a basic aversion to the parents. Hence, Madeline’s mother can be a good example of both Horney’s and Yoon’s interpretations of a neurotic overprotective mother, her love and affection are not projected in the way they should be, rather in a dominating and paralyzing way.

Furthermore, Yoon (2021) thinks that her decision of putting Madeline in this overprotective environment is something she does not regret. She even says in the interview that she is willing to do hide her away for people. Claiming that falling in love is the biggest danger a teenage girl may have to face. Yet, love would eventually find its way to every girl’s heart even in the midst of seclusion and isolation. She states,

Well, despite the unfortunate events that happened with Maddy I still want to hide her away from the world. Because love can hurt, heartbreak is real but oh my God! I think it does not matter right! It does not matter if you want to love or not. I think human beings do love, I think

it is like breathing. I think the fact of life is; the bigger the love the more it is going to hurt. What I can say is that Maddy's love for Olly made her blossom it made her contemplate love and life; the possibility of an end. When is it going to end? If it is going to end and what living is for? This drives her even within confinement to see beyond her state and to look for the bigger picture, where she and Olly are next to the ocean watching sunsets and laughing endlessly (Yoon, 2021).

Another point that Horney highlights (1945) is the escape of isolated teenagers into a world of their own imagination; in order to create a better image about themselves inside their heads. They may be able to hide their genuine selves only via imagination; they may evoke an idealized picture in their minds and turn into a warrior, beloved, intellect, or saint. The idealized self gives the characters a superiority complex, allowing them to show the world that they have the potential to be heroes. Horney (1945) claims that neurotics develop a distinct picture of themselves as they are or as they feel they should be which is one of the most essential ways of resolving this fundamental conflict. Indeed, Madeline never ceases to stop imagining and floating above cloud nine in her own bedroom. She either lives the stories she reads and imagines herself as the leading character or she would look from the big window and imagine herself being outside.

Hence, Madeline's imagination is sometimes reassuring and other times gloomy and sad, sometimes she dreams that her house is breathing with her. She says: "I exhale and the walls contract like a pinpricked balloon, crushing me as it deflates. I inhale and the walls. A single breath more and my life will finally, finally explode" (p. 22). On the other hand, Madeline's imagination can be positive and vibrant; she pictures the ocean and the world outside as if it is inside her big room with walls of glass: "Most days I love it because I can imagine that the glass has fallen away and I'm Outside. Other days I feel like a fish in an aquarium" (71). It can be seen through

the quote that Madeline is tossing and turning inside her imagination sometimes she is free, other times she is trapped under water.

It can be concluded that Madeline's imagination is a mere representation of her intra-psycho state of mind. She tries to run away from her lonely reality and sometimes she stumbles upon the barrier of her damaged psyche that does not allow her to run wild into her imaginative world. According to Horney, certain parts of the formed image are influenced by the creator's personality; this might be something as basic as elegance, strength, or knowledge. Whatever they are or have a strong desire to be. All neurotic persons have this trait above all others as a result of their drive for hegemony and prestige.

According to Horney (1945), the dynamic heart of the notion of neurosis as it relates to socialisation is the tension between the attitudes of moving towards something and moving away from something. Even if an individual succeeds in achieving a false equilibrium, he or she will be challenged with freshly generated conflicts. Whatever neurotics undertake during this process causes them to encounter more difficulties and hurdles. As a result, these individuals become more aggressive, powerless, fearful, and estranged from themselves and others.

In the novel Madeline is moving away from her reality into her imaginative world. Eventually, she discovers a new passion and a new hobby, which is being on watch over the neighbourhood; where she looks and observes what is happening. Her intention and enthusiasm grows when the new neighbours arrive. Her observations become more profound and she takes notes of what is happening outside her window. The writer includes different copies of Madeline's diaries wherein she constantly writes about new events taking place in the neighbourhood and her being on the watch

all the time. Madeline even refers to herself as the spy of the neighbourhood, her fear of socialising and having genuine conversations with real people, made her feel like the ghost that is always there but is never gets noticed.

Madeline's attention to the outside world changes when the new neighbours, the Bright, arrive and her interest in the boy named Olly becomes inescapable due to her attractions toward him. She notices all the small details about him and says: "The more I watch the more I want to know more" (p. 25). According to Horney (1945), isolated teenagers are always on the mission of finding or discovering something that would restore their sense of self-identity. Everything can be considered as a tool to instil a lost sense of significance and authority. Little do they know that the more they endorse themselves in these actions the more they lose sense of their real identity.

In line with Yoon's statement during the interview (2021), Madeline's imagination and view towards the outside world make her sparkle with the need to grow. She thinks that the more her attention widens the more she will learn new things and be able to grow through them. She states: "Maddy is romantic in nature like I said earlier she is like me; warm and filled with love for everything. Her heart is so big it could fit the entire world, she views life outside her bubble with amazement and fascination she is taking baby steps towards her dream of standing next to the oceans" (Yoon, 2021).

In the case of Madeline the arrival of the new neighbours would distract her from getting to know her real self and make her curious about things that would never come true in her case. Her imagination is only pushing her away from her path of self-discovery and towards the curiosity of knowing others. This event sparks something new within her it might be good as it might be bad; either ways she is finding refuge

from her isolation and an outlet even if it is only a daydream. Madeline says to herself while watching Olly from the window:

I press my open palm against the glass; breathless as it I'd done that crazy stunt myself. I look from him to the wall to the windowsill and back to him again. He's no longer crouched. He's staring up at me. Our eyes meet. Vaguely I wonder what he sees in my window strange girl in white with wide staring eyes. He grins at me and his face is no longer stark, no longer severe. I try to smile back, but I'm so flustered that I frown at him instead (p. 21).

In the light of what Madeline says about her first eye contact with Olly, the boy next door, it can be noticed that her self-esteem may not be the same as a girl who has daily social interactions. She is vulnerable to the way people are likely to see her, probably because no one has ever expressed his like or dislike about her look, outfit, or hair. She thinks that peoples' opinions about her are likely going to change the way she sees herself, as well. In her process of growth, Madeline is always the good girl that does her homework on time and brushes her teeth before going to bed. But since she yields for social approval she is willing to change all her old rituals just to feel accepted, something that a normal teenager with a normal social life would not probably do. Indeed, teenagers in confinement tend to have less self-confidence than those who lead a normal social life.

So, when Madeline tries to get Olly's attention through the window and he ignores her she falls deeper into the trap of self-hate, frustration, and even further anxieties. For instance, one day Olly unwillingly pulls the blinds close while Madeline was staring at him and trying to talk to him; this causes her a severe trauma. For a normal teenager this would be an unnoticed behaviour but for a neurotic who has minimum social interactions it can lead to hostile decisions as well as a sadistic way thinking. Hence, for Madeline this is considered as a failure in communication

and a rejection from Olly's behalf that would lead to more inner conflicts, undefined fear, and an increasing feeling of loneliness. Madeline says: "Olly's rejection has made me feel like a little girl again. It reminded me why I stopped paying attention to the world before" (p. 32).

As a matter of fact, Yoon declares in the interview (2021) that Madeline's feeling of insecurity when Olly does not give her the attention she looks for is an instance of stereotyping. She mentions that creating Madeline in this exact case seeks to unfold the stigma of being different due to sickness, cultural backgrounds, or even sexual orientation. Indeed, she seeks to break from the traditional form of old characters' choice, she does she not want to exclude any type from her novels. Hence, Madeline is the character with a severe illness and a different cultural background, Zach Olly's friend is the homosexual example, and Olly is the example of domestic violence and parental abuse. Provided that all these different people with different circumstances, Yoon wants to eliminate prejudice and make the readers view all people from the same lens. She adds that all the people no matter how different they may be have the equal opportunity to fall in love, that is what unites everyone in her novel. She states,

My inspiration in creating my characters is creating new figures that are likely going to break the old traditional format; I want to challenge the issue of stereotypes, which I think are stupid. This is why Maddy is isolated therefore likely to be prejudiced and marginalised, her breaking the bubble give hope to many females that are stereotyped as such. In fact, the author's role and job is to tell the truth, truth that these people do exist, the everyday unseen warriors. Usually something bad happens for these characters and we want our books to be a safe space for everybody. So when you pick up a Joy Revolution book, you are going to have a smooth story that is about the transcendent nature of love, learning to fall in love with yourself or fall in love with another person. Truth is that love is all there is, it is revolutionary. Aren't people with disabilities or stereotypes aloud to be

in love? People fall in love every day and everyone has the right to do that and to let love change them and infiltrate their skin (Yoon, 2021).

Another point that Horney discusses (1945) in her concept is submissiveness; which is used as a protection device by neurotic teenagers. They may submit to individuals and tend to make themselves available by seeking others' attention. As an attempt to protect themselves they strive for strength and prestige. When Olly tries to reach her through the window and throws small stones to get her attention, she never answers to maintain her prestige and strength. But when she does; she immediately gets profoundly happy for being noticed and is willing to submit to whatever Olly asks her to do. She states: "Finally I cannot help it. I laugh and laugh and laugh" (p. 41).

As soon as Madeline starts chatting with Olly and seeing him from the window on a daily basis, she decides to apply for an online personal credit card and starts shopping to purchase outfits that are more likely to attract Olly's attention instead of wearing her mother's baby girl white dresses. Madeline labels her credit card as the "freedom card", she has been longing for this break from her mother and now she finds the perfect moment to do it. Here, Madeline takes a giant leap towards her new-self changing many things about her appearance that are considered as the first signs of change. Indeed, Madeline is submissive to Olly when she takes these decisions and when she makes these changes, hence, it can be said that her personality is not set in stone but rather anybody who is willing to give her attention has the ability to change that.

Once Madeline is chatting with Olly she curls back to the imaginative world that is previously discussed, she imagines sitting with him in a café with an astronaut as a

waiter having face to face conversations instead of online ones. This emphasises the idea that this sparkling romance may change Madeline's personality and the way she perceives things around her or even the way she preserves herself. She says: "For the first time in a long time, I want more than I have" (p. 80).

Horney (1945) puts forth the importance of childhood experiences and parental relations in moulding one's personality. So, for Madeline growing up alone without any social interactions as a child and having only her mother by her side; who worked as a doctor and was rarely home, personality may be shaped differently. The first personality test Madeline undergoes would be when she starts talking to Olly and falling in love with him. Though her only friend is her mother, she keeps this relationship a secret between herself and the nurse Carla. She even begs Carla to let Olly inside the house; knowing that it is against her mother's rules and orders. Indeed, all the inner conflicts, interpersonal anxiety, and ignorance from her mother made her develop a personality that is outrageous and willing to do anything for others' attention and love. Hence, she fails this first personality test. This is the assimilation of what Horney mentions to be children's basic fears being turned into sadistic decisions that are likely to harm the people around these neurotics.

Correspondingly, Yoon views the importance of childhood experiences. When asked in the interview (2021) what she would feel in need the most during isolation, she answered that she needs memories. She asserts that people can feed off memories if they are in isolation, but if one does not possess any memories then the ghost of isolation can take over them. She states,

I think life can change in a strange moment, I think that we all have experienced that during the pandemic, right! The only thing we have left to live by day and night be

our old memories. I always thought of poor Maddy; not having childhood memories of playing with dirt or eating ice-cream with her mom and dad by the beach is a very unfortunate event. But this is why my favourite part to write in the books are the end because I keep thinking about it as I write and it feels so good to be reached. Feeling bad about Maddy's lack of real memories and life experiences soon fades away as soon as I remember that she is going to end up happy and making memories for what is remaining of her life (Yoon, 2021).

Madeline is looking for a way to be free regardless of how many reckless decisions she is making; she looks beyond her mother's love. Her loneliness makes her oblivious to the love of the people around her. Madeline's decision to be free and find herself makes her uncover the truth about her mother's lies. When she decides to go on a trip with Olly, though breaking the rules, she unveils her mother's secret about her illness. In Madeline's case lying is not a sin but rather it is the key that shows her mother's intentions. So, her bitter self-discovery is accomplished when she realises that she has the only power to define her own self, she is the only one who can say what Madeline is and what Madeline is not.

Madeline says when she finds about her mother's lies: "Once upon a time there was a girl whose entire life was a lie" (p. 279). She refers to herself as another girl meaning that she has radically changed once she uncovers the truth about her illness. All the accumulated actions leads to Madeline's self-discovery, yet, this event is by far the major turning point. From this moment all the reckless decision she takes are not regarded as such but rather as a ladder Madeline climbs towards her new self. She says about her change,

I keep trying to pinpoint the moment when everything changed. The moment that set my life on this path. Was it when my dad and brother died, or was it before that? Was it when they first got into the car on the day they died? Was it when my brother was born? Or when my mom and

dad met? Or when my mom was born? Maybe it was none of those. Maybe it was when the truck driver decided he wasn't too tired to drive. Or when he decided to become a truck driver in the first place. Or when he was born (p. 297).

As a result, Madeline's personality as examined by Karen Horney's concept is considered to be full of anxiety, denial, and self-underestimation. Both her lack of childhood experiences and her mother's affection are what contributed to creating the adolescent who is willing to hide small details from her mother and lie about her love life. Olly's arrival into her bubble sparks happiness and joy in her heart but it is questionable whether he is going to help her in her self-discovery or hinder her further from undergoing this path.

2. Madeline's Torments Between her Id, Ego, and Superego

As mentioned by Freud (1923) the Id is the primitive portion of the mind that includes and erotic and violent drives as well as the old memories. It is considered to be the basic impulses, needs, and desires. This is mainly related to the part of the mind that cannot be changed by making any contact with the environment. Indeed, Madeline's circle of people is a small one for her entire seventeen years of isolation, only her mother and her nurse.

Hence, she is probably more likely to represent the evil part of the psyche the part that indulges in all wrong doings. This is mainly made clear when she asks Olly to come to her home when Carla and her mother are not there. She asks her mother to have a night shift just for the purpose of satisfying her erotic needs, not thinking about any other consequence aside from having her first kiss. Madeline says: "Kissing is all I think about. I see the words imagine what a kiss would do whenever I close my eyes" (p. 124). Madeline takes time to prepare her lies and the act she is about to

commit and all this time she is unable to think straight since her Id; the part that only thinks about impulses and fantasies is in control of her.

To say the least, having minimum connections with people especially in the period of adolescence is more likely to create greedy and erotic monsters that do not think about the negative consequences of their deeds. If Madeline has friends with whom she talks and shares ideas and desires, one of them is probably going to influence her behaviour and even prevent her from lying in such a bad way.

Another aspect of the Id is being identified to have violent drives and to be controlled by them. Madeline exhibits this behaviour when she decides to escape from her house and go to Hawaii with Olly. Neither Olly nor her mother are aware of this decision, her violent instincts are taking over her. She is violent with the people around her without even knowing it. This shows even more that Madeline is controlled by her Id, as Freud (1923) describes the instinctual portion of the human being. This is portrayed in Madeline's saying: "The urge to go to him fills me up like it did the last time. I want to go to him. I need to go to him, to comfort him, to protect him" (p.164).

Madeline sees inside the box of her desires, unable to move beyond those walls of her imagination and instinctual needs. Indeed, due to her lack of social experiences and encounters, Madeline does not seem to be a rational girl, she does what her heart commands but neglects what her head may hinder her from doing. She says: "My head is foggy with sleep but my heart is awake and racing. It knows something that my head doesn't yet know" (p.164).

The second part of the human psyche, according to Freud's model of personality (1923) is the Ego. It is the realistic part that mediates between the Id's and the Ego's

supper urges. The Ego uses secondary method reasoning, which is logical, practical, and problem-solving oriented. It is related to truth checking and it allows a person to master their Ego to regulate their desires and show self-control. For Madeline, Ego is not something she uses very often, her problem solving mechanism is not critical thinking oriented but rather all impulsive and careless. She takes daring risks that are likely to endanger her, yet, she does not think about their consequences.

One night she is in the living room playing Fonetik with her mother, when suddenly Olly's family start to fight. They hear screaming and when Madeline looks through the window she sees Olly's father punch him in the face. Her reaction is quite remote from engaging her Ego; she neither thinks about being hurt when she goes outside, nor does she think about her relationship with Olly being a secret. She just opens the door and runs outside to check on Olly. Her mother is stunned towards her daughter's reaction, because, she has never seen her like this in the past seventeen years of her life. Madeline says: "I don't see what happens next I pull away from my mom and I'm running. I don't think; I just move. I fly out the room and down the hall. I'm through the air lock and out the door in not time" (p. 135). Indeed, this reaction shows how impulsive Madeline is; criteria related to the Id rather than the Ego that is realistic and wiser.

Another example of Madeline irrational behaviour is when she is in Hawaii with Olly she decides to undergo the experience of cliff diving. For a person with a good health condition this may be normal but for someone who is likely to die from a breath of fresh air, this is a daring and risky stunt. Madeline showcases her crazy desires and is willing to jump the wire for them; she says: "Strangely, though, I find I don't really want to think too much. Like Olly I just want to jump... considering what

the future may hold, jumping off this cliff doesn't seem so scary at all" (p. 210). So, having no connection to the outside world makes Madeline unable to solve her problems in a reasonable way, instead she is more unconscious when she acts. This may be due to her external surrounding world, being deprived from a normal social life makes her the reckless girl she is.

As a matter of fact, Yoon states in the interview that Madeline's crazy risks are what make her grow and develop her personality. The narrator views the cliff jumping experience as not jumping in its literal meaning but rather as a jump towards herself. Being confined for seventeen years is what pushed her to be so reckless and to take crazy risks. She adds that once people start contemplating the importance of love and life, they will automatically think of the future which means growth and the journey towards one's self. She says: "What I mean by the ocean; she is looking forward to see is herself and what if when she jumps from the cliff; she is jumping into her new self. Maddy is filled with unlived adventures and unrealised dreams. She will be a new person once she achieves them one by one" (Yoon, 2021).

Actually, Madeline is trying so hard to strike a balance between her Id and Ego, she even refers to herself as having two conflicting inner voices one that is unaffected by fact, logic, or the natural world (Id) and another one that is more concerned with devising a practical method for obtaining pleasure. According to Freud (1923), the Ego desires to accomplish its goals of satisfaction without harming itself or the Id. Madeline says,

Ever since Olly came into my life there's been two Maddys: the one who lives through books and doesn't want to die, and the one who *lives* and suspects that death will be a small price to pay for it. The first Maddy is surprised at the direction of her thoughts. The second

Maddy... She's like a god impervious to cold, famine, disease, natural and man-made disaster. She's impervious to heartbreak... The second Maddy knows that this pale half-life is not really living (p. 167).

It can be concluded from this discussion that Madeline grew up having a rational way of thinking, one she obtains from reading books. But once she meets Olly and falls in love, she is no longer in terms with her Ego anymore but rather only contemplates unconscious and reckless decisions. According to Freud (1923), Id is the psychology of the new born the raw and untouched; however, people grow into their Ego through different social interactions. Since Madeline is socially deprived and confined she reverses this Freudian psychological scheme, she is wise when her heart is untouched and her psyche is reserved, but in the first social encounter she changes into this new seventeen year old teenager who thinks she can do everything and does not contemplate the consequences.

Like a child who is crying because it does not want to share the toys, Madeline is hanging to her new life with the same amazement as having a new Barbie doll that she does not want anybody to play with. Indeed, as the book is entitled she wants to have and experience Everything, Everything; regardless of the risks she is about to take. She says in her goodbye letter: "I found this new part of myself when I met him and the new part does not know how to stay quiet and still and just observe" (p. 168).

The third dimension of personality that Freud introduces (1923) is the Super-ego; it is the combination of morals obtained from society and other surroundings like the parents. The Super-ego aspires to keep the urges of the Ego under control especially those that are forbidden by the societies or religions. It uses guilt as punishment for bad behaviours. Parental upbringing plays a role in moulding the conscious of a child.

As far as Madeline is concerned, her Super-ego is far from being realised or put into practice. This can be illustrated with the fact that she never feels the guilt for her wrong doings. When she runs outside to check on Olly after his fight with his father; her mother notices that this is not her first time meeting him and that her daughter is probably in love with this boy. Since, accidentally she finds a black male bracelet in Madeline's room which belongs to Olly; only then she realises that Carla is letting Olly inside the house and that even Madeline is lying to her about this relationship. When the mother finds out about all this, she dismisses Carla and deprives Madeline from all her social media and her privileges. Yet, Madeline feels no sense of guilt whatsoever, she is in a state of denial and the only thing she thinks about is meeting Olly for the second time and having a chance for a second or probably third kiss. Indeed, this is something that is likely to be manifested by the Id and the Ego rather than the Super-ego.

When Madeline says: "I'm sure my mom will eventually allow me access to the internet and we'll be able to IM again, but it won't be enough. If I'm honest with myself, I'll admit that it was never going to be enough. I'll never get to the end of all the ways I want to be with him" (p. 148). It can be noted that Madeline does not strike a balance between the good and the evil, since; most of her decisions are unconscious rather than related to morals and values. Indeed, Madeline cannot be blamed for her reactions because she is not defined by society standards but rather by her isolation and confinement.

Another decision Madeline takes that further confirms her lack of Super-ego control is when she wants to have her first intercourse with Olly. This issue may be related to religious orientations and beliefs, something that is portrayed in the book

but only by Olly. Madeline never speaks or shows signs of any religious doctrine, unlike Olly who shows signs of following the Christian religion. This is shown when he wears a robe and a large cross necklace to make a ceremony for the Bundt cake that is destroyed. Also, Olly's friend Zach wants to be called Zachariah stressing that it sounds a lot like Messiah.

However Madeline shows in the span of the novel that she does not have particular religious orientations Olly takes her as a non-believer this can be confirmed by her saying: "A universe that can wink into existence can wink out again" (p. 280). Henceforth, Olly neither plans for an intercourse with Madeline nor thinks about it. She surprises him with her desire to undergo such an experience with him. Olly says: "Maddy we don't have to" (p. 223). She replies: "No. I want to. This is what I want" (p. 223). He abstains from this act by claiming that he needs male protection tools and she surprises him by saying that she has already bought some from the store earlier without his notice. According to Freud a person's (1923) Super-ego interferes by using guilt to make a person think about religious, societal, and moral values before indulging in any kind of actions. But what if Madeline's confinement never allowed her to be in contact with all these norms, what if she cannot think beyond her own desires.

Indeed, Madeline referring to herself as being "Two Maddys" is the exact label; the pure innocent girl is gone and replaced by a new one who is willing to take a trip with the boy next door she met three weeks ago and plan for a full intercourse with him. Despite the fact that Madeline does not have social relations her mother's guidance could have been enough; they do not have conversations about such taboos they merely play games or watch movies. In the novel Madeline's mother is pictured

as a non-believer who only warships at the altar of her job in the hospital. Being busy is how Madeline's mother is always pictured, and time seems to be the only thing she can refer to as God. Madeline claims that her mother regards punctuality in the same manner as others regard God. Another detail of her indifference about religious sings is when she misspells the word "Apocalypse" as "Pokalips", while they are playing words games. Hence, if Madeline's mother instils in her all the religious and moral values she would not be in need of many societal ones.

The result that can be drawn from the analysis of Madeline's personality growth according to Freud's model of personality (1923) is that Madeline's isolation has contributed in her use of Id and Ego rather than the Super-ego. When analysed profoundly most of Madeline's decisions are unconscious and reckless ones rather than decisions based on moral values. This teenage girl's lack of real societal connections and genuine experiences contributes in creating a personality that is far less conscious than what society attributes in creating. According to Freud (1923), conscious is not trapped in a stage and can develop or change with the help of a person's external surroundings. It is not too late for Madeline to make the balance between these dimensions of personality but only if she has real connections with real people.

3. As Madeline Climbs Her Cognition Ladder

Consistent with Erikson's stages of cognitive development (1958), individuals go through a psychological crisis at each point which can have a positive or negative impact on their personality growth. These crises are psychological in nature because they entail human psychological needs colliding with societal needs. Successful completion of each level, according to the theory, leads to a balanced personality and

the attainment of essential virtues. On the other hand, failure to complete a stage successfully will result in a decreased desire to complete the subsequent stages. It is indeed, important for parents to encourage their children and test the boundaries of their abilities in a supporting atmosphere. Parents must empower their children to become more self-sufficient while still shielding them from continual disappointment; they must not blame their children for their wrong doings or mistakes.

In addition to Madeline's deprivation from social interactions, her relationship with her mother is infiltrated with doubts and secrets. Although it is made clear by Erikson that parents play a fundamental role in shaping one's personality, Madeline's mother only seems to hinder this process further. She wants her to remain the callow little girl she was when three years old. This can be illustrated when Madeline confronted her with her feelings towards Olly. Her mother tries to make her feel bad about herself and gives her only negative feelings. She even refers to her illness and bullies her about it; saying that Olly will eventually find a girl who is not sick and will probably break her heart.

According to Erikson (1958, 1963), parents should support their children and try to bring out their best version into the world. After taking a profound look at Madeline's parental treatment we can conclude that her cognitive development is hindered due to her mother's words that seeks to make her feel self-insufficient and instead of empowering her she manipulates her emotions and makes her feel defined by her sickness. Madeline says: "My mom's words come back to me. I don't want you to have a broken heart. She knew what would happen. There was always going to be someone else. Someone who isn't sick. Someone who can leave her house. Someone he can talk to and touch and kiss and everything else" (pp. 156, 157).

Madeline's self-discovery is fully achieved when she gets an email from the nurse in Hawaii saying that she does not have Severe Combined Immunodeficiency and that she has a normal immune system. This unravels the secret Madeline's mother has kept from her all her life. She does not think of what made her mother do that since she considers her mother to be the only person she has lived with and made contact with. Indeed, Erikson (1958, 1963) stresses the role of the parents in shaping children's personality; in Madeline's case it helps but in a negative way. Once the truth is revealed Madeline's rage deletes all the old memories of being close to her mother along with all the efforts of her upbringings; she decides to leave her but the nurse convinces her not to. Madeline says: "In the end Carla convinces me to stay with my mom. She says I am better than that. I'm not so sure. Whoever I was before I found out the truth has died" (p. 285).

Additionally, when Yoon is asked about Madeline's forgiveness to her mother (2021); whether their love is big enough to make her forgive and whether she has grown through different experiences to be able to face such an event with this grace. The narrator highlights the importance of viewing people who are in love as strong instead of vulnerable; love should make us grow out of our selfish inner selves. Yoon says,

I think that people view those in love as being vulnerable, easily broken yet not easily repaired. But besides from the romantic love I think that if you love something so strongly it does not make you vulnerable instead it makes you a lot stronger than you think. I want people who love things be it writing, family, or any kind love to lean to that love with everything they have; just like Maddy did; her biggest love was for life since she risked everything for her love of life I think that she is strong and will eventually forgive her mother. I was always asked for a second part for the book but I would never dare to think about other events that may not be good for Maddy, the

end made people laugh and cry at the same time. So Maddy's forgiveness for her mom is going to be left to the readers to think about and to contemplate the remaining actions of their lives (Yoon, 2021).

It can be concluded that Madeline's cognitive development is hindered not only due to lack of social interactions but also due to her mother's lack of support. It can be said that she fails to help her daughter in her quest for her identity and her role certainty. When Madeline does not feel enough support from her mother she ends up lying to her and hiding intimate information about her private life. Hence, instead of installing good morals in Madeline her mother pushes her to lie and develop a personality that is less than normal. Madeline is often left alone to meditate and contemplate her life and her entire existence, in this isolation she comes in terms with her bad side rather than her good one. She says,

Sometimes the world reveals itself to you. I'm alone in the darkening sunroom. Late-afternoon sun cuts a trapezoid of light through the glass window. I look up and see particles of dust drifting, crystal white and luminous, in the suspension of light. There are entire worlds that exist just beneath our notice of them (p. 166).

4. The Little Princess Fighting for Her Crown

Piaget (1936) puts forth a theory about stages of cognitive development; he compares children to little scientists who never cease to stop discovering the world around them. He adds that wisdom is something that can expand and grow over time. According to Piaget (1936), early cognitive learning entails actions-based mechanism that lead to improvements in mental operations later. This is what sparks the light in Madeline's personality and this is what makes her aware of her real self. Once Madeline takes the bravest yet most reckless decision in her life; she takes a major step towards her self-discovery. She finally decides who she wants to be and comes in

terms with her desires and wishes which are mainly being exposed to the real world, be with Olly and get a chance to see the ocean. She finally writes a good bye letter to her mother and opens the gate of real self-discovery and self-love.

Indeed, Piaget (1936) concluded that children and teenagers learn through visual interactions and handling objects during this early period of cognitive development. Their entire perception is based on simple reflexes, senses, and motor responses. This is what Madeline talks about in her first day in her journey towards the outside world. She classifies them one by one, saying:

HEARING

The alarm's keypad tries to announce my escape by emitting a loud BEEP each time I press a number. I can only hope that the sound is too unexpected and my mom's room too far away from the door for her to hear it.

The door unseals with a sigh;

I'm Outside.

The world is so quiet it roars.

TOUCH

The front-door handle is metal-cool and smooth, almost slippery. It's easy to let go of it, and I do.

SIGHT

It's 4 A.M. and too dark for detail. My eyes take in only the general shape of things, fuzzy silhouettes against the night sky. Large tree, smaller tree, steps, garden, stone path leading to a gate with a picket fence on either side. Gate, gate, gate.

SMELL

I'm in Olly's garden. The air is full, ripe with scent_ flowers, earth, my expanding fear. I store it away in my lungs. I toss pebbles at his window, willing him to come out.

TASTE

Olly's in front of me, stunned; I don't say anything... He tastes just like I remember (pp. 170-71).

What can be concluded from Madeline's experience on her way out of the house and during her first time outside is that she is like a child experiencing everything for the first time. She tries to take every detail on its own, one detail at a time. Madeline feels and contemplates things that may go unnoticed for normal teenagers. Piaget

emphasises the fact that children learn faster when they engage in their senses, one touch is worth thousands of words. You can always warn a child about how hot fire can be; but they will never really know it unless they touch it and feel the burn themselves. This is what happens with Madeline once she is outside; she learns about both herself and the world in two minutes more than she did in the last past seventeen years. Madeline is feeling the world around her and getting to know herself in a completely new light she says: “Because there’s no denying it now. I’m in the world. And, too, the world is in me” (p. 196). Madeline feels a great deal of change, growth, and independence.

After feeling what the world is like, Piaget (1936) adds that children would start to worry about how other people would see a scenario, the egocentrism of the previous stages starts to fade away. This leads to improvements in logic, the ability to use deductive reasoning, and an understanding of logical concepts. People can see many possible solutions to challenges and learn more scientifically of the world around them. Children, now, not only develop an understanding on how the world works but rather how they feel about it.

Hence, Madeline that she discovers the world and feels it; she starts reasoning and developing a clearer way of thinking than the one she had during her isolation. She contemplates about her mother’s feeling; something she never did back home. She thinks to herself: “My mom and I have shared the same closed space and breathed the same filtered air for so long that it’s strange being here without her. It’s strange making memories that don’t include her” (p. 203).

Yoon adds (2021) once asked about Madeline’s growth that the latter happens once she starts questioning what is around her. This can be related to Piaget’s theory

in a sense that children grow only when they engage their sense of curiosity towards the outside world. Hence, according to Yoon that plays a big role in shaping Madeline's personality. She states,

I think the most important challenge Maddy faces as she grows is the ability to start questioning. And this is what I always want to leave my readers with. The biggest hiccup for Maddy is to start questioning the worth of life and love. She needs to understand that the life you get is the life you get, you only get one shot. Personally watching my mom get sick and my dad react to it; watching my mother in law react to losing your dad (referring to David). I understand that you got to hold on to the life you have with the people you love with everything you can. I know it is sort of cliché but it is really real to hold on to your people because you never know! That is what I want Maddy to realise and people to think, feel, and consider the value of love in your life. Are you treating it the way you should be? Indeed, love is all there is. When Maddy reaches for love neglecting her isolation she unlocks the biggest challenge towards herself and she knows herself by understanding what love really means (Yoon, 2021).

As a result of the analysis of Madeline's character according to Piaget's theory (1936), it can be concluded that Madeline develops her personality only when she endorses all her senses in the process. The same way Piaget compares children to little scientists; Madeline starts experimenting for herself. This pushes her to become more self-aware and self-conscious. Eventually, she starts thinking about her actions and what their results could be; she starts thinking about others' feeling as well. Though, this stage happens at a late period; but this would only confirm that children in isolation are unable to develop their cognitive insights. They need to see, smell, touch, feel, hear and reach out to the world in order to fully develop their personalities. Madeline's reckless actions can be considered as brave ones; since she does not know what she is missing if she does not see it for herself. People are likely to develop their personality outside in one day which can be equal to seventeen years and more in

isolation. Indeed, we can deprive a person from social interactions or communications, yet; we cannot deprive a person from the sense of feeling alive and out there in a living world, hence, one must be living in order to grow.

5. Madeline's Attributes of Social Isolation

Throughout Madeline's span of personality development; she manages to break from her bubble. But this is not done overnight she has long fought for her triumph. The first barrier she finds herself compelled to face is her choice between a lonely life and a social life. Despite the fact that this is not an option to her regarding her illness, yet, she keeps thinking of a way to break free one day. Her dream of seeing the ocean is what she keeps trying to pursue and achieve. After Olly's arrival her desires to discover the world grow ever more. She becomes willing to sacrifice everything including her life just for love and a life that is worth living. She does not want this life with the same events that go like a spiral she says:

If my life were a book and you read it backward, nothing would change. Today is the same as yesterday. Tomorrow will be the same as today. In the *Book of Maddy* all the chapters are the same... And now my life does not make sense anymore. I almost wish I hadn't met him. How am I supposed to go back to my old life, my days stretching out before me with unending and brutal sameness? How am I supposed to go back to being The Girl Who Reads? Not that I begrudge my life in books. All I know about the world I've learned from them. But a description of a tree is not a tree (p. 163).

Madeline is torn between following her dreams and going out to be with the love of her life or maintain the same old lifestyle she has lived with for the past seventeen years. In the quote above she blames herself for the change that she is undergoing, since; she feels obliged to break free yet nostalgic to her old living pattern. As mentioned in the first chapter, teenagers in isolation are likely to suffer from

depressive symptoms. What Madeline is lacking in this decision making moment is social reinforcement from friends and peers. Hence, she needs to spend more time with people in her own age in order to voice out her ideas and get some advice and reach out her hands for help. In this case, she would have no problem in deciding whether she lives the rest of her life in the same bubble or go out to discover the world with Olly.

Decision making is one trait people identify for growth and maturity; despite the fact that, Madeline needs support from peers and advice from other people. She eventually makes the decision on her own. She decides to buy a ticket to Hawaii and does not even tell Olly until she surprises him the morning of the trip. Indeed, social relations and participation in social events are critical to teenager's mental health and self-discovery. But how come Madeline is able to decide on her own and even though she is prone to many dangers due to the lack of contemplating. This can be considered either as a sign of growth or as a sign of depression and bone deep mental health issues. She is uncertain about her feelings yet she pushes herself beyond her comfort zone. She says in her goodbye letter to her mother: "I'm not doing this just because of Olly. Or maybe I am. I don't know. I don't know how to explain it. It's Olly and it's not-Olly at the same time. It's like I can't look at the world in the old way anymore" (p. 168).

The above mentioned, shows that Madeline is running in a loop whole towards herself, every time she thinks she finds herself; she feels like she is back to the departure point. Saying that she is not sure about what made her leave the house questions many things like her love to Olly and the relationship as a whole, hence, it is not love that is her final destination but rather finding herself is. Indeed, the writer

uses some illustrations that would help the readers understand this fictional character and dwell on the novel as if this character is real. Without the help of these drawings and diary copies the researcher is unable to predict exactly what Madeline is thinking about and how she sees things around her. From the drawing it can be noticed that Madeline is tossing and turning sometimes going through spirals and despair, her mental state is probably confusion oriented rather than a clear vision of who she is and who she inspires to be.

In addition to the lack of family love and absence of peers' guidance loneliness is considered as one of the main causes of depression. This uncertainty, sadness, grief, and a sense of guilt are all overpowering feelings. It might be defined as a sense of despondency or emptiness. It may be difficult for some people to put their sentiments into words. Because symptoms might show and generate bodily reactions, it may be difficult for children to comprehend. Indeed, Madeline finds it more comforting to put her feelings and thoughts into drawings and pictures. This gives the readers more access to her inner thoughts, and an ability to see Madeline from a psychoanalytic scope.

As a result of assessing Madeline's personality development through her drawings, she is both confused and sad at the same time. The journey Madeline takes towards herself is filled with mixed emotions, many spirals confused her and many mountains of misery tend to wear her down. Madeline says: "It's a strange thing to realize that you're willing to die. It doesn't come in a flash, a sudden epiphany. It happens slowly, a balloon leak in reverse" (p. 167).

This chapter examines Madeline Whittier's character in light of the principles discussed and demonstrated in the first chapter. This investigation is carried out in

order to answer the thesis' research questions and determine Madeline's personality growth path within the seclusion. All of these ideas are grouped together under the name psychoanalysis, in which psychological critique of a piece of writing is based on every detail and viewed as a portrait of the writer's mental condition and mentality type. As a consequence, this research investigates Madeline's development via various analysis and illustrations of the chosen psychological concepts, with the goal of providing a practical solution to the research questions.

After analysing Madeline's character through the different psychological concepts, it can be said that Madeline is a mixture of different mental states. Her isolation plays a role in giving her confusing inner voices and imaginations. Yet, she looks for herself in the middle of all this chaos and manages to develop her personality one step at a time. She gets rid of her basic fear and anxiety, tries to put her Ego and Super-go in control, look deep into her relationship with her mother and engage in her all her senses to be the new Madeline. All the psychological concepts and themes can be applied to Madeline's growth within her confinement.

Furthermore, it can be argued that Madeline's development is moulded by many experiences and interactions. The author emphasizes the role of love in the development process, arguing that it is love that drives Madeline to be a part of the world. In truth, it is not so much a love for Olly as it is a passion for life. Madeline mulls over the notion of love and what it is worthwhile, finally concluding that it is worth her health and putting her life in peril for it. Madeline's development is shaped by her capacity to love her mother despite the deception, and her ability to forgive is the pinnacle of development.

CONCLUSION

People who do not get their needs for safety and affection met through adolescence develop deep resentment against their parents and others. According to different literary works, these teenagers' development is likely to be hampered and dysfunctional. The study of these characters falls back on the literary criticism of psychoanalysis. Hence, this study focuses on the analysis of the protagonist Madeline Whittier of the book *Everything, Everything* by Nicola Yoon. By viewing her personality development within confinement through different psychological concepts as well as the exclusive opinion of Nicola Yoon.

In reality, the focus of this research is on several psychological ideas connected to children's and teenagers' personality development within societal constraints. This would be accomplished by using a psychoanalytical technique to comprehend and analyze literary works. Beginning with, Karen Horney (1945), who discusses the importance of infancy experiences in shaping children's personalities. The novel *On Beauty* is explored in order to highlight the importance of ties between family and friends in influencing a teenager's behaviour.

Moving to, Freud's phases of personality development are the second idea discussed (1923). In the books *The Strange Case of Dr. Jekyll and Mr. Hyde* and *The Picture of Dorian Grey*, a clear distinction is drawn between the Id, Ego, and Superego. Furthermore, to Erikson's theory of cognitive development stages (1958, 1963), in which a person grows only after completing a set of phases; if one is lacking, then the progress is hampered. The novel *A Walk to Remember* is the work of literature studied using this idea, in which the main character attempts to uncover his actual self via various procedures and contacts.

Piaget's theory is also introduced (1936), in order to explain how children transition from the womb to the outside world, how they learn to think and reason, and how they finally cope. The two literary works utilized are *Pippi Longstocking* and *The Little Girl at the Window*, both of which are excellent representations of children's psychology and thinking. Then the implications of social isolation on teenagers are introduced, which is also viewed via a literary perspective. By essence, *Sheets*, a gothic tale about adolescent sadness and despair, is analysed. Finally, social behaviour is transmitted through an examination of various young adult books, and light is provided on how to educate them to experience others' sorrow and grief. *Thirteen Reasons Why* and *All the Bright Places* were the books utilized.

In the second chapter, after examining Madeline's personality using several psychological categories, it can be concluded that she is a blend of several mental states. Her seclusion contributes to her perplexing inner voices and fantasies. Despite this, she searches for herself in the midst of the turmoil and gradually develops her personality. She overcomes her basic fears and anxieties, attempts to regulate her Ego and Super-ego, examines her mother's relationship, and uses all of her senses to become the new Madeline.

Madeline's growth within her confinement may be related to all of the psychological notions and topics. Nevertheless, it is possible to claim that Madeline's growth is influenced by a variety of events and relationships. The author highlights the importance of love in the growth process, claiming that Madeline's desire to be a part of the world is motivated by love. In reality, it's more of a passion for life than a love for Olly. Madeline ponders the meaning of love and what it is its worth; eventually deciding that it is worth risking her health and life. Madeline's ability to

love her mother despite the lie shapes her development, and her ability to forgive is the pinnacle of progress.

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المخلص

تتناول هذه الأطروحة قضية بناء الشخصية واكتشاف الذات في رواية "كل شيء، كل شيء" لنيكولا يون، وذلك بالاستناد إلى منهج التحليل النفسي في رصد مسار وتحوّلات الذات عند البطلة "مادلين ويتير" التي تعاني من العزلة. وتهدف هذه الدراسة إلى تحديد المراحل المختلفة التي تمرُّ بها الشخصية البطلة، "مادلين" تلك الفتاة المراهقة المصابة بمرض اضطراب المناعة الذاتية، هذا المرض الذي جعلها حبيسة المنزل. أمّا أهمية الدراسة فتكمن في تحديد تأثير الروابط الاجتماعية وتوضيح أثر المعتقدات الراسخة حول ما إذا كان الأفراد يحتاجون حقًا إلى الآخرين في النمو أو أنّ الأشخاص من حولنا يتواجدون فقط لدفعنا بعيدًا عن ذاتنا الحقيقية. وبعد فحص شخصية "مادلين" باستخدام الأساليب المذكورة، يمكن استنتاج أنّها مزيج من عدة حالات عقلية. تساهم عزلتها في إثارة أصواتها الداخلية وخيالاتها. وعلى الرغم من ذلك، فإنّ "مادلين ويتير" تبحث عن ذاتها في خضمّ الاضطرابات وتطوّر شخصيتها تدريجيًا. من حيث الجوهر، فإنّ طريق "مادلين" نحو نفسها محفوف بمشاعر متضاربة، والعديد من العقبات التي تحيّرهما، والكثير من المعاناة التي كادت تقضي عليها.

الكلمات المفتاحية: نمو الشخصية، نفسية المراهق في العزلة، التحليل النفسي، اكتشاف الذات، "مادلين ويتير"، "كل شيء، كل شيء"