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ADABIYOTDA G'AZABNING CHUQUR HIS-TUYG'ULAR NAMOYONDASI SIFATIDA OG'ZAKI IFODALANISHI: PSIXOLOGIK YONDASHUV

Annotatsiya

G'azab – kuchli va ko'p qirrali hissiyot bo'lib, adabiy asarlarda ko'pincha markaziy mavzuga aylanadi va u orqali qo'rquv, ishonchsizlik, aybdorlik va qayg'u kabi bostirilgan his-tuyg'ular ifodalanadi. Ushbu maqolada g'azabning adabiyotdagi og'zaki ifodalanishi psixologik nuqtai nazardan tahlil qilinadi. Unda g'azab faqat tashqi voqealarga javob emas, balki chuqurroq, ong osti hissiy holatlarning namoyoni ekanligi ilgari suriladi.

Kalit so'zlar: G'azab, adabiy tahlil, psixologik nazariya, bostirish, himoya mexanizmlari, hissiy intellekt, syujet rivoji, tarmoqli yondashuv.

ВЕРБАЛИЗАЦИЯ ГНЕВА КАК ПРОЯВЛЕНИЕ ГЛУБИННЫХ ЭМОЦИЙ В ЛИТЕРАТУРЕ: ПСИХОЛОГИЧЕСКАЯ ПЕРСПЕКТИВА

Аннотация

Гнев — мощная и многогранная эмоция — часто занимает центральное место в литературных произведениях, отражая подавленные чувства, такие как страх, неуверенность, вина и скорбь. В данной статье рассматривается вербализация гнева в литературе с психологической точки зрения, утверждая, что гнев — это не просто реакция на внешние события, а проявление более глубоких, бессознательных эмоциональных состояний. Основываясь на психологических теориях, включая теорию подавления Зигмунда Фрейда, механизмы защиты Анны Фрейд, гипотезу фрустрации-агрессии Джона Долларда и концепцию эмоционального интеллекта Даниэля Гоулмана, исследование анализирует ряд литературных произведений.

Ключевые слова: Гнев, литературный анализ, психологическая теория, подавление, защитные механизмы, эмоциональный интеллект, развитие повествования, междисциплинарный подход.

THE VERBALIZATION OF ANGER AS A MANIFESTATION OF DEEPER EMOTIONS IN LITERATURE: A PSYCHOLOGICAL PERSPECTIVE

Annotation

Anger, a powerful and multifaceted emotion, often serves as a focal point in literary works, encapsulating repressed feelings such as fear, insecurity, guilt, and grief. This article examines the verbalization of anger in literature through a psychological lens, asserting that anger is not merely a response to external events but a manifestation of deeper, unconscious emotional states. Drawing on psychological theories, including Sigmund Freud's theory of repression, Anna Freud's defense mechanisms, John Dollard's frustration-aggression hypothesis, and Daniel Goleman's emotional intelligence framework, this study analyzes a range of literary works.

Key words: Anger, Literary Analysis, Psychological Theory, Repression, Defense Mechanisms, Emotional Intelligence, Narrative Development, Interdisciplinary Approach.

Introduction. Anger, as one of the most potent and pervasive human emotions, is complex, multifaceted, and frequently explored across various fields, including psychology, sociology, and literary studies. It is a natural response to perceived threats, injustices, or frustrations, but its roots often run deeper, entwined with other emotions such as grief, guilt, fear, or shame. Anger, therefore, cannot always be understood as a straightforward reaction. Instead, it often functions as a manifestation of unconscious emotional conflicts, a way to articulate or mask deeper, unresolved psychological issues. The verbalization of anger, particularly within literary works, thus serves as an important narrative tool that not only reflects external tensions but also reveals the complex, often contradictory emotional states of the characters involved.

Psychologically, anger is often seen as a response to perceived violations of personal boundaries, identity, or values. Theories of emotional intelligence and psychoanalysis suggest that anger is both a defensive and a reactive mechanism – an expression of both internal vulnerability and external conflict. From a psychoanalytic perspective, figures like Sigmund Freud[1] and Melanie Klein argued that anger often originates from early experiences of frustration, unmet needs, or deep-seated fears, and it can serve as a defense mechanism against feelings of helplessness or shame. In modern psychological frameworks, Daniel Goleman's Emotional Intelligence theory emphasizes that understanding and managing emotions like anger can lead to greater emotional resilience and interpersonal harmony. In this context, verbalized anger can be seen as a form of self-expression that encapsulates not just the emotion of

anger but also the broader spectrum of the individual's psychological state.

Building on psychoanalytic and emotional intelligence theories, this article examines how anger in literature functions as a medium through which deeper emotional and psychological states are communicated. It argues that the verbalized expression of anger can be a conduit for exploring repressed grief, unspoken fears, and unresolved traumas that would otherwise remain hidden beneath the surface. Anger thus becomes not only an emotional reaction to external events but also an essential element of the internal dialogue through which characters negotiate their personal and social identities.

By analyzing selected literary texts through the lens of these psychological frameworks, this study seeks to illuminate the role of anger as both a personal emotional response and a broader psychological device that reflects underlying cognitive and interpersonal conflicts. The works examined—Shakespeare's "Othello", Salinger's "The Catcher in the Rye", Plath's "The Bell Jar", Steinbeck's "The Grapes of Wrath", and Morrison's "Beloved"—serve as powerful case studies for understanding how anger is used within literature. Each of these texts features characters whose anger acts as a narrative vehicle, exposing their inner turmoil, challenges to identity, and struggles with social and interpersonal relationships.

In *Othello*, for example, Othello's destructive anger is not merely an emotional reaction to perceived betrayal; it symbolizes his deep insecurities and fears of inadequacy, stemming from his status as an outsider in Venetian society. His anger is also manipulated by Iago, showing how anger can be externally influenced, revealing the vulnerability beneath the emotional outbursts[2].

In *The Catcher in the Rye*, Holden Caulfield's frequent outbursts of anger reflect his alienation and confusion, stemming from the grief and trauma he struggles to process after the death of his brother. His anger serves as a shield, masking his deeper feelings of loss and inadequacy.

In *The Bell Jar*, Esther Greenwood's anger against societal expectations and her personal isolation reflects her struggle with mental illness and the repression of her emotional needs. Her anger becomes an expression of her broader battle with depression and a longing for personal autonomy.

The Grapes of Wrath portrays the Joad family's collective anger against economic injustice, illustrating how anger can be a response not only to personal suffering but also to broader societal oppression. The characters' anger is tied to their struggle for dignity and survival, highlighting the sociopolitical dimensions of emotional expression[3].

In *Beloved*, Sethe's anger is intricately tied to her traumatic past as a slave and the violence she experienced. Her anger towards the ghosts of her past reflects her profound psychological scars, and through it, Morrison reveals the intergenerational trauma of slavery and its lingering effects on identity and family[4].

Through these texts, the study aims to show that anger, as portrayed in literature, functions not only as a reaction to external events but also as a gateway to understanding deeper emotional struggles, cognitive dissonances, and the psychological complexity of the characters. Verbalized anger, therefore, can be seen as an essential medium for exploring the subconscious, where emotions, desires, and unresolved conflicts emerge and shape character actions and narratives.

By interpreting these literary works through the psychological frameworks of psychoanalysis, emotional intelligence, and cognitive psychology, this article seeks to deepen our understanding of the ways in which anger acts as both an expression of individual emotion and a crucial narrative tool that reveals the hidden psychological dynamics of the characters. In doing so, the study challenges us to reconsider

how we read anger not just as an external force, but as an integral part of the emotional and cognitive landscape of human experience.

Materials and Methods. This study employs a qualitative, interdisciplinary methodology, combining close textual analysis with psychological theory. The approach is structured to explore the verbalization of anger as both an emotional expression and a narrative tool. The selected psychological theories provide a framework for understanding how anger, while a potent emotional reaction, is also a complex manifestation of unconscious, unresolved emotional states.

Selection of Literary Texts. The literary texts selected for this study offer diverse representations of anger across various historical, cultural, and thematic contexts. These works were chosen due to the prominence of anger as a central emotional theme and their complex portrayal of characters whose emotional responses reflect deeper psychological conflicts. The texts span different genres and time periods, offering rich opportunities for comparative analysis.

Psychological Frameworks. This analysis is informed by the following psychological theories, which guide the interpretation of anger as a manifestation of unconscious emotional states:

Freud's Theory of Repression: Freud's theory posits that repressed emotions, such as anger, can resurface as a defensive response to unresolved conflicts or trauma. This theory provides a lens through which to interpret characters whose anger emerges from deep-seated insecurities or past experiences.

Anna Freud's Defense Mechanisms: Anna Freud's work on defense mechanisms, such as projection and repression, is employed to examine how characters use anger as a defense against vulnerable emotions, such as fear, guilt, or grief.

Dollard's Frustration-Aggression Hypothesis: Dollard's hypothesis suggests that frustration in the pursuit of one's goals can lead to aggressive outbursts. This framework is used to analyze how social and personal frustrations lead characters to verbalize anger as a means of asserting agency in oppressive circumstances[5].

Goleman's Emotional Intelligence: Goleman's framework of emotional intelligence explores how individuals' ability to recognize, understand, and manage their emotions affects interpersonal and intrapersonal outcomes. This theory is applied to examine how characters' failures in emotional regulation can escalate conflicts and shape their interactions with others[6].

Analytical Approach. The analysis consists of a close reading of key passages where characters explicitly verbalize anger. Special attention is paid to the following aspects:

Manifestations of Anger: Identification of scenes where anger is expressed, with a focus on language, tone, and emotional intensity.

Psychological Context: Analysis of the psychological underpinnings of the anger expressed, drawing from the selected psychological theories to uncover the internal conflicts that fuel these emotional outbursts.

Narrative Function: Consideration of how anger influences plot development, character growth, and thematic exploration. This includes analyzing how the expression of anger advances the narrative and contributes to broader themes of identity, social conflict, and personal transformation.

Interpretation and Integration. The analysis integrates psychological theories with the literary texts to provide a nuanced understanding of how verbalized anger serves as both an emotional response and a mechanism for uncovering deeper psychological issues. By examining how psychological conflicts manifest in literary characters, this

study offers insights into the human condition, particularly in relation to emotional regulation, identity formation, and social interaction.

Results and Discussion . Anger as an Expression of Repressed Emotion. Freud's theory of repression posits that unresolved trauma and emotional conflict often surface as anger. In this light, anger becomes a reaction to buried emotions too painful to confront directly. In *Othello*, the protagonist's anger toward Desdemona is not merely about suspected infidelity but reflects his deep insecurities, fear of inadequacy, and identity struggles as a Moor in Venetian society. His jealousy becomes a projection of these repressed feelings, preventing him from addressing his inner turmoil. Ultimately, *Othello's* violent outbursts illustrate a tragic failure to resolve his emotional repression, leading to self-destruction.

Similarly, in Salinger's *The Catcher in the Rye*, Holden Caulfield's anger masks profound sadness, confusion, and grief over his brother Allie's death. His hostility toward the "phoniness" of society externalizes feelings he cannot process—alienation, loss, and fear of adulthood. Like *Othello*, Holden's anger becomes a protective façade, shielding him from confronting his emotional vulnerability, and trapping him in a cycle of isolation and unresolved pain.

Anger as a Defense Mechanism. Anna Freud's theory of defense mechanisms further explains anger as a psychological shield against emotional pain. In *The Bell Jar*, Esther Greenwood's outbursts are not random but defensive reactions to existential despair and societal pressure to conform to rigid gender roles. Her anger is a response to the identity crisis and mental illness she endures, deflecting attention from her deeper feelings of powerlessness and alienation. It temporarily obscures the profound depression at her core.

Holden demonstrates how anger operates as a defense mechanism, distancing them from raw emotional pain. Though effective in the short term, this strategy prolongs their internal conflict, preventing genuine healing or emotional resolution.

Anger as a Catalyst for Personal Change. According to Daniel Goleman's theory of emotional intelligence, the ability to recognize, understand, and regulate one's emotions—including anger—is essential to personal growth and well-being. In *Beloved*, Sethe's anger, rooted in the trauma of slavery, initially manifests as destructive and self-absorbed behavior, particularly in her tragic act of killing her daughter to

spare her from enslavement. However, as Sethe confronts her past, her relationship with anger evolves. Processing this emotion becomes integral to her healing, turning anger into a tool for self-awareness and emotional transformation.

Similarly, in *The Grapes of Wrath*, Tom Joad's anger begins as a personal reaction to injustice but evolves into a catalyst for collective action. Initially inward and reactive to the hardships of the Great Depression, Tom's anger transforms as he joins the migrant workers' struggle. It becomes a force for solidarity, driving him to challenge systemic oppression and advocate for the marginalized. His journey illustrates how anger, when understood and channeled, can fuel both personal growth and social change.

John Dollard's frustration-aggression hypothesis supports this view, suggesting anger arises from frustration and powerlessness. The Joad family's collective anger reflects the socioeconomic injustice they endure. Their emotional responses, shaped by exploitation and dehumanization, transcend the personal to embody a broader critique of capitalism and inequality. In this context, anger becomes a response to systemic oppression and a call for justice.

Thus, both Sethe and the Joads exemplify how anger—when processed with awareness—can transcend its destructive potential and become a transformative force, both personally and collectively. Literature reveals that such emotions, grounded in real struggles, can illuminate injustice and inspire change.

Conclusion. This study highlights the profound psychological dimensions of anger as depicted in literature. Drawing upon psychoanalytic theories, defense mechanisms, and emotional intelligence frameworks, the analysis demonstrates that anger is not merely a reaction to external events but a complex emotional response that reflects deeper psychological states. Through the examination of works such as *Othello*, *The Catcher in the Rye*, *The Bell Jar*, *The Grapes of Wrath*, and *Beloved*, this study reveals how the verbalization of anger serves as a means of exploring unconscious emotional conflicts, personal growth, and social change. By integrating psychological theory with literary analysis, this research provides valuable insights into the intricate relationships between emotion, cognition, and narrative development in literature.

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