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ABSTRACT

Handwriting represents the expression of the Self at all levels. It can be considered as the representation of the subject on the space of the sheet, since its components can be considered expressive of the subject's learning styles. This research intends to explore the correlation between the representations that the subject has of himself and of others, and the structure of some graphic signs that, in the horizon of meaning of psychology, can be indicative of such orientations. In particular, the investigation intends to relate the results achieved in a test that detects the subjective orientation towards oneself and towards others, and the graphic signs that, on the basis of their structure, can be considered expressive of such orientations.

La grafia rappresenta l'espressione del Sé a tutti i livelli. Essa può essere considerata come la rappresentazione del soggetto sullo spazio del foglio, sicché le sue componenti possono essere considerate espressive degli stili di apprendimento del soggetto. La presente ricerca intende esplorare la correlazione tra le rappresentazioni che il soggetto ha di sé stesso e degli altri, e la struttura di alcuni segni grafici che, nell'orizzonte di senso della psicografia possono risultare indicativi di tali orientamenti. In particolare, l'indagine intende mettere in relazione i risultati conseguiti in un test che rileva l'orientamento soggettivo verso di sé stessi e verso gli altri, e i segni grafici che, sulla base della loro struttura, possono essere considerati espressivi di tali orientamenti.

KEYWORDS

Handwriting, Relationship, Identity
Grafia, Relazione, Identità

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1. Writing and the Self

Each individual exhibits a unique and original handwriting—an indisputable fact that likely serves as observable evidence of handwriting as a manifestation of one's personal way of being (Olivaux, 1990, p. 38 ff).

The development of distinctive graphic features follows a progressive path, beginning with early scribbles and gradually evolving into a more structured form, which in most cases becomes consolidated by the end of adolescence.

For these reasons, handwriting can be considered a system of signs that directly correlate (we might say analogically) with traits of subjectivity. As such, it may serve as one of the primary tools for understanding the self.

In the act of writing, the individual perceives the sheet of paper as a symbolic representation of their environment, thus "moving" (tracing lines) across it according to the same principles they apply when moving through their physical surroundings (Moretti, 2002, p. 12 ff; Marchesan, p. 48 ff).

The graphic gesture therefore involves the person in their entirety and expresses their internal orientations, shaped by interaction with their context.

Beyond the specific meanings of individual traits, handwriting reveals certain macro-variables to which the multiplicity of graphic signs can be attributed. Each sign acquires a distinct significance based on the characteristics of these broader groupings.

More precisely, the dimensions through which the uniqueness of graphic traits can be identified include the following domains:

- Simplifications and combinations
- Dynamism
- Intensity

Simplified handwriting is characterized by letter formations reduced to their essentials—though still legible. It reflects an effort to eliminate unnecessary details that might hinder fluidity. The primary aim of simplification is to enhance writing speed. Typically, simplified handwriting displays a medium letter size (or *caliber*), as both overly large and very small scripts tend to slow down writing.

Combinations, on the other hand, are evident in the linking of individual letters. They are common in handwriting that groups letters within the same word. Such combinations often include connections between letters and punctuation marks or accents, and they represent a key element in personalizing one's handwriting.

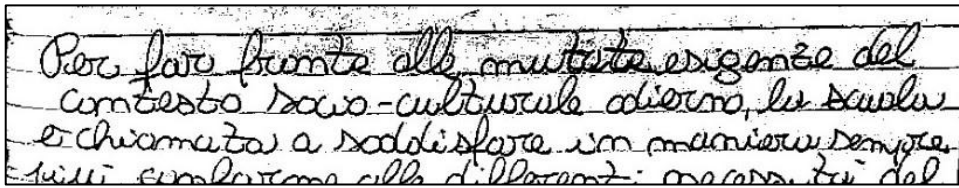


Fig. 1: Writing with *simplification* examples

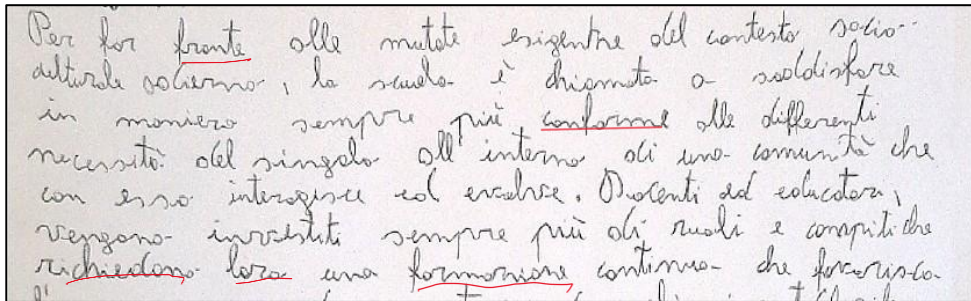


Fig. 2: Writing with *connection* examples

The handwriting in Figure 1 can be considered an example of simplification. As can be observed, the graphic trace is reduced to the essential (there are neither additions nor omissions compared to the standard model), and in many places, the so-called *arched "n"s* appear, which are a clear indication of essential adherence to that model.

Figure 2, on the other hand, represents an example of connected handwriting. Note, for instance, the word “*fronte*” in the first line, or “*conforme*” in the third line, and again, the phrases “*richiedono loro*” and “*formazione*” in the last line—all of whose letters are connected and written without ever lifting the pen from the paper.

From a symbolic standpoint, these two styles of handwriting can be seen as expressions of two different orientations of subjectivity: the tendency to conform to a prescribed graphic model (*simplification*), and the inclination to establish links and connections among ideational contents (*combinations*).

Dynamism, on the other hand, refers to the speed with which handwriting moves toward the right margin of the page. It can be identified through specific graphic indicators that influence its overall configuration.

A key feature of dynamic handwriting is the presence of curved strokes, which, in their fluid and expansive movement, allow for a much greater writing speed

compared to angular scripts, where the writing path displays sudden directional changes, abrupt strokes, and unexpected interruptions in the flow of the line.

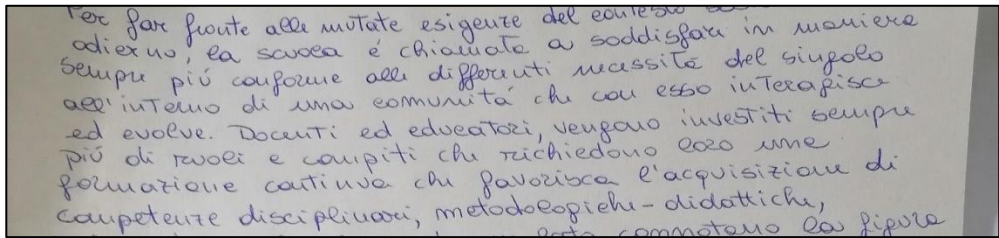


Fig. 3: Example of curved writing

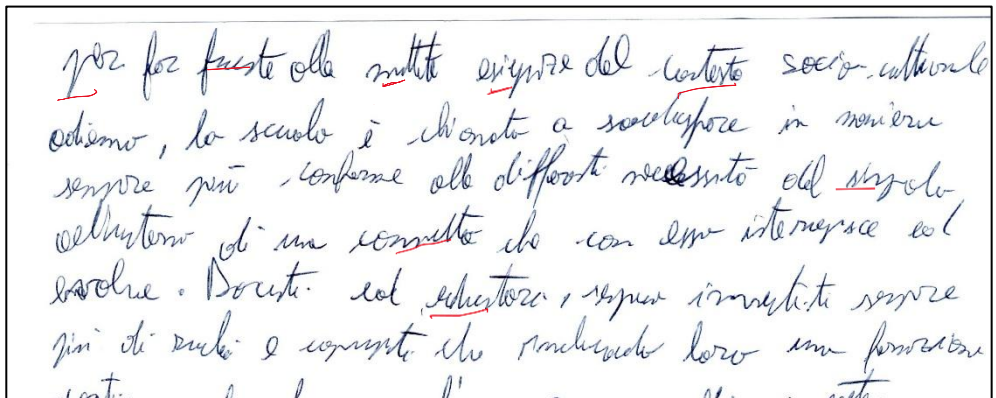


Fig. 4: Example of angular writing

Figures 3 and 4 more clearly illustrate the difference between the graphic traits under examination. As can be seen, the curved stroke displays a more relaxed flow and a significantly more dynamic, fluid, and homogeneous movement toward the right, compared to the angular stroke. In the latter, signs of angularity are particularly evident in the words “per” and “fronte” in the first line, “singolo” in the second line, and “educatori” in the third line.

From a semantic perspective, as early as 2008¹, Lombroso identified in curved handwriting “a gentle, soft, tender, expansive nature... [and in angular handwriting] a hard, rigid, closed character” (p. 37).

Curvilinear handwriting, therefore, can be regarded as an indicator of sociability, ease in social interaction, and greater openness toward others, especially when

¹ The cited edition is a reprint (faithful to the original) of the text published by Lombroso in 1895 by the publisher Ulrico Hoepli in Milan.

compared to angular writing (Moretti, op. cit., pp. 41 ff.; Galazzetti Muscinelli, 2012, pp. 32–33).

Another graphic sign that contributes to defining dynamism is the connection between the letters forming a word. As already highlighted (with reference to Figure 2), this trait carries significant weight at the graphomotor level. More specifically, it is evident in what is known as connected writing, characterized by an abundance of links between the graphic elements within a given text. This style of writing suggests a tendency to establish connections among the core elements of knowledge and, at the same time, reveals

“une certaine vivacité d'esprit, une bonne activité pratique... A l'inverse de l'écriture juxtaposée, plus <<analytique>>, l'écriture liée révèle un esprit de synthèse dominant, une certaine vue d'ensemble et le sujet manifeste dans ses raisonnements une plus grande continuité. Son activité réalisatrice est marquée par la spontanéité et l'esprit de suite” (Olivaux, cit., p. 43)

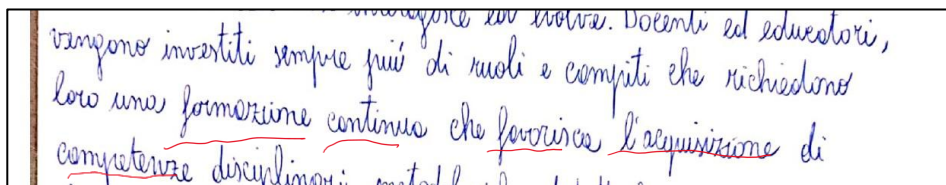


Fig. 5: Examples of *linked writing*

An example of handwriting that exhibits this particular trait is shown in Figure 5, in which several words (“formazione,” “continua,” “acquisizione,” “foglio”) are written without any interruption in the continuity of the writing flow.

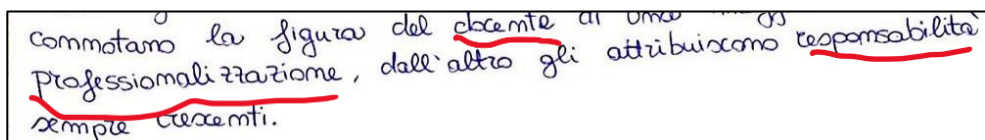


Fig. 6: Example of *unlinked writing*

The graphic trait that mirrors the one just described is that of disconnected handwriting (Fig. 6), in which the letters forming a word are written in a “juxtaposed” manner, meaning that they appear separated from each other. The

emergence of this trait is evident in the words “docente,” “responsabilità,” and “professionalizzazione,” whose letters are formed through a graphomotor movement that interrupts the continuity of the writing flow.

These two traits (connected and disconnected) influence dynamism because they modulate, in opposite ways, the forward movement of handwriting toward the right. It is clear, in fact, that while connected writing—characterized by a high frequency of ligatures—accelerates this movement, disconnected writing, which contains fewer of these links, indicates a slowdown in this progression.

On a symbolic level, the meaning of these signs is linked to the value attributed to connections from the standpoint of subjectivity. Generally speaking, their presence indicates ideational continuity and fluidity of thought. The tendency to link letters together reflects, on a cognitive level, an inclination to establish connections between ideas, logical links between concepts, and therefore a marked disposition toward reasoning (Galazzetti Musicinelli, *op. cit.*, p. 456 ff.). At the same time, the connections between letters are indicative of a “global” cognitive style, typical of a person who approaches knowledge by first perceiving the overall picture, even before the analytical elements that define it (Olivaux, *op. cit.*, p. 43).

The meaning of disconnected handwriting, on the other hand, is defined in terms that mirror those just described. The tendency to separate letters expresses a fundamentally analytical thinking style, typical of individuals who tend to focus on each ideational element before moving on to the next. In this sense, disconnected writing indicates a tendency toward reflectiveness and depth, even before the elaboration of logical connections, and can thus be considered an expression of the analytical cognitive style—aimed at undertaking a cognitive process focused on grasping the deeper meaning of knowledge (*ibid.*, p. 45).

The distinction between these two traits, beyond reflecting the relationship the individual establishes with their ideational content, may also express the degree of space the individual allows for others in communicative exchanges.

Handwriting that shows an excess of ligatures is indicative of a tendency to remain centered on one’s own thought flow, as well as a certain inability to pause, even briefly, in order to allow others to participate dialogically in the ongoing communication.

Similarly, writing devoid of connections symbolizes a tendency toward a hypercritical attitude, one that tends to weigh down the communicative flow with an oversized amount of considerations and reflections which, due to their high frequency, can hinder the effective management of argumentative processes.

Another dimension of handwriting that affects dynamism is slant, which is specifically recognized in the varying inclination of letters relative to the writing line (Marchesan, op. cit., pp. 298 ff.).

More precisely, this trait can manifest in three different styles of formation: slanted writing, reverse slant, and upright writing.

Slanted writing (Fig. 7) is characterized by the inclination of the axes toward the right. It is indicative “di una propensione della personalità verso l’ambiente, propensione che toglie alla personalità medesima l’equilibrio, inclinandola e sbilanciando fuori dalle sue basi in favore dell’ambiente” (Marchesan, op. cit., p. 298).

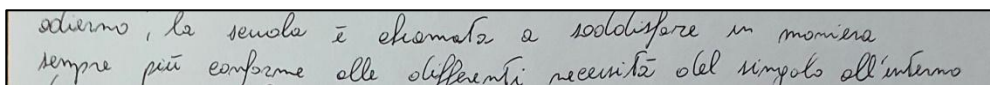


Fig. 7: Example of *pendent writing*

In a mirrored fashion, *reverse writing* (Fig. 8) is characterized by the inclination of the axes toward the left. This mirroring also extends to the meaning of the sign, which denotes a certain difficulty in moving smoothly within one's reference environment (Ibidem). The inclination of the axes to the left represents a tendency that runs counter to the “natural” flow of handwriting, and as such, it can be considered the result of more or less conflicting impulses (depending on the degree of inclination), as well as the expression “di uno psichismo molto sensibile ed emotivo che... mette in atto una strategia difensiva chiudendosi nella riserva della diffidenza” (Galazzetti Muscinelli, op. cit., p. 652).

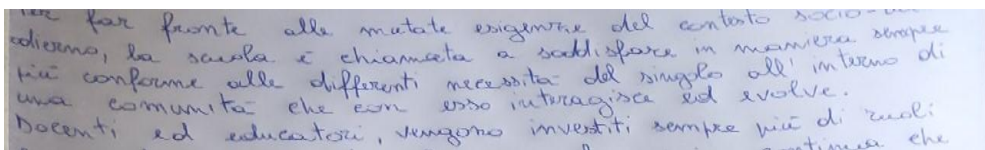


Fig. 8: Example of *reverse writing*

In an intermediate position between the two previously mentioned traits lies *upright writing*, in which the axes are perfectly perpendicular to the baseline. On the level of subjectivity, it symbolizes the individual's tendency to remain centered on themselves—an attitude, in other words, “di sostenutezza in tutte le manifestazioni e di tendenza a bastare a sé stessi” (Conficioni, 2001, p. 141).

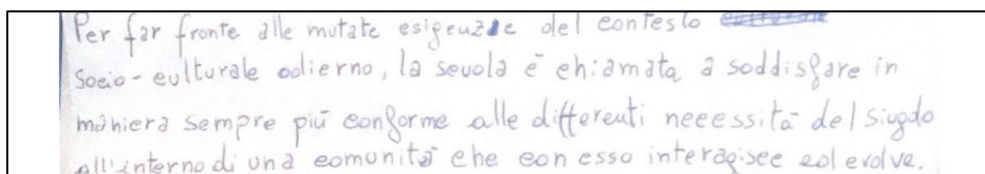


Fig. 9: Example of *upwright writing*

The final dimension that acts as a defining element of handwriting is *intensity*.

The graphic sign most closely associated with this variable is *pressure* that is, the force with which the individual presses the pen onto the paper² (Olivaux, op. cit., pp. 51 ff.; Marchesan, op. cit., p. 335 ff.; Galazzetti Muscinelli, p. 606 ff.).

Pressure is a fundamental characteristic of the handwriting stroke because it allows the writing gesture to remain stable even when writing quickly or for extended periods. Proper pressure aids both in the fluid movement of the hand and in the clarity of the written text. When pressure is healthy (Fig. 10), the stroke is well-defined, rich in ink, and clearly visible on the page. It may show variations between thicker and thinner lines, or, if made with a fine-tipped pen, it may leave a more or less visible indentation on the back of the sheet. In short, the stroke is solid and consistent—not weak or uncertain.

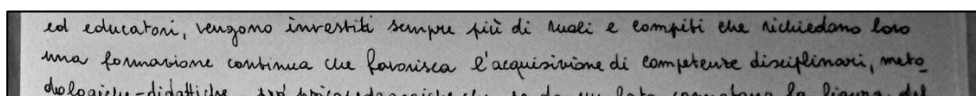


Fig. 10: Example of writing with *adequate pressure*

Pressure reflects the physical strength used in writing and, on a symbolic level, its characteristics indicate a good balance between mind and body.

However, it is important to distinguish actual pressure from stroke thickness. A wide stroke can sometimes result from using a broad-tipped pen, without necessarily applying strong pressure. Intense pressure, on the other hand, is revealed through the varying consistency of strokes (Fig. 11), particularly in the

² Even in the relatively recent past, pressure was measured using indicators such as the thickness of the handwriting stroke and the indentation it left on the paper. As a result, detection was quite challenging. Today, however, the measurement of this trait is greatly facilitated by technological devices, which can detect its intensity much more accurately, as they are capable of precisely quantifying the force the individual applies to the writing surface while writing.

greater density of downward strokes (which appear thicker and more "full") compared to the lighter upward strokes (which are traced more faintly and delicately). At the same time, pressure can sometimes be observed at the beginning of vertical downward strokes, in the form of "indentations" caused by the spreading of the pen's two tips. However, strong pressure may also be present even in fine strokes when using a hard, narrow-tipped pen.

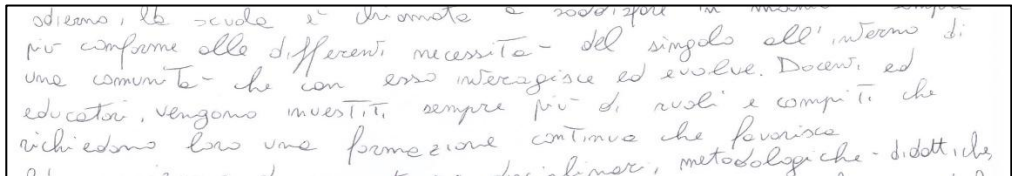


Fig. 11: Example of writing with *light pressure*

The light handwriting stroke (Fig. 11), typical of someone who applies only slight pressure to the page while writing, although it may indicate low energy, can at the same time reflect a balanced and mature attitude—one that is open to positive interaction with the surrounding environment and capable of constructively aligning personal intentions with those of others.

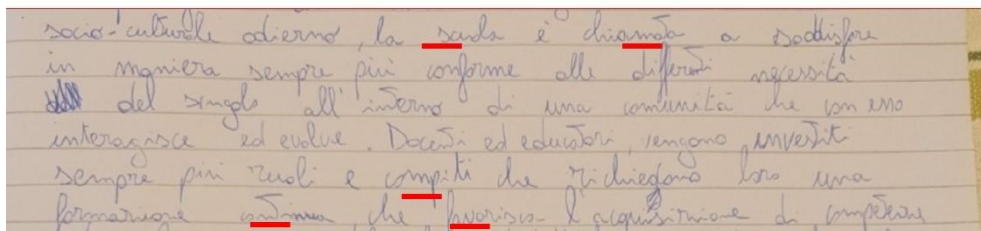


Fig. 12: Example of writing with *light and stiff pressure*

When, however, it appears excessively "thin" and accompanied by signs indicating "tension" (Fig. 12)—that is, strokes marked by sudden changes in direction, as seen in the letters shown in Figure 12—the light stroke may be interpreted as a sign that the writer feels they lack the strength to assert their presence in the environment.

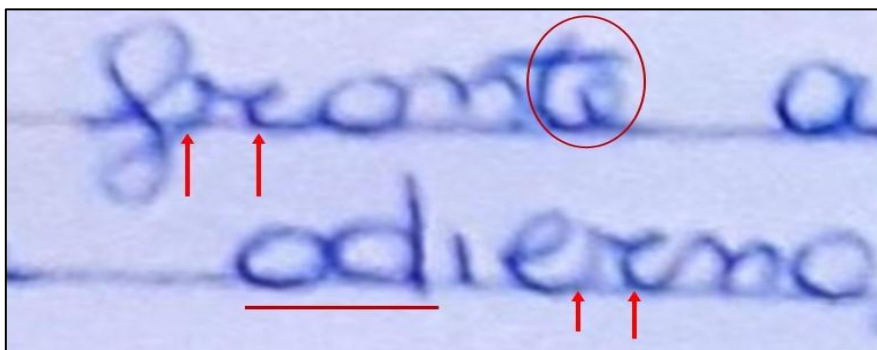


Fig. 11: Writing with varying pressure in the ascending and descending strokes: note the lighter pressure in the ascending stroke and the greater pressure in the descending stroke of both instances of the letter “r,” as well as the same phenomenon in the ascending and descending strokes of the “te” group in the word “fronte” and the “odi” group in the word “odierno.”

Alternatively, it may reflect a fear of the reactions their behavior could provoke or, more generally, a sense of inadequacy in establishing an equal relationship with others, toward whom they maintain a “safe distance.” In such cases, this sign may be indicative of low assertiveness—that is, a certain inability or even unwillingness to assert one's own views within the context.

In terms of assertiveness, it should be noted that the clearest expression of this tendency is found in handwriting that features a thin stroke combined with strong pressure (Fig. 10). These are scripts that reflect true assertive capacity and resilient strength. This trait is often observed in individuals who are attentive to precision and discipline, capable of setting firm boundaries against attempts at manipulation or persuasion, and who are able to look at the world, others, and themselves with clarity, honesty, and without pretense.

In any case, when pressure manifests with excessive intensity (Fig. 13), combined with a certain rigidity and/or angularity of the stroke, or with an equally oversized letter size, it may indicate a personality lacking sensitivity, inflexible, and incapable of empathy.

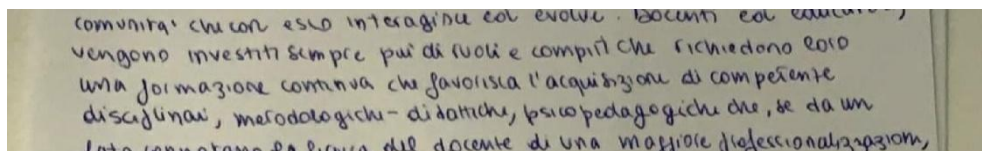


Fig. 13: Example of writing with high pressure

In this sense, for the thin stroke with strong pressure to be an expression of balance, it must be conveyed through softer and more relaxed forms. It can be recognized in a solid, well-controlled stroke, characteristic of an individual who, through this energetic and fluid expression, reveals their vitality and dynamism, as well as their willpower and appreciation for effort.

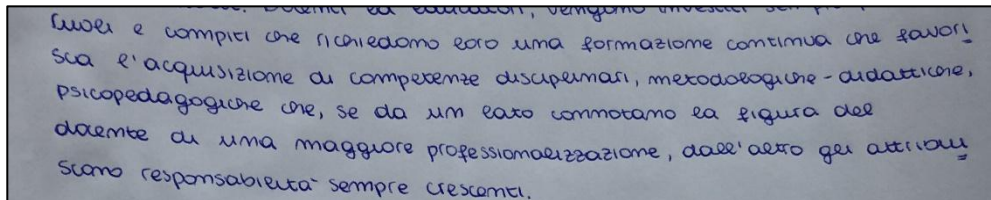


Fig. 14: Example of *writing with high pressure and soft, relaxed strokes*

2. Writing in developmental age: description of the empirical study

The investigation presented in this work focused on adolescent handwriting. Specifically, it analyzed the handwriting of 200 individuals between the ages of 14 and 18, with the aim of highlighting recurring signs in their written productions, as well as the meanings that emerge from their groupings.

This objective was pursued by having the participants copy a ten-line text onto a blank sheet of paper and then measuring the intensity of certain graphic features present in the resulting samples.

The measurement of each feature was carried out using the Masquerade software, which allows for the extraction of numerical values for each trait under observation. For this reason, only those graphic signs that could be quantified were selected for the study, in order to lend greater rigor to the research procedures.

The numerical data obtained from this process were then subjected to factor analysis, with the goal of identifying latent variables (both graphic and psychological in nature) that guide the execution of handwriting.

More specifically, the graphic features analyzed in the study were as follows:

- a) *Distance from the top margin*: this is observed by the amount of space left blank at the top of the page before the first line of writing. This sign reflects the relationship the individual establishes with the environment and also relates to their experience with authority. When this distance is minimal, it may indicate a calm, conflict-free relationship with the environment—

though its absence can also suggest “mancanza di rispetto e di considerazione per il destinatario” (Galazzetti Muscinelli, op. cit., p. 489). Conversely, an excessive distance may indicate an overly accommodating attitude toward others, possibly reaching the level of deferential behavior.

- b) *Distance from the bottom margin*: this is the white space between the bottom edge of the page and the last line of text. When this space is completely filled, it may indicate an inability to stop an initiated action, or a tendency to seek security from the environment.
- c) *Distance from the left margin*: this is observed by the space between the left edge of the page and the start of the lines of text. It reflects the individual’s cognitive process at the start of an action. An appropriate level may indicate a tendency to reflect in advance on the outcomes of an action, to evaluate all possible results, and to decide how the action aligns with their goals (Marchesan, op. cit., p. 203 ff.). A larger distance could suggest anxiety about engaging with the context and a tendency to postpone the initiation of action.
- d) *Distance from the right margin*: this is measured by how close the lines of text come to the right edge of the page. It reflects the subject’s perception of the other. An appropriate distance may suggest an ability to relate to others in an equal, anxiety-free way. A large distance may indicate fear, anxiety, or a sense of inferiority, while a very narrow distance could suggest impulsiveness or a lack of regard for the interlocutor.
- e) *Line spacing (interline)*: this refers to the distance between lines of text. Balanced spacing reflects a harmonious relationship with the environment, and the ability to manage personal and interpersonal needs effectively. When lines are too close together, this may indicate introversion or emotional distancing. Conversely, excessively large spacing may reflect a distorted perception of the surrounding context.
- f) *Spacing between words*: this is the amount of space separating individual words. Symbolically, this sign expresses openness of mind and broadness of vision (Conficioni, op. cit., ch. III), and may indicate reflective and dialogic capacity.

- g) *Line inclination*: in graphology, the baseline refers to the ideal line parallel to the top or bottom of the page. Inclination refers to how the handwriting deviates from this line. Three types are identified: straight, ascending, and descending. Straight writing follows the baseline and may indicate realism and consistency (Galazzetti Muscinelli, pp. 486–87). In this sense, it may also reflect “fermezza di carattere... Disposizione a lottare per il trionfo della volontà; [in ogni caso], per quanto indichi fermezza di carattere, nel suo massimo grado viene indicata una fermezza che non risponde alle esigenze dell’oggettività” (Moretti, op. cit., pp. 95–96). Ascending writing rises above the baseline and may signify “ardore, ma anche ambizione e necessariamente attività” (Lombroso, op. cit., p. 41), or even “la tendenza a perfezionarsi nella propria sfera anche se [quando diventa eccessiva] diventa il segno della tendenza alla presunzione” (Moretti, op. cit., p. 100). Descending writing, by contrast, deviates downward and may indicate “tristezza, ma anche esaurimento, fatica, debolezza” (Lombroso, op. cit., p. 41), and “influenzabilità. Difficile resistenza davanti alla prepotenza e all’invasione” (Moretti, op. cit., p. 102).
- h) *Spacing between letters (interletter)*: this refers to the distance between letters within words. Its meaning is related to reflection and relational balance, as long as it remains within moderate limits. Excessive spacing may suggest unrealistic or hypercritical thinking, while overly narrow spacing (letters very close together) may reflect emotional sensitivity or a tendency to withdraw from others (Moretti, op. cit., pp. 128 ff.; Marchesan, p. 192 ff.; Galazzetti Muscinelli, pp. 462 ff.; Conficioni, ch. III).
- i) *Caliber*: this refers to the size of the letters, assessed by comparing the horizontal and vertical dimensions of the handwriting (Marchesan, op. cit., pp. 158 ff.). Symbolically, it expresses affective and intellectual depth and the relationship between these two aspects of subjectivity (ibid.). In this regard, “chi ha linee orizzontali estese come le linee ascendenti presenta una intelligenza e un sentimento di pari capienza...” (ibid., p. 161). The prevalence of either dimension also reflects the dominance of one component over the other in the writer’s personality.

- j) *Inclination (slant)*: this refers to the orientation of the axes of the letters. Its description was already provided in the first section, and is therefore not repeated here.
- k) *Angular strokes*: these appear in handwriting that shows sudden changes in direction. They are most noticeable in connections between downward and upward strokes. The opposite of this trait is the curvilinear stroke, which reflects smoother, less angular transitions. The meaning of angularity is complex and largely depends on where it occurs. Generally speaking, angular lower connectors indicate impulsiveness, rigidity, and impatience, whereas a more curved stroke in the same area may suggest sociability (Galazzetti Muscinelli, op. cit., p. 52). Angularity in upper connections (e.g., at the top of loops or in “*n*” *arcuate*) may instead reflect a reactive tendency to defensively reject ideas from the external world.

3. Results

The features described above (as previously mentioned) were measured using the Masquerade software, which allows for the quantification of their intensity.

	Component			
	1	2	3	4
Distance from Top Margin	,159	,179	,230	,034
Distance from Left Margin	-,032	,076	,581	,167
Distance from Right Margin	-,033	,166	,425	-,287
Line Spacing	-,078	,096	,511	-,249
Line Inclination	-,111	-,325	-,626	,107
Spacing Between Words	-,284	,403	-,091	,482
Spacing Between Character Groups	-,275	,380	,412	-,153
Absolute Number of Text Fragments	-,421	-,529	,307	,532
Absolute Number of Word Boxes	-,233	-,600	,307	,553
Fragments/Words Ratio	-,655	,116	-,284	-,188
Caliber	-,595	,419	,263	,207
Pipe Stroke Inclination (p)	,503	,054	,354	-,022
Angle Between Two Strokes	,605	-,051	-,228	,030

Table 1. Factor analysis of graphic signs (factor loadings of the signs are highlighted in bold and marked in yellow)

The data gathered through this process were subsequently processed using factor analysis, in an effort to identify and interpret latent variables that may clarify their meaning and, more broadly, the psychological orientations of adolescents.

The result of the factor analysis made it possible to identify four factors which, together, account for 55% of the sample variability.

Factor 1 condenses the positive loadings of the signs related to **angle Between two stokes** and **line inclination** and the negative loadings of the indices related to **Caliber** and the **fragment/word ratio**. The graphological configuration of these signs suggests that the factor grouping may be expressive of a reactive attitude that hinders the exercise of reflective functions. Evidence of this orientation can be found by jointly considering the meanings of the signs that load positively on the factor. More specifically, the sensitivity of the graphological grouping to the signs related to **angle between two stokes** and **line inclination** may be interpreted as a sign of a reactive, resistant, impulsive orientation (**angle between two stokes**) that imposes itself pervasively in the relationship with the environment (**line inclination**). Further confirmation of this interpretation can be drawn from the signs that show a negative loading on the same factor, namely **caliber** and **fragment/word ratio**³. Both of these signs reflect subjective orientations associated with reflection. In particular, the former (as discussed in the previous paragraph) expresses a tendency toward depth of thought, while the latter expresses the intensity of the tendency to reflect and to establish connections between thought contents. The fact that they show a negative loading on this factor indicates—almost as a “negative image”—that they express a meaning directly opposite to that of the other two signs. In this sense, the overall configuration of the first factor can be considered as the manifestation of a personal attitude inclined to emphasize reactive impulses and to downplay the cognitive resources that enable the individual to act with greater moderation.

Factor 2, by contrast, expresses a graphological configuration that mirrors the one just described. It shows positive loadings for the signs **caliber** and **fragment/word ratio**, and negative loading for the sign **Absolute Number of*

³ The *fragments/words ratio* represents a numerical indicator of the *connected writing* sign described in the second paragraph. Fragments are groups of letters joined together by continuous connections within words, so relating their frequency to the total number of words is considered, in graphology, a measure of the intensity of the sign—which is greater the closer the ratio approaches 1.

*Word Boxes **. The meanings of the first two signs have already been explained, so they will not be repeated here. Instead, we continue with the description of the other two signs, which, as mentioned, load negatively on this factor. The **Absolute Number of Word Boxes** refers to the total number of words that appear interrupted or fragmented, such as words that are incomplete, divided by irregular strokes, or show breaks between parts of letters. A high frequency of this sign may indicate emotional tension, insecurity, difficulty in maintaining thought cohesion, or drawing conclusions from one's own ideas. Conversely, a lower or absent frequency suggests greater mental coherence, expressive fluidity, and continuity of thought.

In terms of meaning, the graphological configuration of this factor suggests that it encompasses attitudes of reflection and depth of thought. It includes positive loadings for signs that denote these subjective attitudes (**caliber** and **fragment/word ratio**), while showing a negative loading for the **Absolute Number of Word Boxes **, which, especially at high intensity, indicates cognitive difficulties and trouble establishing causal links between actions and outcomes.

Factor 3 reveals positive loadings of signs associated with sociability (**Distance from Top Margin, *Distance from Left Margin, *Distance from Right Margin, *Line Spacing, *Spacing Between Word*) and negative loadings for those that tend to limit or obstruct it (**Line inclination, *Angle between two strokes*).

More specifically, the graphological configuration of this factor seems to point to reflective and ideational clarity (**Spacing between character group**), to the attitudes with which the individual relates to reality (**Line Spacing**), and to others (**Maring**), including the consideration given to them and the space one is willing to allow (**Spacing between word**). This interpretation is further supported by the negatively loading signs, which, as discussed earlier, are indicative of a reactive (**angle between two strokes**) and rejecting (**Line inclination*, especially in its ascending form) attitude, signaling a psychological constellation that is strongly self-centered and unreceptive to others. Regarding **Line inclination**, it should be noted that it reflects a critical stance toward the social context not only in its ascending form, but also in the descending one. In the latter case, the breakdown in social connection occurs not from excess energy, but from a sense of submission and inability to assertively manage confrontation with the context.

Factor 4, finally, reveals only one positive loading, that of **distance between words**. This sign, as noted earlier, indicates a tendency toward caution and reflection, understood here as attitudes that systematically accompany every step of one's actions. More generally, it may indicate a persistent tendency toward self-monitoring, aimed at verifying to what extent one's actions are actually progressing toward the desired outcome. It should be noted that this sign, at higher levels of intensity, may also express second thoughts, indecision, or actual blocks that can arise during the course of action and potentially hinder—or even prevent—progress toward the goal.

4. Conclusion

The graphological configurations identified in this study are not, of course, intended to be exhaustive and require further investigation.

For the sake of clarity, it is important to emphasize that the groupings of signs described in these pages do not represent a general construct, but rather provide an account of how these signs are arranged in the graphological profiles of the adolescents involved in the study.

From this perspective, the factors and their positive and negative loadings are not meant to highlight the specific meaning of each sign, nor the nature of their interconnections; rather, they aim to show which traits, in the developmental phase under consideration, contribute to the recognition of certain orientations of subjectivity—even though the dynamics through which they operate remain to be clarified.

If we take, for example, the graphological configuration of the third factor, it simply indicates which signs are likely involved in shaping adolescents' social orientations, but it does not specify (at least at this level of analysis) further cores of meaning that define their internal dynamics. In other words, the factor analysis allows us to state that, among the group of adolescents studied, the signs indicative of sociability are those related to **margin**, **distance between words**, **Line spacing**, etc., but not those related to **angle between two strokes** and **Line inclination**; similarly, the configuration of Factor 4 indicates that, in the adolescent group, the sign most expressive of self-monitoring ability is **distance between words**, but not the others.

In conclusion, the outcome of this investigation lies in having formalized (or at least attempted to formalize) a constellation of signs that, during adolescence, may be significant for observing certain tendencies (those highlighted in each factor), even though the dynamic linking these signs and enabling the identification of deeper meaning clusters still needs to be explored.

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