

## **Chapter I: Young Adult, Parenting and Abjection**

This research work explores the young adults' abjection on the basis of problems in proper parenting. Young adults become rebellions without parents' love and care. They need much more lessons in their young adult ages. This research work examines the problematic parenthood result is young adults' abjection in Paul Fleischman's *Breakout* and Annette Curtis Klause's *Blood and Chocolate*. Abjection theory of Julia Kristeva, Karean Coats' analysis of abjection and psychoanalysts Vogel, Fallding, Warga and so forth are analyzed with both novels.

### **Paul Flieschman's *Breakout***

*Breakout* is published in 2003 in the early twenty-first century in New York. This fiction exposes Paul Fleischman's young adult characters' rebellious natures in the absence of own parents' guidance and love-care. Fleischman's female protagonist has grown up with foster families. The main female protagonist runs away from the substitute family faces problems while driving caught traffic jams in Los Angeles. She has to stay hours in traffic jams. Fleischman adds stories of young adults written by the experience of the protagonist of traffic jams. She changes her name Elena Franco who writes drama named as *Breakout*. Her frustration comes with two narratives. Del narrates as the age of seventeen and of after eight years Elena Franco as dramatist. She has one daughter without father. She collects the stories of mother tries to take attention of young adult son to her but he seems opposite to her in driving. He plays game even listens music that irritates his mother. Young adult boy steals car to fulfill his desire but falls under questions on giving right answer whether his own or stolen. Del escapes from foster families to settle her life herself in young adult age. She was left in hospital when she was born from own parents. She drives old car in young age leaving home invites chain of problems. The impacts of father and mother left her in hospital deals her with abjection to make her own ways for changes.

### **Annette Curtis Klause's *Blood and Chocolate***

Klauser's *Blood and Chocolate* is published in 1997 in the end of twentieth century in the PDF form in 106 pages. It is written in 30 chapters. First edition of *Blood and Chocolate* is published by Random House Inc. Another publisher Corgi has published it in February 1999 that is reviewed on November, 2013. Klauser starts the novel into action in May with Ghost Moon and ends in September with Harvest Moon. Vivian seems rebellion with violence acts in the beginning. She becomes sublime in the end that leads her harvesting leadership as queen of pack after the death of her father. This novel is science-fiction that changes young adults in werewolves for their desire fulfillments. In this science-fiction, the protagonist Vivian suffers physically and emotionally at the age of sixteen. Vivian's beautiful human form infatuates young adults pack as well as human meat-boy Aiden. Vivian neglects her mother's sexual abuse after her father's death. Her young adult immaturity keeps her to violence acts to take revenge from own group pack young adult boys but cares to human boy. For revenge she kills meat-girls who stand against in her love affairs but she is not sure whether she is real killer because she has drunk a lot and changed herself a werewolf at night at that time. The chain of murders takes place. Gabriel is infatuated with lust of mother and daughter also. Rather than passionate, all characters have rebellious nature. They take love as fun for enjoying. The pack and human are two groups in this novel. Vivian follows his father's lesson though her father's death in the fire caught. For her satisfaction, she is rebellious for changes.

In both novels, dissatisfactions from parents invite abjection to young adults. Young adults' immaturity with no proper guides let them to hover on rebellious acts for their satisfaction. They need changes on the established rules and regulations. So, conflicts are taken places in terms of changes. Young adults victimize with abjection eventhough they have too much care with economic supports despite of love and care. Not proper cares emphasize rebellious nature.

Fleischman grabs young adult character Del has left her home for new life. Del gets otherness inside her reality. Her settlement for imaginary life hopes her further real life. Hopeless traffic jams fade her world. Changed name Elena Franco leads her on the show of self-frustration of traffic jams through drama *Breakout* written by her. In *Blood and Chocolate* Vivian invites obstacles in moral life. They have hopes on abjection for the establishment of innovative real world.

### **Young adult**

Young adult is the liminal space between child and adult. Young adult is the gap of between teens and thirties. Diane E. Papalia et al. define young adult as “late teens or early twenties to early thirties” (474) that they need no longer acquirement of knowledge merely for its own sake but “they use what they know to pursue goals, such as career and family” (474). Papalia et al. argue that young adults fall in drugs addiction, alcohol, and smoking to avoid emotional problems (463-8). The separation from child’s literature. This is the age before being matured. Aggressive, unclean, rebellious, violence for changes are young adult’s nature. Young adult literature captures young adult age issues. How young adults face obstacles in their journey of life are clarified in the young adult literature. Young adult literature takes place in challenging ways in literature area. Young adult literatures face banned in the market that leads young adults unsupportive for future improvements.

Characters choose for young adult literatures are against the silent rules of family and society. Young adult literature takes controversial market. Despite of facing challenges young adult literatures have great influences on modifying young adults’ behavior for their further lives. Parents get chances to understand their young adult children. Their unknowingly decisions admit clear facts for the improvements of young adults with understanding the young adult literatures. Cindy Lou Danials in *Literary Theory and Young Adult Literature: The Open Frontier in Critical Studies* attempts to debate for the encouragement of young adult literature. Danials persuades with contemporary artists that theorists should feel genuine

excitement about the uncharted territory of young adult literature with emphasis for young adults. In this field, there awaits an opportunity to not only expand our knowledge of the young adult genre, but also to expand our knowledge of literature as a whole and to challenge the established restrictions of the traditional canon. This is really what literary theorists are striving to accomplish in all of their works, and young adult literature offers another avenue for exploration about young adult issues. In fact, there are great writers and great stories out there simply waiting to be discovered by the literary community for the judge of young adults. Daniels concludes that “Let’s hope we’re up to the challenge” (81). Young adult literature writers acknowledge the misunderstanding to young adults. They provide solution for the betterment of young adults to improve their behavior in the right time.

In the young adult age young adults become victim of abjection without the proper guidance from parents. As Nicke Yunita and Rd. Della N. Kartika Sari A. state that “Young adults’ relationships with their parents, in this specific phase, are going through some changes that may range from normal, every so often difficult or complex interchanges, to those that sadly contain no affection, and perhaps even mutual dislike” (121). Young adults feel deep separation from their parents invite “young adults’ —personal crisis, doubts, and insecurities—which normally happened by the end of the young adult years” (121). Young adults think that they are alone themselves. However, young adults fall on those category are their age demands.

Moecharam draws idea that young adults go on pressure insuring life settlement. They do abjection for the innovative changes that troublesome in the beginning. He clarifies the ideas about young adult that they are not alone for abjection but group of young adults present there.

The narrations are made complex by adding peer-pressure issues which lead to deeper emotional and physical problems experienced by the main characters.... adolescents yearn for stability in an age of change ... and it is a

time for testing both self and the world .... In the search for identity, the adolescents often find that reading about these issues in their literature helps them understand that they are not alone in the problems they face.(qtd. in Moecharam 121)

Young adults go beyond their parents desires to fulfill their own needs that cause abjection. Scholar Ujina Rana clarifies that “Teenagers are constantly in a quest to find themselves. They search for their own identity” (9). Young adults go to the front whatever consequences come towards. In *Breakout* and *Blood and Chocolate*, protagonists are young females.

Young adults face the outer world by abjection. They hide sufferings for further steps. Psychologist Philip G. Zimbardo separates adolescence and young adult. Zimbardo quotes that “a time of storm and stress only if society makes it so; if society eases the transition from childhood to adulthood, adolescence is not tumultuous” (205). Zimbardo provides meaning of adolescence as “a[n] advancement to adulthood” (206). Erikson views that young girls represent too much intimacy with young boys whereas on the other hand, immaturity leads isolation from opposite sex mates. Erikson opines adolescence to make “a sense of selfhood” in young adult age (qtd. in Zimbardo 206). Del in Fleischman’s *Breakout* escapes from foster family’s home to search selfhood.

Getting idea of Freud, Zimbardo clarifies that in adolescence sex characteristics come with compellingly physical and psychological development in the surface. In *Blood and Chocolate* Klaus keeps Vivian’s physical, psychological and sexual attachments to her mates. She breaks the social rules. Zimbardo highlights Kohlberg’s adolescence perception to the society.

[A]dolescence is often that if everyone misbehaves, society would not work; law and order are necessary or we would have chaos and no control over others. Interestingly, it is during this period of adolescence, when so many youngsters in fact have problems in accepting authority (or at least question it

closely), that youngsters begin to feel very strongly about the importance of that authority for purposes of defining morality. (207)

Adolescence is process to start violence act whether to follow morality or to break rules. They take hard to follow authority but easy to avoid. Zambardo acclaims of young adult as fixed age is disagreed by psychologists. It is early adulthood and last stage of childhood or adolescence. Young adults enter to job and marriage role after schooling. In this stage, young adults fail on the one side while on the other side they success for intimacy physically and psychologically (qtd. in Zambardo 208). The researcher claims the abjection that young adults accept on intimacy. On the other way, they follow isolation from others create abjection in time they don't get proper suggestion from parents.

Psychoanalyst Richard G. Warga in *Personal Awareness: A Psychology of Adjustment* debates that young adults are keenly searching love for their settlement with mates. They are less aware on the impact of physical love that leads them on the experiences of "a series of infatuations or crushes" (322). Young adults' love for opposite sexes is zero-sum. They love for nothing. Warga assumes adolescent love is "usually an all-or-nothing experience" (323) that they carry no feelings. They try to spread love more than other but in reality ludic love comes as playing game.

When young adults use their intimate partners' deceiving nature, they even intend to commit suicide. When frustrated, they major people have nothing in their kinds than committing suicide. Loss of love keeps young adults quick decision for suicide while they get frustration that lead long lasting impact in their ways to live. Young adults seriously blow to the ego in the loss of love (Warga 335). They are victims of depression that cause long term anxiety and tension. Parental love is the most important thing in young adult age. They play roles like friends with understanding their problems. Otherwise, they wander to find love in young adults but they are deceived by their partners. So, they participate themselves to do rebellious works for their satisfaction.

Del in *Breakout* has no proper suggestion from her own family. She fights for life struggle herself facing foster families. Psychoanalyst Luella Cole in *Psychology of Adolescence* figures out adolescent as young adult in that age they need parental adjustment. Cole convinces that “An adolescent needs a home in which the parents do not pass on to him their own maladjustments” (331) for the sake of their young adult children’s proper adjustment of their life settlement.

The problematic parenting cause young adult in abject works. In Fleischman’s *Breakout* Del changes her name to settle in new environment as she runs away from foster families. Hari Ram Adhikari in “Naming, Name-calling and Negotiating Identity: Power Dynamics around Names in Cross-border Texts for Children and Young Adults,” argues on changing names of young adults with proven by researches that “people go for changing names as one of many strategies for fitting in the new environment” (105). Adhikari argues with supporting Jacques Lacan’s interest on “naming the other is also an act of projecting one’s own unconscious desires” (108). Del thinks her nick name.

‘Elena Franco’—Elena from a Dostoevsky novel, a name she’d always thought beautiful, Franco from the singer Ani DiFranco. It was no less legitimate than Audelia Thigpen, given her by her first foster parents, who’d decided not to adopt her after all but had left her saddled with their distasteful, teasing-friendly surname. ‘Elena Franco.’ She said it in her head over and over. You go by any name you wanted. Someday, when it was safe, she’d change it legally. Softly, she spoke the name aloud four times, to accustom her mouth to its contours. (45)

Del searches her name suitable on the environment she lives. The famous name she drags from singer and novel. She speaks loudly her new name for four times that leads her towards fulfilling her desire. She imagines of man “If a cop shined his light into her car at night, she’d

have to have the right name on her tongue” (45). Her names relates to abject given by her foster families that she avoids after escaping from them to her new world with new name.

Young adults have own choice as empowered them for their further recognition though they go through abjection. Adhikari quotes Trites view of Foucauldian theory of power and repression that adolescents once fail at one form of institutionally proscribed rebellion before they find an institutionally tolerated form of rebellion that paradoxically allows them to remain within the system brings transcendence from object (109). In Klause’s *Blood and Chocolate* Vivian invites power to save her pack from human. Meat-boy Aiden seems what is not. For Herbert Hendin in *Talking Sides :Clashing Views on Controversial Psychological Issues* titled “The Right to Suicide” suicide is the case of young adults that “Potentially suicidal people make death the center of their existence” (163). Thinking Vivian is cause to Pack’s unstable because of killing humans and unsuccessful to love, she tries to do suicide. She transforms her choice again to pack that Gabriel gives her love and care. Her name is not changed but her action is changed while she is in human beautiful form Aiden kisses her. But he is afraid in the name of werewolf she forms. Adhikari develops the opinion for changing names that assimilate with new culture for their name and fame they get after mature. Vivian becomes queen werewolf to care and love pack whereas Del changes in Elena Franko as a famous drama writer. Despite of young adults’ abject characteristics they come to the way to make their life settlement.

Young adults are the age of stormy physical and mental power growth. Their behaviors are driven by physical powers that lead them on the troubles. Young adults do works for changes but immaturity keeps them in problems. Parents are like friends in this stage of children. They make them role model in young adults’ lives.

### **Parenting**

Parents follow the proper ways to rear child is parenting. Parenting is a style of a psychological construct for representing standard strategies that parents use in their child

rearing from childhood to be matured. Parenting is of different kinds. Diane Baumrind elaborates parenting in four types on the basis of discipline style, communication, nurturance, and expectations. Baumrind's four parenting styles are authoritarian, permissive, uninvolved, and authoritative parenting.

For details, Baumrind convinces that in the first authoritarian parenting is less involvement in nurturing. Parents focus on strict discipline. No proper communication with children and young adults. One side communication takes place in this parenting. Young adult children feel angry. They revolt against authoritarian parenting. They seek love and care from parents. In the second, Baumrind argues about permissive parenting that gives permission what children want to do. Parents give less guidance for their direction. They are friendly to them than parents.

In the third parenting, Baumrind discusses uninvolved parenting that provides lots of freedom and generally out of their way. Communication is limited with children. Parents seem distinct on knowing to children. In novel *Blood and Chocolate* parents give less interest to know about young adult demand. Why do young adult characters do mistakes to fulfill their desires? Young adult children do out of information and caring. They do what they want as permissive. But parents have no any expectations from them.

Authoritative parenting for Baumrind is the last but positive parenting. Parents are reasonable and nurturing for children with clear expectations. They have goals put for children. They understand their problems. They solve with their children's demands nurturing in proper time. On the other hand, others are defined in different way with some similarities of Baumrind.

John M Grohol reviews Gerald Schoenewolf's ten types of parenting. Authoritative that is already explained by Baumrind. Schoenewolf adds more clarification that authoritative parents feel the problem of children. They provide love and care to change their children in needed. Children grow up to be well-adjusted. They stand independently being capable of

empathy the cornerstone of healthy relating. Schoenewolf describes other parenting authoritarian with extra views that they use punishment than positive rewards.

Authoritarian parents produce children, young adults as scared. The consequences come in the form of insecure, angry, and maladjusted which turn into repetition by the children also to be like parents that they treat them. As permissive parenting is described above by Baumrind, Schoenewolf clarifies that parents of this type do not set the obstacles for their children. Their children often become spoiled of getting freedom that they demand. They empower even over to parents unwittingly.

Neglectful parenting leads deprive of real parenting from parents. Schoenewolf discovers the more proofs that parents are caught in themselves and their own words rather to listen and understand to their young adult children. Schoenewolf declares that they work without managing time for parenting. They fight all the time hardly aware of their children demands. He constructs this idea on children that impact to young adult sons and daughters. They grow up without the sense of proper way to recognize them who they are. They feel difficulties to navigate the complexities of life. They lack own confidence and self-esteem. They are quite needy.

In this way, Schoenewolf argues on over-protective parenting that overprotects to children risk their unconscious insecurities. They lead children grown up without coming tears and anxieties to them. They fear of the children's life. While narcissistic parents train their children to serve their needs that they return to their parents as well. The children become needy and lost that they lead to role of parents as their parents demand.

Polarized parents have separate interests as Schoenewolf comments that one is authoritative and other is permissive. Children like authoritative parent who cares them. This leads them unhealthy relation making because they have no idea exclaims Schoenewolf. In dependent parenting, parents keep children depend on them without let out to them. So, they unfortunately fall with dependent personalities having low self-esteem.

Isolated parents are isolated from their neighbors. Schoenewolf adds that isolation leads them single parenting. They sit separately from friends and community keep them unknown to people even children seem isolated. In *Breakout* Elena Franco chooses single parenting to her only one daughter. Her parents isolate her while she was born in hospital.

The last one Schoenewolf determines is the toxic parenting which is the worst kind of parenting for his perspectives. Schoenewolf discusses with example of Tennessee William's play, *The Glass Menagerie* that mother makes her daughter weak and shy with caring always for job and men. The comments of children in grown up are listened by none. They laugh with creating jokes.

Other parentings are helicopter parenting and free-range parenting of today's explained by Bright Horizons Family Solutions LLC. According to LLC, helicopter parenting is similar to the authoritative though they have over involvement in a child's life. On the other hand, free range parenting supports not to be involved but conscious on independent thinking for children's best interest. Whatever, the parenting is above, in the two novels the mix parenting is allowed for analysis.

In *Blood and Chocolate* Klaus has uninvolved parenting that leads young adult character misjudges to her life. After death of her father, mother uses neglectful parenting to her lets her lost self-esteem whether she is right or wrong unable to understand. This is analyzed in Chapter III for more clarifications. On the other novel *Breakout* Fleischman has described dependent foster families whose parenting keeps her homely. But that lead her low self-esteem. Isolated as above mentioned, polarized and neglectful parents develop isolation to Del from foster parents. This is analyzed in chapter II for this research.

The love and care which are not selling in the market except all the comforts are parents. The parents give proper lessons for young adult sons and daughter to improve their lives in the stormy ages. Miscalculations to young adult by parents keep them in problems that their young adult sons and daughters fall on the abjection of established rules and

regulations. Parenting or child rearing is the process of emotional, social, and intellectual development of a child from infancy to adulthood in proper way. Parents should be aware of their children in the age when they are in young adult age.

Murray A. Straus traces the parents fault in understand to their children and young adults that “The first is ‘because some children need more discipline than others’—that is, the explanation lies in the character and personality of the child” (9). On the other hand “The second is ‘because some parents don’t know how to handle kids—that is, the explanation lies in the knowledge, character, and personality of the parent’” (9). Housewife Mina Devi Chaudhary explains about young adults have “hot blood” (interview). Chaudhary further adds that they listen to physical power. They don’t care parents’ advices. What they like they do.

Parents care to child to young adult give them good ways. From pregnancy, women get violence focused “the breasts and abdominal area that the men go for when women are pregnant - they're the focus of their anger” (Tyler 11) create abjection from young adult daughter and son later. The more violence is used for socially legitimate purposes, the greater the probability of criminal violence (qtd. in Straus 11). In *Blood and Chocolate* Vivian is compelled to sit with only pack but being young adult she breaks the border of two groups. The human and pack create bar between them that young adults try to break.

In “Against Abjection” Imogen Tyler supports De Brun who quotes painful condition of a pregnant Australian woman “I was subjected to constant physical abuse throughout the marriage” (11). The woman has suffered much more while “But pregnancy was the worst time for me. I had five miscarriages”(11). Her partner does violence act every time she falls pregnant. He would target the belly whenever he gets violent (qtd. in Brun 11). They have psychic effect on young adults’ aggressiveness to violence act.

This is the age to be golden life makers while in the same age they damage their lives with drug addiction. They spoil their lives emotionally as well as physically. According to a British report, partner of woman does terrible action for pregnant partner without thinking of

bad consequences. Moorhead quotes in the report that “‘Mary’ a 36 year old women ‘whose partner would sit on her belly saying he was trying to squeeze the baby out after he had hit and punched her’” (qtd. in Tyler). Impact of that parenting damages coming young adult lives with abjection. In *Blood and Chocolate* Vivian’s mother has sexual relation with numeral men but does not give birth of baby after her father died. In the absence of her husband, she is addicted for sexual fulfillment that causes Vivian otherness from having good parenting.

Parenting practices around the world share three major goals: ensuring children’s health and safety, preparing children for life as productive adults and transmitting cultural values for the sake of well settlement in the society. A high-quality parent-child relationship is still critical for healthy development. In *Breakout*, own parents become bore to give birth and rear them. Foster families take care to fulfill the absence of children but can’t provide true love as they get own children. They need hard help from adopted-young adult son and daughter. Even though, young adults abject to parents because they go for their own interests.

Young adults find ways to life but unknowingly lead them towards outsiders of themselves. They run after morality however, they fall in the trap of self-abjection. This research assures to study why young adults do abjection of themselves that fake their life from being better person.

Abjection by young adults exchange the established self-identity to provoke the new cultivated young adult perspective world that ponders with immature challenges inside them. However, young adults step further for the transmission of old ways to new form.

This research aims to gather findings for the improvements of young adults’ lives worthy for themselves and others. The overall objective of this research is to observe abjection of young adults that destroy them. This is to evaluate critically the characters of novels, themes about abjection. This research investigates the overall impact of abjection in the life of young adults.

Young adults improve their happy lives in the respective time. They are so powerful human being. So, they can do whatever they need but for good purposes. Let them to do excellent works by elders, parents. The lack of unfulfilled demands with immaturity make them rebellious even self-dissatisfaction. Though they have facilities, the environment of peer-group pressure, torture from family, elders cause self-abjection bring wrong consequences in their lives.

Psychologist John L. Vogel feels the young adult as the developmental crisis of intimacy versus isolation appears before to reach complete adulthood. Vogel further expands that young adults appear sexual relationships and non-sexual relationships increase with young adults' opposite sexes with quoting Erikson's ideas. Vogel believes that "Those who have failed to develop a sense of trust or a sense of identity, or who have had difficulty in any of the other stages, may have difficulty relating to and sharing with others" (113). Paul Fleischman's *Breakout* breaks Del's heart so that she runs alone from fosters' family home.

Del seeks job to stand herself active for life settlement. Vogel discusses that "Young adult is a time for settling into career or occupation" (113). Del involves on writing from teen age. The narrator impresses Del's ideas to the readers that "If none other job ideas panned out, she could write a book: *Faking your Own Death for Dummies*" (11). Life style as living single Del follows with one daughter. She becomes single parent for her daughter. She has crisis to deal "intimacy versus isolation" (Vogel 113). Psychologist Vogel quotes Erikson's concept for young adult that is search own identity with that of other eagerly and willingly (114). Vogel clarifies about young adult ages are "no longer satisfying" (114) for them and their parents hope on them.

### **Abjection**

Abjection is taken negatively rather than positive attitudes. It is shameless work done by young adults. Abject characteristics lead young characters on rebellious, violence, and

ultra-violence works for the changes on the established rules and regulations of the family and society. Abjection is fragile for old ruled society. Julia Kristeva defines abjection as impurity.

Julia Kristeva in *Powers of Horror: An Essay on Abjection* as Abjection Theory argues about purity and impurity. Kristeva defines abjection as crime against as “disrespect for the law” (4). Kristeva supports Hegel’s opinion of “sexual impurity” (29). This issue is analyzed in analysis part chapter II and III. The break on rules and regulation to change old to new by hot blood young adults is abjection. Kristeva has argued abjection with supporting Dostoyevsky’s perception that is “absolute degradation because it absolutely rejected the moral *limit*” (18). Kristeva clarifies that Dostovsky has operated sexual, moral, and moral abjection, displaying it as collapse of paternal laws which are against normal society. According to Kristeva’s view on Dostoyevsky with Joice examines “the most immediately erotic, sexual, and desiring mainspring of abjection” (20). Emotional abjection leads young adults aggressive for criminal works because they have immaturity on consequences occur.

Abjection is beyond purity. In alteration to ego, Proust outlines abjection as fashionable “if not social; it is the foul lining of society” (qtd. in Kristeva 20). Particular society has the border for love and sexuality. On the other side, young adults emphasize physicality rather than mental decision.

Hysterical body of young woman is eternal weakness. Joice analyses abjection with hysterical young woman. Even mother is “excluded” (qtd. in Kristeva 22) for young adults in terms of abjection. On the other hand Kristeva highlights Borges statement of abjection that is “boundlessness, the unthinkable, the untenable, the unsymbolizable” (23) cause initial loss. It is deceivable, unstable, wandering, wrapped until stable with death.

In terms of developing ideas on abjection, Kristeva appraises Astroud’s view on abjection is death that represents violently. It states “a non-object, a stray, having lost its non-objects, imagines nothingness through the ordeal of abjection” (25). The downfall in the subject and object, the abject is at the level of death (Kristeva 26). Young adult accepts

abject characteristics that keep them in the mouth of death if they do not get proper lessons of parents in the right time.

Meanings of abjection are different for the seekers though they evaluate Kristeva's abjection theory in terms of defining meanings. David Mikics defines abjection in *A New Handbook of Literary Terms* with dragging idea of Kristeva that are disgusting mother and child relationship. Mikics clarifies meaning of abjection as:

In the early 1980s, the French literary theorist Julia Kristeva introduced the concept of abjection. According to Kristeva, the abject is neither subject nor object, but something that precedes the making of the human self. Abjection is often associated with repulsive or disgusting substances that occupy the border between the self and the world outside it: vomit, excrement. These elements grow into monstrous, anti-human presences that seem to threaten life and must therefore be destroyed, or at least repressed. Paradoxically, the efforts include the abject represents, for Kristeva a revolt against what gives us being: the body of the mother. (1)

Abjection is opposition of established societal customs. Mickics justifies Kristeva's abjection that is disgusting for normal. Young adults vomit repressed desires through abjection for changes. Mickics finds abjection "In horror and science fiction stories and films, from H.P. Lovecraft to the Alien movies"(1) that captures "the monster that must be abjected (that is somehow escaped or defeated) is frequently an amorphous, vaguely maternal, looming and terrible presence: 'one of those violent, dark revolts of being'" argues Kristeva (qtd. in Mickics 1). Abjection is terribly presented whatever the consequence comes from.

Abjection is rejection of certain laws of context. For Karean Coats in "Abjection and Adolescent Fiction: abjection means to "reject the lawful, disembodied, patriarchal" (158) rules oppose for the joy of the body rather than to care society.

Fleischman's *Breakout* reveals life of Del burden for her. Different people gather in traffic jams though all represent otherness. She herself signals otherness for others. Karen Coats examines in "Abjection and Adolescent Fiction: Ways out" that

Fleischman's *Breakout* argues eloquently for a logic beyond abjection that realizes the otherness within the self. The text presents an extreme situation with Del faking her own death to literally claim her abject status as morbidity, but her epiphany in the traffic jam works its way out into an ethics of the Real. (159)

For commanding life to herself Del realizes unhealthy. Her abject status seems morbidity. However, character creates imaginary ideas on the negligence of traffic jams. She is able to write drama as real on the stories of traffic jams. Karen Coats further weaves that "Del, after a few false starts, refuses to see the jam as some great cosmic message addressed to her, choosing instead to open herself to the encounter with Otherness" (159). She mixes self-realization for real performance of otherness. Fleischman preserves pushed morality as Julia Kristeva measures that "The abjection of self would be the culminating form of that experience of the subject to which it is revealed that all its objects are based merely on the inaugural *loss* that laid the foundations of its own being" (5). For the clearance of self-abjection Karen Coats asserts that "[E]xclusionary practices lead to violent behavior [of self as otherness]" (159). Displacement gets place for symbolic exchange to real. Further explanation as John Dewey clarifies that self comes with new form of growth with "moral freedom" (174). In Klause's *Blood and Chocolate* follows same self-abjection by young adult characters. Vivian searches love but get hatred from human. She hates herself of being a werewolf. She has abjection of moral self. Thus, the keen rationale hidden in this research work is full-fledged exploration of abjection within the problematic parenting that creates young adult abusive identity in *Breakout* and *Blood and Chocolate*.

Imogen Tyler in article “Against Abjection” devises that “Abjection, as any dictionary definition states, not only describes the action of casting down, but *the condition of one cast down*, that is *the condition of being abject*. Abject is not just a psychic process but a social experience” (10). He elaborates abjection as “Disgust reactions, hate speech, acts of physical violence and the dehumani[z]ing effects of law are integral to processes of abjection” (10). He adds for clarification that

Indeed, abjection should be understood as a concept that describes the violent exclusionary forces operating within modern states: forces that strip people of their human dignity and reproduce them as dehumani[z]ed waste, the dregs and refuse of social life .... The problem ... is to imagine how such socially saturated domains of exclusion be recast from their status as — ‘constitutive’ to beings who might be said to matter. (qtd. in Tyler 10)

Abjection is defined as dehumanized wastages. In article “Against Abjection” Krauss and Butler support idea of exclusions from human and social status. Abjection is against humanity for them. It constitutes matter for the society.

A number of critics have evaluated in various ways to the support of two novels. Abjection theory is applied by different theorists Julia Kristeva, Karean Coats, and others though this research presents in different ways. Julia Kristeva discusses in *Powers of Horror: An Essay on Abjection* that self-abjection is “the experience of *want* itself as logically preliminary to being and object ... understands that abjection ... even more so abjection of self, is its only signified” (5). The rights of the subjects on the object to pressure them lead the objects towards self-abjection. As young adults demand self supports abjection from them start own ways that impact negative result on others because of self-otherness. Kristeva devises the idea of George Bataille that “[The] power does not succeed in differentiating itself as *other* but threatens one's *own and clean self* ... underpinning of any organization ... exclusions and hierarchies” (65). Traffic jams make Del boredom of her real

with imaginary live. She seems tired of exclusion of self. Koats exclaims that Kristeva supports Freudian and Lacanian theory that challenge with complex tasks.

Paul Fleischman's *Breakout* is written from the young adult eyes. Young adults always want something different of established new one. John Dewey portrays on self that “[T]ruly moral under a set of former conditions ... a sensuous, appetitive self when it is confronted with a painful need for developing new attitudes and devoting itself to new and difficult objectives” (174). Young adult character of novel gets troubles as Lacan discusses in relation to impossible "demand" (140) quoted by Coats. Julia Kristeva defines abjection as within looms. Kristeva clarifies that

One of those violent, dark revolts of being, directed against a threat that seems to emanate from an exorbitant outside or inside, ejected beyond the scope of the possible, the tolerable, the thinkable. It lies quite close, but it cannot be assimilated. It beseeches, worries, and fascinates desire, which, nevertheless, does not let itself be seduced. (1)

Abjection of self is revolt inside forcefully for satisfied result. Unfulfilled desire makes self on depression impacts on their future life. Freud's emphasis on “uncanny, forbidden and unclean”(qtd.in Koats 26) compels young adults separation from the outside worlds.

In the sense of other viewer, Meagham views on *Breakout* as funny young adult novel. She prefaces that this novel is of “a 140- page description of traffic jam” (n.p). Young adults are in Los Angeles free-way traffic jams for hours make their lives boredom.

Young adults neglect others' advices. They are rebellious to others that lead towards abjection. Kay Carman asserts that “A 17-year-old foster child sets out to run away from the latest in a long series of abusive or neglectful foster homes ... hours ... hours-long traffic jam” (n.p.) treats young adult as other on self. Young adults miscalculate selves in immature ages.

On the other novel *Blood and Chocolate* young adult character Vivian has difficult choices inside starts self-conflict "the struggles with the violence she finds inside of herself" (n.p.) is surveyed by Venessa Lavin-Pompetzki. Teens quarrel against family and others for their young-aged demand.

In the absence of good inspiration they are trapped in the abjection. Rachele comments on *Blood and Chocolate* "embrace the beast inside"(n.p.) the young adults in the form of abjection. Young adult characters follow own rules and regulations. Therefore, this research work portrays the life of teenagers with their abjection influenced in further life styles. Their frustration makes them powerless, in the meantime adults as matured persons are to empower them for their nation and themselves.

Young adults are highly influenced on social, cultural changes. However, this thesis is limited on abjection by young adults. Young adults force to change social cultural rules and regulations make them outsiders on inclusive society. So, they become the victim of abjection. That is why, the related persons provide suitable environment with economically and socially flexible to young adults for the improvement of their lives. Parents are the prime sources to make their young adult sons and daughters powerful with mental and physical smartness in the good life.

Abjection is one part of young adult growing up theory. Yet not fully grown as young adult not matured. This study will be improved with analytical nature. Arguments with counterarguments of different critics' insights are involved for promotion of the study. Karen Coats, Jacques Lacan, Sigmund Freud, Julia Kristeva, etc. are examined in this research. In the context of Nepal, young adults face problems while moving to onwards in that ages are clarified. This research is also for Nepalese young adults who even brighten their lives in difficult situation. In coming chapter II and III impacts of problem parenting in *Breakout* and *Blood and Chocolate* will be analyzed with primary and secondary sources. Finding problems and their impacts of young adult characters are discussed. In the novels, absence of own

father, both, substitute parenting bring emotional, psychological, social impacts in young adults that lead them towards abjection. Solution will be analyzed with viewers' ideas.

The views and responses of various critics on related theory and novels especially in terms of characters, their young adult immature behaviors are analyzed. Analysis of critics with relevant evidences in Fleischman's *Breakout* and Klause's *Blood and Chocolate* will be clarified.

This research gives conclusion in Chapter IV where the overall research is concluded. This chapter reworks with revisiting the overall theme and specific identified objectives of this research. All chapters' themes will be summarized with findings. Young adults' dissatisfactions reject the established morality that reasons them on the abjection of selves. For this research work Paul Fleischman's *Breakout* and Annette Curtis Klause's *Blood and Chocolate* are analyzed with the perspective of abjection by young adults of related critics. Conclusion from the research derived and linked the research objectives with contributions are clarified in this chapter. Parents are the main cause of abject young adults. Young adults' peer pressures, culture, society, environment, media, consumer hip pop cultures impact their lives for abjection.

Now, in the next chapter II is analyzed with Paul Fleischman's *Breakout*. This chapter includes psychological effects in young adult child in the absence of own parents. Foster families are substitute families who are unable to provide true love and care for foster child that leads abjection.

## Chapter II: Impact of Problem Parenting in *Breakout*

This researchwork explores the problematic parenting that invites impact on the young adult characters in Paul Fleischman's *Breakout*. Female protagonist Del has grown up with the foster families who are substitute families lead her rebellious works without her own parents' love and care. Her own parents leave her in hospital after she was born. Foster families love and care her until they have not their own babies. Del has to care them though she could not. Del exchanges the up-tenth foster family. She runs from them while she is seventeen as young adult. She faces problems to fight against her fate herself. She gets experiences in young adult age. She changes her name Elena Franco. She becomes famous drama writer. She writes *Breakout* drama with full of experiences of traffic jams faced by Loss Angels people, young adults, old. Young adults run out from home to get job and facilities. However, their immaturity takes them to suffer. They can't get good parenting in needed. They abject for changes lead obstacles to the family.

### Psychological impact of problematic parenting

Young adults miss their parents who are the best and nearest to understand their problems and solve in time by convincing them. Del has no proper guidance from her own parents. Even she sees her own mother in traffic jams. She shuts her car window with driving away. She has keen quest for mother's love but can't get though she begs for that.

Del as matured Elena Franco in the age twenty-five she has one daughter who even doesn't have father. She cares alone herself to daughter. Her father and mother have sexual relation for extreme enjoyment. Their ego turns in the form of daughter whom they think as unnecessary object. The super-ego they have to care in time they do not do invite abjection. Julia Kristeva in *Power of Horror: An Essay on Abjection* concerns on Freud's idea with her own difference "To each ego its object, to each superego its abject" (2). Kristeva acclaims that abject and abjection are her "safeguard" (2). On the other hand, abjection gets voiceless while against abjection takes action. In *Breakout* Fleischman emphasizes Elena Franco's

experience on traffic jams that she learns about spinster as not psychologically accepted matured until she is of fifty-nine.

*Both my sisters are married and have children, my brother is married and has children, I'm 38, I have a guinea pig, I'm a spinster, in California you can't legally call yourself an elder or wise woman until you're fifty-nine and a half.*  
(emphasis in original 75)

Elena Franco reserves story of spinster's life as fake for herself. Franco listens painful scream that "*I ... HATE ... MY ... LIFE!*" (74). Super-ego to make her life beautiful turns into dump. She does abjection of not getting proper guidance in young adult age otherwise she also has life as she desires.

Del runs away from home to seek job with professional life. Her life in young adult spends in car as her home. She travels alone in her livelihood to make successful as she wishes. The narrator narrates about Del that she has demanded her home. But

*She was a hunter-gatherer, not a farmer. Her car and tent would be her home, a home she moved from place to place, like the Plains Indians with their teepees. Del dropped the magazine. Her eye flitted about the car. If this was her home, it was time to make it her own.* (65)

Her aim is to run away from home. She gets all the facilities outside home what she thinks make her suffocated. The psychological impact in the absence of her own parents captures her for abjection. She has to live in car in search of freedom.

Elena Franco though is adult character now from Del, she accepts her daughter that she's her precious other person (137). She cares her daughter but she is so busy in life that she undervalues "*I can't wait to see her*" (137). This novel ends with driving that leads on collection of stories related to traffic jams, "*Earthquakes. Cancer. Family*" (136). Traffic jams keep young adults in problematic lives. Kristeva quotes Celine's comments in "Power of Horror" that for the purification of civilization young adults capture "work of

disappointment, of frustration, and hollowing” (210). Young adults collapse with abject for their existence on the contemporary society. Del seems frustrated from the foster-families diagnoses her for outsider of foster families.

Del lives on disappointment in young adult age. “In her pocket, she could feel the five-dollar bill .... the picture of the black man’s gold-toothed smile .... She imagined a white mat and gold frame” (132-3) hollows her. She dreams for the golden life turns into dull advances for abjection.

Young adults miss their own parents. Without them young adult’s behalf progress for their live is impossible. In her frustration, Del considers her own “a doctor father and a civil rights activist mother and a grandfather who told stories of Shilol” (100) that acquires in young adult time for the good decision of life. She feels jealousy on observing “the woman laid her son down on a bed” (100). On the time of help, she reflects with harmful effect to the baby. Her hatred comes out in the necessity of love to children. Lack of conveying parenting, Del refuses on respecting to others that she unfolds in her own caring by her parents.

### **Absence of Parents**

Parents guide their children not only in childhood but they are also well-understanding friends to young adult sons and daughters. They know their young adults’ lifestyles demand according to their own environment and circumstances. They want to follow their rules to be cultured however, young adults abject for new changes whether from violence acts to grab. Parents control their young adults in time understanding in proper way. Young adults who don’t have parents unknown from all the obstacles come in their lives. To avoid obstacles they become aggressive with violence to make changes with solving problems. Del doesn’t get love and care from her own parents makes her outsider of self. Del creates problems herself. She solves even herself but so difficultly.

In the absence of parents Del psychologically washes her brain. She has one daughter without her father in the age of twenty-five. She gives all the care and love to her daughter.

Could she fulfill her all requirements when she becomes young adult? In Anne Curtis Klause's *Blood and Chocolate* Vivian's father died in fire caught. Her mother addicts with oversexed sexual abuse. However, in the novel *Breakout* Del has own parents alive. Despite of love and care they leave her bare struggles.

Del searches parents in the traffic jams whether they are in one of them. Absence of her parents wonders her on dream of their care to her. She withers hopes for further steps. Yet her eyes seek her mother.

[Del] found herself scanning windows, searching for a woman looking back at her. It was an old habit. It has always been a comfort to imagine her mother watching her. Her mixed background had allowed almost any woman to be a candidate. *Are You My Mother?* had been her favorite book for years. Since puberty, she'd imagined her mother resembling herself. It was the sole fact known about her that she looked something like Del. She made contact with her each time she undressed, every time she looked into a mirror. She believed their periods were synchronized. (83)

In the absence of parents she calculates herself as her mother has her habits. She observes all the characteristics that her mother has. She can't meet her parents though they are somewhere else nearby her.

Del is unknown of features of her father in her. She is too unknowable even for speculation to her father in contrast to her mother. She senses her mother in her every steps she behaves herself. She neglects her father though he is alive whereas Vivian attempts father's lesson even in the absence of him. Young adults have choice of perceptions for they struggle. Del dismisses mother's mistakes of abandoning her. Del's proof of her mother is merciful. She gives birth of her daughter though she is in pressure for abortion.

[Del] ascribed noble motives to her mother in abandoning her and saved her anger for her foster stand-ins. Plots borrowed from soap operas and novels

melted together in her mind. Her mother was the mistress of a powerful politician who couldn't afford a scandal. Her mother was a refugee from the fighting in Central America. Her mother's parents had demanded she get an abortion, but she'd refused to sacrifice Del. Del was heir to a Beverly Hills estate, half-sister to a movie star, a Dickensian waif unaware of her highborn relations. Only lately had she dared imagine darker scenarios: a drug-using runaway, a middle-school-aged mother, a West Side nanny raped by her employer. Even here, her mother remained sympathetic. And always, Del felt sure she was in Los Angeles. (84)

Del feels alone in the absence of her own mother. She measures her birth on problematic history her mother faced. She unifies with her mother's heart. Young adults have strong passion with their parents on the need they fulfill.

### **Substitute Parenting**

In Paul Fleischman's *Breakout* Del has foster families under she has grown up in the difficulties. Substitute parents adopt her to give all the fulfillment of her requirements eventhough she feels vacant love what her own parents only fulfill her. Del escapes for the changes. She struggles outside to search new life style.

According to Julia Kristeva's view in *Power of Horror: An Essay on Abjection*, theabjection is being far from the nearest one. Even excreted, menstruation, vomiting, sweat, from own body are abject things. Kristeva accepts the abjection as unclean for young adults. They don't get properly to take care of themselves on the presence of substitute parenting.

Loathing an item of food, a piece of filth, waste, or dung. The spasms and vomiting that protect me. The repugnance, the retching that thrusts me to side and turns me away from defilement, sewage, and muck. The same of compromise, of being in the middle of treachery. The fascinated start that leads me toward and separates me from them. (2)

Substitute parenting keep away from their facilities and comforts though are enough for young adults. Kristeva leads toward and separates from them. Kristeva raises maternal attachment to the baby. As they grown up, they abject motherly love and care. They search for their innovative life. Fleischman in *Breakout* states the transforming ages of young adults.

In *Breakout* Elena Franco remembers of her past school life. Teachers are like parents. They understand their young adult students' weakness, strength to decide young adults' life. They educate them with contemporary situation. As a writer Elena Franco writes in her drama.

*I had a chemistry teacher who used to say, 'Change is the essence of the universe.' I find myself thinking about him, because flying through the air's changed my brain. I'm not the same person. It's incredibly calming. It's like getting a transfusion with wine. (emphasis in original 59)*

Elena Franco expresses her feelings to reform the world as she likes. She is free from substitute parents but bounds herself with single parents. She delivers that "*I'm not obsessing about my daughter's sixth birthday party back, who's taking care of her. Not a thought about Lola down the block, who's taking care of her*" (emphasis in original 60). Who is her daughter's father is humorous. She treats old rule parenting in single parenting. She couldn't give love and care to her daughter but keeps caretaker.

Elena needs good neighbor to care her daughter in the absence of her and feeling of father. "*Everybody needs a neighborhood like mine—especially every single parent who's trying to make it in the arts*" (emphasis to original 60). Yet in the age of twenty-five she has to face lots of problems as in seventeen she is. She faces "work, heating bills, rent" (60) problems though she forgets all the problems by writing dramas that gives her hopeful success to go further changes. Her young adult life spends with abjection as violent acts.

Young adults are physically and mentally so emotional. In the meantime, young adult girls are victimized by young adult and even adult boys. Young female adults' physical and

emotional growths keep them on violence rather than to understand the consequences of misdeeds. Substitute parents as exchanged time to time she has to change schools.

‘Wimps,’ she mocked them. Not she had plans for leaving her own car. What would she do? Who would she talk to? The thought took her back to that dreaded first morning each time she entered a new school, furtively scanning the different groups, wondering if she should stand with blacks or whites or Hispanics or off by herself hating the feeling of being watched (55)

Del goes to past memory. Her settlement in new situation she drives emotionally in immature life. She thinks herself as member of school family. She becomes girlfriend of this and that “Brandon’s girlfriend, Rico’s girlfriend” (56). Rather than getting business of study she starts business of “[f]inding a boy became her first order of school business, in front of sharpening her pencils” (56). Her foster family members don’t care her intense. She becomes abject character.

Del seems exited to other works for enjoyment but despise her own business. She finds no hard time. Her adult body demands “All you had to do was let them (young adults boys) touch your breasts” (56). She is curious to search their identity “to know everything about them, to keep in constant contact, to live them like a lodger, to believe in their undying loyalty” (56). She makes boy-friends from standard families but they crush her. As narrator narrates about Del that she is finally disheartened with all that she has to confront “the last boy who’d told her to stop calling, cursing him out at the top of her voice in the cafeteria” (57). She deserts through emotionally attached to others. Foster-families damage her life making her abject figures.

Young adults have no bound on doing abjection. Rina Arya and Nicholas Chareargue for Kristeva’s magisterial *Powers of Horror* for instance, is marked by shifting notions of what comprises abjection that refuses to be bounded. Del is free from chain of foster family. The power of abjection is in expand form that “its refusal to be too easily and rapidly

explained” (11). Arya and Chare add that abjection’s resistance to thought is also simultaneously a challenge and an invitation. Abjection has not prevented Kristeva’s psychoanalytic exegesis in particular from being subject to cursory and uninformed readings solely kept on the visceral aspect of her argument. Kristeva takes young adult children depart from parental love who have substitute parents. Young adults get all comforts except own parental true love and care.

### **Abjection in the Absence of Maturity**

The young adult characters in Fleischman’s *Breakout* come out of home that become challenging outside for them. Del thinks her foster families’ parenting is insufficient for her. Substitute families appear nothing for her. She runs away from the tenth foster family to live alone in the busy Los Angeles. However, she falls on the trap of traffic jams. She remembers of her past that “her foster mother had put a tiny stuffed dog on the window sill for her to play with .... a toy car .... a family of wooden mice” (120). Her immaturity leads her away even from foster families. That is why she has to suffer outside in the absence of parents. She gets “the crowd was on its feet” (131). In young adult age she settles herself, she pushes her in the problems that she has to solve herself.

In *Breakout* Fleischman has brought Del to Elena Franco who later as the age of twenty-five gets maturity. She becomes successful writer of drama what she has experiences about the connecting stories of traffic jams. Her immaturity in young adult compels her to be mature later. She agrees that she has life time journey.

*I’ve been on that path a year now, and I have to tell you I don’t feel that much closer. It’s a lifetime trek, a destination you never reach. Anger comes so much more easily than acceptance. Dragging an eighteen-wheeler off the road is easier than open-hearted acceptance. The jam was just a beginner’s exercise in giving up control, in receiving with good grace everything given us*

*at birth and everything that comes after. In eating everything on our plates.*

(emphasis in original 136)

Elena Franco accepts her life as she lives. She faces problems what come in her side. She takes traffic jam as the beginner's exercises. People get experience what they are not faced before. She elaborates it as the controller that control life too. Immaturity is uncontrolled causes accidents. Since the traffic jam leads immature young adults to control their lives.

This chapter is all about the analysis of Paul Fleischman's *Breakout* that has great influences on the pressures of traffic jams. The absence of own parents lead young adults to search that love which is not fulfilled by substitute families. The psychological impacts make them separate to substitute families' parenting. They provide all comforts except true love and care that age given by own parents. In young adult age, the character enjoys for the dates but later is left alone being single parent.

In the next chapter, science-fiction novel *Blood and Chocolate* by Annette Curtis Klause is analyzed with same and different issues of *Breakout*. In coming chapter young adult female protagonist has mother but suffers on the absence of ideal father who is leader of pack. She has psychological impacts in the absence and her mother's involvement on the sexual abuse after her father's death in the fire caught.

### **Chapter III: Problematic Parenting and Its Impacts in Klaus's *Blood and Chocolate***

This study examines young adults' psychological impression to their parents in Annette Curtis Klaus's *Blood and Chocolate*. In the absence of father, Vivian is unable to get proper guidance in young adult age. Her mother Esme addicts with sexual satisfaction with other men after death of her father lead Vivian indifferent from her mother. Vivian searches sexual attachment to young adult boys in terms of humanity but she falls under abjection. She bounds in the trap of violence. She is from Pack group. Packs are wild, savage, and killers in the eyes of Human. Vivian seeks human love though she is from violence group. She gets hatred from her own group that she loves and cares to human-meat boy Aiden. Aiden can't understand Vivian's true love. He imagines poem about werewolf. However, Vivian as werewolf makes him far from her. Her immaturity in young adult age inhales her in abjection.

#### **Psychological Impact in the Absence of Father**

Father is the role model of the outside environment settlement for young adult. Psychologists John M. Darley et al. define "Psychology is primarily concerned with what organisms (people and animals) do—that is, how they behave" (29). Parenthood is needed on influences the quality of life in early adulthood (Darley et al. 468). Vivian is raged by young adult pack boys. Taking issues of her mother, they laugh at her. She stands with rebellious acts. Her father was died at fire caught while he was saving to others. He was an honest leader of the pack. Without leader packs are in fighting for the leader though they can't be successful leader. Vivian follows her father's lessons to be honest in her life that leads her as leader of the pack at the end of the novel.

Vivian is abject character. She mourns for her father's love and care. His guidance keeps her to be reached to the top. She tolerates painful young adult life. Despite of difficulties, she takes steps for Pack, her mother, without caring herself. Gabriel is selected

for her mate in needed he supports her. Though Aiden is human he shoots her to die. She is alive by caring in time taking out poison that not to spread in her body. Gabriel praises her.

‘Why me?’ [Vivian] asked, holding on to [Gabriel].

‘Because you cared,’ he whispered. ‘You cared so much for your people, it broke your heart to see the pack in ruins. You cared so much for your mother, you risked your life for hers. You cared enough to save someone who wanted you dead. And because you walk like a queen. And just because of the beautiful curve of your neck.’ (106)

Vivian is human whereas werewolf is inhumanity with imaginary presence. Young adults become werewolves for abject characteristics. They do violence act to save others harming to selves. They support for better judgments on works but fall in trap of troubles. They try to change not slow way but violently. That become opposite of societal norms for changes.

Socialist Gerald R. Leslie in *The Family in Social Context* captures changes thorough social context. Leslie clarifies on parenting to support each members of family. Family is of social nature behaved through the environment they live. Leslie constitutes family definition as “the toughest institution we have” (qtd. in Leslie 1). Selection is for family bound. In the absence of father mother helps young adult daughter and son but has incompleteness. Leslie adds Margaret Mead view that

[T]he institution to which we owe our humanity. We know no other way of making human beings except by bringing them up in a family. Of course this does not mean that widows cannot bring up children; but the widowed mother brings up her children to know that their father is dead, that they had a father, and that the children next door have a father. The model is still there .... holds for the widower as well .... to marry other men and women and bring up children, except through the family. (qtd. in Leslie 1)

Young adults hover in the problems in the absence of either father or mother. Vivian has lost her father untimely in the fire caught. She tries to be honest like her father. But her mother attaches to other men for her psychological and physical satisfaction in the absence of her husband that impact negative consequences to young adult seventeen years old daughter.

Untimely demise of father, Vivian's mother though loves her she has driven with sexuality. Leslie concludes ideas of single parenting to reformation with new mate makes indifference from settled one family. According to Leslie "rivalry or emotional withdrawal" (590) takes place. Alliances are created within the new family members' entry that threatens their "solidarity" (Leslie 590). Upheavals come in the entry of new member that effect psychologically and physically to the stable family.

Harold Fallding confides the psychological impact of parent and their YA sons and daughters. Fallding in "The Family and the Idea of a Cardinal Role" conveys family role to their children in adolescence age. Fallding finds that

The children and adolescents did not have a great deal of association with their parents, and the parents did not believe that the children should be allowed to make too great a claim upon them. The children spent much time in their own part of the house, perhaps taking their meals separately from the parents and having their own radio sets. They were encouraged to live a life of their own as far as possible, and both generations ... confessed to being wholly unable to fathom the mind of other. The parents were also prone to excuse themselves from showing affection towards their children [young adults], using the plea that they were 'unemotional by nature'. (226)

Parents control young adult children though parents become unworthy in front of young adult abjection. Vivian goes for her own sake without obeying her mother. She dresses up that her mother not let her to wear. She joins party with human boy that risk her pack, mother.

### **Mother's Life Style Impacts on Young Adults**

Parenting has to care the children. Young adults get care and love not forcefully. They need normal love and advices from parents. Robert D. Hess and Gerald Handel accept in “The family as a Psychosocial Organization” that psychologically members of family are bounded. Husband and wife hope better growth of their young adults. Hess and Handel assert that “a family is a bounded universe” (10). They keep the mutual relation to family members.

A stable human relationship is one in which the members have reached a high degree of consensus about one another; ... personal worth ... are clear and shared .... Feelings and actions are responded to in terms of their felt suitability. *Responsive judgments and feelings are responsive first to the inward images of self, other, and family . They then become responses to and for others, so that family life is shaped within the participants as well as between them.* (emphasis in original<sup>17</sup>)

Young adults listen to their parents in the suitable term they like. They concern on drawing attention from parents. They care for the future only make them separated from parents. Though have well attachment with mother. Vivian’s pack members joke on her getting case of her mother. She seems unhappy by words they hit her.

Vivian cares her mother whatever others say about her mother. The psychological impact of her mother’s behavior touches her violently. She skips from others talking but falls herself in dilemma. Annette Curtis Klause generates dialogue of Five and Vivian in *Blood and Chocolate* that hurt Vivian.

‘Saw your mother go[es] into Tooley’s bar with Gabriel last night,’ Finn said.

‘She was all over him.’ His lips sketched a spiteful thin leer, and his eyes narrowed expectantly.

Vivian bristled, but she wasn’t going to say anything.

‘Yeah, Astrid wasn’t far behind,’ said Rafe. ‘And she looked pissed.’ He laughed.

‘Hey, leave my mom out of it,’ Ulf piped up.

*So that's who they were fighting over, Vivian thought. Gabriel.* That was disgusting. He was only twenty-four. And full of himself, from what she could tell. (7)

Vivian mumbles on the relationship of her mother with other men. She becomes victim for the laughter because of her mother’s affair after death of her father. Young adult boys of her own pack group advance with teasing her. That leads her to do abjection.

Vivian faces laughter of Five. She thinks all is happening by the fault of her mother. She is gifted with unwanted thing in her birthday. They make fun of her. She has rejection that other get lesson that she is weak in the absence of father. Mother is own mood makes Vivian annoys to the worldly enjoyment. Rafe has given her gift which is disgusting for her that “The newspaper unrolled, and he slapped a brown slimy gob down on the sidewalk” (9). She is angry with him, “‘Rafe!’ She looked around wildly, hoping no neighbors were in sight. ‘What the hell are you up to?’” (9). He gives what he has not to deliver to her.

The Five were helpless with laughter.

Vivian grabbed the newspaper from Rafe's hand and scooped up the mess.

‘Give you my heart ...’ he gasped, and bent over laughing again.

Where could she put this? Where was the body?

She started to rewrap the disgusting trophy. Then, ‘Rafe, you jerk,’ she cried.

‘This is asheep's heart.’

More howls of laughter exploded from the Five. (9)

Young adult characters fight with power for leader after her father. Vivian feels alone because packs fight themselves. She seems doubly victimized. Father’s untimely demise makes her vacant of happiness. On the other hand, taking hot talk of her mother invites abjection.

Vivian gets problem that packs dispute to be leader though none of them are capable. She feels harassment that she has to swallow the sharp words on the death of kind leader of pack. Her father was only honest with helpful nature for the pack. Esme, her mother remembers of father for sunlight to the pack “‘But that's like stepping back into the Dark Ages,’ Esme cried into the shocked silence” (17). Vivian surprises on her mother’s words. “‘Vivian was stunned. The Old Way? When was the last time they had done that?’” (17). The narrator narrates honesty of Vivian’s father that “‘Yes, her father could have taken on any male around and come out on top, but he had been made leader because of his management skills, and no one had challenged that. He was respected and wellloved” (17). Whenever Vivian gets obstacles she remembers of her father.

*Blood and Chocolate* is fictional novel. Aiden writes a poem about a werewolf that leads Vivian to show such shape without seeing consequences. Her mother is busy for her works and physical satisfaction. She makes aware her young adult daughter not to go with human who is not good for their pack and for her. However, Vivian follows the ways which her mother not allowed. Vivian finds poem first in magazine then gets poet of that poem is Aiden. She is very fond of him. She reads poem herself for change beautiful young adult girl into werewolf. Title of the poem is “Wolf Change.”

Corsair of the wood  
 discard your skin  
 your pallid, wormlike  
 vulnerability.  
 Corsair of the wood  
 exchange your skin  
 for pelt of dun  
 and brindle luxury. (7)

Vivian reads poem of wolf-changing process. From human body to wolf form fly to the sky in full Moon. The imagination is about abjection. Human breaks the rule of humanity for abjection. The change is luxury but harmful for human civilization. Human is on risk to loss life.

Eyes are indifferent form contrast to human. The werewolf shape is explained in terror form. The poem is elaborating werewolf's powerful organs. A pentagram is burning in werewolf's eyes and soft, pale twists of wolfbane squeeze her heart. The changing moment is in the poem. A grinding pain is writhing in her "thighs the crunch of bones proclaims the change's start" (7) for werewolf from human girl.

The changing process is painful. Abjection is corsair not soft behavior. Werewolf is form of abjection of young adults. Young adults change them for new surprise form. They have to squeeze their hearts. They get pain in writhing structure of werewolf. They choose the dark path for their world they search. Vivian gets pirate of the flesh that throw back her head and part her jaw to sing a lunar song. "The forest paths are dark the night is long" (8). She applies though words herself being werewolf.

Vivian accepts that she is beautiful young adult girl. Even in the form of werewolf Aiden accepts as he has written. But she falls in tragic life because Aiden is terrified with werewolf shot with silver bullet in gun. Gerald R. Leslie quotes Wallin and Clark's views that men need strong sexual drive that women do for them. Vivian behaves Aiden wildly for kissing that Aiden doesn't like. Vivian has abject characteristic towards Aiden to save her from pregnancy what her mother's awareness not to go with boys that cause her to spoil her life. However, Vivian resists for further steps.

Wallin and Clark exemplify with giving examples of husband and wife that they have "equality of sex drive in husband and wife, or a stronger drive in the husband are acceptable, but a stronger drive on the part of the wife is not" (qtd. in Leslie 463). For more clarification, Leslie acclaims that "husbands want their wives to be responsive, but not have more drive

than they do” (463). The researcher applies that Aiden needs response from Vivian but not as wild she does. Werewolf is wild form while Aiden desires to kiss her. So, young adult characters get separation. Vivian shows Aiden her magical body. She at the first time convinces him, “*You want magic? I could give you magic*, she thought. ‘What kind of magic?’ she asked” (42). She gives examples of which types he wants. She thinks like finding a door to a magical country? Or a coin that grants wishes? Or meeting a witch? On the other side, Aiden accepts any of them in positive way.

Vivian notes wicked words for magic that is young adults’ powers to attract opposite sexes. She assumes wicked witch that accepts Aiden. He acclaims that may be he'd find the good in her for his comforts. Even in vampires he'd get some good ones. She lists the terrific figures which are harmful but he takes goodness in them. He thinks fake of her words.

‘What about horny werewolves?’ Vivian said.

Aiden slid his arms around her. ‘Now you're being silly.’

They sank into the long fur of the river meadow, entwined with each other. The smell of sweet crushed hay filled the air.

‘You're wild,’ Aiden mumbled woozily into the cleft between her breasts before he kissed the mole there. (42)

As young adults have strong passion for opposite sexes. Aiden tries to kiss Vivian passionately in the birthmark. He blames her as wild when she bites him than to perform better way. Aiden views about her that she is even wild on kissing. Her behavior is indifferent than normal young adult girl that means she accepts abjection.

Vivian becomes too much emotional to Aiden. On the other way, Aiden is frozen for what Vivian wants. Aiden is harmed in his neck instead of kiss. Vivian’s young adult sexuality turns into wilderness. She fiercely returns his action. The role of female character is reversed with male character. Young adults are passionate for sexual desire fulfillment that is sexual impurity what they follow.

‘Um-hmmm.’ Vivian stroked his hair, reveling in the way she'd made him drunk with wanting her.

He kissed her mouth, and she returned his kiss fiercely, pressing hard against him, holding him tight by his shirt. Her fingers found a circle behind his pocket—the rolled rim of a rubber encased in foil. A thrill ran through her so sharp and delicious that for a moment she thought she was changing. (42)

Vivian seems addicted for sex. Her mother works as waitress. She doesn't care her daughter what she needs in young adult age. Her mother infatuates in bar where she is working while Vivian is infatuated with human boy. She relaxes on his sexual action. She is invisible to her awareness in immature age.

Young girl covers her sexual satisfaction with using young adult boy. Both are in over-confidence relation that leads them hurt. With trembling fingers she unbuttons Aiden's shirt. She rubs with her hands up his firm abdomen and across his chest. She finds “[h]is flesh was burning hot and oh so sleek and alien to her touch. She tested his neck with her teeth and tried not to bite too hard. His breath became ragged” (42). She refuses to leave her nature and bites him anyway.

Vivian fears that she doesn't need baby birth. She enjoys sexually attachments to Aiden but wilderness keeps her away. Her desire is not fulfilled by Aiden. He is afraid of her. “The smell of sex was all around” (61) while pack members start game to fight for leader. Pack group form werewolves to kill cruel way to others. They go for hunting human. Two groups have different missions.

Esme disturbs her life by extra-affairs with other men though she is of forty after her husband caught fire while saving to pack. Leslie criticizes that women of forty and above have more sexual dissatisfaction. Leslie highlights women's desire that “One can only conclude that many of these women are now being forced to seek sexual satisfaction which they cannot get from their husbands” (469). Vivian's mother seems addicted for sexual

satisfaction though she respects her husband. She sees the blur photos of her husband that scattered on the ground. Klaus in *Blood and Chocolate* seeks the history of pack that in the 1960, Vivian's "ancestors had fled from werewolf hysteria in France" (5). Packs shift place to place for safe life. They do "Fight, fight, fight, that's what paying attention to them meant" (5). They gain fighting for their pack to save them from human.

Humans have conflicts to defend pack. Conflicts excel with lives that consider "marriage, changing jobs, sexual behavior, and religious believes" (Vogel 393). Psychoanalyst Vogel acknowledges that sexual behavior causes conflict to young adult opposite sexes. The wild behavior of Vivian makes Aiden angry. He cautions with fear that she may kill him being werewolf. Impact of her mother addicted for sex, Vivian explores sexual-emotional love from meat-boy Aiden. She fails because of her culture is werewolf being. She threatens him to adopt her with love.

One arm slipped around his waist; a hand went over his mouth. She yanked him back under the trees, feeling him squeal against her palm as his feet left the earth. She clutched his back tight against her breasts and whispered into his ear, 'I can run faster than you, remember.'

He trembled at her words, and the smell of his sweat was pungent with fear. It saddened her to threaten him, but she suspected this was the only way she could make him stay. 'I want us to talk,' she said. 'Promise you won't run away or yell.' (78)

Aiden understands Vivian's ideas fearfully. Young adult girl is harmful for him is abject work. Aiden falls in love with her passionately but not her as werewolf. Even while, he stays for her response he determines to be away from her with creating conflict between them. According to Vogel, the negative and uncomfortable emotions are fear, anger, and so on except positive thing is love (316). However, the fear and anger invite difficulties in love. Young adult characters love unknowingly to opposite sexes but break up after facing reality.

Their immaturity compels them for misdeeds that in the eyes of wild there is positive thinking. Aiden panics to Vivian's love.

Love is negative concept in the eyes of Aiden and Vivian. They love each other passionately than to help forever. Vivian needs long lasting love of Aiden whereas he deceives her giving momentum attraction. He nods jerking her hand up and down. For a moment she enjoys with the feelings of her thighs against his. She gently licks his ear to show him she wouldn't really damage him. He whimpers and it cut her to the quick. She releases him. Conflicts of young adults appear on separate thread though they love madly.

The anger of Aiden turns him cruel on the case of love. He neglects Vivian rather than to love her. He turns and steps back from her arms telling her "What do you want? ...", and his voice was high, his face white" (78). She accepts that she mean not to frighten him. She just wants to clear his poem in reality. She clarifies that she want him to understand "I didn't mean to frighten you. I wanted to share what I was—what I am — and give you the magic you were always yearning for. What's so terrible about that?" (78). She confuses herself that "She was dismayed to feel the tears come to her eyes. She had so desperately wanted to remain calm" (78) for her misdeeds.

Vivian tries her best to trust him that she is not harmful though she forms werewolf as her choice. In reality, Aiden locates disgusting eye to Vivian. He plans to rescue from her fearfully though he is strong young adult human boy. She is hell for him. Though he has seen werewolf form he negates to accept "*Loup-garou .... Volkodlak*. A metamorph" (78) those represent her werewolf. Aiden believes young adult girl is soft and beautiful but she is beautiful and wild also.

'Yes. Although what I turn into isn't actually a wolf, but it's close.'

'And when you drew that pentagram in my hand you were making me your victim,' he said.

'Don't be an idiot,' she answered. 'That was a joke.'

He took another step backward. 'Look, I won't tell anyone,' he said. 'I promise. Only let me go.' (78)

The sufferings of young adult generate abjection on the absence of proper care from the parents and peers. The conflicts occur on the abnormal role of opposite sexes. Aiden steps backwards to his negative relation to Vivian.

Vivian motivates her role for the solution of fear as her reality Aiden observes. Her exhibition is to position her reality that he places fear with love. Even though he insults her that he can't kiss her. Physical structures of young adult cause the conflict in love. She is curious on showing him reality. Despite of that Aiden doesn't want to know her any more. He gets out her from his life with quick decision, "You go your way. I'll go mine. Okay?" (78). She blindly believes him that he loves her but he reacts with anger though she expresses "Aiden, I thought you cared for me. How can you send me away like that? I want to be with you. I want you to love me" (78). Young adults have decision but immaturity lets them in problems.

Vivian grabs positive consequences from love but Aiden objects her love because of physical differences while he queries passionate love to her. He feels ashamed of telling that she is killer to men and women. Whenever, he tries to kiss her beauty turns into werewolf that stops him from further process because he thinks her killer. "Vivian, did you kill that man the other night? His words came out in a rush" while she tries to trust him "Is that what you think? That I'll put on my fur and kill you?" (79). He is in dilemma what right and wrong. "He hung his head and didn't answer" (79). They have no confidence in their love. Aiden blames her to murderer to Vivian though he is not sure. He examines falsely with guess that she is werewolf so, she is wild. She organizes the conflicts to solve and makes her love.

She softened her voice and came close to him again. 'Aiden, have I ever been anything but loving to you?' She saw him tense, but he didn't back away. That

gave her hope. 'Aiden, have I ever been anything but willing?' She stroked his chest with her fingers, and he raised his head to meet her eyes. 'You don't want a tame girl, do you?'

'No!' He flinched back. 'I can't. I'm sorry.' And he did truly sound sorry. (79)

Young adult's fearful face even reject true love. Vivian has lost her temper that Aiden has negative aspects towards her. She explains him that he wants soft tame girl for his life partner but at that time he refuses all of those. Whatever she traces for him to gain his love for her, he opposes that.

Frustration cultivates anger to young adults. "An experience of anger, disgust, or resentment ... evaluated and controlled" (Vogel 321) by adults while young adults stand with loose of control. Vivian panics with anger to Aiden that he is not trusting to her in frustration. He tries to trust her but he complains her.

'I want to trust you, Vivian,' he said, sadness creeping into his voice, 'but every time I think of kissing you I see that other face. All the time I think, 'What has that mouth done?' and I don't think I can ever kiss you again.'

His words piled like cold stones inside her.

'You're a coward,' Vivian said. 'I thought you were different from the rest, open-minded, but you're just like those parents you despise.... You tell lies about me and make people hate me ... take away my friends. You're the monster, not me. I only wanted to love you.' (79)

In aggressive form, Vivian plucks his gift out from her neck. Young adults throw the gifts given by partners on the meanness of their behaviors. She points fake the silver necklace that he hates her. Abjection theorist Julia Kristeva in *Power of Horror: An Essay on Abjection* argues that abject character throws the needed thing as fake against the best one. For Kristeva as mentioned above "immoral, sinister, scheming, and shady: a terror that disassembles, a

hatred that smiles, a passion that uses the body for barter instead of inflaming it” (4) to young adult creates abjection.

Gift of Aiden to Vivian is worthy until she loves her but is not worthy after he neglects her. She throws his gift to him to capture abject characteristic. She is infatuated with his love that though he waves her away she tries to love. But all goes in vein. Young adult's angers differentiate them to each other. She has learned from her mother that she has not to be too close to friends that lead her pregnant. So, that reconstructs conflict to Vivian with her human boy-friend. She takes the necklace “he had given her from around her neck and hurled it at him. ‘Maybe you made me *your* victim.’”(79) in anger she confesses. Conflict is on the top in her. He catches his gift himself, “His hand slapped to his chest and trapped the pendant as it slithered down his shirt” (79). She allows him to be far from her.

‘Go,’ she said fiercely.

He looked at her in surprise.

‘Go now,’ she repeated. She didn't trust her rage.

‘I'm sorry it had to end this way,’ he said as he backed slowly away. ‘I really am.’

‘You think it's ended?’ she whispered as his car door closed. ‘Oh, no. You'll be seeing me.’ (79)

Aiden takes easily of break up while it is too precious for Vivian. Sorry for making dispute, young adults think their nature but cause for a long time. They observe negative concept on separation. Aiden removes all affair from Vivian but she pleads for love seeing long lasting. Aiden outlines negativity of Vivian. Reviewer Jefferson Virgilio reviews on *Between Abjection and the Abject* that “The abject is presented as the climax of transgression” (104) for young adult that is why it so often simultaneously incites excitement and repulsion in the viewer to reveal the abjection texts (qtd. in Virgilio 104). Vivian unfolds her behavior indifferent to her mother. Her mother even goes for work. She cares her not for her feeling

but compelling her that she knows all things being adult to her. Such mistakes lead her obstacles from all the places to be abject character.

Vivian violates the social rules of pack. Her mother as widow not to pollute with other men after death of her husband that refuses sexual purity. But she upsets the pack with having multiple partners. Kristeva argues about sexual impurity dragging opinion of Kant that highlights “disillusioned sadness” (30) for the normal life of Vivian. Verbally, mother and young adult daughter waste their feelings to share with themselves. Kristeva traces Freudian notion of non-verbal communication that “mimics terror, enthusiasm, or orgy” (30). For love, young adult Vivian overreacts to Aiden. She penetrates with her internal desires that outcomes in the form of revenge. To whoever Aiden loves she stands against her. She hides all secrets from her mother because Esme seems busy in her business.

Aiden stood. Vivian's heart leaped. He was coming to her. She wouldn't have to patiently seduce.

But he didn't turn her way. Kelly ran through the crowd. She flung herself into his arms, and he hugged her and laughed while she kissed his neck.

A hot sun of rage rose in Vivian's breast. (83)

Vivian floats with Gabriel to test Aiden would love him. Young adults' immaturity on their concepts undervalues others' right and wrong decision. Her anger rises like hot sun. She thinks music and dances fake for her interest. Her eyes leave for seeing anything in front of her. She can't see her break up boy-friend with Kelly though he has discarded her from him.

In her tender eyes tears come. The narrator elaborates her shattered heart “She watched two bands perform through tear-blurred eyes, but the music was meaningless noise—she never clapped, and she never rose to dance like the others around her—and each peal of laughter ... the Amoeba made her stomach clench and her shoulders stiffen, until she was almost rigid with anger” (83). She has almost frustrated that “She wouldn't look that way or he would shatter, for sure” (83). The loss of love breaks her dream into pieces.

Vivian promotes her affair with human boy but he scatters her desires. She even occupies Gabriel for the expectation of Aiden's love though she ignores Gabriel's affection towards her. She refuses the normal method of gaining love. Her emotional passion keeps her blind work. Young adults have jealousy if they don't get what they want. She gets Gabriel to love passionately to burn Aiden with jealousy "She ripped her gaze away and climbed off the bike. *What do I do? What do I do?* Against common sense, she stepped up on the footrest and pressed her lips to Gabriel's" (83). But she is aware of her interest is not with Gabriel. "*Oh, Bloody Moon, I'm an idiot*, she thought. It was meant to be a brief kiss to make Aiden jealous, over before Gabriel realized what was happening" (83) that resolves her problem. However, she has no expectation of Gabriel's swiftness with which he circles her waist with his arm.

She gets herself out of control. Suddenly she finds herself half across the gas tank with "crushed against his chest, her feet off the ground, metal digging into her right knee. His practiced tongue parted her lips while she clung to him to stop herself from falling" (83). She stops for further action that she wants no more proof but she feels the heat of him searing her through his shirt and gets smell of his musky scent growing rich and suggestive. Then he lets her go. So, she releases herself as "she slid to the ground and staggered backward" (83). She uses him to fulfill her personal desire that realization comes in Gabriel.

Gabriel knows Vivian uses him for provoking Aiden. She is idiot to use one for other as young adults do for her side. Gabriel preserves her feelings being adult in front of her. She is member of pack. So, he resolves her problem. Despite of that he is her mother's mate. She tries to be away from him but hovers in him to achieve meat-boy Aiden. Gabriel knows that she is floating with him. He signals the reality that "His eyes smoldered beneath half-closed lids. 'Don't use me,'" (83) with his growled sound. Her curse is on the hand "*Damn him*, she cursed silently" (83) that she can't make him fool "*I knew Gabriel wouldn't be fooled*, she complained to herself as she made her way through the crowd" (83) to avoid the reality. She

seems confused “*why did I go right ahead and kiss him anyway? Seeing Aiden must have made her brain soft*” (83) but she cools herself finding Aiden towards her. Young adult opposite sexes inflame with jealousy to them to gain each other’s love but that make them far than lead them to the nearest one.

Young adults smother themselves giving the hurt to others. They satisfy their desires linking love with one and floating to gain another. Vivian hopes now Aiden would come for her. He is nervous of her representation of love. The love she gains through cheat-method is not durable for her.

It wasn't hard to charm a young man into making space for her a few yards away from Amoeba. She saw Aiden glance nervously over. Good, he knew where she was. She smiled to think of how his eyes would keep on creeping back to her no matter how he tried to look away. *I'll have him*, she thought. (83)

Ideas of young adult trap them on the problem. What they think reverse for other consequences. They match with equal status. Conflict occurs on different level of young adult relation. She is reserved for fun by young adult packs. She shares love for not single opposite sex but multiple partners to provoke love. She wants to gain Aiden by misbehaving with Gabriel. In contrast, if she doesn’t get success on so her activities violently come out.

Vivian tears herself in anger that Kelly human girl approached to Aiden. Her beautifulness is needless for him. Her voice raises louder that “‘I am beautiful!’ she screamed hoarsely. ‘Why can't he see that?’” (84). In anger she is unable to control herself. “She ripped at the grass, dug holes in the earth, and flung the soil into the night” (84). She lets her floating but couldn’t see other.

Rafe makes fun of observing shattered Vivian. He suggests her not to select human but she unites. Her link to Aiden overreaches to revenge. Young adult boys of pack oppose her relation with human. They inspire by offering bottle of wine to make her calm down. Peer

pressure expands her hot blood. In anger, she changes her beautiful body in werewolf form “Vivian went rigid, her hands clutching the front of her shirt. One lengthening nail snicked through the cotton and pricked her chest” (84) what is seen by Rafe. He provides warm love to cool her. But she fucks him in anger that she tries to scratch him “She lunged at Rafe and tried to tear off a piece of his face. He jumped back, laughing” with nagging to her that ““Save that for your meat-boy, Viv.’ Then he was gone” (84). She seems ashamed of out of control in front of Rafe.

Feelings of shame touch her that her defeat is in front of Rafe. He laughs at her. She changes suddenly firmness. Young adults bore themselves but couldn’t unfold to parents that create abjection. She challenges with drinking though is harmful for her. Hurt is the first rather to harmful drinking in young adults’ priority. To avoid negligence, she turns into dusty face.

After a while, even her crying ceased, and she crouched in the prickling grass with her arms tight around her knees, her nose full of the dust of summer hay. Gradually she slid to her side in a crumpled rag-doll heap.

There was rustling in the grass, and this time Vivian recognized the leather and tartness that was Rafe before he reached her. She could feel him standing over her but she ignored him. He nudged her gently with his toe, then slid something long, cold, and smooth into the crook of her arm. She opened her eyes and bared her teeth at him. (84)

In anger of young adult warming up of them turns into bitter. Rafe fails to console her while she goes for showing teeth to him. ““It doesn’t solve anything,’ he said, and she was taken aback by the unaccustomed pity in his eyes. ‘But it makes you numb for a while.’ Then he left” (84). Young adult’s anger leads to see nothing at that time. He provides wine for his favor. The anger clutches nothing but damages her. Horror in her eyes echoes in the form of abjection though she has to reject drinking that is killer of healthy body.

Young adult advices to themselves are not right decision. In anger, she needs wine without seeing label of it she drinks all from the bottle to reduce her pain of hurts. What would be consequences, she avoids that. In right time, young adults need right advices from parents but she is invisible for right lessons. When she drinks of her past that she has once Rafe but now Aiden who also gone from her “*I owe Rafe one*, she thought, and laughed bitterly. She wondered if the whole bottle would wipe out her pain, or would it kill her?” (84). The frustration miscalculates her decision.

Addicted with pain given by young adults, they free with drinking from hurtful nature. However, drinking makes them addicted. They think they solve with drinks whereas they cajole to them and their parents even to the future life.

Vivian blames Aiden that all faults go for him because he deceives her. Young adults’ age demands revenge on the conflicting love. They have negativity on the breakup in the absence of maturity. Parents engage on work but invisible to young adults confuse on right decision. Vivian’s mother couldn’t care her in time. Esme complains her own problems to Vivian that exhibits her daughter rebellious. None seems on stopping her from drinking. She has lack of proper advices in crack of brainstorming anger. She thinks of boy-friend’s faults but drinks herself wildly to damage her life. She uses her monologues.

*If they find me dead of alcohol poisoning in the morning, that'll serve Aiden right*, she thought. *He'll know it's his fault*. She took another swig.

*Everything's his fault*. And another swig. *I was okay before he hurt me*. And another swig. *I never had a blackout before. I never woke up with blood all over me before. It's all his fault. I might have done something terrible, and it's ... all... his.. .fault*. (emphasis in original 84)

Esme her mother is unknown to her daughter’s young adult demands. She chides her as child. But now she could drink though she knows as harmful drinking would kill her. How much she drinks she earns hatred towards Aiden that he is not for her but for other girl. The

creation of enemy causes herself than to human group. She blames Aiden all faults but gets any of them to herself that she has immaturity on her decision.

Young adults blame others that others have only mistakes than to understand selves. As Kristeva inhabits with otherness in self is found in Vivian. She has hatred to Aiden but hates herself. She finds faults more as she drinks more. She drinks herself that makes hatred to others damaging self.

The more she drank, the more reasons she found to hate him.

*And then he flings that bitch in my face,* she fumed. Kelly had been waiting for this chance all along. *How long did it take her to show up on his doorstep after she found out we'd split?* Vivian wondered. *Not long, I bet. Dammit, if that cow had left him alone, I'd have him back. The scheming, filthy little white-fleshed grub.*

*I wanted to love you,* she thought miserably as she held the bottle in an embrace. (84)

Vivian still loves him. She wants to love him though Kelly establishes her root to him. Young adult employs jealousy to others but can't bear to self. Vivian appears against Kelly that she snatches him from her loyalty. Though liquor is burning in her throat she transforms through pain to human couple. She still loves him but only Kelly makes border for them. Vivian has enemy on Kelly's intervention in her love-affair with Aiden. She even pours anger to her that she comes to deceive her. Young adult girls have equal friends as well as foals. Liquor replaces pain to joy to Vivian that "The liquor didn't burn now, but was warm and comforting; thinking of Kelly and Aiden burned" (85). Liquor makes comfortable for young adult. Their pain is powerful that makes them drink liquor though is spoiling their lives.

Kelly is killed by werewolf but that blame dismisses Vivian whether she has murdered in revenge to love her meat-boyfriend. Her thinking revolts in her brain that Aiden explains about her as werewolf. But she enables to kill him because she cares him instead of

hating. She messages that she never hurts him. She acclaims, “*I couldn’t hurt you. I love you*” (89). However, she is in the trap of police case of the murder.

Police was Vivian’s intensity that Kelly Desmond was her ex-boyfriend’s beloved. Vivian seems jealous to her that Kelly is near to him. But her mother is stone for such happening. She warns to aware her daughter but never gives companion in her troublesome young adult age. Vivian is shaking her body in the case of murder eventhough she urges to be formal while giving answer to police. She opposes the question’s answer that insults her connected Kelly and her ex-boyfriend. The police custody almost reach to the evidences that Vivian is killer being werewolf, Gabriel protects her from arrest. Vivian’s mother listens all except her daughter spends night with Gabriel. She is failure to find the reality but blames to her daughter unexpectedly.

‘Nevertheless,’ said the policewoman, ‘we have to ask where you were last night between the hours of midnight and six A.M.’

‘She was with me.’

Vivian's gaze jerked in surprise to the living room door. Gabriel stood there, his hands in his jeans pockets.

Esmé started to speak, but Gabriel cut her off. ‘I’m sorry, Esmé. We meant to tell you about us at a more convenient time. We spent the night at my apartment.’ (90)

Parents could listen all things never want to listen young adult daughter spent night with men though herself spends night with others. Her poor parenting to her young adult daughter presents her suspicious to her daughter. On the other hand, she sleeps with chain of men in the night forgets Vivian where she is. Lack of convincing parenting being single member of parents pushes all the falsity to others that “Esmé rose to the occasion. ‘Gabriel! I trusted you’” (90). However, he deceives her in her blind thoughts.

Police custody needs enough evidences for the murder case. Whether young adults have faults or not they seem suspicious works in the name of abjection. Because of drinking a lot Vivian is unable to give right answer that “she pointed outboldly. ‘I’m not pining for my ex-boyfriend’” but other question makes her freeze “‘Can anyone confirm your story?’ asked the male officer. Vivian couldn't miss the disapproval in his eyes” whereas Gabriel takes risk to prove it that “‘Ask Bucky Dideron,’ Gabriel suggested” (90). He suggests that Bucky is his downstairs neighbor. He has details of them leave early that morning. He complains they'd kept him up half the night.

Vivian is surprised even herself. She is furious on the way Gabriel taken risk for her that she is with him at night. Her mother is angry with him on trusting. But she upsets on him that he deceives her spending night with her daughter.

Esme appears with shock rather thinking solution for her own daughter. Vivian places anger that she is not with him. Fear inside of arresting positions her silence. She seems in the pain blushing furiously. She tries to imagine but can't. Gabriel recommends that case. So, they take his and Bucky's names and addresses, then leave after promising they will get back in touch if they have any more questions (90). Gabriel solves outer problem but inner problem is hell for Esme.

Esme questions her daughter what the hell is going on, after the door closed behind the police. Her anger researches her daughter's inquiry whether she has done mistakes. On the other hand, Vivian is unsure about that “‘Look, I had a few drinks. I made a mistake, okay?’ ....Esmé ....‘That's a helluva mistake’” (90). Her parenting leads her alone than mother's companion in needed.

Esme blindly blames her daughter without unfolding mistakes. She jerks on her mistakes whether Vivian has done. On the way Vivian feels yet headache what happened in the night she is unclear herself. Parenting of young adult is challenging to parents. They have the worst decisions to young adults. Whatever young adults do, they are imperfect in the eyes

of adult. They are in exclusion. Kristeva analyses Georges Bataille's opinion of prohibition traces exclusions. Power of prohibition "does not succeed in differentiating itself as *other* but threatens one's *own and clean self*, which is the underpinning of any organization constituted by exclusions" (65). For child mother stops to suck milk from her breasts by using the bitter-gourd scholar Esmita Kulung constructs idea for leaving of suck to mother's milk as child grown up (self observation) so, the child is prohibited to develop relation with mother. In young adult age they are hurt with sharp words hit to them. Parents prohibit to young adults from abjection works though they refuse. They do what not said to do. Young adults are powerful with physically and mentally grown up phase yet not matured need understandable advises. But Vivian seizes with chain of mother's fault on illegal relationship with other men.

Esme remedies herself but stop her daughter validates her suggestion for no long time. Vivian yearns for right works in the world of fight, killing that witnesses her exclusive character in the eyes of her mother. In her belief Vivian is really in Kelly's house. "Are you crazy?" Esm[e] screamed" (91) with loud raised voice to Vivian. She thinks that they have enough problems in the family even for the pack. She disagrees with Gabriel's role in her family matter "this is family business" (91) for her mother that she resolves herself with her daughter. However, she teases to Gabriel for killer he settles it pack's business to save from police custody.

For the achievement of love young adult invites earthquake in family with abjection acts. Gabriel convinces her with his suggestions that she has not to love human. They are so dangerous for the pack "*Homo sapiens* can be very attractive,'... sitting at the table with her. Vivian had expected him to chastise her. She raised her eyebrows in surprise but didn't say a word" (91). He retreats to advise her that human only dominate them rather than to love her. Whatsoever, he blames her that instead of they're so fragile, there are those she almost wants to protect. Though she has prohibition, she remembers of "Aiden's shocked white face" (91). He portrays humans as gang makers for the destruction of the pack.

‘But they're dangerous,’ Gabriel said. ‘They're desperately afraid of things they can't understand, and there's more of them than us. They can't fight us fairly so they gang up on us with fire and blades, or betray us from the shadows with silver bullets.’

‘Vivian, you can't force him to love you if he's chosen elsewhere. You have to let go. (91)

Young adults' stubbornness inside them serves powerful though they smother with prohibition. His suggestion misses way to cure her. Threaten is fake in the eyes of young adults. Her sacrifice to Aiden repels her on observing him positively despite Gabriel alerts her. He points that leave them who not care to those whose love for them.

Vivian respects Gabriel's philosophical ideas but her negligence to leave Aiden threatens her for her murder by Aiden if she doesn't kill him. Gabriel overworks to remove her confusion that she can't confuse the desire to dominate and protect with love “‘you'll give yourself away to the boy—then you'll have to kill him because, I swear to the Moon, he'll try to kill you’” (91). He swears that her lover may be killer to her but young adult beliefs are strong rather listen to others. Despite of the fact, that she feels his words. So, she wants to reveal all the secrets but she can't.

Gabriel portrays Aiden as killer that he may kill her because he has known her secret. Vivian melts on Gabriel's philosophy. But love towards Aiden merges her for him. She motivates that he is not able to kill her because he is sweet and gentle. She accepts his kindness that runs away because of her wild shape as werewolf. She has overconfidence on him.

*But Aiden's sweet and gentle, she thought. He wouldn't try to kill me. His way of coping is to run away from me.*

‘I thought he loved me,’ was all she could say to Gabriel. ‘Then he went off with her.’ (91)

Overconfidence of young adult terminates old one immature love. They seek new one for perfect partner. Aiden can't find her as fine creature suitable for him. Aiden is young adult that rejects him from right decision. He forgets that in dirty muddy pond there is beautiful lotus blooming. Philosophy is hidden which can't see immature young adult. So, they are called young adult.

There was tenderness in the curve of Gabriel's lips. 'Then let him go, Vivian. He's a fool if he didn't recognize what a fine creature you are.' He stoked her cheek and for once Vivian didn't pull away. She needed those words desperately. (91)

Slowly and gradually Vivian obliges to Gabriel. Young adult's emotion leads towards them who care for them. She has yet confusion that packs are quarreling among themselves for good leader for the betterment of pack. They do not accept Gabriel as leader. She takes all the faults that cause her pack in the great problems. She feels herself exclusive to the pack.

Exclusion motivates Vivian regretting self. Vivian psychologically manufactures her thoughts. Since her mistake to relationship with Aiden, she lays all the harmful effect to her pack. She ponders with pale face. After meeting of pack all separate without proper decision. They bless her with soft voices that provoke young adult Vivian as danger for the pack. She thinks herself abuser. Even young adult packs blame her pointedly.

Raul put his arm around Renata protectively. 'How could this informant know about us? Who would give us away to *them*?'

'Who would hang out with meat-people?' said Astrid, looking at Vivian pointedly.

Vivian's heart skipped a beat.

Esmé leaped to her feet, but Tomas tugged at her arm and she sat down again.

(93)

Esme opposes that pack people are insulting her daughter. But her intimacy to Tomas permits her calm down. She raises her voice in the imperfect time that leads her lack of proper parenting. The abject characteristics invite misunderstanding among pack.

Vivian is worried about her pack. She blames herself that all faults are belonged to her. She has brought fragments in the pack. She insults herself for mistakes that *“It’s my fault, if I’m the killer, she told herself. And it’s my fault, anyway, because I told Aiden about me, and now he can use that as a weapon againstus all”* (emphasis to original 93). She elaborates her reasons that one way or another she is bringing danger to her people. Her immaturity let her not right decision.

Lack of proper parenting young adult misleads adopting abjection. Misjudgment to young adult inflames the quarrel among the pack people. Even young adults mistake on recognizing them right in their works. Vivian nags herself killer. Pack’s secret spreads in the ear of Aiden that is persuaded by her. She seems terrified on bringing danger for her people. After finishing meeting, all go their home giving her warm greetings *“Don’t see you much lately, Vivian. Come for dinner some night.’ ‘Hey, why don’t you run with us sometime?”* (93). Pack’s greetings melt her:

‘Givin’ your mother competition in the looks department nowadays, babe.’

‘Are you eating all right, darling? You look pale.’

She gave meaningless, noncommittal answers, suppressing the urge to embrace eachperson and beg forgiveness. What if they died because of her?

(93)

Young adults are so kind for their people. They modify the established one that marks great upheavals to the society. Vivian cares to her people a lot. They involve for betterment of her. She interferes in their safe lives. She reacts unusually to her people.

Vivian hovers herself on finding solution to save pack. She launches ideas to get suicide that lead her pack to safe. She puzzles herself that Aiden could not kill her on meeting

between them. Her immaturity reasons on unbelief of herself. She participates on dilemma that Gabriel alerts her is right. Peter Quincey acknowledges her to meet Aiden at 2 a.m. in the full Moon night in letter. She plans to phone him but can't do that. She is risky for pack day by day. She thinks herself as the weak competitor for family and love. She is on the vague decision.

She....run away. But where to? The idea of being alone chilled her. *And what if I continue to kill?* she thought. *Each time ... take the risk of being caught. And if I'm caught they might trace my family.*

...

She would have to kill herself. (94)

Young adults are afraid of killing. They do in anger for revenge but the impacts of those eat them internally. They rule with psychic moments. They predict negative thinking. Young adult's last method comes as suicide for relief from problem though they are powerful mentally and physically. Scarcities of calculated supports in time position them to their death penalty.

Vivian is young adult that plucks her for bad concept. She gets no support from her mother. She is burning inside that Esme delays on reading. She jumps for the end of her life that seizes her breath for a moment. She preserves methods of suicide which one is suitable for her. Young adult's quick decision requires miserable confession to self-abjection. She wants to kill self that is werewolf inside her. "Hanging was an option, but you had to do it right so the fall broke your neck; if not, you just strangled. Strangling was painful and didn't kill" (95). She finds negative consequences of suicide which gives lots of pain before die.

Exclusion from pack, family, and even from the selves invite young adults' life in danger. Different ways of suicide are miserable to die. She can't die quickly. She has to suffer a lot before ends to life. She seems unfixed on suicide. Her monologue is narrated with omniscient narrator. At the first she intimates with silver bullet that may catch her up before

she shoots. In the second, she supports to hanging. But untimely happen to pain her on the time she doesn't die in time. In this way she ponders herself with one is better to die.

Finally, Vivian includes gasoline for the better way suicide. Why not any methods are good for suicide untimely is that they decide in abjection moment. They have enough good works to do in life though she searches last method for suicide.

Finally the perfect, fail-safe solution came to her. There was a can of gasoline for the lawn mower in the garage. There were matches in the kitchen. She thought of the inn going up in flames, her father trapped within. Fire—a family tradition. It seemed so right. (95)

Her father had life end in fire. The human gets fire to pack destruction. Pack's lives are lost in fire caught. She accepts fire-caught suicide is the best for her. As young adults think of suicide, it's like drama. But that satisfies not even after their death. Unfortunately, they improve improper to family, and society.

Vivian in terms of the exclusion from the self and family members reaches for suicide using gasoline. She presents perfect that is even tradition to follow. Young adults come on extreme time on exclusion see only suicide to them. She has no other way except taking her life. Her psychic impact of otherness reflects in the form of suicide. Because of her careless mother she reaches on conclusion for suicide. She is adult with well experienced of young adult life. She has to understand her but not. So, her eyes are deprived of looking the problems of her daughter. She blames Vivian that isolates her from all.

*I am the killer. I don't remember doing it but it had to be me. I don't know what made me go crazy. It wasn't your fault. Now I'm killing myself to make you safe. I'm sorry. I love you.*

Vivian felt funny writing 'I love you'—they didn't talk to each other that way—but this was her last chance. She put the note on the table under Esmé's favorite mug. (95)

Hearts of young adults are soft that remind them of their parents' improvements. They remove love of all as neglected by them. On the absence of fatherly love and mother's careless moment keep Vivian on the wrong decision. However, she loves her mother a lot in the last chance she writes in the letter that she does.

Vivian starts her journey for suicide with gas for safe place that none can know and harm her before she finds already dead. She replaces crowd place to wood for her suicide that none realizes of her death. Before they know she would be dust. Her accelerative thought puts her to the isolated wood where none is living.

Vivian seems so nervous on her decision though she solidifies on the process of suicide. Fear shrinks her but exclusion leads her further. She brings smile in her face. So, she leaves the world happily for her packs. The narrator explains Vivian's condition of suicide with using gasoline. She gives last greetings to all.

*This won't hurt for long*, she told herself as she reached for the matches, and hoped like hell she told herself the truth. She thought of a Viking funeral: a dragon ship blazing in glory drifting to sea. It helped a little. 'I'm sorry, everyone,' she whispered. 'But you're better off without me.'

The sulfur head crumbled against the strike plate; the match wouldn't light.

(95-6)

Vivian is so crazy that her attempts to suicide fail. She works so hurriedly that match is unable to burn. She merits with remembering of her funeral. But suicide leaves her alive. Her abstract love melts even resolves with solution. Her immaturity even not let her to prefer suicide.

Young adults make decision but immaturity leads them in the great troubles. Vivian is going to do suicide though she has no faults at all. Her love for human as other group makes her difficulties to live happily.

### **Young Adult Immaturity**

For prestige, young adults hug suicide that is decided by selves with immaturity. Vivian involves herself in pain rather than to give others unconsciously. Anyhow, She has unknown misdeeds, she is safe unfortunately match not burnt secures her in time. Pack's members Ulf and Rafe first come to help her. She signals for no help. Despite of that Gabriel helps her in heart-break moment to let her normal. "Vivian's knees gave way, but Gabriel caught her before she fell and swept her into his arms. 'It's all right now, it's all right,' he whispered against her bedraggled hair as he carried her down to the river" (96). Though she is scared of suicide failure, the help is not needed.

Help is needed. However, she doesn't need. Adults care young adults in time to save them from the dangers because they are matured in front of young adults. She gets bath in the river to stop the trembling that she has on the process of suicide "she slid from his grasp to stripoff her ruined clothes, then submerged herself in the tepid water" (96). She is now sure that she is not killer. She is innocent that happened at that moment. So, she questions to find reality, "What does Ulf mean, it wasn't me?" she asked as she emerged dripping from the river" (96). She is mistakenly on the process of suicide rather than to find the facts of the right decision.

For what she involves on suicide is wrong that she is not the killer. Her fault to understand herself misleads. Young adults' untimely decisions push them to troubles. Theorist Kristeva captures young adult's interest on abjection that "Fear of uncontrollable generative mother repels me from the body; I give up cannibalism because abjection (of my mother) leads me toward respect for the body of the other" (78-9). Vivian respects other's body but mistakenly going to kill her body but saved. Members of the pack give proof of killing that

Ulf lowered his eyes and bit his lip. 'Astrid came home with a meat-boy tonight.' he said in his quiet, high-pitched voice. 'Her and Rafe. They thought I

was out but I went back for my sleeping bag .... until I heard a cry. I looked out my door and saw them kill him.'

Gabriel cursed, and Ulf backed up the riverbank. 'Its okay, little brother,'

Gabriel said. 'I'll not bite.'

*Oh, sweet Moon, Vivian thought. I almost killed myself for nothing. (96)*

Vivian receives lesson that she is not killer but other enemies of them kill them. She alerts with conscious mind. She is stopped from innocent crime of suicide that is for nothing abused. Gabriel questions her why she blames herself that she is killer. She is killed by Rafe because she deceives him. Her psychic decision in this age instructs her on negative work.

Vivian is alive whereas Aiden is in the danger because of her fault to love other. She loves him yet on the sense of Kristeva as above mentioned. She treats him positively. On the other hand, Aiden seems terrified of her werewolf form. The message to call her at 2 a.m. on the rocks by the river behind her house spreads in the packs members. Her heart is soft with love for Aiden that she has to save him anyhow. She tricks for Aiden to save from danger members of her own pack who gone for killing him. Aiden's narrowed thought savages him to shoot Vivian. Eventhough she trusts him, straight gun towards her. In disgust way he threatens her that he has come to release her from her "torment" (98). Aiden reveals reality that she is not killer informed by her.

However, Aiden listens nothing right of Vivian. Vivian secures his life. Her revelation of only one bullet is not enough because she confides that the real killers will be there any second. But his overconfidence keeps him Vivian as killer. He tries to bold with blaming her to stop lying though she provokes the truth. He in sadness voice adds more that the killer could only be she. He claims boldly blaming to Vivian (98). Vivian supports herself with self-awareness.

Self-awareness comes in Vivian for right decision. In the one hand, her mother makes awareness her from pregnancy of boy-friends. On the other hand, Vivian is self-aware on the

care of boy-friend for saving in danger. She transforms in werewolf is the self-awareness she forms for her safe life and others. Shishir Subba, head of Central Department of Psychology and Khem Raj Bhatta discover the self-awareness “being aware of one’s own feelings, moods, needs and/or emotions” (78). Subba and Bhatta describe self-awareness:

[is] ability includes recognizing and understanding personal moods and emotions and drives, as well as their effect on others. Awareness of emotion is important because it is through understanding that we can predict what our emotions might have effect on our decisions. Self-awareness depends on one’s ability to monitor one’s own emotional state and to correctly identify and name one’s emotions. (78)

Parents are adults for their lessons. Despite that young adults have self-awareness for improvement of work on their way to change to the right consequences. Vivian diagnoses abjection for right purposes being self-aware. She protects Aiden being his side while Rafe comes to kill him. She points him to belief now her that she is not bad ““Do you believe me now?” His ‘yes’ comes out a squeak” (98-9). He collects strength in the dash of fear to shoot Astrid and Rafe. He confuses whom to kill with only one silver bullet in his gun.

In one quarrel several revenges are included. Young adults’ immaturity thrusts them lover on sensitively. On the other side, they have equally hatred in their psycho nature. Rafe and Astrid come to kill Aiden but Astrid says to Rafe spitting on him ““Because I hate you”” (99). Young adults love and hate easily those make them so risky in life long process. They take revenge with killing too. They fight themselves in the form of werewolves. She urges Aiden’s safe so, she changes into werewolf to avoid terrible fights to calm down.

Aiden wishes not to shot her as he knows the reality. Anyhow he shoots her though she releases him from danger. Young adults’ decision tracks negative consequences because of immaturity. Aiden sinks on shock with shooting to Vivian. He does not get her heart as humanity but her shape cases demon in his eyes. Young adult’s fault misunderstands for

misusing chances. Vivian detects danger of shoot to Gabriel from Aiden. She even provides help to be safe from pack to Aiden surpassing all the pain to herself. Young adult risks own life to respect others. “‘No!’ Vivian cried. ‘He's letting you go.’ She stepped in front of Gabriel as the shot exploded” (100). A force in her chest knocks her backward. Somewhere far off Esmé screams.

‘Stay back. I have him,” Gabriel ordered.

She felt hands upon her, but she couldn't see. She smelled Esmé's Paris perfume, and the powdery scent of old woman was everywhere. Aunt Persia ordered Bucky to run for her bag. (100)

Vivian blindly believes that Aiden can't shoot him with her immature sense but he does that for his selfishness without having case study freshly. In her eyes black cloud shapes that couldn't see anything. Packs cure to save her from danger.

Gabriel consoles that what he has thought such is happen. Vivian is only pack member who is serving to care Aiden but he shoots her. He withdraws dangers enough of before. Young adult's dilemmas lead them to unclear understanding. “‘Look at what you've done,’ said Gabriel, and her vision cleared as if her eyes craved the sight of him” (100). She sees Aiden over her, Gabriel gripping his arms. Tears run down Aiden's face. Young adults have strong feelings but utilize that unwantedly because of their immaturity. Gabriel clears his view to Aiden that he has shot the only one here who cares about him.

Aiden treats wrongly to Vivian that ventures his feeling of love towards her. His eyes is full of tears as stream with water flowing. Once happened unable to return it back. Gabriel rises up with anger. However, uniting all the strength Vivian begs him for Aiden's life “It took all the energy Vivian had to speak. ‘Let him go,’ she said” (101). On her order he is released from them.

Aiden is threatened by Gabriel that he has no anyway resist to pack. He responds shaking head fearfully. He has offered dangers forever shooting to Vivian. He is under the shadow of Vivian's monster shape that drives fear him forever.

Aiden has mother, father, and sister though he suspects himself that he is unable on achieving lessons from them. He loves her physically but not mature with mentally that upsets him. His tenderness leads him shock on his misdeeds. Despite of fear he traces strength to observe Vivian closely but couldn't. His mistake volunteers him far from her forever. She fears him always that "Oh, poor, poor boy. She was indeed a monster. She had made him unsafe forever" (101). Fear of young adult creates tragic love. They attract with their beautiful skins. Vivian's abstract love is worthless for him. He wrestles with her beautiful physical body but dull body of her is unacceptable to him.

Young adults seem not matured in the absence of fully growth of mental progression. Vivian's overconfidence on Aiden tarnishes her from stopping dangers come to her and others. Young adults search business of their own interest scores greater satisfaction for them (Zimbardo 327). They have nature to mind their own business. They barely listen to elders, parents. Their ages make them blind on proper decision. Parents as adult cleverly provide suggestion in stormy sensitive time of young adult. Lack of proper lessons in right time violates young adult's golden life. Adults modify rules for young adult for the provoking life of young adults.

The whole pack was relieved at the news that Gabriel had approved the purchase of a property in Vermont. The parcel included an inn and land right next to the Green Mountain National Forest. They could go back to the family business and be isolated enough to run free. In a week or so Gabriel was going up to sign the papers. They could make plans. They could think of the future.

(102)

Being honest adult, Gabriel leads pack in safe place where they run freely on their ways. Without harming others they live freely. Parents provide environment for their young adults. Parental love succeeds to trap young adults on live of dead sense.

Vivian regrets herself that because of her an innocent boy is dead. All of pack members are happy except her. For psychoanalyst R.N. Sharma, internal drive tortures subject for testing the needs. Sharma concludes internal drive:

is mentioned along with needs. Needs include such physical needs as hunger, thirst, sex desire, excretion, respiration and homeostasis, etc. If these needs are not satisfied then the balance of the body is destroyed with the result that mental adjustment is endangered. Drives pertain to more powerful and intense needs, the non-fulfillment of which leads to anxiety. Conditions ... dissatisfaction of the sex instinct.... If these drives are not satisfied, the individual's balance is upset. (214)

Hungry of sex for young adult age demands make them upset. Anyhow they are unfulfilled with their needs. Vivian suffers with unsatisfied sexual desires she demands from Aiden. She values unusual behaviors to pack. Though pack care her is negative for her "*Damn them*" (102). Members of pack enjoy with entertainment but she is unlikable to all things.

Vivian seems shattered that she presumes nothing in her life. She dumps herself isolated from all. Five young adults of pack improve necessity acting for pleasing to her. However they fail to release her from unhappiness hidden inside her. Love of Five dislocates her interest from them. She expects the erotic love from Aiden. Therefore, the failure suffers psychologically. Psychoanalyst Zimbardo examines erotic love traced by Erich Fromm in *The Arts of Loving* (1956) that love is deeply concerned for the welfare, happiness, and development of the beloved. They have passionate love of negative and positive feelings even the romantic love is erotic love tends to make them weak (qtd. in Zimbardo 460) on the immature young adult ages.

Gabriel uses his own love-story to divert Vivian's psychic impact of happened with Aiden. He maintains her desires with proper management of her demand. His unsuccessful love-story makes realize of her mistakes.

The kiss that Aiden couldn't give her. Gabriel bit her lip, and she gasped and captured his mouth again with her own.... sweet blood after a long hunt. How ... mistaken Aiden's kisses for this? They had been delicious and smooth like the brief comfort of chocolate, but ... never been enough. (105)

In this novel *Blood and Chocolate* Vivian searches blood and chocolate together. She fails time to time. Her young adult immature desires trace problems on her way. After long waiting she takes in Gabriel. He saves her from danger even provide her blood and chocolate to fulfill her internal desire. The narrator retrieves her attention with revealing that "Gabriel pulled her over his body to lie on the bed beside him. His kisses pressed her down into the oblivion of the mattress as her hands explored his chest, his shoulders, his face" (106) for the sake of young age fulfillment.

As noted earlier in this chapter, the teen body is a body in flux, an unstable body much like that of the werewolf. Elizabeth Johnson Talafuse in her dissertation argues that it is a body that sprouts hair in strange places, produces strange smells, and begins to grow into new shapes. These physical changes are accompanied by tumultuous emotional changes triggered by hormones, as well as the frustrations of denied independence. Yet Vivian sees her transformation as signaling new sensations and new experiences. It is not an ailment or a punishment; it is a part of her growth as a subject (115). Talafuse adds for clarification of *Blood and Chocolate* presents a subversive discourse about female sexuality by celebrating the power and experience of female desire.

Talafuse outlines Vivian's monstrosity that does not negate her potential for offering new discourses about female experience. On the contrary, her wolfishness is a validation of female power even though moments in the text demonstrate the social backlash that can erupt

when such agency violates social taboos. They don't care of social taboos. Talafuse comes on idea that through Vivian, Klause demonstrates that adolescent women can be more than they are told they can be and can experience more than they are permitted to experience. But that these gendered revolts, even those that are covert, can have difficult consequences. (115-6). Klause has emphasized young adult women's issues that adults are failure for succession. Young adults provoke the world in expand forms of narrowed adultery provided for them with abject characteristics. Elizabeth Johnson Talafuse argues in own dissertation that young adult woman starts to be monstrous behavior for the security of their lives. Vivian changes into werewolf that reconsiders her safe from sexual attacks from dangerous people. She searches thirsts for who is eager to fulfill her all requirements.

Vivian is self-motivated to her goal achievement. She loves pack for their lives on happy way settlements. Psychoanalyst Dr. Shanta Niraula offers self-motivation for the achievement of leadership. Niraula masters self-motivation:

[T]he person's internal urge to maintain and manage emotional behavior in a stable manner, even when difficult situations and hurdles arise. This self-motivated behavior equips the person with self-leadership and self-reinforcement constructive thought, which allows the person to remain optimistic and pursue the goal with strong will power and enthusiasm. These people can be active, motivated to work extensively and hard on a task in order to achieve the long term outcome. (76)

Vivian has strong power of will that leads her to reach in her destination. She seems active for the arrival of long term outcome. Physical and mental powers lead her for perfect leadership with self-motivated purposes.

Repressed desires of young adults boom on the absence of parents though they are fulfilled with materials of artificial worlds. However, the abjection takes place in lack of judge of maternal and paternal loves to follow proper way. Arjun Ojha criticizes that

“repression is due to lack of financial support which backend a person to live luxurious life happily” (68) has impact on Marxism and Freudian theory together for justification of his thesis. Money helps to live happily in today's world but causes problems for young adults.

Both novels seek the unfulfilled demand of young adults. Young adults undervalue the rules for their desires. Rajan Pokhrel in “Aesthetics of Violence” examines violence on the form of arts. Invitation of new change is possible by violence. Young adults search the abjection which contains violence for the new changes. Pokhrel judges that “Violence is full of energy” (138) that begin with violation and ends with creation for the solution of old treatments. They transmit the ways in their own way to settle their lives.

In Fleischman's *Breakout* Del changes her life being drama writer with single parent of one daughter. On the other novel *Blood and Chocolate* Klause selects Vivian's mate Gabriel who fulfills her internal and external desires. Lack of proper parenting, they have to take in young adult they replace from right place. However, they come to the points.

#### Chapter IV: Parents the Major Cause of Abject Young Adults

This research work focuses on the problem parenting that impacts to the young adult characters. For abjection, young adults seem aggressive in Paul Fleischman's *Breakout* and Annette Curtis Klause's *Blood and Chocolate*. The research delves the major causes that young adults abject the rules and regulations by the improper parenting they get. Why young adults are violence supporters that lead them outsiders of social status are imbalance of young adults' demands and improper guidance to them by parents. For this, Julia Kristeva's theory of abjection, Karean Coats' unclean, impurity of sexuality what society refuse to accept young adult personality. However, young adults do abjection against the purity for impurity. They make their own life style for the changes in the society. Other psychoanalysts John M. Darley's *Psychology*, Harold Falling's *The Psychological Interior of the Family: A Sourcebook for the Study of Whole Families*, Gerald R. Leslie's *The Family in Social Context*, John L. Vogel's *Thinking about Psychology*, Philip G. Zimbardo's *Essentials of Psychology and Life*, and so on are analyzed for young adults psychic concept discussion. Young adults do abject works on the presence of neglecting parenting who ignore for proper care young adult children. Parents seem far from understanding young adults' feelings in suitable circumstances for the judge of both novels.

In the absence of own parents, how young adults suffer for their needs? Substitute parents fulfill material facilities except the love and care given by biological parents. Untimely demise of one of parents is unable to provide all the requirements his/her internal and external desires impact psychologically and physically to his/her young adult daughters and sons. The immaturity of young adults involves them on showing abject characteristics in the lack of proper advices and lessons of parents.

For analysis of problem parenting to young adults in chapter III Annette Curtis Klause's *Blood and Chocolate* is explored for young adults internal and external desires are not fulfilled in the absence of adults proper recommendation. Young adults use abjection in

the absence of father. That also differentiates lifestyle of mother consequence negative impacts on young adult's psychology. Young adult female character demands sexual satisfaction with human meat-boy but he is unable to fulfill her that frustrates her. Though she is unsure of series of killings, she tries to do suicide. Immaturity of young adults marks them for abjection works.

In chapter II Paul Fleischman's *Breakout* is analyzed with psychological impact of substitute parents. In the absence of biological parents immaturity invites young adults' rebellious activities for the establishments of new rules with abjection. Young adults frustrate while they disqualify in the eyes of parents. Young adult characters mislead for their external and internal desires that keep them on abject characteristics. Julia Kristeva analyzes abjection related to mother and child that are purity and impurity. Young adults have to fight with the world to survive. So, they miscalculate the lessons of parents and adults. They come up with abjection for changes. Parents provide enough money, and all facilities except love and proper lesson they take are unworthy in the young adult age. They are physically and mentally powerful but yet not matured.

Jobs of parents make young adults far from recommendation of their settlement in proper way. However, in all the parents are not allowed. They do for them providing all the requirements whereas their demands are indifferent from material facilities. Negligence in parenting keeps young adult's desires so strong that lead them for criminal works for abjection. In Fleischman's *Breakout* young characters react in the ways they are not matured. Del has lost her own parents love on the day of her birth. She struggles to grow up in the foster families. Her substitute families establish impacts of improper parenting to her psychology. Karean Coats proclaims self-abjection that is negligence of self as otherness. Del positions her alone living with struggling herself. She leads anyhow to live in traffic jams of her life. Her abjection being other of self is portrayed here even unable of recognizing her

daughter's father because of a chain of the dates with boyfriends. Lack of proper leadership of parents to young adults ostracizes young adults from selves to society outsiders.

Positions of young adult in life settlement seem unfit. They need suitable guidance in young adult age. They are powerful but lack of proper decision in the absence of intimacy with parents push them on abjection. In Annette Curtis Klause's *Blood and Chocolate*, Vivian abjects the rules of pack. This science fiction novel outlines young adults' internal desires on the surface by fictional characteristics of packs. Vivian abjects for fulfilling her young adult age demand sexual desires as well as protection of self with pack and others too being werewolf as powerful female character. She invites problems to pack loving human meat-boy. Her mother fails with misunderstanding her daughter. Esme blames her daughter despite of suggesting her in proper time. Her father's death untimely reinforces her mother to sexual activities. Esme values work with making mates for her. Young adult packs run after her make her impatient psychologically to control in the immature age. She is victimized emotionally and physically.

Adults are like parents. They are like friends who understand young adult giving right lesson in the right time. Young adults poach perfectness in their eyes for changes the ways are wrong in the eyes of adults. Thus, their immaturity invites abjection. Parents of young adults guide for their own life's parenting. They decide for different behaviors because they are not experienced by their parents. Young adult is the age of before to be matured. Young adults who improve in this age make them perfect with help of appropriate instructions. None is bad. They are lost in puzzle in the absence of good parenting. They are the powers for the change they need.

Young adults are youth power for nation buildings. They have power for new path. In the context of Nepal, young adult Nepali people are jobless. They gather in Kathmandu the capital of Nepal for jobs. Traffic jams has created bloom of repressed desires in the form of violence. People have to stay hours on traffic jams. Lately reach for office. Young adults

can't reach in time get out of class however paid bill of fee in time. They seem aggressive on breaking rules of colleges. The serious patients are unable to reach in hospital in time. In *Breakout* Paul Fleischman has designed stories of traffic jams are related to particular areas eventhough impacts for young adults derive for rebellious nature. The government of Nepal has assumed great effort for resolution of traffic jams. Road expanding is on the process. But pressures of increasing vehicles in the central place invite difficulties of management. Improper managements of young adults in Nepal highlight disgusting works. They beg for justice in theunlawful ways that establish abject characteristics. The Government is the huge form of family members of young adults. They provide all facilities for young adult. So, they get advantages from the big parents. They utilize their young adult physical and mental power in progressive works.

Del of *Breakout* has numbers of dates with boyfriends leave her single parenting. Vivian in *Blood and Chocolate* searches stable boy-friend who fulfills her all desires but unknowingly victimizes on the trap of troubles. Young adult girls are in more risk while selecting boy-friends. The lack of proper guidance in this age keeps them in troublesome life. They come to urban area for golden future.However, they fall on the trap of drug addiction. They search the world of peace but clutched in starving of material world. They are physically and emotionally attacked. Parents are the real best friends who easily understand young adult's problems.

Finally in conclusion, the research sums up contextual realities of parents to abject young adults qualify the impacts of improper parenting. Young adults' external and internal demands are protected by proper guidance and lessons of parents with understanding them in right time lead them for appropriate work with new changes.

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