

Chapter I

Constructing Young Adulthood as a Conceptual Category

Overture of the Study

This dissertation examines and analyzes the politics of body in Young Adult (YA hereafter) narratives with a special focus on American teenagers. The young adult body has been a major motif in YA narratives ever since the genre emerged in American literary scenario during 1940s. The rapidly changing body and the psycho-social effects it propels destabilizes the burgeoning self-image of young adults (generally between 12 and 19 year old teenagers). Therefore, YA narratives, ironically the product of adult authors, represent the young adult body either as a grotesque, mysterious and dangerous object or as a vulnerable entity that deserves surveillance. Young adults, on the other hand, get tempted toward experimenting the power of their fast-changing body to cope with the trauma triggered by it. Besides indulging in drug, drink and sex, young adults in some extreme cases develop the tendency of torturing themselves through abjection of certain body parts, painting, piercing and having plastic surgery. Hence, young adult body befits a means of politics, abjection, exploration and games for the adult people and the young adults as observed in the discursivity of YA narratives.

The term 'body politics' emerges during the feminist movement in the 1970s. The feminist movement incorporates 'body politics' to strengthen women's authority on their own body. Roberta Sassatelli defines the body politics in her book *Body Politics* as: "The term body politics was a slogan for the feminist movement in the 1970s for the abortion rights, to denounce violence against them and the objectification of their body" (355). Women raise the voice against the abuse of their body by the individuals and social

institutions whereas the term ‘politics of body’ comprises two notions. The first concept ‘politics’ refers to the power or power relation and the second concept ‘body’ signifies human body on which this power is exercised. The expression ‘politics of body’ denotes to the methodologies and activities to govern the human body as David W. Price defines politics of body in “Politics of Body: Pina Bausch’s Tanztheater” vividly. Price considers if the body “stands as a focal point of activities and medium of activities, it is called politics of body” (323). The body stays as an agency and site for all the activities in the politics of body. Both terminologies ‘body politics and politics of body’ incorporate the centrality of body authority despite having minor differences. Collectively, the expression ‘politics of body’ implies the creation, regulation and control of human body by the power at different degrees in a society. So, politics of body in Young Adult narratives refers to the projection of the politics of the body in the fictions written for and about young adults.

Toning with the body politics concept of 1970s and characterization of politics of body, this dissertation primarily focuses on the issues of young adult body depicted in the selected YA narratives. It also contends why and how young adult body is politicized. This dissertation further argues why and how the young adults abject, fantasize, celebrate and abuse their body. Moreover, it also uncovers the ways of representing young adult body in the selected YA narratives. Overall, this dissertation examines the politics of young adult body. This dissertation claims that adults and young adults themselves politicize the young adult body. However, young adults obtain their freedom, identity and maturity through the politicization of the body. Many of the critics and theorists have abundantly addressed the politics of body in Young Adult narratives. Nevertheless,

this dissertation primarily employs the perspectives of Roberta Seelinger Trites, Karen Coats, Julia Kristeva, Judith Butler, Michel Foucault, Beth Younger, Pamela S. Gates et al. and Clinton Sanders et al. to establish the freedom, identity and maturity of young adults. It mainly utilizes Trites' abuse of the body and relation between power and bodily activities, Coats' abjection and fantasizing the body, Kristeva's abjection of the body, Butler's celebration of the body, Foucault's abuse of body and celebration, Younger's politics of sexuality, Pamela's fantasizing the body and Sanders' celebration of body to elucidate the politics of body in YA narratives.

This dissertation uses the following Young Adult manuscripts: *The Catcher in the Rye* (1950) by J.D. Salinger, *The Chocolate War* (1974) by Robert Cormier, *The Giver* (1993) by Lois Lowry, *What My Mother Doesn't Know* (2001) by Sonya Sones, and *The Hunger Games* (2008), *Catching Fire* (2009) and *Mockingjay* (2010) by Suzanne Collins as primary texts under scrutiny. Considering the selection of these texts for the study, *The Catcher in the Rye* brings the notion of an abjection of a young adult and establishes the foundation for the young adult literature in the 50s when the academia did not accept young adult literature as a genre. *The Chocolate War* further bolsters the abjection theme and rise of Young Adult literature in the western world during 70s. *The Giver* strengthens the concept of body celebration, abuse and fantasy during the 90s. It bolsters the politics of body minutely. Above three young adult texts provide the concept of politics of body concentrating on the males whereas other selected young adult narratives *What My Mother does not Know*, *The Hunger Games*, *Catching Fire* and *Mockingjay* convey the notion of politics of body focused on females. *The Hunger Games Series* particularly unfold the politics of body abuse in the dystopian world while

What My Mother Doesn't Know primarily unplugs the perception of fantasizing body in poetic form. The selection criteria of the texts strengthens the main argument of the dissertation and stimulates for the further study.

Defining the Terms: Adolescent, Teenager, Juvenile, Youth and Young Adult

The terms 'adolescent, teenager, youth, juvenile and young adult' have close association. These constructions are milestones to unearth the foundation of young adult and young adult literature. These edifices contend different contexts and definitions. Therefore, the study of these expressions facilitates the researcher to discern in detail different theoretical perspectives of these terms. The insights of these terms empower us to shove the foundation for the politics of body in YA narratives. The role of these terms remains as a guide to unearth young adult body and young adult literature.

Critics and theorists have defined these terms to concretize the meaning and to problematize the construction of these terms to know the growth circumstance of young adults. This section studies how and why these terms have been constructed. Further, this chapter has defined how and why these terms are dissimilar and similar among themselves. Moreover, this subdivision largely applies the assessments of Sigmund Freud, Jean Piaget, Jacques Lacan and Erik Erikson of cognitive and psycho-social development of young adults to portray the growth of childhood to adolescence stage. This segment defines the expressions in details ahead of the construction of young adulthood as a conceptual category.

The expression adolescence, derived from Latin word *adolescere* means 'to grow up', is a transitional stage of physical and psychological development that generally occurs during the period from puberty to legal adulthood. Extending this definition, G.

Stanley Hall, in *Adolescence: Its Psychology and Its Relation to Physiology, Sociology, Sex, Crime, Religion and Education*, characterizes adolescence as “a period of inevitable turmoil” (111). Hall means that adolescence is not only a period of transition from childhood to adulthood but also a phase of confusion. Further, Hall specifies that adolescence is “a period of storm and stress” (418). Here storm refers to the decreased level of self-control and stress denotes to the increased level of sensitivity. The adolescents have less self-discipline and more thoughtfulness capacity. Very minor things change lives of adolescents. Moreover, the adolescence stage witnesses biological changes of puberty in the individual. Biologically adolescents gain multiple changes in a short span of period. Especially, they find abrupt variations in their voice and body structure.

Exploring the definitions of adolescence, United Nations Children’s Fund (UNICEF) considers adolescence as a problematic term to outline precisely because it is widely acknowledged that each individual experiences this period differently depending on her or his physical, emotional and cognitive maturation as well as other contingencies. However, UNICEF in *The State of World Children 2011* claims, “Adolescence is an age of opportunity” (2). UNICEF believes that adolescence opens the doors of ventures for any individual. In many western and eastern societies, however, adolescence is narrowly equated with puberty and the cycle of physical changes capping in reproductive maturity. In the United States, adolescence generally commences from age 12 and lasts until 19. Largely adolescence is understood in broader base. It integrates psychological, social, and moral terrain as well as the strictly physical aspects of maturation. Therefore, for the purpose of this dissertation, adolescent is defined as the person between 11 to 19 years

old even though social, cultural, geographical and psychological characteristics convey some discrepancy.

The terms adolescence and youth are often considered the same in different contexts and topographies. Adolescence is often studied as synonymous with the term 'youth'. However, there are some differences between these words. In *Youth Studies: An Introduction*, Andy Furlong elucidates, "The definitions of youth of a specific age range varies, as youth is not defined chronologically as a stage that can be tied to specific age ranges; nor can its end point be linked to specific activities, such as taking unpaid work or having sexual relations without consent" (2-3). Furlong contemplates those activities done by the person and physicality of an individual delineate youth. Further, Furlong makes clear that youth is an experience that may shape an individual's level of dependency, which can be marked in various ways according to different cultural perspectives. Personal experience is marked by an individual's cultural norms or traditions, while a youth's level of dependency means the extent to which he still relies on his family emotionally and economically. So, the youth is a transition period from dependence of childhood to independence of adulthood. The General Assembly of United Nations of the year 2009/10 defines youth 'as those persons between 15 and 24 years of age'. Therefore, the definition of youth varies according to context and geography. However, the definition of adolescence remains almost constant. The definition of youth incorporates the characteristics of adolescence. So, the term youth is closely analogous to adolescent.

While exploring the term 'young Adult', this researcher finds that 'young adult' term was coined by American Library Service Association in 1957. American Library

Service Association establishes Young Adult Library Services Association in 1957 to expand libraries to the access of teens of 12-18 age range. The expression young adult keeps significant space in the demography of adolescence and more in the literary arena. Writers preferring to deal with adolescent activities start to use the 'young adult term' in their literary creations. Similarly, critics and theorists of the teenagers apply the term 'young adult' immensely in their criticisms and theories. Gradually, the phrase young adult gets broadening scope in the literature despite having some controversies in the range of age. The terms like adolescent, teenager, youth and young adult support to understand cognitive, physical and emotional enlargement of adolescents and to construct young adulthood as a conceptual category.

Significance of Physical and Cognitive Development of Children and Young Adults

Children and young adults observe the psychosocial, psychosexual and cognitive development in their physical growth. Especially, young adults experience the rapid development of psychological and emotional growth. The physical changes of the young adults are almost synonymous to brain changes. The brain's structural modification brings some deviations in the role of the brain as well. In this context, Lawrence Howells, in *Cognitive Behavioral Therapy for Adolescents and Young Adults*, postulates, "Young adulthood is a widening phase of life, now considered to span from around 10 until around 25 years of age" (37). Howells means that young adulthood is the passage between childhood and adulthood.

It involves accelerated growth in the different areas of psychological and physical aspect of children and adolescents. Howells provides the sketch of young adult's brain as well as physical development in details. Moreover, Howells discusses the young adult's

cognitive and emotive growth as well. According to Howells, puberty is a period of physical development characterized by rapid changes in body size, shape and composition. Physical changes in the body are accompanied by changes in the brain. These structural changes in the brain are parallel changes in terms of brain function, and there are important developments in cognitive ability during young adulthood, particularly in relation to executive function.

Howells argues that young adults develop abstract thought in the initial phases of their growth. The adolescents demonstrate their confused role within themselves and before the society. The ability to engage in more abstract processes of thought enables adolescents to begin to think about the less concrete aspects of their social worlds. There are a number of ways in which this abstract sense of the self develops through young adulthood. Howells claims that the most important sense of development is “degree of differentiation” (25) in young adults. So, young adults demonstrate their understandability of being different from other people. They might exhibit different characteristics depending on the situation. They are also likely to notice or begin to consider the degree of organization or coherence among different personality traits.

Howells further explains that emotional and physical issues make substantial space during young adulthood. The establishment of personal values and the transition to self-sufficiency coerce many adolescents. Furthermore, teenagers seldom have clear roles of their own in society but instead occupy an ambiguous period between childhood and adulthood. The issues of teenagers’ roles and their occupation in social and cultural zones, and the response to them partly determine the nature of longevity of adulthood of any individual. Also, during adolescence, the individual experiences an upsurge of sexual

feelings following the latent sexuality of childhood. The individual learns to control direct sexual urges during adolescence. Along with physical changes, the cognitive development occurs in the adolescent stage. Under the cognitive development, the construction of thought processes including remembering, problem-solving and decision making cultivates in the individual.

While exploring the cognitive development, in *The Psychology of Intelligence*, Jean Piaget derives four stages of cognitive development which are as: (a) sensorimotor stage (birth to 2yrs): in this stage children obtain knowledge through sensory and motor abilities but fail in testing of object concept, (b) preoperational stage(2 to 7 yrs.): in this stage objects and events are represented by mental symbols but children fail test of conversation,(c) concrete operational stage(7 to 12 yrs.): in this stage children can reason logically about concrete objects and events but fail to engage in systematic hypothesis testing and (d) formal operational stage(12 yrs. and up): in this stage children can reason abstractly and hypothetically. Among these stages, formal operational stage associates with young adults. Here, Piaget argues, “From 11-12 years and during adolescence, formal thought is perfected and its groupings characterized the completion of reflective intelligence” (136). Piaget believes that adolescents develop coherent discourse. They foster their ability to use and manipulate their mental skills. Therefore, the adolescent, unlike the child, is an individual who cultivates the skill of self-monitoring and self-management. Formal thought reaches its fruition during formal operational stage. In this stage, adolescents gain the capability to think in an abstract manner by manipulating in their head, without any dependence on concrete manipulation.

The young adulthood stage gets more theoretical outlines of Piaget from Lisa Oakley. Oakley confers about principles of Piaget's theory of cognitive development. According to Oakley, Piaget's theory is based on three main principles – assimilation, accommodation and equilibration. Before these principles, first it is important to define the term 'schema'. Schema is a cognitive representation of activities or things. When a baby is born, an innate schema arises for sucking in order to ensure that it can feed and helps the baby to grow. As the baby grows, this schema integrates with other feeding schemas. Then the baby's experience and nutrition change to materialize the growth of cognitive development. In *Cognitive Development*, Oakley discusses three principles regarding the cognitive development of children. Oakley presents these principles as:

Assimilation is the process of putting a new experience into already existing mental structure. Children develop cognitive structures to help them make sense of their world and when they encounter a new experience, they place this into the schemas they have already developed. Accommodation is the revising of an existing schema due to a new experience. Equilibration is the process of seeking to achieve cognitive stability through assimilation and accommodation. The child is constantly trying to interpret and understand the world while encountering new experiences. (14)

The gaining new experience leads the child to revisit and reflect own childhood. The revisit and reflection support the children to obtain new understanding of young adulthood. Therefore, an adolescent can accomplish his or her cognitive maturity through the application of these three principles. Basically, young adult attempts to bring equilibrium between assimilation and accommodation to achieve cognitive stability.

These principles materialize the desire of a child to become an integrated component of a family and society. That child cultivates cognitive stability along with physical development. The child achieves a young adulthood gradually.

However, educational experiences have also role to characterize and address cognitive development of young adults. Toning with this context of cognitive development of the adolescents, in *Addressing Young Adults' Cognitive Development*, M. Lee Manning believes, “Young adolescents' cognitive developmental characteristics can be identified and addressed with appropriate educational experiences” (98). The educational experiences support to burgeon the cognitive development of adolescents. Determining cognitive readiness levels, implementing cognitively appropriate educational experiences, providing integrated curricula and explanatory programs, and recognizing all subject areas are as contributing factors to cognitive development and academic achievement of young adults. Therefore, Manning considers three precautions need to avoid assuming too much homogeneity among young adults' cognitive development. Manning portrays these precautions as:

First, young adults' cultural and gender differences have a profound effect on cognitive development. Second, young adults' physical, psychosocial and cognitive developmental areas do not develop in isolation. Third, young adults' showing signs of being early and late matures may appear to be mature and immature, respectively; however, their physical maturity may provide little indication of cognitive development. (99)

The cultural and gender differences have a close impact for cognitive growth of any adolescent. Similarly, psychosocial, physical and cognitive development of young adults

move simultaneously. However, in some cases, only physical growth does not indicate the cognitive growth. Some young adults demonstrate their maturity in the early stage and some exhibit their cognitive development a bit late. So, educators need to ponder cultural and gender differences, complex and intricate relationship among physical, psychosocial and cognitive developmental aspect of young adults to sort out homogeneity on the physical and cognitive growth. An effort to identify and address young adults' cognitive development characteristics support to both learners and educators to build up young adulthood concept.

Both Jean Piaget and M. Lee Manning analyze the cognitive development of children. They claim that cognitive development is an important aspect in adolescents' maturity. Piaget primarily stresses on the physical growth for the cognitive stability in young adults whereas Manning underscores the educational and social experiences for the cognitive development of children as well as young adults. However, both do not unearth properly into the bodily activities and their roles for the cognitive development of children and young adults. Piaget tries to incorporate the essentialities of physical growth for the reasoning development but he does not underline clearly how corporeal progression plays an important role for the development of thinking capacity in children as well as young adults. Therefore, this researcher attempts to unfold the prominence of body for the enlargement of cognitive scope in young adults.

Another psychologist Erik H. Erikson discusses about different stages of psychosocial development in human beings. These stages contribute to understand the cognitive and physical development of child along with young adult. According to Erikson, the young adult stage in human development precedes middle adulthood. Social,

individual, cultural and regional variation play crucial role in young adult stages. He argues, “Young adults emphasize on identity formation” (247). The identity formation remains a crucial issue of young adults for their growth.

Erikson identifies eight stages, also called epigenetic principles, through which human beings progress from birth to death. In *Childhood and Society*, Erikson provides eight stages of psychosocial development in child. Erikson projects these stages as:

1. Trust vs. mistrust-hope- birth to one and half yrs.
2. Autonomy vs. shame- one and half to three yrs.
3. Initiative vs. guilt- three to five yrs.
4. Industry vs. inferiority- five to twelve yrs.
5. Identity vs. role confusion- twelve to eighteen yrs.
6. Intimacy vs. isolation- eighteen to forty yrs.
7. Generativity vs. stagnation- forty to sixty-five yrs.
8. Ego integrity vs. despair- sixty-five and more. (247-69)

The fifth stage of Erikson deals with the sense of identity of young adults. During this stage, young adults are confused themselves on their roles and identity. They start asking the questions over previously established values and norms of the society. They seek to draw the demarcation of their identity and sketch new beliefs and perceptions of the society.

The skirmish between identity and role confusion of the young adults remains for a long time. The resolution of this conflict comes to end when the young adult identifies, selects, accepts, and interprets previously learned tasks and established values. After the interpretation, a young adult forms a clear and an acceptable image of his/her own

identity. Erikson sees this stage of life as chaotic in nature and refers to the young adult development as a “psychological revolution” (261) in which young adult people are “now primarily concerned with what they appear to be in the eyes of others as compared with what they feel they are, and with the question of how to connect the roles and skills cultivated earlier with the occupational prototypes of the day” (261). Erikson considers young adult stage as chaotic in nature and adults and society draw the line of role and identity of the young adults. In this stage, young adults bring almost complete change in their thinking and activities. They try to dismantle the judgment of adults about them. The adults chiefly assess adolescents from their own perspectives. They construct the identity and roles of the young adults. However, the battle between identity and role confusion helps the young adults to construct young adulthood. This scuffle shows clearly who the young adults are and how they face the difficulty to establish their role in the society.

While dealing with the battle between identity and role confusion of the young adults, Barbara Wiese Taubenheim critiques Erikson’s perceptions regarding the adolescents’ relation to society and their self-awareness in “Erikson’s Psychosocial Theory Applied to Adolescent Fiction”. Taubenheim claims, “If the young adult does not completely succeed in this conflict, he/she faces difficulties in self-clarification, the pinnacle identity” (518). Taubenheim emphasizes on the importance of settlement of role confusion and identity in adolescents. The construction of identity in young adults remains challenging because of the conflict between role confusion and identity. Unless the young adults defeat the conflict, they cannot form identity. However, triumph over this role confusion and identity stage reflects the adulthood transformation successfully

and excavate the way for future. So both Erikson and Taubenheim agree that young adult stage is 'role confusion' phase in which 'sense of identity' overwhelms their accomplishments and bodily activities try to garner the identity of the young adults.

Furthermore, identity, role confusion and cognitive development in the children and adolescents have close relationship with the personality development. The proper cognitive growth promotes the personality development of human beings. Sigmund Freud highlights the importance of the psychosexual development for personality development in human beings. Freud believes that the personality develops through the series of psychosexual development stages. These psychosexual development stages help to understand more about young adults. In *Psychoanalytic Theory*, Freud illustrates different stages of psychosocial development. According to Freud, the psychosexual development stages are in the following ways:

1. Oral: 0-1.5 yrs.: fixation on all things oral
2. Anal: 1.5-3 yrs.: healthy toilet training
3. Phallic: 3-5 yrs.: the development of healthy substitutes for the sexual attraction boys and girls have towards a parent of the opposite gender
4. Latency: 5-12 yrs.: the development of healthy dormant sexual feelings for opposite sex
5. Genital: 12-adulthood: all tasks from the previous four stages are integrated into the mind allowing for the onset of healthy sexual feelings and behaviors.

(287-88)

Here, each stage is processed through Freud's concept of the human mind as a three-tier system consisting of Superego, Ego and Id. Each stage has erogenous zone. The

successful resolution of each stage leads to a healthy young adult. Genital stage is related to the young adult. This is the last stage of Freud's psychosexual theory of personality development and begins in puberty. It is a time of adolescent sexual experimentation, the successful resolution of settling down in a loving one-to-one relationship with another person. Sexual instinct is directed to heterosexual pleasure rather than self-pleasure. The sexual experimentation and resolution help to construct the young adulthood with the cognitive and physical development in young adults.

Piaget's cognitive development stages, Erikson's psychosocial development stages and Freud's psychosexual development stages maintain some similarities and dissimilarities. These stages contribute young adults for their experimentation and resolution to move towards adulthood. Freud's developmental stages primarily support for the modification of sexual feelings and behavior of young adults. Erikson's developmental stages facilitate adolescents to strengthen their identity and role in the society. Piaget's developmental stages interpose in young adults' thought perfection process. Therefore, these phases and stages support to enlarge themes of social, economic, political and psychological construction of adolescents, teenagers, youth and young adults to materialize in real life situation and to support for the cognitive development in children and young adults. These phases facilitate theorists of young adult literature to build their concrete concepts about young adults. These phases and theories of young adults inspire the researcher to recognize the concerns of young adults and to acknowledge the importance of body for identity and role of the young adults in the different spectrum of society.

Understanding of psychosocial, psychosexual and cognitive development of children and young adults facilitates to concretize theories of young adults. Above discussed psychosocial, psychosexual and cognitive development models and stages of psychologists and sociologists have contributed to fathom the young adult more and to construct young adulthood. Therefore, core Young Adult Literature theorists have used these stages and models as catalysts to dichotomize the adolescents' issues and concerns. Trites uses the term 'young adult' as a marker of power and sexual potency. She underlines the sexual potency as a fundamental factor of young adults and the power of young adult body raises the objection to the institutional, social and individual activities. Karen Coats applies the term 'young adult' as the liminal state for the adulthood and as a means of social transformation. While discussing on social transformation and interaction, Coats argues that the young adult body encounters 'abjection' and the young adults use the body abjection for the 'way out'.

Kenneth Millard takes this term to define social change and politics of despair. According to Millard, cognitive and physical development of young adults help for social change and to seek the solution for their despair in their bodily and social activities. Therefore, psychologists and sociologists have supported core young adult theorists to formulate notions and ideas about adolescents and young adulthood. The clarification and conceptualization of the terms 'adolescence, youth and young adult' support to unearth the concerns of the young adults. Further, the analysis of different psychological and sociological stages and phrases expedites to garner the knowledge of multiple concerns of the young adults better.

Concerns of Young Adults

The Young Adulthood is considered as a transitional and experimental phase. During this stage, young adults strive to do experiment divergent gears while developing their cognitive, physical and emotional attributes. The experimentation of the young adults brings multiple problems and activities in their life. We can detect manifold concerns of this demography. Young adult concerns refer to the anxieties, interests and affairs. Young adults face the physical, psychological, social, cultural and political concerns. Broadly, they encounter the concerns related to abuse, sexual violence, healing, accidents, adjustments, meaning of beauty, speaking out, crime, suicide, and problems of dating, diseases, disability, heroism and more about employment or career. Specifically, their concerns tie to the different happenings of society, mind and body. Therefore, young adult narratives portray various types of concerns connected to this domain that needs scrutiny. Young adults, on other hand, get tempted towards attempting various things in their life. So, this section principally uncovers the overall concerns of young adults and reveals how and why young adults exploit their body. This portion chiefly uses the standpoints of Roberta Seelinger Trites, Karen Coats, Julia Kristeva, Kenneth Millard and Alice Trupe to scrutinize the concerns of young adults and their relevance to elucidate the politics of body in YA narratives.

Young adults mainly involve in sexual violence, alcohol and smoking addiction. The exigency of body stimulates young adults to kick off these concerns. However, young adults intend to use their body to win over these interests and infatuations. In this context, Alice Trupe, in *Thematic Guide to Young Adult Literature*, remarks, “Sexual abuse is a delicate subject in young adults” (6). Trupe means that adults commonly

involve in sexual activities and sometimes they face sexual abuse from adults as well. She even provides the reference of *Happy Endings Are All Alike* by Scoppettone, one of the first novels for young adults to address sexual love between women in which Scoppettone dexterously explores the tightrope that the young lovers walk as their relationship develops. They even attempt to disregard society and mind but take body as a means of decision making for their sexual abuse. Their body becomes a main agent to instigate 'anti-social' activities as considered by adult people. The young adults use libido practice as a tool of correction and growth into adults. In the beginning phase, they involve more in the issues of sexual orientation like unwanted pregnancies, masturbation, orgasms, nocturnal emissions, sexually transmitted diseases, pornography and prostitution. In this background, Trites, in *Disturbing the Universe*, uncovers the role of adolescent literature to control libido practice of young adults. Trites opines, "Adolescent literature is an ideological tool used to curb teenagers' libido as it is some sort of depiction of what adolescents' sexuality actually is" (85). Trites clarifies that sexual potency stands as a common metaphor for empowerment in adolescent literature. Adolescent literature supports young adults to control their libido practices and interests by means of presentation of different libido activities of young adult characters. The young adults empathize themselves with the characters presented in the YA narratives.

The young adults are concerned to stimulate and enjoy the sexual activities. The young adult protagonists demonstrate their readiness to quit the agonizing moments of sexuality. They even endure the excruciating moment about sexuality to enjoy sex. The sexuality marks 'a rite of passage' that helps young adults define themselves as having left childhood behind. Therefore, Trites defends, "Sexuality as a rite of passage that is

linked with romance in YA literature” (84). Sexual feelings, thoughts, attractions and behaviors towards other people of young adults stand as ritual to gain their adulthood. Trites means that YA narratives present different materials related to romance. This romantic presentation aids the young adults to be happy and to gain their maturity. Moreover, she enhances the young adult novels that deal with sex as a locus of power. She ignores the ideological strength of the novels to promote the power dynamic of the sexuality. Therefore, sexual activities or libido practices of young adults are more concerned with the bodily activities. The sexual activities of the young adults support to establish their own image in the society. The image of the young adults sometimes could be positive and sometimes could be so called anti- social.

The sexuality does not stand only as a rite of passage, the young adult sexuality remains a means of objectification in the society. The society starts to perceive young adult sexuality objectively. However, the process of objectification sometimes glorifies and idealizes the teenage sexuality; and sometimes it stigmatizes and represses because sexuality involves biological, erotic, physical, emotional, social, or social feelings and behaviors. Some societies take young adult sexuality normally and some take it abnormally. Then, Trites takes the reference of Foucault and claims, “The adults enjoy lecturing to adolescents about sexuality because it gives the adult power and a certain sexual pleasure, the scintillation present in the act of forbidding” (95). Foucault deems that the presentation of adults about sexuality in essence is a matter of hostility and uninviting subject before teenagers. Adults practice their power and pleasure through their presentation before adolescents. Such performance of adults to some extent provides pleasure to both young adults and adults.

Nonetheless, the YA narratives normally do not integrate the 'queerness' as a major component of presentation because of the dual perspective of the society. The society does not accept 'queer discourse' as a main stream literature. The queerness in YA narratives creates contradictory discourses. In general, social power objects the queer debate. The relationship between power, knowledge and pleasure defines the sexuality. Trites clarifies the sexuality, queer and power as:

Adolescents use their sexuality to attract other people, to enjoy other people, to manipulate other people, to communicate with other people, to dominate other people, to submit to other people, to manipulate other people-in short, sexuality is a way for them to engage the other. Discovering their sexuality is powerful to adolescents because it represents a new forum in which to attract with the other.

(115)

Adolescents employ the sexuality to identify themselves before the components of society. The sexuality of the young adults stands as a means of expansion of social horizon. The body and sexuality are closely connected to explore the identity of young adults. The body and sexuality in young adults act instrumental to determine and expand their identity. The body of the adolescents stays as a catalyst to show their politics of sexuality and abuse in various forms. So, Sexuality provides opportunity for adolescents to attract, enjoy, manipulate and dominate other people either from the range of adults or young adults. Sexuality opens the door for young adults to establish the major constituent of the society.

Young adults basically project themselves in a confusing state while performing before the society. They intend to experiment multiple things in one time. They

sometimes are in the state of uncertainty. Anita Tarr and Donna R. White illustrate the confusion of young adults. Tarr and White reveal, “Teenagers find themselves experiencing feelings of disconnection not only between themselves and others, but also between conflicting parts of themselves” (75) in their book *Posthumanism in Young Adult Fiction*. Tarr and White claim that young adults feel themselves alienated and disconnected. Adolescents evaluate their identity regularly. Tarr and White further clarify, “Identity is constantly reevaluated in terms of how they are perceived by others; how they perceive themselves and how they wish to be perceived by others” (75). The identity of the young adults changes according to their perceiving context. The society, young adults themselves and their wish make differences for their identity. The identity gets evaluated how the adolescents are understood and how they wish to be understood. The bodily performance and social perspective determine the identity of young adults.

The young adult concerns are allied with the social and psychological abjection in the course of evaluation of identity. Young adults face social abjection in multiple ways besides their psychological abjection. In this framework, Karen Coats in her article “Abjection and Adolescent Fiction: Ways Out” discloses, “Socially abject figures cannot seem to manage either the material conditions and habits or the identifications necessary to sustain a position in a social group” (138). Coats means that adolescent faces the problem of identity because of social abjection. This kind of abjection is a fundamental issue in YA narratives and culture. Then young adults face abjection if they indulge in anti-social activities like alcoholism, drug abuse and sexual perversion. They lose their identity when they misuse their body by involving in the addiction of alcoholism, drug abuse and sexual perversion. The engagement of the young adults in such activities of

abuse creates major concerns in the formation of identity, and in their life, family and society as well.

Besides the engagement of young adults in so called anti-social activities, psychologically abject young adult uncovers extra subtlety and complexity in the identity crisis. Regarding this issue, Coats inscribes, “Both social and psychological abjection precipitate violence in the narratives of young adult fiction” (139). Coats means that young adults involve in violence when they face abjection. Psychological abjection leads them into self-isolation and depression. The self-isolation and depression are the major concerns of the young adults. In this context of self-isolation and depression, the young adult narratives do not only instigate violence but also suggest some strategies to minimize ferocity of the young adults. Coats asserts, “Young adult fiction that deals with abjection offers us a means of understanding abjection and its contribution to violent behavior, as well as some strategies for dealing with abjection that might reduce violence” (139). On the one hand, abjection instigates the violence and on the other hand, it diminishes the violence. Coats clarifies that narratives or fictions unplugs the various dimensions of abjection. The abjection supports to reduce violence motive of the young adults. So, social and emotional abjection are the leading trepidations of young adults.

Additionally, Coats takes the reference of Julia Kristeva and then Coats admits, “Kristeva is interested in the interplay between the Real body and the Imaginary body in so far as subjectivity itself is constituted by excluding the lived body as abject. Abjection is the process of expulsion that enables the subject to set up clear boundaries and establish a stable identity” (140). Coats believes that Kristeva is interested to build the chemistry between fictional and real body that draws a line of abjection. However, in the

milieu of expulsion from social and psychological, the young adults show their willpower to revolt against discrimination and exclusion to establish their identity. The abjection becomes the spring to bring permanent recognition of young adults.

In addition to the reassertion of the body, the intensification of conflict between paternal laws and maternal desires destabilizes the identity of adolescents. In this perspective, Coats takes the reference of *The Chocolate War* and elaborates, “In both family and school, the paternal preferences of Jerry Renault’s life are ineffectual; his father is sleepwalking through life after losing his wife, and the Headmaster of the Catholic High School is gone due to an external illness” (146). Both father of Jerry and the Headmaster are guided by paternal laws. Both of them intervene to the life of Jerry. Jerry does not obtain motherly behavior from the school and family. Both male adult father and Headmaster abject Jerry and try to disrupt the identity of Jerry. Similarly, Jerry’s father and Headmaster are abject figures due to the demise of wife and external illness respectively. Generally, the abject characters act as foils and props for establishing the clean and proper identity of the protagonists. However, young adults strive to establish their identity through their authoritarian abjection as Jerry shows his utmost efforts to come out of the claws of adults.

Young adults encounter multiple concerns while growing-up. Kenneth Millard explores some of the concerns of young adults in the stages of their growing up. He has minutely discussed the relationship of the concerns of the young adults with the society and adults. He explains the importance of the coming –of-age or Bildungsroman genre within the broader canon of American literature. He has specified an illustration of *The*

Catcher in the Rye to establish his arguments in *Coming of Age in Contemporary American Fiction*. Millard illustrates as:

The Catcher in the Rye was a novel that seemed to bring Huck's voice into the twentieth century, and to articulate a desire for a new beginning in the era immediately following the Holocaust and atomic weaponry; is that urge to escape the challenges of growing-up and of acquiring a history that marks Salinger's novel as a quintessential and enduring expression of American innocence. (14)

Holden is the unmediated voice of 1950s. He epitomizes dissatisfied and disaffected youth. Holden represents the voice of Huck by engaging in immoral and vulnerable activities. Then contemporary adolescents appear less morally engaged than their predecessors. Millard unfolds that young adults are at the forefront of social change despite having many abuses and concerns.

The abuse does not only refer to the sexual activities; it also denotes to the physical abuse in the multiple forms. Regarding this issue, *In the Watcher* by James Howe where physical abuse becomes the major concern. Howe builds a picture of self-effacing Margaret, who is physically abused by her father. Similarly, Trupe comments, "The abuse, in the novel as in real life, is concealed, although hinted at, until the climactic moment when two other teens and a police officer arrive on the scene" (3). Trupe means that young adults involve in abusive activities, however, they themselves try to conceal such doings.

Concerning the abuse faced by young adults, *You Don't Know Me* by David Klass shows sufficient physical abuse of young adults. Both young adult characters John and Violet encounter embarrassing tortures and physical abuse from the adults. To

support this context, Trupe remarks, “Klass focuses on the challenges of dating, maintaining friendship when two young men desire the same young woman, surviving the tortures of math classes, and evading the kindly teacher as skillfully as one evades the authoritarian principal” (4). Young adults prefer going dating even if there are challenges ahead of them. Trupe indicates how young adults encounter and try to avoid abuse. Therefore, during the adolescent period, young adults attempt to skip rules and regulations made by adults. They intend to establish their own codes and conducts of life avoiding the rules by the adults.

While exploring the abuses, young adults bestow significant space for the relationship as well. The relationship among or between young adults continues despite encountering multiple abuses. Jacqueline Woodson’s, *I Hadn’t Meant to Tell You This* (1994), a slim, powerful, and haunting novel of friendship, and focuses on young adults’ unique relationship. This novel particularly displays the relationship between Marie, a comfortably middle class black twelve-year old, an athlete, well-dressed, and popular and Lena, a poor, raggedly dressed white girl. Here, the relationship between young adults is ephemeral. In this context, Woodson adds the enthusiasm of young adults for relationship in the following ways:

Marie realizes that life can bring hard news about loved ones and that one is often powerless to bring happiness, or even relief from suffering, to people one loves.

But Marie is strong twelve-year old who has learned that, given the brevity of life and relationships, people’s common bond as human beings, no matter their color or class is worth claiming. (6)

Marie believes to carry on the relationship in spite of hurdles and problems before her. She considers all human beings are created equally. Young adults negate the role of color or class for their relationships. They consider all human beings as the creation of god and they create bond with others as human beings dismantling other barriers. Young adults face abuse while developing their relationship. Thus, abuse and relationship are interlinked each other.

Likewise, abuse of the young adults increases in almost cases when they intend to fulfill their dream. Some teenagers ignore and resist the abuse. Some adolescents accept the abuse at the cost of their dream fulfillment. Francesca Lia Block in *I Was a Teenage Fairy* (1998) demonstrates the cases how teenagers have to surrender with the abusers in the name of relationship. We can find abuse from the hand of a creepy photographer in the name of relationship. Here two child models Barbie and Mab experience physical and sexual abuse. Both are abused at the early teens. Block remarks, "Abused at age eleven, at the time when her father is withdrawing from the family and her mother tacitly accepts her abuse as the price to be paid for the modeling career" (7). Adolescents encounter many incidents of abuse in the course of their career development and identity search. It indicates that young adults have to compromise abuse with their livelihood. All the relationships of teenagers with adults do not move smoothly. The young adults have to concede a lot to gain their identity and fulfill the aspiration of their life.

Another key concern about young adults seen in the narratives is an accepting difference. On the one hand, adolescents readily admit different aspects and opinions; and on the other hand, they refute ideas which do not create assonance with them. Their behavior mostly reflects unpredictable oddity. Regarding this concern, *Chernowitz* by

Fran Arrick illustrates how inhumane persecution could escalate to culminate in the Holocaust by showing the impact of one racist bully on a Jewish teen's life. Bob Chernob first encounters Emmett Sundback in ninth grade, and in the next year and a half, he learns what is like to be ostracized and persecuted simply because "he is a Jew, as Emmett systematically turns Bob's friends against him and isolates him socially both in and out of school" (9). Chernob out rightly negates the presence of Sundback. Young adults instantly involve in rejection of differences.

Young adults understand and tolerate the range of people encounter in a multicultural world. They show their different attitude to other people. They sometimes demonstrate very rude behavior and sometimes illustrate a mild attitude towards unknown /known persons. In *Slave Day* by Rob Thomas explores a range of attitudes toward a race in Robert E. Lee High School, whose annual fund raiser features an auction of members of student government and teachers as 'slaves' for a day. To strengthen this concept about young adults, in *Whale Talk* by Chris Crutcher, the protagonist explicitly investigates what it means to be human. A range of human behaviors and attitudes is depicted. Therefore, young adults strive to recognize the need for understanding others in the community to establish their meaning and to develop their compromise sense with the society.

Young adults confront myriad challenges while accepting cultural differences of the society. They sometimes are able to establish cultural perspectives in society and sometimes are ignored so that they have to struggle throughout the phases of accommodating cultural modifications with the deep-rooted ideas and the society. Matching with these thoughts, Joan Abe love in *Go and Come Back* (1998) illustrates the

challenges of accepting cultural variances through young adult character Alicia. Alicia encounters much tussle with the tribal people Isabos. Primarily, ‘old ladies’ do not entertain her attitude and role but later she gets an opportunity to see the Others’ and own world from the various perspective. Abe love remarks, “The connectedness with the world gives her a new perspective on cultural difference” (14). Abe love believes that the association with the humanity provides young adults a new viewpoint about society. The young adults enable themselves to identify the importance of cultural differences in their course of life.

Attitudes toward same-sex romance are another important element of accepting difference. In the beginning stage, young adults are found confusing over the state of same sex romance. They could not identify themselves what is right and what is wrong. But later young adults are ready to admit difference as an important ornament for individual and social transformation than adult ones. In this setting, Jacqueline Woodson’s *I Hadn’t Meant to Tell You This* explores the impact on a teen of learning of difference where teen’s single mother EC is a lesbian. In the beginning, the young adult Melanin/Mel is bewildered and angry. Mel feels betrayed in several ways: he cannot believe EC is a really lesbian and he finds her falling in love with anyone. He finds EC assimilating with anyone as a twosome. Gradually, Mel accepts EC as a lesbian. Young adults demonstrate their flexibility to modify as the situation and concept of society demand. They are concerned on the emotions and appeals of the people. Young adults perform as change makers.

Correspondingly, young adults combat many accidents and adjustments during their process of maturity. Accidents turn into leading cause of death among young adults.

Accidents and disabilities impel young adults for the adjustments with the prevailing circumstance. Adolescents reveal their readiness to win the impending situation. Associating with these ideas, young adult characters of *Winning* (1977) by Robin Brancato make a valiant effort to surpass the accidents for the adjustment. Furthermore, young adults' involvement in alcohol and careless driving are major concerns. These two activities lead more accidents in young adults' life. Here we can take an example of Paul Fleischman's *Whirligig* (1998). In this novel, young adult character Brent loses control of his car and hits eleven years old girl. Therefore, we can say that alcohol and driving persist key worries of coming of age people. The young adults use their body than mind to involve in alcohol and driving accidents. They are mostly guided by the temperament and physic.

Tackling the concerns of young adults is challenging. Young adults prefer experiment and trying new things. Peer pressure seems more self-destructive behaviors for young adults. They involve in adventurous experimentation than healthy and constructive experimentation. Parents' actions and suggestions are largely irrelevant to the choices and life style of young adults. Young adults' addiction in drug and alcohol can be dangerous. Corresponding with this perspective, Lori Aurelia Williams in *Shayla's Double Brown Baby Blues* (2001), two young adults Shayla and Lemma struggle a lot because of an addiction. Gradually, Shayla finds the right path to overcome the tragedy and develops "strength she needs to go on by herself" (27). Young adults themselves find the solutions for their problems if they develop inner strength and motivation. Young adults do not consider the suggestions of adults so much worthy. They sometime listen to the adults and sometime ignore to the suggestions of the adults. So, the

internal evaluation and strength of the young adults bring drastic change in their life. Such determination of young adults stays long term solution than other options.

Body plays an important role to find the solutions of young adult concerns. The body of teens turns into a source of self-image and identity. They exploit their body for multiple purposes. Body image can be an indicator of young adults for their cognitive and behavioral development. During the adolescent period, they are primarily concerned with their body. Young adults foreground their appearance to tackle the different concerns they encounter. They give importance for their physicality. Linda Smolak and Thomas F. Cash, in *Body Image*, argue, “Young adults give priority on weight control and muscle-building techniques” (11) since 1990s. The 1990s remains as a pivotal decade in the evolution of body image scholarship.

The young adulthood is a productive period for conceptual, psychometric and psychotherapeutic development of body. Young adults focus on the weight control and body building. Mariela Pandolfi adds, “The body is not merely a mechanism entirely controlled by biology but a site where signs of harmony or disharmony can be made” (16). Pandolfi means that body itself is a source to create body harmony. That body harmony is mostly found in young adult body. The body harmony helps to solve the anxieties of the young adults. That’s why, body is not only a biological component but it is a site or canvas where young adults can inscribe many images according to their interests.

Pandolfi further enlarges her concept on body. She elucidates, “The female body has been the locus of many images” (17). The female body remains a center of attraction and concerns. The female body needs to be examined. In this background, *The Hunger*

Games series (2008) by Suzanne Collins and *What My Mother Doesn't Know* (2001) by Sonya Sones are worthy illustrations where female body stays as a center of politics of interaction with the society. Therefore, despite having differences among young adults to exploit their body, they have a consensus that there is politics of body for their freedom, identity and maturity.

Thus, young adults encounter numerous apprehensions related to mental, physical, emotional and cognitive development. In the process of growth, young adults have to fight with the outside and inside world. While combating with the multiple complications of their life, the body of young adults performs as a catalyst. The body of young adults support them to achieve their identity. Harmonizing with this perspective, Pandolfi states, “The human body mediates the metamorphosis of the personal identity and the equilibrium of the social body” (16). Pandolfi provides the details of politics of body. She means that body plays a role of mediator to disclose the identity of young adults in society. The body is endowed with symbols and discourses making the transition from one state to another. The body can be viewed as a social skin. Bodily activities create belonging and exclusion. The body of young adults can be a subject, material object and ‘being-in-the-world’. Furthermore, body can be a ‘border-skirmishing’ between selves and others. Their body remains as an identity marker and a source of strength to reduce or to avoid their anxieties. Finally, various concerns of young adults inspire researcher to study how the YA narratives create space in the western academia and emerge as a genre.

Young Adult Literature: An Overview

The body and young adult literature have been in close association since the literature written for young adults garnered as a separate category. The recognition of young adult literature makes differences to examine politics of body. The body of young adults as an identity marker, source of power, subject, material object and 'being in the world' takes space in the western world literature. Michael Dickey and Paul Taylor emphasize, "Young Adult Literature can become a powerful source of adolescents to explore their own belief systems" (79) in their critique "The Morality of the Story: Young Adult Authors Speak on Morality, Obligation and Age Appropriateness". Young Adult literature supports to investigate the conviction schemes of adolescents. Young Adult literature can serve as a moral conduit for adolescents. It is more realistic and influential means to explore teenagers' intentions and motivation. Therefore, it is crucial to bring the overview of Young Adult literature. The outline of Young Adult literature backs to identify how it emerges as a genre in America. Further, the framework of the Young Adult literature espouses to categorize the problems of the development of Young Adult literature and how it lays down as a canon of literature and becomes successful commercially as well. Moreover, the overview of Young Adult literature enriches the knowledge of the concerns of young adult's body.

Young Adult literature, a category of fiction written for the readers from 12 to 19 years of age, emerged as a genre in America during 1940s after the publication of *Seventeenth Summer* of Maureen Daly in 1942. Michael Cart categorically analyzes how and why *Seventeenth Summer* emerges as a crucial book for the teenagers in *Young Adult Literature: From Romance to Realism*. Cart defends, "The wild success of *Seventeenth*

Summer was an early indicator to publishers of an emerging market for a literature that spoke with immediacy and relevance to teenagers” (5). The success of *Seventeen Summer* indicates the appropriateness for the adolescents. Cart insinuates that *Seventeenth Summer* deals with the issues of teenagers. However, some critics raise questions over the *Seventeen Summer* and its relevance to the teenagers. Laura Stanley Berger et al. in *Twentieth Century Young Adult Writers* claim that *Seventeen Summer* is an adult novel. Laura Stanley Berger et al. contend, “*Seventeenth Summer* was considered a full adult novel and published and reviewed as such” (216). Berger et al. believe that *Seventeenth Summer* deals with the concerns of adults and their circumstances.

Despite these conflicting thoughts, *Seventeenth Summer* has stayed tremendously popular; it’s sold well more than a million and a half copies and teens were thrilled according to Cart. Following the success of *Seventeenth Summer*, Betty Cavanna brought *Going on Sixteen* in 1946 based on stories of teenagers. According to Cart, *Going on Sixteen* “was the third most popular book in a 1959 survey of school and public libraries”(7). However, these books were more profitable by nature than truly literary. They were entertaining and well understandable for their young audience, as they talked about life experiences that all adolescents deal with, but they did not have the literary quality of adult literature. In 1956, Frank G. Jennings questions over the stuff of adolescent literature in “Literature for Adolescents-Pap or Protein”.

Jennings remarks, “The stuff of adolescent literature, for the most part, is mealy-mouthed, gutless, and pointless” (526). He believes that the substances of adolescent literature are hypocritical and purposeless.

Many academics agree with G. Jennings as they feel that putting the words ‘young adult’ and ‘literature’ together would only be oxymoronic (Cart 22). Some researchers consider the unsuitability of the combination of phrases ‘young adult’ and ‘literature’ during 1940s and 1950s. Books dealing with adolescents are therefore dismissed as being inferior to adult literature. The beginning phase of young adult literature confronts with the variegated responses of the readers, critics and publishers. Katie Rybakova and Rikki Roccanti claim differently in “Connecting the Canon to Current Young Adult Literature” about Young Adult literature. Rybakova and Roccanti argue, “Young Adult literature as a category was only separated from children’s literature in 1957” (32). Before 1957, literature written for the teenagers was considered as a part of children’s literature because some critics have argued against the term ‘Young Adult literature’ itself. Victor Malo-Juvera and Crag Hill have incorporated different critics’ opinions in “The Young Adult Canon: A Literary Solar –System” about Young Adult literature. Malo-Juvera and Hill themselves project confusing opinion about Young Adult literature. They claim, “It is difficult to have clear and substantive conversations about what Young Adult literature is” (2). The Young Adult texts raise critical questions of canonicity. However, the extended debate and counter narratives posit the Young Adult texts as deserving canonical status. Malo-Juvera and Hill explicate, “Young Adult texts, widely read and enduring literary quality, have influenced the field of Young Adult literature” (6). They claim that the texts that are widely read carry the status of canonicity.

All these opposing notions are changed after the publication of J. D. Salinger’s *Catcher in the Rye* and S. E. Hinton’s *The Outsiders*. Although both books are promoted

as adult fiction in the beginning phase of their publication, they primarily address the issues of adolescents. *The Catcher in the Rye* depicts the life of Holden Caulfield, a 17 years old teenager and of his feelings of rebellion, loneliness and teenage confusion. *The Outsiders* reports the tale of teenage rival gangs who try to survive living off the streets. Judith A. Hayn, Jeffrey S. Kaplan and Amanda Nolen in “Young Adult Literature Research in 21st Century” characterize the emergence of Young Adult literature in the main stream literature. Judith A. Hayn, Jeffrey S. Kaplan and Amanda Nolen affirm the relevance of *The Catcher in the Rye* as:

The arrival of J. D. Salinger’s *The Catcher in the Rye*(1951) nearly 50 years ago introduced adults and adolescents to a character that had not made much of an appearance in American letters—the teenage voice. Gone was the desire for sweet and innocent fantasy (first dates, learning to drive, fun at the prom), and in came the often harsh and unforgiving reality of adolescent lives (neglectful parents, wayward youth, and abusive relationships). (177)

The Catcher in the Rye introduces the teenage voice. The teenage life is not sugarcoated anymore, but is described in a realistic manner in *The Catcher in the Rye*. The confusing emotions that came with adolescence are written down in straightforward ways. *The Catcher in the Rye* explores the consequences of the neglected parents, wayward youth and abusive relationship. Adding more points on the relevance of *The Catcher in the Rye* for the Young Adult literature, Cart reveals, “Catcher’s most powerful contribution is the idiosyncratic, first-person voice of its narrator, Holden Caulfield. But the book is also quintessentially adolescent in its tone, attitudes, and choice of narrative incidents, many of which are rite of passage . . .” (27). Cart believes that *The Catcher in the Rye*

incorporates the tone, attitudes and incidents of the adolescents. Both *The Catcher in the Rye* and *The Outsiders* depict the lives of teenagers, but are of a higher literary standard than the earlier YA books. These novels positively demonstrate the tales of adolescents that do not only need to be commercial. They could easily live up to the themes and narrative styles of other adult fiction.

Emergence of the YA narratives soar during the 1960s and 70s. Even more high quality teenage books hit the market. Paul Zindel brought a high quality ‘young adult’ novel *The Pigman* in 1968. His novel tells the tale of two teenagers and their relationship with an elderly man. Following the publication of Robert Cormier’s *The Chocolate War* in 1974, the new literary movement of Young Adult literature comes in full swing. Cormier’s novel proves the significance of Young Adult literature in the academia and society. According to Ted Hipple, Don Gallo and Jennifer L. Claiborne, *The Chocolate War* stands as the best Young Adult literature book has ever been published. The novel centers on Jerry Renault, a teenage student of a Christian preparatory high school. He tries to agitate against a rigid and, in his eyes, meaningless school tradition but gets beaten down by people of school administration and his friends as well. Ultimately, Jerry is able to change the power systems of his school. The book thus depicts teen life and its struggle to be recognized in the society.

The books for young adults in the seventies primarily stand against the establishment. These books project their young adults raising voice against the activities of adults. In this context, Linda Bachelder et al. provide the details how young adults have conflict with the adults in their critique “Young Adult Literature: Looking Backward: Trying to Find the Classic Young Adult Novel”. Linda Bachelder et al. argue,

“The Young Adult literature of seventies began to reflect the anti-establishment mood of the late sixties. Teen protagonists like earlier adult counterparts in literature questioned values held by the majority, choosing instead to follow their inner voices” (89). Young adults of the seventies doubt the values accepted by the adults and society. Adolescents seek their freedom and inner voice to decide. Majority of people prefer such types of opinions expressed in the novels. These books take the route for the success commercially and thematically. Chris Crowe claims that Young Adult literature bridges the gap between the contemporary and classic works in the article “Young Adult Literature: What is YAL?” Crowe writes, “Young Adult Literature might serve as warm-ups or bridges to classic works” (121). Crowe believes that Young Adult literature serves as a connection between canonical and non-canonical texts.

Following the positive outcome of above manuscripts in commerce and literature, Young Adult literature appears as a genre. Young Adult literature carries multiple subjects of adolescents like alienation, anger, revolt, innocence, identity, belongingness, loss, connection, sex, and depression. Besides these issues, Young Adult literature takes body as an important theme. The young adult body continuously creates temptation and jealousy to the adults and other young adults because of its vibrancy and vigor. The attention of the young adult body increases uninterruptedly in the societal spectacle. However, the attraction to the young adult body does not remain in the same category. Adults and the young adults themselves sometimes control and sometimes abject the young adult body. Moreover, the young body is fantasized, abused and celebrated in the Young Adult narratives. Therefore, scrutiny of the young body remains challenging as well as exciting.

Thus, definitions of the terms ‘adolescent, youth, teenager, juvenile and young adult’ enable to differentiate the root and condition of these expressions. These definitions support the researcher to go into the depth of young adulthood. They provide an opportunity to build a wall of knowledge to construct the building of Young Adult literature. Various models and stages of psychologists and sociologists about cognitive development of the children and adolescents add more knowledge to construct young adulthood. The analysis of multiple concerns of adolescents help to understand various aspects of young adults and young adulthood. Moreover, the comprehensive discussion of Young Adult literature supports to know how this genre takes the space in the main stream literature. Overall, the study of various terms related to young adults, different models and stages of psychologists and sociologists about cognitive and physical development of children and adolescents, concerns of young adults and overview of Young Adult literature assist to construct young adulthood and open the door for the scrutiny of young adult body.

Statement of Problem

While reading the selected YA narratives: *The Catcher in the Rye* by J.D. Salinger, *The Chocolate War* by Robert Cormier, *The Giver* by Lois Lowry, *What My Mother Doesn't Know* by Sonya Sones, and *The Hunger Games*, *Catching Fire* and *Mockingjay* by Suzanne Collins between the lines, I detected that these narratives have dealt with the issues of politics of body. These narratives have provided enough space in dealing with the different politics: abjection, exploitation, fantasy, celebration and games for the adult people on the young adults' bodies. Young adults have vibrant and attractive body. Young adults take their body as ‘being- in- the world’ and as a means of power.

However, they face the crisis of freedom and identity. Moreover, they intend to gain maturity. These young adult characters' bodies are politicized. Some young adults of these texts face abjection and abuse of body, and some celebrate and fantasize their body in their narrative strings.

In addition, the empirical studies on these texts have added some reflections on the issues of abjection, celebration, fantasizing and abuse. Some scholars have attempted to analyze the texts from the concept of abjection and abuse whereas some others have strived to explore the issues of celebration and fantasy of the young adults. Some academics have studied the texts from the concept of conflict of romantic crushes, love and family life; and Some others have even endeavored to analyze these texts from the perspective of dystopia, crisis of innocence, identity and depression. Scholarly works undertaken on these texts are either inclined to obtain freedom and identity or are focused on gaining maturity of the young adults. However, to the best of my critical reviews, I have scarcely found some studies dealing with these raised issues of young adults in a comprehensive way in a single study frame. I have attempted to fill the gap by exploring and analyzing these texts by using diverse concepts of politics of young adult body. The researcher believes that it is worthwhile to examine these narratives as the testimonies that depict the issues of politics of body.

Research Questions:

The following research questions have sought answers to the concerns raised by the texts:

1. What are the issues of politics of Young Adult body represented in the selected young adult narratives?

2. Why are the issues of politics of young adult body depicted in the selected primary texts under scrutiny?

3. How could the critical reading address these issues in the selected narratives?

Hypothesis

The present dissertation hypothesizes that different issues of politics of body depicted in the selected texts render the answers to the concerns of young adults. Young adults are inclined towards using their body in order to stand out, secure a position in the society, gain maturity and construct their individual identity for their self-discovery and (dis)embodiment. Adults in different cultures also use the vibrant body of the adolescents in the name of “rites of passage” in order to transmit and transfer their cultural and political legacy to new generation.

Objectives of the Study:

The major objectives of the study are:

To explore the issues of politics of young adult body represented in the selected young adult narratives.

1. To examine the reasons for depicting the young adult body in the selected primary texts under scrutiny.
2. To analyze the representation of the young adult body in the selected narratives.

Delimitations of the Study

This study limits its area to the analysis of the following selected texts of YA narratives: *The Catcher in the Rye* (1950) by J.D. Salinger, *The Chocolate War* (1974) by Robert Cormier, *The Giver* (1993) by Lois Lowry, *What My Mother Does not Know* (2001) by Sonya Sones and *The Hunger Games Series* (2008) by Suzanne Collins. The

present dissertation does not explore any religious, moral and political implications of these texts rather it focuses on the relation between body; and identity, maturity and freedom of young adults. In this process, all the selected texts are closely examined. It mainly discusses the issues of the politics of young adult body, reasons for depicting the young adult body and representation of the young adult body in the selected narratives. Likewise, the study has applied the critical insights envisioned by Karen Coats, Roberta Seelinger Trites, Julia Kristeva and others as a theoretical framework to explore and analyze the issues raised in the texts critically.

Significance of the Study

The study on the *Politics of Body in Young Adult Narratives* signifies immensely in the academia and in the society. This study brings the broader concept of the politics of body. It brings the new understanding on the use and misuse of the young adult body. It develops a new discourse on politics of body. This study particularly unearths how the young adults perceive their body and how they employ their body to gain their freedom, identity and maturity. YA narratives can modify the stubborn young adults into the expected social spectrum. Moreover, this type of study so far has not been done in the academia of Nepal.

Undeniably, adolescents of any society are the valuable property. The research about them obviously means a lot for the society, policy makers and academia. This type of study supports the policy makers, society and academia to bring new and dynamic, syllabuses, schemes and plans to guide and to understand a large population of the young adults. Such policies and proposals ultimately strengthen the aspirations of the individuals, families and society. These programs related to young adults assist to bring

the young adults in the guided path of individual, family, society and nation. Potential researchers and academics can consult, read and cite this study to explore young adult narratives and use and misuse of young adult body.

Research Methodology

This dissertation mainly examines the politics of body in young adult narratives with a special focus on American adolescents. It unfolds how they perceive their body, what the body stand for in the YA narratives, how they use their body for freedom, identity and maturity and how young adult body is a site of politics. For this, this dissertation has used qualitative research design and MLA 8th edition as guidelines to analyze and draw the conclusion from the selected texts. It builds on the critical interpretation and analysis of the primary texts by reviewing available critics' responses on the texts as well as by borrowing theoretical insights from core young adult theorists and other theorists who deals with the body. It justifies the validity of its claims with the evidences explored from the primary texts as well as critical and theoretical insights borrowed from the secondary sources. In the process of collecting secondary data, the study consults various related articles, books and other useful materials in different libraries and the Internet.

The study selects *The Catcher in the Rye* (1950) by J.D. Salinger, *The Chocolate War* (1974) by Robert Cormier, *The Giver* (1993) by Lois Lowry, *What My Mother Doesn't Know* (2001) by Sonya Sones, *The Hunger Games* (2008), *Catching Fire* (2009) and *Mockingjay* (2010) by Suzanne Collins as primary texts. From these texts, the dissertation analyzes and draws the perspectives of abjection of body in *The Chocolate War* and *The Catcher in the Rye* and celebration of body in *The Catcher in the Rye*, *The*

Chocolate War, The Giver, The Hunger Games, Catching Fire and *Mockingjay*. It explores and analyzes the perspectives of abuse of body in *The Hunger Games, Catching Fire, Mockingjay, The Chocolate War* and *The Catcher in the Rye* and fantasizing the body in *What My Mother Doesn't Know, The Giver, The Catcher in the Rye* and *The Chocolate War*. Among these text books, *The Catcher in the Rye, The Chocolate War* and *The Giver* chiefly focus on the politics of body of male young adults whereas *The Hunger Games, Catching Fire, Mockingjay* and *What My Mother Doesn't Know* largely emphasize on the politics of body of female young adults.

The present dissertation largely studies the selected YA narratives using the key concepts of Roberta S. Trites, Karen Coats, Julia Kristeva, Beth Younger, Pamela S. Gates et al., Judith Butler, Michel Foucault and Clinton Sanders et al. Trites, in *Disturbing Universe*, asserts that body is as a cultural site to unearth the hidden treasure of individual and society. Body is as an agency to acquire social, economic and sexual power. YA narratives tend to interrogate social constructions by foregrounding the relationship between the society and the individual.

Discussing the presence of body in Young Adult literature, Trites affirms that three dates are turning points for the growth of Young Adult literature: 1942 when *Seventeenth Summer* by Maureen Daly, 1951 when *The Catcher in the Rye* (1951) by J.D. Salinger and 1967 when *The Outsiders* (1967) by S. E. Hinton were published explicitly for teenagers. Similarly, *The Blackboard Jungle* (1955) by Evan Hunter, *The Chocolate War* (1974) by Robert Cormier, *The Giver* (1993) by Lois Lowry, *Harry Potter Series* (1997/2014) by J.K. Rowling, *The Twilight Saga Series* (2000/2010) by Stephanie Meyer, *What My Mother Doesn't Know* (2001) by Sonya Sones and *The*

Hunger Games Series (2008) by Suzanne Collins are some of the notable literary pieces of young adults that contribute for the augmentation of YA literature by showing the impact of young adult body in the different ways to attract readers.

Considering the importance of Young Adult literature, Trites believes that adults compose such literature to project body of young adults as a site. According to Trites, body of young adults unveils specific culture. Then Trites elucidates, “Adults create these books as a cultural site in which adolescents can be depicted engaging with the fluid, market-driven forces that characterize the power relationships that define adolescence”(7). She means that the young adults remain as a source to portray the particular culture of the society. The young adults function as a force to guide the society. However, they don’t recognize their power easily. So, the Young Adult narratives project adolescent protagonists, who strive to understand their own power by struggling with the various institutions in their lives, as rebellious. The contemporary social activities and power outline adolescence. Agreeing with Trites, Maria Nikolajeva clarifies that *The Catcher in the Rye* by J.D. Salinger stays as an archetypical young adult text that subverts the traditional taboos of wearing clothes jeans which is also popular as ‘jeans prose’. Nikolajeva defends, “The cultural code shift within children’s literature implies that central phenomena become at length by borderline phenomena” (*Children Literature as a Cultural Code: A Semiotic Approach to History*, 39). Young adults demonstrate their intentions to rectify the cultural practices. Therefore, both Trites and Nikolajeva share a common position regarding young adult body as a cultural site. The concept of cultural site inspires the readers to explore the Young Adult narratives.

Correspondingly, Trites elaborates about power and its relation with young adults in her book *Disturbing Universe*. She reveals that power serves as an apt metaphor for what adolescents often seek to know about themselves. They use their body to show power. She emphatically uses 'social power' to deliberate the narratives of children and young adults. Children and young adults can gain 'social power' by means of their body. The body of the young adults acts as an agency to acquire social power. Trites also applies 'economic power' of Max Weber, 'ideological power' of Louis Althusser and 'control power' concept of Michel Foucault. Trites examines the economic power of Max Weber. As Trites debates, Weber focuses on economic power as the institutional power to dominate the people. The economic power stands as a strong body to establish hegemony. Trites also posits Althusser's notion of the ideological power to mobilize the people. The Ideological State Apparatuses create thought to establish power and to run the society. Trites further employs Foucault's 'war-repression schema'. As Trites argues, Foucault believes 'power is war, war continued by other means' and power can be used as the means of surveillance and repression. Trites overall believes 'economic power', 'ideological power' and 'surveillance power' support young adults to be different in the society. These power concepts carry 'social power' as a target and the body of young adults stands to demonstrate the 'social power'.

Additionally, Trites takes the reference of the definition of power of Judith Butler. In Trites' opinion, Butler believes that an individual is at once formed and subordinated by power because "power not only acts on a subject but, in a transitive sense, enacts the subjects into living" (5). Trites argues that power is the force that allows for subjectivity and consequently, agency. Trites concludes, "Butler thus concurs

with Foucault's analysis that power is a process, but her definition allows for an internally motivated subject who can act proactively rather than solely in terms of taking action to prevent oppression or repression"(5). The enthusiasm of body resists the oppression of society or the individual or the social organs. Therefore, various forms of the power embolden young adults to activate 'proprioceptive awareness'.

Trites goes further to explain the concept of Jacques Lacan on 'power'. She juxtaposes between the ideas of Lacan, Butler and Foucault on power. Trites contemplates that Lacan describes individual power in terms of assumption: the individual's active assumption of responsibility for the role into which society casts her or him. Trites believes that Lacan combines the views of Butler and Foucault on power. Lacan focuses on the interior formation of the subject like Butler; and like Foucault on the exterior forces that repress the subject. Then Trites adds, "Such definition of power acknowledges both the external and internal forces that compete to empower and repress individual power, but it also allows for the individual's response of one's power as a necessary function of subjectivity"(6). Trites means that individual bodily power makes the differences in the formation of identity and own stand. So, Trites justifies that young adults require both interior and exterior forces of power to modify their behaviors. The body of the young adults remains at the center to carry out the interior and exterior power forces for the formation of their identity.

Trites also gathers another feminist theorist Marilyn French's opinion on power. Trites argues that French prefers a model in which people have 'power' to do good rather than having 'power' over other people to dominate them. The power stands as a catalyst to proceed good rather than bad things in the life of people. Trites believes that all types

of models of power have an important role in Young Adult narratives. Then, Trites postulates: “Power is a force that operates within the subjects and upon the subject in adolescent literature; teenagers are repressed as well as liberated by their own power and by the power of the social forces that surround them in these books”(7). Trites implies that Young Adult literature supports the adolescents to identify their power. The power presented in the YA literature inspires the teenagers to utilize their strength for their identity formation. So, all forms of power illustrate how potentially out of control young adults can learn to exist within institutional structures through the body of adolescents. The rapidly changing body of young adults upholds them for their adaptability in the society.

In this milieu, Trites asserts that Young Adult narratives are *Entwicklungsromane* (development) or *Bildungsroman* (coming of age) that self-consciously explore the individual’s power in relation to the institutions that comprise her or his existence. Trites clarifies that power espouses young adults to maintain their presence in the society. Trites hypothesizes, “YA novels may or may not be *Bildungsroman*, depending more on the level of maturity the protagonist reaches than anything else” (18). She means that the maturity gained by the young adults illustrate power of the adolescent literature. The young adults achieve such power mostly by means of bodily activities.

YA narratives have much more association with modernism in which protagonist’s maturity takes the form of a conscious rejection of society and post-modernism in which protagonist’s cynicism occurs with the transformative power of maturity. They allow for postmodern questions about authority, power, repression and the nature of growth. Trites concludes, “YA novels tend to interrogate social constructions,

foregrounding the relationship between the society and individual rather than focusing on self and self-discovery” (20). She implies that young adults raise questions over the psycho-social activities using their power of intelligence and more of power of body. She stresses on relation between the body and the society rather than the young adults themselves. On the one hand, society guides the body and on the other hand, the body revolts against society as well. Hence, Young Adult narratives problematize the relationship of the individual to the institutions that construct her or his subjectivity.

Moreover, YA narratives have close association with sex and power. Sexual potency is a common metaphor for empowerment in adolescent literature. The issues of sexual orientation like birth control and responsibility, unwanted pregnancies, masturbation, orgasms, nocturnal emissions, sexually transmitted diseases, pornography and prostitution portray an important role in YA literature. Concerning with this issue, Trites elaborates, “Typically, sexuality as a rite of passage is linked with romance in YA literature. As a result, adolescent literature is as often an ideological tool used to curb Teenagers’ libido as it is some sort of depiction of what adolescents’ sexuality actually is” (85). Sexuality stands as a ritual connected to the romantic activities of adolescents in literature. These romantic activities presented in the literature support to unfold adolescents’ interest indirectly and it assists them to control their sexual inclination within the boundary of society. She clarifies that sexuality links with the power as well as sanctity. Sexuality of the character becomes a locus of power and romance. The society perceives an individual by means of her or his sexuality or bodily functions. YA literature remains as a tool to guide teenagers by depicting the interest of the teenagers.

Sexuality and language are associated closely. The language enhances as well as diminishes the sense of sexuality. In this regard, Trites elucidates, “Sexuality is influenced by and even constructed by the words that people think and say” (86). The language influences the context of sexuality massively. The language constructs the framework of sexuality. Trites further simplifies that language used by the society and individual sharpens the concept of sexuality of young adults. Sexuality in this genre is discursive and ideological. Language used by adults and young adults themselves and their body matter more for the sexuality.

Further, Trites uses Foucault’s concept of sexuality to clarify the relation between body and sexuality. Foucault avers that sex is the biological and sexuality is a social and discursive construct. He reasons that sexuality depends on a power. Power constructs the sexuality. The western culture develops a concept of relationship between discourse and knowledge to increase the forbidden pleasure of sexuality. Harmonizing with the above concept, Trites clarifies, “This relationship between power and knowledge is grounded in discourse” (qtd.87). Power forms the knowledge and sexuality of particular society. Trites also applies the terms ‘queer discourse’ of Judith Butler to broaden the concept of sexuality. According to Trites, queer discourse in Young Adult literature creates contradictory discourses because of the way sexuality is defined by the relationship between power, knowledge and pleasure. Then Trites claims, “Adolescents use their sexuality to attract Other people, to dominate Other people, to submit to other people, to communicate with other people- in short, sexuality is a way for them to engage the Other. Discovering their sexuality is powerful to adolescents because it represents a new forum in which to interact with the Other” (115). The Others stay as the means of attraction for

adolescents. The adolescents are interested more to the sexuality of the Others. The adolescents demonstrate their curiosity to identify the body of the Others. Trites agrees with Butler and elucidates that sexuality is a source of power and pleasure for many adolescents in YA novels. The sexuality remains as a source of identity for third gender people. The bodily activities vitalize the recognition of hetero sexuality and queer in the society. They can employ their body to vitalize sexuality and also against normativity. Their body expedites to link with the multiple genders. So, the sexuality and body construct disparity among people.

The sexuality and body connect with the history of Young Adult literature. The history of young adult literature delivers manifold values to know the prominence of body. The body has been ubiquitous in the YA literature ever since this category became popular in America. Trites argues that history of adolescence makes easier to know the development of young adult novels. Trites admits that the word, 'adolescent' was in common usage in postbellum America when the writers like Mark Twain and Louisa May were writing. She further states that adolescence did not gain wide-spread attention of the American public as a social concept until the publication of G. Stanley Hall's *adolescence* in 1904. So, Trites records, "Adolescence as such did not become institutionalized in America until the twentieth century, so it stands to reason those books marketed specifically to this demographic arose as a product of the twentieth- century" (8). The twentieth- century institutionalizes the Young Adult literature in essence. Then the American Library Association and the National Council of Teachers of English draw the attention for the development of Young Adult literature by calling the need for better reading materials for teenagers.

Moreover, the improved post-World War II American economy and the social autonomy of teenagers provide ample space for the development of Young Adult literature. So, Trites claims, “Understanding the history of literature about adolescence can help us to understand not only how Young Adult literature came to exist but also what its ideological and aesthetic functions are” (10). The history of Young Adult literature offers the conditions of growing interest in young adults for literature and the popularity of this demography in the society. The interest of the aesthetic and ideological functions of the YA literature moves ahead with the rise of popular interest in the body.

Coats, in *Looking Glasses and Never lands: Lacan, Desire and Subjectivity in Children's Literature*, believes that adolescence is a threshold condition or liminal state that is troubled with anxiety, drama, changeable society and a period of identity crisis. Coats further clarifies that young adults deem themselves as persons of abjection but the abjection leads for their identity. Coats argues that in social context, ‘abjection’ means to operate at the social circumference. As adolescence is a time of cultivating group identity; socially abject figures cannot seem to manage either the material conditions and habits or the identifications necessary to sustain a position in a social group.

Consolidating the position of body in Young Adult narratives, Coats contends that young adults themselves are caught in a liminal state. Young Adult literature exerts a powerful influence over its readers for their identity formation. Coats explores on the ways of construction of adolescence in YA literature. She also studies social abjection and cultural complicity; and their role for the understanding of young adults and the social transformation of the young adults. Likewise, body art and other applications of young adult body represented in YA narratives reveal a lot about young adults’ concerns

and fears over their body. Regarding these issues, Coats highlights the conditions of amplification of Young Adult literature in “Young Adult Literature: Growing Up, In Theory” of *Handbook of Research on Children’s and Young Adult Literature*. Coats analyzes, “YA literature is legitimized as appropriate reading material in high schools and as a fit subject for literary criticism” (316). The YA narratives meet the interest of the students of high school. The high school students demonstrate their enthusiasm to read the texts about them. The YA literature increases its space in young adult readers and opens door for further research and analysis. Accordingly, YA Literature focuses on the problems, interests and excitements of adolescents. These issues of the YA narratives garner much attention of the adolescents.

Coats further claims that Young Adult literature stands as a gateway drug to entice readers to try the harder stuff. YA literature remains as a magnet to attract many readers to study more about society and young adults themselves. That’s why, according to Coats, YA literature continues to be a destination for the formation of individuality and distinctiveness. Regarding these issues, Coats argues, “Adolescence is a threshold condition, a liminal state that is fraught with angst, drama, and change anxiety” (325). Adolescent stage is like an entrance to face personal and social issues. Coats means that young adult stage is a gateway stage having different experiences to face adulthood. The burden of adolescent literature has always been to synchronize the concerns of young adults. Their concerns are conditional and temporary. Body of young adults creates these concerns but the body itself unravels the complications they encounter in the course of growth.

Correspondingly, Coats expresses her more opinions about young adults, their concerns and Young Adult literature in “Abjection and Adolescent Fiction: Ways Out” of *Looking Glasses and Never lands: Lacan, Desire and Subjectivity in Children’s Literature*. Here, Coats claims that adolescence is a ‘phallic economy stage’. In this stage, children become aware of their bodies and the bodies of other children. Children observe to the bodies of the parents as well. Children gratify their libido desire by undressing and touching their genitals. They try to recognize the differences between male and female body. When children grow as young adults, they confront with the different circumstances. Young adults sense themselves as ‘persons of abjection’ or ‘outsiders’. Sometimes, they accumulate outsider concept within themselves and sometimes, they get the condition of abjection from the society. So, the main concern for the young adults remains to search ‘way out’ to get rid of abjection.

While trying to overcome the abjection, Coats argues that young adults have ambivalent relation with the society. Society does not recognize the young adults easily. On the other hand, young adults do not follow the norms and values of society. They try to ignore the condition set by the society. Therefore, society and young adults have antagonism. However, Young Adult narratives attempt to provide solution. Then Coats uncovers, “Adolescent fiction that deals with abjection offers us a means of understanding abjection and its contribution to violent behavior, as well as some strategies for dealing with abjection that might reduce violence” (138). The fiction related to young adults analyzes the abjection, violence and solution. Coats means that Young Adult narratives bring details of abjection and some solutions to reduce violent motive of young adults.

Exploration of abjection supports to understand adolescence more. The adolescence and abjection move in a parallel way. Coats confers about adolescence minutely and simplifies the complexities of the adolescence. She argues, “Adolescence is a time of cultivating group identity; socially abject figures cannot seem to manage either the material conditions and habits or the identifications necessary to sustain a position in a social group” (ibid). The teen-age stage is a period of promoting group identity, however, the adolescent who is social abject that cannot establish own space in the group. Coats hints that young adults search their identity collectively. She further bolsters her thoughts about young adults and abjection by taking the reference of Kristeva. In the opinion of Coats, Kristeva is interested in the interplay between the real body and the imaginary body. The subjectivity itself is constituted by excluding the lived body as abject. Coats further explains, “Abjection is the process of expulsion that enables the subject to set up clear boundaries and establish a stable identity” (140). The abjection does not only exclude but also supports to form an identity of an adolescent. The abjection becomes a harbinger to establish identity of young adults. Their body revolts against an ‘outsider’ opinion of society and individual. The Young Adult narratives back the young adults for their mission of identity formation as Coats reasons.

As Coats, Kristeva herself in “Approaching Abjection” of *Powers of Horrors* outlines that abjection makes young adults violent, intolerable and aggressive to express their opinions. Abjection becomes a tool for them to search their space in adult society. It empowers them to widen their space and location. It teaches them to be strong and aggressive to revolt against ‘abjection’. It is a medium for ‘otherness’ to young adults, however at the end it vitalizes them to feel own ness. But she further defends that

abjection is above all 'ambiguity' because it does not radically cut off the subject and it always looms in perpetual danger. Consequently, she hypothesizes the abjection as:

Abjection itself is a composite of judgment and affect, of condemnation and yearning, of signs and drives. Abjection preserves what existed in the archaism of pre-objectal relationship, in the immemorial violence with which a body becomes separated from another body in order to be –maintaining that night in which the outline of the signified thing vanishes and where only the imponderable affect is carried out. (10)

Abjection can be approached as a situation where subject and object are not distinguishable entities. And, the identity is caught up in the same position where there is no division in the self and the other. This division as Kristeva argues begins from the point of separation with mother. Therefore, young adults take body as a means to overcome abjection.

In other terms, Kristeva's abject identity comes in contrast of Lacan's 'object of desire'. In the opinion of Lacan, there is a co-ordination between their desires and subject where Kristeva draws towards a point where meaning collapses. One of the widely circulated images of abjection is a corpse: it is an image which we can neither accept nor reject. Abjection doesn't allow us to disconnect our self to the materiality of the corpse. We cannot establish a linguistic connection towards/with the abjection. The abjection separates the young adults from being the part of society. Hence, young adults use their body to project themselves as an important component of the society. They want to prove that they are not like a corpse but an animated subject.

Coats adds the ideas of Kristeva on adolescence to explore the formation of identity. Kristeva defines adolescence as an ‘open psychic structure’. The adolescence is like a functional organization that generates the range of meaningful contents. Among the meaningful contents, the identity stands as an important aspect of adolescence.

Adolescents challenge the borders of identity. They try to become adult without being contaminated. Then, Kristeva inserts, “Certainly adolescence is a time of loosening parental control” (144). Young adults try to break the control of parents and attempt to establish their position. Similarly, adolescence is a time of apocalypse, a last battle to establish one’s place in the family as well as in the society. Coats enlarges her ideas about abjection and improves that abjection is a ‘vampire in the mirror’ trick – one can see only what surrounds but is not part of the self. She reveals, “Another way out of abjection can be found through spiritual experience that displaces abjection” (154).

Spiritual activities make them strong and help them to establish their identity. Working through the ethical problems and solutions proposed in young adult narratives help teens become aware of their complicity in the construction of insiders and outsiders. Their body remains instrumental to make them aware of their glitches and elucidations. So, the Young Adult narratives project the body of young adults in such a way that they intend to understand their position in society.

Kristeva, in “Approaching Abjection” of *Powers of Horrors*, adds more points on the abjection. She contends that abjection is like rejected and prohibited things or contexts or persons. The abjection makes the person violent, intolerable and aggressive. She states that abjection is immoral, sinister, scheming and shady activity of the individual as well. Above all, Kristeva concludes that abjection is ambiguity. Beth

Younger, in “Pleasure, Pain and the Power of Being Thin: Female Sexuality in Young Adult Literature”, unravels that young adults give more importance on body structure or body celebration. Younger primarily discusses on the politics of the female body.

Younger sees the politics of sexuality in Young Adult narratives. Pamela S. Gates et al., in *Fantasy Literature for Children and Young Adults*, highlight on the different aspects of fantasizing about the body. They assert that hair, dress, parts of body and bodily activities support for the fantasizing the body.

Beth Younger continues to explore the themes of popular culture, Young Adult literature and feminist theory. She mainly focuses on female sexuality in young adult narratives. She provides the analysis of Young Adult literature spanning 1975-1999 and reveals an imbedded link between body image, weight and sexuality in “Pleasure, Pain, and the Power of Being Thin: Female Sexuality in Young Adult Literature”. According to her, thinner women are portrayed as powerful and in control, while larger women are depicted as sexually passive and irresponsible. The smart and active body of the women is given importance. She takes the reference of Judy Blume’s *Forever* (1975) in which body image becomes an acknowledged and crucial aspect of the characters’ development. She further takes the reference of other young adult fictions like Peggy Orenstein’s *Schoolgirls* (1994) Joan Jacobs Brumberg’s *The Body Project* (1997) published after 1975. Then Younger elaborates, “More subtly, these texts reveal that young female bodies are important sites of cultural contestation. Because young adult fiction reflects social anxiety about female bodies, texts that are popular among young adults are often censored or challenged by librarians, teachers and parents” (45). The popular and widely read female related books are questioned by the so called sane people of the society.

Younger contends that many of the books are considered controversial and graphic portrayals of sexuality. She argues that female bodies are the centers of male gaze. So, most of the young adult authors use female bodies in their fictions after 1970s.

YA narratives provide compelling examples of how female bodies continue to be a site of cultural contestation. Critics, teachers, and readers should not disregard these deeply imbedded ideas about the connection between female sexuality and body image. Younger reasons, “Young Adult literature should be taught in women’s studies and feminist theory courses as well as in courses that focus on adolescent and children’s literature to illustrate the participation of these texts in the construction of female sexuality and body image” (54). Younger believes that these books contribute to construct female sexuality and body image. Thus, women’s body becomes a center of study in YA literature because of male gaze, psycho-social milieu and cultural contestation.

Correspondingly, Tayaba Moeen et al., in “Development and Validation of Body Image Scale for Young Adult Females”, argue on the different aspects of abusing the body. Moeen et al. believe that physical harm and injuries encourage for the abuse of body. Judith Butler, in *Bodies That Matter: On the Discursive Limits of Sex*, argues body as a project and material. Butler contends that body performance defines sexuality. Similarly, Butler brings queer discourse on the basis of body performance. Michel Foucault, in *Discipline and Punish: The Birth of Prison*, materializes the prisoner’s body. Foucault analyzes the body of prisoners in the chapter “The Body of the Condemned.” Foucault advocates that power remains as an agent for the materialization of body. Finally, Clinton Sanders et al. in *Customizing Body* discuss how the people celebrate their

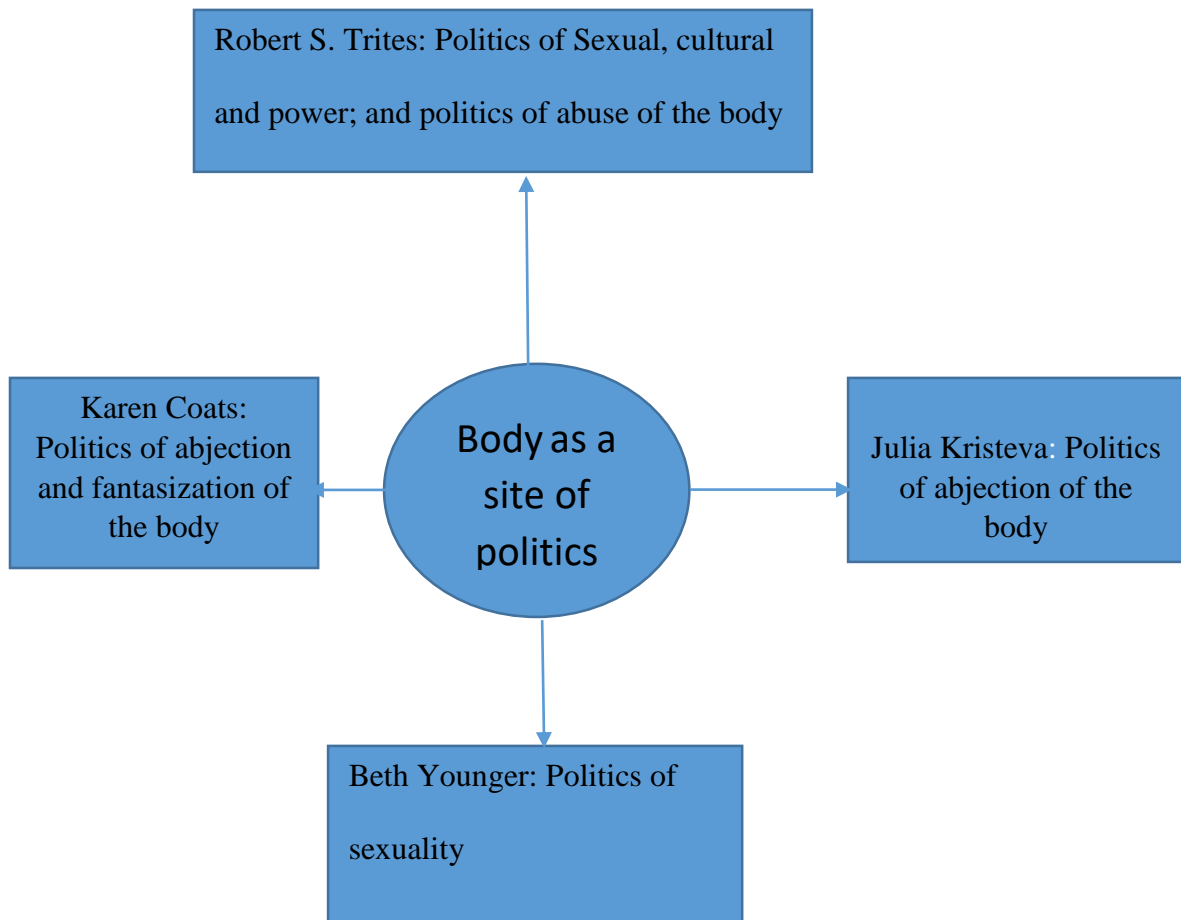
body. They claim that young adults particularly prefer body celebration by means of body painting or tattoo.

While discussing the fantasizing about the young adult body, Pamela S. Gates et al. elucidate various aspects of fantasizing about the body in *Fantasy Literature for Children and Young Adults*. Gates et al. claim, “Fantasy is an imaginative fiction that allows us to explore major life mysterious without being limited by size, time and space” (2). Fantasy supports to unearth hidden drives of the individuals. They further particularize fantasy as the content of daydreaming or reverie. Gates et al. clarify that fantasy literature begins in the 19th century. They assert, “The literary fantasies for the children and young adults appear in the nineteenth century with the publication of works by Hans Christian Anderson and Lewis Carroll’s *Alice in Wonderland*”(4). The *Alice in Wonderland* (1865) brings new dimension of fantasy literary genre. They further explore that fantasy “can be an effective agency for change, renewal and liberation” (6). Fantasy drives the individuals for their freedom, identity and modification.

Summing up, major Young Adult literature theorists examine the body of young adult from diverse standpoints. Trites analyzes the relation between power and bodily activities of young adults. She presents how young adult bodily activities construct, subvert and dismantle institutional, individual and social power. Kristeva provides multiple aspects of abjection. Later, Coats critiques the work of Kristeva. Coats reveals how ‘abjected’ young adult body becomes a liminal state for the identity formation. Younger emphasizes on the female body and its abuse and celebration. These all perspectives help to understand how and why the body has been used in the YA narratives. The views and outlooks of the theorists and critics underline the importance of

body for the young adults. They further evaluate how and why the young adult body is important for the literature. Therefore, body for young adult remains instrumental for their identity formation and its performance. Body stands as a model of knowledge to make its principles explicit and to systematize those principles in order to make them transferable. Hence, body supports young adults to identify, revolt and bring new dimension in society as the YA narratives provide a unique and compelling window into the lives of adolescents.

All these viewpoints of the critics and the theorists can be synthesized in the following schema. This schema clearly exhibits the major theorists and critics used in this dissertation to validate the arguments.



Above schema indicates that this dissertation largely employs the critical insights of Roberta S. Trites, Karen Coats, Julia Kristeva and Beth Younger. It chiefly uses the concept of abuse of body, fantasizing about the body and abjection of body of these theorists and critics.

Besides above perspectives about body as a site of politics, other critics and theorists have projected young adult body in multiple conditions. Meira Likeirman, Ellen Samuels, Loyola McLean and Pamela S. Gates et al. theorize the young adult body from fantasizing perspectives. Chris Shilling examines the body from the perspective of celebration in *The Body and Social Theory* (1993). Shilling alludes body “as a project” (5). She considers body as an unfinished biological and social phenomenon project. Judith Butler, Michel Foucault, Elinor Fuchs, Clinton Sanders and Rush Rehm observe young adult body from celebration viewpoints.

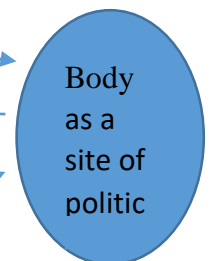
Tayaba Moeen et al., Heather Y. Swanton et al. and Margaret S. Steward et al. discern young adult body from abusing perceptions. Swanton et al. largely analyze child abuse, juvenile offending, sexual abuse and domestic violence. Steward et al. also explicate the perspectives of sexual abuse and violence to the children and young adults. These opinions of the critics and theorists can be shown in the following schema:

Politics of fantasizing about the body: Meira Likerirman, Ellen Samuels, Loyola McLean and Pamela S. Gates et al.

Politics of abuse of the body: Tayaba

Moeen et al., Heather Y. Swanton et al. and Margaret S. Steward et al.

Politics of celebration of the body: Judith Butler, Michel Foucault, Elinor Fuchs, Clinton Sanders et al. and Rush Rehm



The second schema projects the map of theoretical insights to analyze the primary texts and to justify the major argument in this dissertation. This schema discloses that this dissertation has also used the ideas of Michel Foucault, Judith Butler and Pamela Gates et al. as well to prove the arguments.

So, both schematics envisage the drawing of research design. In this dissertation, major young adult theorists Roberta S. Trites and Karen Coats argue body as a site of politics. Trites contends that body can be a site of abuse, sexuality, culture and power politics. Trites clarifies the role of body for sexuality, cultural practices and power politics. Karen Coats primarily discusses on the abjection and fantasization of the body. Coats contends that body can be used as a site of fantasy and abjection. Kristeva imparts the concept of abjection of body and Beth Younger brings the politics of sexuality.

Besides above critics and theorists, Judith Butler and Michel Foucault stress on the celebrating the body. Pamela S. Gates et al. present their ideas from the fantasizing about the body whereas Heather Y. Swanton et al. and Margaret S. Steward et al. project their insights from the perspective of abuse of the body. This dissertation predominantly employs the young adult body as a site of politics for abjection, celebration, abuse and fantasy to acquire freedom, identity and maturity of young adults. These four categories of body politics support to establish why and how young adults use their bodies. Moreover, these categories inspire the individuals to know how and why adults and social institutions employ the young adult body. At the end, young adults obtain their freedom, identity and maturity by means of politics of body.

With these theoretical precepts, the researcher formulates methods and techniques to explore and examine the representations of young adult body in YA narratives which

has so far received little attention in Nepalese academia. This dissertation unfolds the specific evidence of the young adult body and its use as a site of abjection, celebration, fantasy and abuse. These categories of the politics of body ascertain research design to prove why and how young adults use their bodies. Moreover, these categories inspire the individuals to identify how and why adults and social institutions employ the young adult body. At the end, this dissertation contends that the YA narratives support the young adults to realize their activities to assimilate into the social dimensions and the young adults acquire their freedom, identity and maturity by means of politics of body.

Organization of the Study

This dissertation incorporates seven chapters. The first chapter deals with the conceptualization of young adulthood, concerns of young adults, overview of Young Adult literature, statement of problem, objectives of the study, research questions and research methodology. The second chapter scrutinizes the reviews of literature from Hellenistic and Christianity period to the Twenty first century. It also incorporates critiques of the selected Young Adult narratives and research gap. The third chapter incorporates the abjection of body in *The Catcher in the Rye* and *The Chocolate War*. This chapter unfolds various ways of abjection of the young adult body and use of body to overcome it. The fourth chapter analyzes fantasization of the body in *What My Mother Doesn't Know*, *The Giver*, *The Catcher in the Rye* and *The Chocolate War*. This chapter uncovers the ways of fantasizing about the young adult body and their consequences. The fifth chapter evaluates the celebration of the body in *The Catcher in the Rye*, *The Chocolate War*, *The Giver* and *The Hunger Games Series*. This chapter explores the ways of celebrating the body and their results. The sixth chapter examines the different ways of

abuse of the body in *The Hunger Games Series*, *The Chocolate War* and *The Catcher in the Rye*. The seventh chapter brings the conclusion of the dissertation. This chapter contends that YA narratives stand as important tools to bring the adolescents into the juncture of the social realities and the young adult body is a site of politics to gain freedom, identity and maturity.

Chapter II

Review of Literature

Body in Literature: Reviews on Historical Perspectives

The body has been a major theme in literature ever since the people exhibited interest in reading and writing accomplishments to utilize their leisure time and to engage in creative activities. Narratives of the various phases represent the body either as a grotesque, mysterious, athletic and dangerous object or as a vulnerable entity. Some literary creations have projected body as a text. Therefore, it needs to be scrutinized to identify the relation between body and literature in the diverse phases of literary development. Critics and theorists have defined body from the multiple angles in the course of development of literature and society. This section largely studies why and how the body is portrayed in literature and how the literature helps to understand body. This section primarily highlights the historical perspectives of body used in the literature.

The study about the association between literature and body commences from early Hellenistic and Christianity period. The early Hellenistic and Christianity philosophers like Aristotle, Epicurus, Cicero, Zeno and Pythagoras et al. have underlined the prominence of body in literature and illustrated vividly how literature helps to understand body. They have taken body as material. They have offered adequate space for body in the literature. The athletic body takes an important place in Greek literature and arts. In this context, Zion Papakonstantinou in “ The Athletic Body in Classical Athens: Literary and Historical Perspectives” illustrates, “In Greek Epinician(victory) literature and plastic arts, the male athletic body was frequently stereotyped as a token of

physical and moral superiority and as a central attribute of manliness”(1657). The male body takes the center stage in the early Greek literature.

The Greek representations of the athletic body follow certain literary and visual conventions. The elaborations of a particular and often partisan set of perceptions on sports and bodily culture dominate the then Greek literature. These elaborations and perceptions about an athletic body are often originated with the athletes themselves. Then Papakonstantinou concludes, “As a result, Athenian masculinity was constantly negotiated and performed through action and speech in every aspect of public sphere” (1664). The activities done in the public sphere by the male body govern the literature. The early Hellenistic literature stresses more on male body than female. Manly activities control more in the then Greek literature.

Correspondingly, other authors and manuscripts have communicated about body in ancient Greek philosophy. The ancient Greek literature presents the body as the prison house of the soul. It could also function to reflect and cultivate the soul’s beauty. The book *Body and Soul in Ancient Philosophy* edited by Dorothy Frede and Burkhard Reis gives enough room for body. Dorothy Frede and Burkhard Reis include different concepts of Greek and early Christianity about the relationship between body and soul. Dorothy Frede and Burkhard Reis disclose, “Body and soul problem is not an invention of modernity, but has a long history that can be traced back to the early age of Greek culture” (1). They assert that the disputed relationship between body and soul does not commence only in the modern age but also from the early Greek literature. They discuss Pythagorean, Platonic and Aristotelian concept regarding body. In this perspective, Carl Huffman evaluates the Pythagorean concept of soul. Huffman affirms that Pythagoras

believes the importance of soul to mobilize the body. He marks, “It is Pythagoras who is responsible for the breakthrough conception of the soul that is foundation for the doctrine of transmigration” (43). Pythagoras brings the concept of mobility of soul. Pythagoras emphasizes that soul is a marker for the recruitment of body.

Therefore, it can be stated that the ancient Greek literature primarily puts more importance on soul than the body. The continuity of such aspect of providing more emphasis in soul remains in Plato’s philosophy and creation. In this framework, David Sedley discusses three kinds of Platonic immortalities which are as follows: essential, conferred and earned immortality. Sedley points that Plato considers soul as immortal and body as mortal. Regarding Platonian concept on body and soul, Sedley adds, “A soul animates a body, it is itself alive” (151). Soul provides life to the body. According to Plato, soul and body live together. Soul is an integral part of the body.

Gradually, ancient Greek literature and philosophers provide much space for body. Aristotle believes that soul-body relation poses no special problem. Christopher Shields contends, “Aristotle means that the question of soul-body unity does not arise because the soul and body jointly form same single entity” (268). Zion Papakonstantinou also harmonizes with Shields about the views of Aristotle on body. Papakonstantinou affirms, “Aristotle supposes that soul-body relations pose no special problem for unity” (272). Aristotelian views on the soul –body relation do not construct problem for the unity of body. However, Aristotle also emphasizes more on soul than body. In this perspective, Shields also underscores on soul than body in “The Priority of Soul in Aristotle’s *De Anima*”. In this article, Shields unfolds a blend of body and soul: “The body is made one only by the presence of soul; and the compound of soul and body, the

living animal, and is for the same” (290). Shields adds the necessity of presence of soul for the body. Bolstering Aristotle’s standpoints, David Charles contends, “For Aristotle, desire moves the body does so by pushing and pulling” (291). According to Charles, Aristotle considers desire as “model for processes common to body and soul” (298). Similarly, Jonathan Barnes puts forward the views of Early Christianity philosopher Anima Christian who also converses about body.

These philosophers mostly argue about the nature and the significance of the human soul. According to Jonathan Barnes, Anima Christian believes, “A soul is not itself a stuff: it is corporeal insofar as it is made of stuff. The body and soul are both corporeal” (458). Christian considers the physical presence of body and soul. In the same way, Homer has also dealt with body in his poem *The Iliad*. This poem analyzes the battles and events during the weeks of quarrel between king Agamemnon and the warrior Achilles. Homer states, “Odysseus, then commanded the brave men” (56). The brave men clarify how ancient Greek literature furnishes an importance to the body. Moreover, Homer contextualizes body with the battle. Then he underlines, “A hero strives with god” (107). The conflict between the god and the brave man or hero implies the meaning of importance of body or physical strength. These deliberations elucidate that literature of early age has space for body. Therefore, it is well defined that then literature portrays body as an essential part of soul.

Progressively, the medieval literature also incorporates the study of body satisfactorily. It enhances additional substances about body. Body remains a locus of divine-human encounter. The medieval literature emphasizes on the affective body. The body and various notions affect each other. Different ancient medieval thoughts support

to the notion of the body as affective. In particular, Hippocrates' theory of the Humors, developed by Galen in the second century is crucial to medieval and renaissance thought. Harmonizing with these ideas, Corinne Saunders highlights on the amalgamation of love, virtue and vision with the affected body in "The Affective Body: Love, Virtue and Vision in Medieval Literature". Saunders remarks, "Just as nature was made up of four elements, so man was constituted of four humors or bodily fluids: yellow bile, related to fire, the choleric humor; blood, related to air, the sanguine humor; phlegm, related to water, the phlegmatic humor; black bile, related to earth, the melancholic humor" (87). Presence of fluids in the body supports to build the body strong and workable. These fluids affect the body smartly. Saunders avers, "The affective power of bodily experience both to reflect and illuminate the self, and the evident spiritual relevance of the themes of wounding and healing, rendered the body central to medieval religious writing as well as to romance" (96). Saunders uncovers the effects of body affects to the medieval religious and romantic literature. Most of the literary creations discuss about shape, weight and individual body parts. These conceptions locate importance of the bodily activities in the frame of literature.

Many other literary figures of the medieval period offer enough weightage for body in their creations. Heroism, fierce battle and chivalric romance stand as the major themes of medieval literature. The strong and attractive body carries all the themes of the medieval literature. In this background, the great medieval poem *The Battle of Maldon* (991) translated by Michael Alexander (1726) demonstrates the power steered by the body rather than mind. This poem illustrates the battle of English against Viking invasion. Here, an Anglo-Saxon ealdorman –a man of high status or royal birth,

Byrhtnoth “ordered each of his warriors” (2). The robust and resilient body takes the central stage in *The Battle of Maldon*.

Another medieval chivalric romance *Sir Gawain and The Green Knight*, published in the 14th century, authored by Gawain Poet (Anonymous) and translated by Marie Borroff in 1967, underscores how strong body makes difference in fighting. Sir Gawain, a knight of King Arthur, accepts the challenge from mysterious ‘green knight’ and beheads him with his blow. This literary creation clearly identifies the emergence of body in medieval literature. Sir Gawain reveals to the king Arthur, “My body, but for your blood, is barren of worth” (355) while discussing their strategies to challenge to ‘Green Knight’. Sir Gawain accentuates on the significance and utility of body.

Similarly, Mikhail Bakhtin explores the cultural ethos of medieval age in *Rabelais and His World*. Bakhtin stresses on the ‘Grotesque Body’ (303). He points out the exaggeration, hyperbole and excessiveness of the body. According to him, body stays as a major component for the celebration of cycle of life and comic figure of body attracts the society effectively. In this book, Bakhtin underlines the immortality of the ancestral body. Further, he reports, “Not the biological body, which merely repeats itself in the new generations, but precisely the historic progressing body of mankind stands at the center of this system of images” (367). Bakhtin specifically claims the significance of body for the identity. The body supports to generate the identity of the individual.

Moreover, Caroline Bynum also deals with the body. Bynum presents the medieval debates on the glorified body in the article “Why All the Fuss about the Body? A Medievalist’s Perspective”. Bynum contends, “The body that eats, that works, that dies, that is afraid- that body is not there”(1). Bynum means that body rules the most of

the parts of social activities. If the body does not work, then nothing happens in the life of any individual. Bynum takes the feminist theory and defends, “The body as ‘discovered’ and ‘constructed’ has been replaced by body as performativity” (4). No other things can replace the body, only the performance of the body can substitute it. The performance defines the body. The body can be as form or matter. She believes that body and soul are integral parts. Many medieval writers, historians and literary critics have specified the body as a secure site of certainty and truth. They claim that body stands as a foundation to connect the people across the world.

Likewise, fifteenth century literature projects body as a means of commencement of social modification and fantasy. The social change and unrealistic approaches find space in the fifteenth century literature. Agreeing with this concept, Miri Rubin has analyzed late fifteenth century’s ideas on body in “The Body, Whole and Vulnerable in Fifteenth Century England”. Rubin elucidates, “The body is as the vehicle of tentative will, the beginning of all social exchanges, the screen for fantasy, possessed by each and every one, yet only as a point of departure for the performances through which people live and interact” (19). Rubin considers the body as a tool to expose the will of the people. The body is an agent for the social changes and fantasy. People live and interact with the performance of the body. Rubin shows that medieval literature takes body as a means of individual and social activities. According to Rubin, body has been presented in the medieval literature as a carrier of spirit of the person and as the screen for fantasy. Rubin notes that the body, like a legal charter or a book, unfolds only with the effort of engagement, but both have secrets to yield. Torture, love, surgery, translation, decoding, dizzying hermeneutic moves of empathy make the engagement with the human body.

The Arthurian romance or chivalric romance *Sir Gawain and the Green Knight* published by anonymous epitomizes and emphasizes a knight's heroic qualities of the Medieval English. Further, Rubin claims that bodies are the sites of fear, conduits of joy, objects of shame and victims of pain. According to Rubin, medieval literature projects the bodies living in the knowledge of their vulnerability within an awareness of their composed nature and of their inherent disorder. The medieval literature hints for the necessity of practical efforts for the pursuit of safety and respect. So, the fifteenth century literature provides enough space for the body. Then literature uses body as a means of encounter between divine and human, affective body, power, love, romance, fear, individual and social activities.

The sixteenth and seventeenth century literature tailors enough room for the body. The sixteenth century literature discusses belief in self, human worth and individual dignity. Major literary scholars of that period are William Shakespeare, Niccolo Machiavelli, Walter Raleigh, Christopher Marlow, Miguel de Cervantes and John Donne. They all have used body in their literary creations to express power, action, humanism and individual dignity. For example, Shakespeare uses body in *King Lear* (1608) as a vehicle of love and relationship. When the king was strong in bodily activities, all three daughters used to love him but when he becomes weak or when his body turns out to be feeble, only last daughter fulfills her responsibilities. Regarding this condition, King Lear asks his daughter Regan to look after him as he is feeble physically and mentally. KING LEAR terms his condition as:

KING LEAR. Dear daughter, I confess that I am old;

Keeling

Age is unnecessary; on my knees I beg

That you will vouchsafe me raiment, bed

And food. (2.3.107)

King Lear begs his daughter to manage him clothing, bed and food because he turns into old age. He can't sustain himself. However, his daughter Regan ignores his request and responds negatively. REGAN replies, "Good sir, no more; these are unsightly tricks; Return you to my sister" (2.3.107). Regan does not fulfill the responsibility of being the daughter. She ignores the weak body of her father. She directly states him to go to his another daughter's residence. Shakespeare has explored many ideas of body through his world renowned plays. His plays have used body as an agency to express human to human relationship, weaknesses, power, fantasy and romance.

Equally, the seventeenth century literature mostly discusses civil war, regicide and rebellious nature of human beings. Major literary figures of that period were John Milton, William Shakespeare, John Dryden, John Bunyan, Francis Bacon and Thomas Hobbes. These all scholars have exploited the body in their writings to express turbulent society and individuals. For instance, John Milton's *Paradise Lost* (1667) endows enough space for body. Here, Milton uses Satan's body to unearth rebellious nature. The *Paradise Lost* incorporates the role of body from Book I to Book XII. In the Book I, Milton categorically employs the activities of Satan, Adam and Eve purposefully. Milton mentions the activities of Satan as:

Thus, Satan talking to his nearest mate
 With his head uplift above the wave, and the eyes
 That sparkling blazed, his other parts besides
 Prone on the flood, extended long and large
 Lay floating many a rood, in bulk as huge
 As whom the fables name of monstrous size,
 Titanian, or Earth –born that warred on Jove. (23)

The huge body of Satan and its activities demonstrate how Milton exploits the body in his creations. The dominance and significance of the body of Satan unplugs the space occupied in the paradise lost.

Moreover, the sixteenth century finds other texts that provide the space for the body. Dalia Judovitz publishes the book named *The Culture of Body: Genealogies of Modernity* in 2001 to deliberate sixteenth century literature coalescing Michel de Montaigne's essays (1558). His essays valorize the body as a material text. According to him, the essays of Montaigne have focused on the body as a function of the material aspects of textuality. Montaigne differs from the Platonic and Aristotelian traditions. Judovitz further elaborates, "Equating body with speech and gesture of communication, Montaigne focuses on the body as a site for mediated representation where the body itself is conceived as a medium of and for, exchange" (24). Body becomes a means of communication process. Body demonstrates verbal and non-verbal communication. Judovitz implies that body can be an avenue for communication and transformations. Therefore, sixteenth and seventeenth literature primarily propel body as a material text to

express human to human relationship, weaknesses, power, fantasy, romance and rebellious nature.

As in the sixteenth and seventeenth literature, the eighteenth century literature furnishes ample space for body. The body becomes a fundamental part of literature. Different critics and literary figures provide imperative and wide location for the body in their analysis and creations. During this period, the body develops as a matter of text. The prominent writers of eighteenth-century Daniel Defoe and Jonathan Swift take body as the hallmark of cultural meanings and personal identity. Jonathan Swift's *Gulliver's Travels* deals a lot about body. Gulliver's body remains as a source of love and hate. The politics of body prevails in the *Gulliver's Travels* from the beginning to the end. Power, conflict and identity revolve around the body in the *Gulliver's Travels*. Moreover, the writers of the eighteenth -century take body as a problem and solution for spiritual certainty. Daniel Defoe's *Robinson Crusoe* discusses a lot about bodily activities. Crusoe discovers cannibals and can stay alone for many years because of his strength of body and mind. Crusoe's body lingers as problem as well as solution.

The eighteenth century critic Carol Houlihan Flynn et al., in *The Body in Swift and Defoe*, explicate "The problem of body becomes one of the central concerns of the eighteenth- century" (6). Flynn et al. highlight the different problems of body. The body has modified the cultural meanings and personal identity. It remains as a threshold for the spiritual certainty. The eighteenth- century literature uses body to define as well as to modify cultural meanings, personal identity and spiritual identity. However, the eighteenth- century literature does not only exhibit the problems of body but also highlights the interconnectedness of mind and body. It reveals that the activities of body

directly impact to the mind. Regarding this issue, Jonathan Swift's *Gulliver's Travels* and Daniel Defoe's *Robinson Crusoe* both have uncovered the relation between body and mind. Sometimes protagonists in both novels have exploited their body and sometimes they have used their mind to tackle the problems they faced.

Moreover, Juliet McMaster analyzes the different prospects of mind and body in *Reading the Body in the Eighteenth Century Novel*. McMaster deduces, "Mind and body are intimately interconnected, but likewise discontinuous; and from the connection and discontinuity arise the intricacies of the human condition" (30). It means that the relation between body and mind unstable. They, on the one hand, interconnected intimately and on the other hand, their relation remains ambiguous. McMaster takes the example of *Tristram Shandy* by Laurence Sterne and adds, "Sterne, through *Tristram Shandy*, is always seeking the right metaphor for the relation of mind and body, one that will convey not simple equivalence, but the discontinuities and ambiguities of flesh and spirit" (30). Even in the *Tristram Shandy*, the ambiguous relation between mind and body continues. McMaster further takes the example of *Clarissa* by Richard Fielding and adjoins, "The motions of body as the natural and true extension of the mind" (120). The bodily activities determine the function of mind. The body remains a source to extend mind to obtain positivity or liberty. Therefore, the eighteenth-century literature scans the body from the multiple perspectives. It projects body as a problem as well as solution to exhibit body's power to obtain *Nirvana* and destruction or Gothicism.

Moving to the nineteenth century literature, it takes the body as a major basis to expand horizon of the literature. The body stands as one of the themes of the nineteenth century literature. The nineteenth century literature continues to carry the subject of

Gothicism and violence on body. Further, it analyzes how body involves in domestic and social violence. Major writers of this century Jane Austen, Lord Byron, Mary Shelly, William Hazlitt, Charles Dickens, Bronte Sisters, Thomas Hardy, Oscar Wilde and others have used the body in multiple ways. For example, Lord Byron's *The Giaour* examines the oriental tale based on Muslim and Christian relationship. Besides this, *Giaour* performs a chivalric role. Moreover, the body of Leila, *Giaour* and Hassan makes the difference in their relationship. The body remains a central part of the *Giaour*. Similarly, Oscar Wilde's *The Importance of Being Earnest*, a farcical comedy in which the protagonists maintain fictitious personae to escape burdensome social obligations.

Moreover, Kate Lawson and Lynn Shakinovsky in *The Marked Body: Domestic Violence in Mid nineteenth Century Literature* highlight various perspectives on the body. Lawson and Shakinovsky take the reference of Andrew Dowling's analysis on George Eliot's fiction. According to Dowling, Eliot employs "body as memory" (80) to instigate different events in society. The body supports to memorize the different events of society. Similarly, Lawson and Shakinovsky take the reference of Willkie Collins's *Man and Wife* to communicate about violence and uncanny. "Sexual violence" (129) persists as a central issue in the nineteenth century literature according to Willkie Collins. The sexual violence persists because of the desire of body. So, the body plays a central role for the sexual violence.

The nineteenth century literature embraces the cultural, instrumental and grotesque body. Andrew Smith in *Gothic Radicalism* communicates about the role of body in Mary Shelly's *Frankenstein*. Smith debates that body and semantics are conflated. He narrates, "The body is read in a certain way, only for that reading to

generate false meanings” (48). The body has been falsified for the works that are not accepted by society. In other words, body engages in the anti-social activities. Not only body’s engagement in anti-social activities, according to Smith, the body also ties to a ‘history of culture’. Body reminds the history of different cultures. Body performs diverse roles to continue the culture.

Additionally, body can be like a machine as Laura Otis in *Networking: Communicating with Bodies and Mechanics in Nineteenth Century* analyzes the relation between body and the machine. Otis mentions, “Body as a machine” (16). She clarifies that functions of the body and machine almost remain same. She takes the reference of British mathematician Charles Babbage. Otis communicates, “Machine that works like a brain and could perform functions associated with the human mind” (29). Bodily and machinery activities are interconnected with each other. Body as machine executes in coordination with human mind.

The adoptability and usability of body in the different contexts of the nineteenth century continue in the literature. Katharina Boehm in *Bodies and Things in Nineteenth Century Literature and Culture* adjoins that industrialization, consumer culture and evolutionary theories have brought new dimensions in the connection between body and the physical things. These social and cultural aspects have enhanced new notions about body. The body remains a core object for the adoptability of the changed condition of society. Boehm argues, “Over the course of nineteenth century, understanding of the relationship between the self and the physical world were fundamentally recognized through rapidly advancing industrialization, the unprecedented growth of consumer culture, and rise of evolutionary theories, physiology and other biological sciences” (3).

The consumer culture, industrialization and evolutionary theories have contributed to understand the relationship between self and physical world. People and materials are interconnected closely. The exceptional growth of consumer culture reminds how the nineteenth century literature has placed the body as an integral part of literature.

The nineteenth century literature even emphasizes on the body of the writers as well. Kate Hill clarifies, “Romantic period witnessed a keen interest in the bodies of poets” (155). Hill means the romantic period literature prefers subjectivity. That period literature discusses body, emotion and feeling of the poets or the writers. Hill further claims that culture and body have close association. Bodily objects were simultaneously powerful provokers of longing. They project their desire and represent social contexts. So Hill mentions, “Our bodies were subjects, active agents before death” (158). According to her, the body continues to be as a catalyst to handle different social, political and cultural aspects of society. Hill observes that body engages in the different social, cultural, religious and political activities before death. The body performs or acts as a site of multiple rituals of society. Agreeing with Hill, Howard Brody claims, “Body and mind relationship are inherently social rather than individual beings” (281). Brody believes that body and mind are the integral components of the society. Body and mind could not shape their scope by ignoring the social structure. The society instructs the body and mind to induct and activate their roles.

Gradually, body gets a foremost space in the twentieth century literature. The body does not only prevail in the American literature but also spreads in the Latin literature as well. Marisol Ruiz analyzes the life of American teenagers and Latina body in the article “The Taxonomy of the Latina Body: Adrian Lee in the Secret Life of the

American Teenager”. Ruiz reveals, “Latina body stands as a site of both desire and judgment” (43). Ruiz clarifies that the Latina body is the mixture of emotions and decision. The body stands as a decision maker. The twentieth century literature sees Young Adult literature as an emerging genre. Adults compose and write about adolescents and adults. Adults themselves also read about their own stories and activities and the teenagers examine their activities and stories interestingly.

The Young Adult literature discusses young adult body to extend the area of readership and identity. The young adult body acts as a means of attraction to all the adults as well as young adults themselves. Through the literature, people can fulfill their hunger to know about young adult body. The twentieth century sees multiple changes like abrupt and fundamental social deviations because of development of mass consumerism, rapid improvements in science and technology. This century faces two great wars (WWI and WWII) and pandemic (1918-20) that have brought complete transformation in social, political, ideological, power and much more fields.

Step by step, the literature of twentieth century rejects the cultural values, attitudes and practices of the nineteenth century. The twentieth century literature stresses on the individuality. People start to see themselves as major component of society. The body gets prominent space in the literature. Moreover, America rises as a power house in the world after WWII. America emerges as a power center in literature as well. American literature enlarges its space and scope around the world. In this context, Young Adult literature comes first as an American genre during 1940s. Especially novels of the teenagers like *Seventeenth Summer*, *The Catcher in the Rye*, *The Outsiders*, *The Pigman*, *The Chocolate War* and *The Giver* of the twentieth century establish their foundation in

the youngsters' mind. For instance, in *Seventeenth Summer*, Angie Morrow falls in love with strikingly handsome Jack Duluth. The body stands as a primary point of attraction for Angie who used to think teenage love only as an infatuation. Angie invokes, "Oh! He enters into my heart" (5). She is in essence attracted to the handsome body of Jack. The physical appearance brings much more alteration in the motive of Angie.

The YA narratives of the twentieth century provide enough space to the activities of the teenagers. The frustration, happiness, anxieties and anger of the young adults prevail in the American literature. Primarily, Young Adult literature keeps the body of adolescents and their physical activities as storytelling subjects. The body of young adults remains as a subject of interest as well as scrutiny in the YA narratives. The YA narratives widen their horizon smoothly by dismantling the problems of canonicity and standardization.

On the contrary of the twentieth century literature, the literature of the twenty first century chiefly focuses on the identity, history and memory, technology, intertextuality, global awareness and environmental, financial, civic and health literacy. Specifically, modern American literature unfolds alienation, transformation, consumption and relativity of truth. Recently published young adult fictions underline the queer identity, freedom, romance, frustration, adventure, self-discovery, violence, fantasy, abuse of body and abjection. Besides these notions, the YA narratives of the twenty first century emphasize on the various concerns of the young adults. The novel *Cool for the Summer* (2021) by Dahlia Adler underscores on the self-discovery of the young adults. Another novel *You have a Match Today* (2021) by Emma Lord unfolds the importance of friendship, romance, family and sisterhood. *A Breath Too Late* (2020) by Rocky Callen

examines the abuse of teenagers. In the same way, another young adult novel *Written in Starlight* (2021) by Isabel Ibanez scrutinizes adolescents' adventure. So, the recently produced Young Adult narratives emphatically keep their subject matter revolving around the body of the adolescents.

Reviewing the historical perspectives of body in literature from Hellenistic and Christianity period to the twenty first century, this dissertation acknowledges the space of body in the different forms. However, this dissertation predominantly analyzes the selected Young Adult narratives keeping the body at the center of argumentation. Lisa Helps emphatically considers body as a product of history and method while exploring the Canadian body history in “Body, Power and Desire: Mapping Canadian Body History”. Helps postulates, “Body is the site of investigation” (131). Body stands as a site of politics. Therefore, this dissertation underlines the politics of abjection, celebration, fantasization and abuse of the body projected in the selected texts to explore the consequences of these categories of usages of body. These selected Young Adult narratives defend the politics of body with ample evidences and illustrations.

Critical Receptions of the Selected Texts

Despite having adequate understandings of young adults by adults, they could not represent all the issues of young adults as such. Young adults demonstrate their interest to read the texts related to their life activities. Gradually, critics and scholars notice the young adult texts when these narratives attract the attention of market with their literary quality and quantity. Critics and theorists have abundantly addressed the multiple concerns of young adults and Young Adult narratives. So, this section mostly studies the perspectives of the critics, and why and how the young adult texts have been

analyzed. Further, this segment unearths important ideas of the texts highlighted by the critics and identify the research gap. This unit mainly deals with the selected narratives *The Catcher in the Rye* (1950) by J.D. Salinger, *The Chocolate War* (1974) by Robert Cormier, *The Giver* (1993) by Lois Lowry, *What My Mother Doesn't Know* (2001) by Sonya Sones, and *The Hunger Games* (2008), *Catching Fire* (2009) and *Mockingjay* (2010) by Suzanne Collins.

Considering the rationale for the selection of these texts for the study, *The Catcher in the Rye* brings the notion of abjection of a young adult and establishes the foundation for the young adult literature in the 50s when the academia did not accept young adult literature as a genre. *The Chocolate War* further bolsters the abjection theme further and rise of Young Adult narratives in the western world during 70s. *The Giver* strengthens the concept of body celebration, abuse and fantasy during the 90s. It strengthens the politics of body minutely. Above three young adult texts provide the concept of politics of body concentrating on the males. *What My Mother Doesn't Know*, *The Hunger Games*, *Catching Fire* and *Mockingjay* convey the notion of politics of body with a special focus on females. *The Hunger Games Series* particularly unfold the politics of abuse of the body in the dystopian world whereas *What My Mother Doesn't Know* primarily unplugs the perception of fantasizing body in poetic form. The selection criteria of the texts strengthens the main argument of the dissertation and stimulates for the further study.

Critical Reception on *The Catcher in The Rye*

The Catcher in The Rye (1951) by J.D. Salinger primarily reveals the themes of anguish, alienation, innocence, identity, belongingness, loss, connection, sex and

depression of a seventeen year old protagonist Holden Caulfield. In the beginning of novel, Holden narrates his expulsion from Pencey Preparatory Academy in Agerstown, Pennsylvania because of his inability to meet the expectation of school administration. After removal from the school, he visits Mr. Spencer- his history teacher. Holden listens his history teacher. According to his teacher, life is like a game to be played. Life should be guided by rules. We should internalize the importance of compromise. However, Holden disagrees with Mr. Spencer and deems adults as 'phony' people. Later, Holden confronts with Robert Ackley and with Ward Stradlater. He involves in conflict with them in the different occasions.

Then, Holden leaves for New York and stays at Edmont Hotel but gets humiliated by the waiter and women. They judge him as a minor. At Edmont Hotel, Holden encounters with Maurice, the elevator operator who offers him to send a prostitute in five dollars. A young woman called Sunny arrives at Holden's door and she forces him for sexual intercourse. However, Holden hesitates to engage in the sexual activities. Following the incident of Edmont Hotel, Holden goes to his sister's (Phoebe) school to explain why he does not like school. He tries to convince her by demonstrating fantasy. He intends to be as "the catcher in the rye," a person who catches little children as they are about to fall off of a cliff but Phoebe replies that he has misremembered the poem that he took the image from Robert Burn's poem. This poem invokes "if a body meet a body, coming through the rye," not "catch a body". Then, Holden meets his English teacher Mr. Antolini. His English teacher advises him to improve his performance and attitudes. Holden concludes his storyline by conveying the reader that he is not going to

communicate how he went home and got “sick.” He expects to join a new school in the winter semester and seems cautiously enthusiastic about his forthcoming life.

Soon after the publication of *The Catcher in The Rye*, it gets multiple reviews and mixed reception. The critic Alan Nadel considers *The Catcher in the Rye* as a novel of theme breaker after the Second World War in the article “J.D. Salinger’s *The Catcher in the Rye*”. Nadel analyzes, “*The Catcher in the Rye* made its initial impact during the post-World War II moment when the techniques of verisimilitude and the themes of modernism, focused through the lens of psychological rather than social realism, consolidated in the American academy around new critical analyses of structures, symbols and motifs” (564). *The Catcher in the Rye* makes its initial impact in the academia by means of connection of the protagonist’s stories to the life of readers and theme of alienation and rejection. Nadel believes that *The Catcher in The Rye* brings a new dimension in the American academia with an innovative structures, symbols and motifs.

The critic Helen Frangedis scrutinizes the controversial elements in *The Catcher in The Rye*. She amasses controversial elements like unorthodox language, lying and dishonesty, atheism or disdain for religion, use of alcoholism or drunkenness and sexual promiscuity. She also examines the elements of homosexuality in “Dealing with the Controversial Elements in *The Catcher in The Rye*”. Frangedis claims that Holden is “a good but a confused person” (72). Frangedis cogitates Holden as a person of confusion. Frangedis streamlines that it is not unblemished what Holden aspires to do in his life and society. While Fred H. Marcus provides a variegated response about Holden in “*The Catcher in The Rye: A Live Circuit*”. Marcus argues, “Holden is closer to the angels than

to demonic forces. He is a warm, sensitive, fun-loving, sympathetic, perceptive and troubled adolescent” (8). Marcus points out many positive things of Holden even though Holden is an uneasy young adult. According to Marcus, *The Catcher in The Rye* has become a symbol of unrequired reading more meaningful to the high school students than the eternal verities of *Silas Marner*. Further, Marcus highlights more characters of Holden and admits, “Holden’s sensitivity and non-conformity combine to make remarkably attuned to the many absurdities in normal adult patterns” (8). Holden bears many absurdities that the normal adult patterns do not accept. According to Marcus, Holden turns away from the corruption of adult society towards the innocence of childhood. Marcus adds that Salinger’s style avoids pedantic overstating. Marcus places his iconoclastic barbs in rich comic contexts.

Similarly, Donald P. Costello furnishes the details of language used in novel in “The Language of *The Catcher in The Rye*”. Costello states that novel has employed crude language and slang to discuss verities of young adults. Costello argues, “Its language was a true and authentic rendering of teenage colloquial speech” (176). Most of the characters of novel apply everyday language of young adults to carry out their performances. Stephan J. Whitefield analyzes cherished and cursed part of *The Catcher in The Rye*. Whitefield deliberates social history by using the context of novel. Whitefield contends, “*The Catcher in The Rye* is utterly apolitical” (587). It does not associate with politics of society. It ignores the political activities. However, it connects with the politics of body of young adults. Harold himself labels ‘a sort of an atheist’ (597). Whitefield keeps Holden as a person of disbeliever in god. Additionally, Robert M. Slabey connects *The Catcher in The Rye* with Christian theme and symbols. The novel enjoys rain in

many places. Slabey in *The Catcher in The Rye*: Christian Theme and symbols professes that rain is a traditional symbol of rebirth. Slabey contends, “Holden’s academic failures are not due to stupidity but to the lack of parental love he feels, to his desire not to grass up, and to the high value he places on impulse” (181). So he adds, “The four letter word which embodies the Christian message and will permit someone like Holden Caulfield to survive with all his faculties intact is L-O-V-E” (183). Love and kindness reflect the Christian argument.

Clinton W. Trowbridge searches the symbolic structure of *The Catcher in The Rye*. Trowbridge reasons *The Catcher in The Rye* “is the story of a quest”. It is a search for truth in a world that has been dominated by falsity. It is a search for personal integrity by a hero who constantly falls short of his own ideal” (682). Trowbridge claims that Holden lacks his own integrity. Holden always tries to search his identity in the world of falsity. Then, Trowbridge concludes, “Holden’s behavior with Phoebe proves to us the genuineness of the catcher image” (692). Holden tries to bring newness in his life. He intends to influence others. He aims to be a savior and enjoy a world of innocence. The critic Susan Mizruchi finds *The Catcher in the Rye* as the school of martyrdom. Mizruchi provides the details of schooling in her article “The School of Martyrdom: Culture and class in *The Catcher in the Rye*”. She states, “*The Catcher in the Rye* is about schooling and schools, their socializing powers and the prospects for resisting them as seen through the prison of a student protagonist with whom it seems impossible not to identify” (23). Susan brings the positive prospective of socialization prevails in *The Catcher in the Rye*.

Critiquing *The Catcher in the Rye*, Samira Sasani and Parvaneh Javidnetaj underline this novel from the discourse of the alienated youth in the American culture in

their article “a discourse of the alienated youth in the American culture: Holden Caulfield in J.D. Salinger’s *The Catcher in the Rye*”. Sasani and Javidnetaj explicate, “Talking into account the 1950s and the post-world war traumatic effects on the American society J.D. Salinger’s *The Catcher in the Rye* could be significance due to its circulating one of the most dominant discourse of the period in which it was written that is the discourse of the alienated youth” (204). The World War II brings frustration and alienation in American adolescents. They take the war as the means of division and suppression. *The Catcher in the Rye* unplugs the discourse of alienation prevailing in the American society aftermath of the World War II.

Examining the different views of the critics and reviewers facilitates to understand *The Catcher in The Rye* a bit more critically and clearly. Frangedis furnishes the details of controversial language used in the novel whereas Costello argues on the crude language of the novel. Marcus clarifies the running away of the adolescents from the adult society and moving towards the innocence. Another critic Whitefield claims that the novel presents the politics of society. Similarly, Slabey reasons that the novel deals with the Christian themes and symbols whereas Trowbridge argues that it is a story of quest. Samira Sasani and Parvaneh Javidnetaj reveal the discourse of alienation prevailed in *The Catcher in The Rye*. These all reviews on *The Catcher in The Rye* reflect myriad aspects of novel. However, they have not penetrated into the bodily activities of the young adults in a comprehensive way. Therefore, the politics of body of the young adults remains to be unearthed.

Reviews on *The Chocolate War*

The Chocolate War, by Robert Cormier and published in 1974, is a masterfully structured young adult novel. It enriches with the themes of disturbing the universe, psychological warfare, the power of fear and manipulation. Set at a fictional Catholic High School, the story of the novel depicts a manipulation of the student body The Vigils with mob mentality against alone, fresh and non-conforming students Jerry Renault and Goober. The Vigils forces Jerry to sell the chocolates for annual fundraising event to fulfill the ambition of Brother Leon, Vice Principal of Trinity to be the Headmaster. Jerry refuses to do almost throughout the novel but at the end he becomes mild on his insistence. All over the novel adults and young adults intimidate Jerry but he attempts to resist with his best. At the end of novel, Jerry is brutally injured in the boxing match with Emile Janza and he concedes with saying, 'not to disturb the universe'. He realizes the social realities.

The Young Adult narratives of seventies begins to reflect the anti-establishment mood of the late sixties. Teen protagonists, like earlier adults counterparts in literature, question values held by the majority and choose to follow their own inner voices. Regarding these issues, *The Chocolate War* has acquired abundant responses from readers and critics shortly after its publication. Many critics leave their remarks on this novel. Linda Bachelder et al. see the novel from the lens of seventies. Linda Bachelder et al. examine the novel as:

In Cormier's *The Chocolate War*, Jerry Renault almost succeeds in changing the traditions at Trinity, the parochial high school he attended. Jerry remains the center of power struggle involving the survival of two major traditions at the

small private school: the chocolate and the vigils. Jerry's challenge endangers the system at Trinity school, which combines forces to beat him into submission, leading him with the knowledge that one dares not 'disturb the universe'. (89)

Here, Linda Bachelder et al. clarify that young adults attempt to defy the pressure of the adults and change the traditions of society but at the end young adults surrender before the society of adults because of the circumstances created by the adult society.

Paul Janeczko accumulates the opinions of Robert Cormier of an interview.

According to Janeczko, Cormier reveals, "I am very optimistic about the future because of the young adult people. They are more idealistic than they were in my times" (11).

Cormier emphasizes on the ability and plans of young adults. These skills facilitate the society to make it advanced and modern whereas Linda O. Morgan in "Insight through Suffering: Cruelty in Adolescent Fiction about Boys" argues that contemporary young adult novels with believable teenage characters can help the young see cruelty as selfish, stupid or vicious. Morgan admits, "In *Chocolate War*, Cormier analyzes a gang's

scapegoating and victimizing led by sadistic Archie Costello of its prey, Jerry Renault" (56). Morgan contemplates that adult people handle young adults wrongly and they

attempt to take undue gains from teenagers. Vivian M. Axiotis et al. ruminates young adult novels assist to clarify classics. These books remain a juncture to learn more about

classics. They explicate, "Robert Cormier's brilliant young adult novel, *The Chocolate War*, segues nicely into the study of George Orwell's *1984* and Ray Bradbury's

Fahrenheit 451 when teaching gifted middle school students" (28). They argue that *The*

Chocolate War brings a taste of classics. Moreover, Vivian M. Axiotis et al. contends that

The Chocolate War moves smoothly to the study of dystopian science fiction.

Don Gallo et al. ponder *The Chocolate War* as one of the boldest books for teenagers. They define the 'best' (100) differently. They claim that the novel can be categorized as the best which stimulates the readers, gets accolade from the critics and readers and obtains rewards later. Then, Don Gallo et al. clarify, "*The Chocolate War* is clearly the best novel" (101) because the novel published in 1974 "was at the top of the lists" (102). The listing at the top indicates the popularity of the novel among the adolescents and adults.

Likewise, the critics Kathy Latrobe and Trisha Hutchinson analyze *The Chocolate War* from realistic perspectives. In their article "An Introduction to Ten Outstanding Young Adult Authors in the United States", Latrobe and Hutchinson claim that *The Chocolate War* is a contemporary realistic novel having dark theme. They allude, "Cormier's plots often turn the symbolic regaining of power through one supremely irrational, but self-determined gesture" (69). They consider the novel as a treasure of the seventies. Irrationality and determination of the teenagers come into collage to gain power. Latrobe and Hutchinson further add, "Cormier's first novel *The Chocolate War* offers young adults a sophisticated tragedy about conformity and manipulation" (ibid). Latrobe and Hutchinson claim that young adults could not come into their own solutions. Teenagers are the amalgamation of confusion.

Analysis of the views of the critics in *The Chocolate War* renders the controlling approach of adults towards the young adults. Linda Bachelder et al. and Linda O. Morgan agree that adults strive to govern the young adults. The defiance of young adults does not remain for a long time. Vivian M. Axiotis et al. and Don Gallo et al. have almost agree that *The Chocolate War* as the boldest novel in the teenagers' issues. Kathy Latrobe and

Trisha Hutchinson consider the novel projecting theme of teenagers' confusion. However, none of the critics earnestly deal with the role of the body in the novel, especially the young adult body. Therefore, the body of the young adults stands to be scrutinized.

Literature Reviews on *The Giver*

The Giver, an American young adult dystopian novel written by Lois Lowry and published by Houghton Mifflin in 1993, is a well-organized YA narrative. It basically incorporates the theme of importance of memory, relationship between pain and pleasure, importance of the individual, allegory for the process of maturation, rules and control and rituals. Set in a utopian society, Jonas, 12 years old young adult protagonist of *The Giver*, lives a highly ordered life as a member of a group called 'the community' having 'sameness' by eradicating emotional depth from people's lives. Jonas is selected as The Receiver of Memory-a person who stores all the past memories of the time before the 'sameness' to continue socio-cultural politics of society. He gets the training from *The Giver* and identifies all the realities of the community which lacks color, memory, climate or terrain in an effort to preserve so called structure, order and a true sense of equality beyond personal individuality. However, he relinquishes the position of The Receiver of Memory and escapes from the community to 'see beyond' and to recognize the meaning of freedom and to entertain it in a practical way.

The Giver has achieved manifold views since its publication. In "Empowering Students through History: *The Giver* as a Metaphor and Preparation for Studying History in the Secondary Classroom", Kristy A. Brugar analyzes it from the perspectives of metaphor and tries to project how it can support students to study history from different

standpoints. Brugar asserts, “Reading *The Giver* can help to bridge the gap between students accepting and rejecting the lessons of history while learning to value the skills such as citizenship and awareness associated with the study of history” (85). The reading *The Giver* mitigates conflict between and among the people who are studying the history. It creates a thin line between the accepting and rejecting the contexts of history. Brugar further analyzes that *The Giver* “provides an opportunity to think critically about a community void of history” (89). *The Giver* opens a debate on the community.

According to Brugar, a study of history is not only simply memorizing names and dates, it requires students to evaluate arguments and draw conclusions based on evidence. Jonas himself is a receiver of memory-human history or ‘history of all humanity’ (86). *The Giver* serves as the bridge to study history of humanity. Ann Lawrence tries to impel different probability of the Giver, and the Receiver and their activities in “From *The Giver* to the Twenty One Balloons: Explorations with Probability”. Lawrence evaluates, “Finally, the foregoing problem related to *The Giver* was presented as a culminating assessment activity” (509). She successfully justifies the problems of growth in *The Giver*. Similarly, Ashley Garman and Lauren Homa present Jonas as “smart, brave and clever” (272). Garman and Homa envisage Jonas bold and clever as an eagle.

Carter F. Hanson communicates greatly about *The Giver* from the viewpoints of the utopian function of memory in “The Utopian Function of the Memory in Lowry’s *The Giver*”, Hanson claims that *The Giver* never “offers hope for a better future” (45). *The Giver* shows the life very complicated. Life is governed by extensive rules, rituals and surveillance.

Hanson further avers, “Like the Utopians, Lowry’s citizens enjoy absolute stability, safety and freedom from any material want” (47). Hanson believes that memory is integral to the dystopian project because in many texts, it is the repression of memory that keeps the social system ‘unseen and unexamined’ (48). According to Hanson, *The Giver* certainly endorses the values of the past over the values of sameness that prevails in the novel. Jonas’s decision to abandon his role as Receiver of Memory is meant to force his community to bear memories of the past so they can truly feel love and anguish and understand the implications of their actions. Then Hanson defends, “As much as the novel focuses on receiving the past as the means to achieving full humanity, Lowry also shows that memory is the primary utopian tool for opening up the future”(58). Hanson clearly identifies the importance of memory for the Utopian concept.

Another critic Don Latham confers how childhood is undermined and children play the role of adults in “Childhood under seize: Lois Lowry’s *The Giver*”. According to Latham, in *The Giver*, “Lowry blurs the distinctions between her child protagonists and the adults around them” (3). Latham believes that Lowry does not distinguish the differences between the motive of children and adults clearly. *The Giver* is set in a dystopian community in which free will and individuality have been sacrificed for security, isolation, and, to use Lowry’s ‘sameness’. In this context, Latham states, “*The Giver* portrays children as complex, multifaceted individuals who display courage, compassion, and resilience in the face of adversity” (12). Latham argues that children can play multiple roles as adults, however, he exposes his displeasure over the clouding between childhood and adulthood.

Kyoung –Min Han and Yonghwa Lee examine the significance of color in the novel. The color provides multiple connotations for the activities of Jonas in “The philosophical and ethical significance of color in Lois Lowry’s *The Giver*”. Kyoung –Min Han and Yonghwa Lee remark, “Jonas’s increasing knowledge of colors enables his maturation as an individual subject with his own interior space” (339). The maturity of Jonas grows with the identification of color. In the novel, the whiteness in fact serves an important function for the maturity of Jonas. Jonas assumes and drops his role as the Receiver of Memory against the background of snow. It is significant to understand the transformative and constitutive power of Jonas’s ability to see colors because it offers a new perspective on the ending of novel. In this context, Kyoung –Min Han and Yonghwa Lee affirm, “During his training sessions with The Giver, Jonas receives memories of time when people were able to see colors and becomes fascinated with colors” (343). The knowledge of color offers a noteworthy significance for past, present and future.

Additionally, Susan Louise Stewart argues on the contexts and importance of a return to normal of Jonas from abnormality in “A Return to Normal: Lois Lowry’s *The Giver*”. Stewart contends that novel mostly deals with the dystopian aspects as “dystopian novels serve as cultural critiques and models as to what might happen if we pursue some of our present courses”(28). According to Susan Louise Stewart, Lowry encourages us to critique Jonas’s culture and not our own. It is also far more difficult to identify the ideologies at work in the context because they are so close to ours, even if the world Jonas inhabits is very different. Therefore, Jonas wants to “A Return to Normal” (33) to enjoy freedom and to aware young adults why they have to ‘revolt’ against so called ‘sameness’ for their betterment in their lives.

Negotiating with the connections and divergences of the critics and the reviewers of *The Giver*, Ann Lawrence, Ashley Garman and Lauren Homa agree that novel presents Jonas having many probabilities. Among these possibilities, Jonas plays a role of cleverness and boldness. They compare him with an eagle. Other critics offer different views. Brugar takes *The Giver* as metaphor to study history whereas Hanson advocates as a utopian fiction. Don Lotham claims that *The Giver* is undermining the childhood. Lee and Min Han emphasis on the importance of color in the novel whereas Stewart argues that the protagonist of the novel wants to return to the normal life. Evaluation of the views of the critics and reviewers of *The Giver* supports to uncover the missing points and a research gap. All above critics of *The Giver* have not discussed how and why the body of Jonas is used. They have not pondered seriously on the role of bodily activities and politics of young adult body as presented in the novel. So, the young adult body waits to be analyzed and explored.

Critical Reception on *What My Mother Doesn't Know*

What My Mother Doesn't Know by Sonya Sones creates a milestone in young adult genre and uncovers an emotion and desire of a teenager Sophie Stein- ninth grader student. The young adult protagonist Sophie recounts her association with different boys. In the beginning, she is in infatuation co-incidentally with Dylan, a tall and handsome boy. Both have more physical attraction than emotional. Then she builds up her relationship with nerdy boy Murphy whom she meets at Art School. She fantasizes Murphy's body and their relationship. Finally, she comes into crush with Chaz through online but does not remain for a long time because of Chaz's revelation of doing dirty things at library. She even fantasizes to the masked boy whom she has boogied at

Halloween costume dance at the school. Later Sophie presents her unpleasant mood to the condition of her parents' contentious relationship and feels alone and unloved.

What My Mother Doesn't Know receives some reviews after its publication in 2001. One of the famous critics Mark Letcher discusses about poetry and verse novels for young adults. Letcher believes that young adult literature can help teachers expose their students to witty, worldly and wonderful poetry in "Off the Shelves: Poetry and Verse Novels for Young Adults". Letcher uncovers, "An extremely popular and growing subgenre of young adult literature is the novel in verse" (87). According to Letcher, verse novel is to open a window to the emotions and desires of young adult people trapped in tragic circumstances including abusive relationship, prostitution and drug abuse. In the context of *What My Mother Doesn't Know*, Letcher remarks, "Sonya Sones traces the romantic ups and downs of Sophie- ninth grader with a free following poetic voice underscored by her frank desires and insecurities" (ibid.). He means that the young adult poetic novel demonstrates the passionate upheavals. Letcher further adds, "Sones has a fantastic ear for the economy of words, and she uses brief lines and pauses to great effect" (88). Sones has created an effective impulse in the young adult literature to introduce emotions of a female young adult through verse novel. Therefore, the novel in verse remains as an extremely popular and growing sub-genre of young adult narratives.

Margie Brown and Kristina Miskin highlight the importance of poetry for the young adults. These critics believe that the texts written in poetic form interest more to the young adults. Margie Brown and Kristina Miskin claim, "Poetry for young adults is a genre that has gained more interest from publishers, anthologists and the writers"(152) on their write up "Young Adult Literature: Silverstein and Seuss to Shakespeare: What is in

Between?'. The interest of the students and publishers inspire the writers to write the novel in the poetic form. So *What My Mother Doesn't Know* comes into the market to fulfill the desire of the young adults and the publishers. However, to the best of my critical reviews, none of the critics of this novel has penetrated into the domain of politics of body precisely. Therefore, the notion of the politics of body of young adults remains to be examined.

Literature Reviews on *The Hunger Games Series*

The Hunger Games (2008), a dystopian young adult novel written by Suzanne Collins, gives the counts of a fight to death on live TV of twelve boys and twelve girls called tributes ages from twelve to eighteen who represent from twelve outlying districts of Panem in the annual 74th The Hunger Games. *The Hunger Games* draws major basis and framework of Greek mythology with Roman gladiatorial games where gladiators, men fight to death for the enjoyment of others for contemporary TV Show. It also connects to the Greek Myth of Theseus and Minotaur where Minos, King forces Athens to sacrifice seven youths and seven maidens to the Minotaur, which kills them in a vast labyrinth. In Greek mythology, the Minotaur is a mythical creature portrayed during classical antiquity with the head and tail of the bull and the body of a man as described by Roman poet Ovid. It incorporates the major themes of severe poverty, starvation, oppression, effects of war, inequality between rich and poor, suffering as entertainment and importance of appearances. In this novel, the Capitol, a highly metropolis, has political control over twelve districts and organizes lottery- based Hunger Games annually as a punishment for the twelve remaining districts of Panem for their failed rebellion. Katniss Everdeen, sixteen- year old young adult who steps forward to take her

sister's place in the Games, narrates the story and saves her life by threatening to consume the poisonous "night lock" berries with male tribute Peeta Mellark from her District 12. Both Katniss and Peeta stay as winners of 74th the Hunger Games because of the changed rule set by the authority of the Games.

Following *The Hunger Games, Catching Fire* (2009) by Collins, a young adult novel and the second book in *The Hunger Games Series*, continues the story of Katniss Everdeen about the post-apocalyptic nation of Panem. *Catching Fire* addresses multiple issues of young adults and the society. Among them, the issues of survival, sacrifice, conflict between interdependence and independence, the duplicity and power of appearances and the ignorance of the privileged are prominent in *Catching Fire*. Succeeding the events of *The Hunger Games*, a rebellion against the despotic Capitol has instigated. Katniss Everdeen and Peeta Mellark return to district 12 after winning 74th Hunger Games. Six months later, prior to "Victory Tour" of Katniss and Peeta to the country, President Snow blames Katniss that her televised acts of defiance in the previous Games have inspired rebellion among the districts. Snow demands that Katniss should convince the country that she has acted love for Peeta, and she is not against the Capitol. Unless her commitment comes about these actions, The President Snow warns that her entire family and best friend Gale will be slayed. In the meantime, The Capitol proclaims the 75th Hunger Games, with a twist – tributes will be nominated from the surviving winners of the earlier Games. Katniss realizes she must contest alongside either Haymitch or Peeta. The fierce fighting with the different members of the diverse districts will occur to save own life. At the end, she learns from Gale that district 12 has been

destroyed and her family and some other residents have escaped to the underground district 13.

To continue the theme of *The Hunger Games*, Collins comes with *Mockingjay* in 2010- the last episode of *The Hunger Games* series and carries the story of Katniss who approves to amalgamate the districts of Panem in an uprising against the autocratic Capitol. *Mockingjay* bears main contentions of issues of physical hardships, loyalty in extreme circumstances, traversing morally ambiguous terrain, revolution and its problems, the power and danger of symbols, role playing, authenticity, compassion, callousness, revenge, trauma and love. Katniss, *Mockingjay*-the symbol of the rebellion—for rebel Propaganda, demands to grant immunity from District 13 President Alma Coin to all surviving Hunger Games tributes, including Katniss's friend Peeta Mellark and Finnick's lover Annie Cresta. Coin rejects Katniss's other demands but the President Coin accepts the demand of Katniss to execute Panem President Coriolanus Snow after the capture of Snow. The Capitol tortures Peeta to demoralize Katniss and Peeta is persuaded to deride and kill Katniss. The urban warfare continues to defeat the Capitol and many of the friends of Katniss are killed. As a last Push, the Capitol uses a group of children as human shields so that many children are killed including Katniss's sister Prim and Katniss herself get severe injuries.

As she convalesces, Katniss, deeply disheartened over her sister's death, learns the rebels have taken over the Capitol and Snow is to be publicly executed but Coin intends to take Snow's place and maintain the status quo. Coin hosts a referendum for the remaining Victors to decide whether to host another Hunger Games for the Capitol children or not. Katniss, Haymitch and two others vote in favor of the plan although three

including Peeta are against it. As Snow is set to be executed, Katniss instead shoots Coin and immediately attempts to suicide, but Peeta stops her, and she is arrested in the ensuing riot. Snow is later found dead, and Commander Paylor of District 8 takes over as President. Katniss is acquitted of murder by reason of insanity and sent home to District 12. The mother of Katniss leaves for District 4 and Gale leaves for District 2. Other inhabitants of the district 12 later return including Peeta who has recovered his memories and his love for Katniss. She embraces him by recognizing her need for his hope and strength. Together, they write a book to preserve the memory of the people who died. Though still suffering flashbacks and screaming nightmares, they manage to comfort each other. Twenty years later, Katniss and Peeta are married and have two children. Under Paylor's administration, The Hunger Games are abolished with the arenas replaced by memorials. Katniss is beyond joyful with her new life and her family, but still carries mental and emotional scars, and dreads the day her children learn about their parents' involvement in the war and the Games. *The Hunger Games Series* conclude with the reflection of Katniss about her involvement in the war and the Games.

The Hunger Games Series receive critical acclaim from major reviewers and authors after its publication. Critics George A. Dunn and Nicholas Michaud claim that The Hunger games are like weapons in *The Hunger Games and Philosophy: a Critique of Pure Treason* claim that *The Hunger Games*. Dunn and Michaud state, “The Hunger games are the art of resisting the capitol” (7). Dunn and Michaud consider that the games played among the tributes aggravate the aspects of confrontation against the oppressors. *The Hunger Games* contribute to collect feelings of revolt against autocrats. George A. Dunn and Nicholas Michaud further argue that *The Hunger Games* implies “a theatrical

performance as a weapon” (46). That performance helps to end performers’ enemies. Dunn and Michaud cogitate that games illustrate theatricality with intimidation and Katniss herself is a paradox. She plays a role of killer as well as healer; hunter as well as prey. The given analogy applies as a weapon. Riley McGuire contends that the children of *The Hunger Games* are queer having queer futures. These children do not have predictable prospect. McGuire asserts, “*The Hunger Games* book series, which features a dystopian alternate reality in which children are selected to fight each other to the death in a televised event, presents recurring cultural narrative” (64). This game recounts cultural phenomenon of Panem. He defends that the televised event of *The Hunger Games* exhibits a cultural narrative of North America in which the child is the emblem of a prenatal culture that prescribes the sustaining of life and the constant creation of new life.

Correspondingly, young adult critics James Blasingame et al. advocate positive as well as negative things about *The Hunger Games*. They underline that Panem as future United States having dystopian future, hard life and tyrannical central government. On the other hand, they reveal that the annual hunger games, national lottery, help to encourage regional pride. In this context, they write, “This book is devoid of sex or bad language but brutal murders can make the story a bit disconnecting at times, making it most appropriate for upper middle school readers, high school readers and adults”(725). Blasingame et al. claim that *The Hunger Games* entices young adults and adults for reading purpose. Blasingame et al. believe that *The Hunger Games* do not contain bad language and more sexual activities. James Blasingame also reviews *Mockingjay* from the multiple angles. Blasingame et al. clarify that it does not only touch to young adults

but also to the adults as well. Then, Blasingame et al. allude, “*Mockingjay* is probably best for upper middle high school and adult readers due to violence” (465). According to Blasingame et al., *The Hunger Games Series* incorporate violence to resuscitate the milieu of young adults. Another critic Jen Scott Curwood believes *The Hunger Games* as a catalyst to create an affinity between literature and literacy among young adults. Then Curwood elaborates, “The relationship between literature, literacy and technology is evident in how adolescents engage with Collins’ *Hunger Games* trilogy” (417). The trilogy engages with those activities guided by the society and culture. The perceptions of young adults are constructed, deconstructed and reconstructed on the parameter of social–cultural paradigm.

Young adult literary critic Amber M. Simmons claims that *The Hunger Games* trilogy tries to encourage social action. Simmons argues, “Trilogy is a pop culture sensation” (22). Simmons means that the trilogy encompasses the tastes and styles of the majority of young people of Panem. He considers that the selection of the teenagers as tributes to play the hunger games to continue their so called popular culture of the Capitol dominated districts. It is a post-apocalyptic dystopian series. It is obviously “rich meal for imagination” (ibid). She decries that *The Hunger Games* trilogy “relates to social injustices in our world” (23). Simmons concludes that *The Hunger Games* trilogy coalesces dystopian and utopian notion to revolt against unfairness and totalitarian authority. She exclaims that humanity will pay a high price if global citizens continue to suffer from inequality and exploitation.

Uniting tone with Simmons, Keith Newvine highlights the dystopian concept of *The Hunger Games* in “The Politics of Panem: Challenging Genres by S.P. Connors”.

Newvine reiterates that *The Hunger Games* trilogy presents “a post-apocalyptic dystopia set in the small nation of Panem” (695). Newvine clarifies that the trilogy presents injustice, suffering and totalitarian setting. Partially agreeing with Newvine, Sarah B. Bush and Karen S. Karp also disclose the different options of *The Hunger Games* in “*Hunger Games : What are the Chances?*” Sarah B. Bush and Karen S. Karp assert, “*The Hunger Games* describes teenage heroes battling a corrupt government set in a post-apocalyptic United States called Panem” (426). Bush and Karp believe that adolescents are fighting against the totalitarian government.

Similarly, Jacob Jedidiah communicates about what Katniss has to do for her survival from that brutality. Jedidiah stresses the significance of feminity for Katniss in *Approaching the Hunger Games* trilogy. Jedidiah claims, “Katniss quickly learns that performing traditional forms of feminity is essential to her survival” (407). Jedidiah claims that feminity always remains a strategic tool to avoid collapse in human beings’ life in the present society. On this backdrop, Jane M. Saunders and Gwynne Ellen Ash write about the vicious preference of the despotic leaders in “Entering the Arena: the Figured Worlds Transition of Pre service Teachers”. Jane M. Saunders and Gwynne Ellen Ash claim that *The Hunger Games* is a young adult novel that places “the readers in the arena of a televised battle to the death, fought by the tweens and teens for the sadistic pleasure of the tyrannical capitol that rules their lives” (490). Here, Saunders and Ash consider *The Hunger Games* as a novel that projects the sadistic pleasure of the Capitol. They further argue that readers themselves empathize with the tributes of *The Hunger Games*.

Adding more critical responses on *The Hunger Games Series*, gender and sexuality critic Andrea Ruthven gabs on the contemporary postfeminist dystopia disruptions and hopeful gestures in *The Hunger Games*. Ruthven articulates that *The Hunger Games* trilogy, with specific emphasis on the first novel as an example of feminist dystopia fiction, explore how this representation of the postfeminist dystopia present posits utopic potentialities for feminist projects and community. She explicates, “Katniss resists the dystopian postfeminist and neo-liberal demands for individualism in favor of affective bonds and community action” (60). According to Ruthven, Katniss undermines the discourse of romantic love, throwing a wrench in the narrative that heteronormative models for romance are natural and not at all harmful. Katniss emphasizes more on her safety than her love to Peeta.

Recently another critic Alison Halsall discusses about the importance of space for young adults. Halsall specifically focuses why and how the space is insecure and perilous for the young adults. In this milieu, Halsall in “Playing with Space in Suzanne Collins’s *The Hunger Games* Trilogy” underlines that *The Hunger Games* demonstrates “home spaces as the most difficult or unsafe for young adults” (120). Halsall believes that home for Katniss Everdeen quickly becomes a hell after her father is killed in a mine explosion and her mother descends into a deep depression that prevents her from adequately caring for the welfare of her two young daughters. He further reiterates, “Home is one of Panem’s most dangerous space because it is from these homes that all children ‘tributes’ are selected for annual games” (ibid.). Halsall clarifies that the space that is home for the young adults is still remaining hazardous and challenging in the most of the cases.

Another critic Philip Kirby sees gender politics in *The Hunger Games*. Kirby considers Katniss as a progressive portrayal of the female action hero. Kirby believes, “The series provides a rich medium for thinking through questions of geopolitics, society and gender in popular culture” (461) in his article “The Girl on Fire: *The Hunger Games* Feminist Geopolitics and Contemporary Female Action Hero”. It is the importance of embodied, grounded and emotional geopolitics as they intersect with the wider security apparatus of the state, which *The Hunger Games* exemplifies. *The Hunger Games* is helping prove to the world the power of women. Adding with the views of Kirby, David Aitcheson believes that *The Hunger Games* series is the product of historical event. Aitcheson provides the details of *The Hunger Games* series. He contends, “*The Hunger Games* trilogy tells a kind of Spartacus story; one influenced by historical accounts of the gladiator” (254). The trilogy takes its place in this tradition of fictions contesting the political and ethical virtues of the gladiator.

Tallying other views on *The Hunger Games Series*, Alison L. Bewley negotiates on the role of the female protagonist to overshadow the male characters in *The Hunger Games* Trilogy. Bewley in “Literary Traditions on Fire: Mimetic Desire and the role of the orphaned heroin in Collins’s *The Hunger Games* Trilogy” stresses that *The Hunger Games* Trilogy “has come to represent a new era in young adult speculation fiction”(371). Bewley connotes that female young adult protagonist dismantles the role of male characters. Females in YA narratives break the patriarchal boundary. Katniss has brought new dimension in the YA narratives. She raises a high hope for other young adults to be bold and determined to achieve a goal. Everdeen’s combination of masculine and feminine traits enables her to make it through the Games. Bewley further echoes,

“The genre of Young Adult literature requires some degree of reactivity from its protagonists; however, Katniss is an extreme example of a reactive character and lacks the agency that some scholars have attributed to her” (382). Katniss possess a quality of retaliation and aggression.

Lykke Guanio Uluru emphasizes on the post human identity. Uluru discusses the impact of biotechnology upon the protagonist’s sense of identity. Uluru has underscored symbolic figure of *Mockinjay*. She unearths the aspect of blurring of boundaries and open-ended conclusions. She states that technology that destabilizes the boundaries between human, animal and machine. In this context, Uluru clarifies, “*Mockingjay* suggests crucifixion or the phoenix” (62). She further considers *Mockingjay* as a post human hybrid. *The Hunger Games* Trilogy develops a bird metaphor to raise the issues of young adults. This metaphor remains as a catalyst to unleash young adult freedom and identity.

The critic Riley McGuire adds more opinions on *The Hunger Games Series*. McGuire considers, “ The book series , which features a dystopian alternate reality in which children are selected to fight each other to the death in a televised event, presents recurring cultural narrative”(64) on his critique “Queer Children Queer Futures: Navigating Life Death in *The Hunger Games*. McGuire believes that *The Hunger Games Series* uncovers the events of culture even though they are the queer events in social practice. Partially agreeing with McGuire, Mark Fisher remarks *The Hunger Games* as dystopian novel. Fisher considers, “Dystopia has returned to cinema in the film- must spectacularly in the blockbuster *The Hunger Games*, featuring a young adult dystopian” (27). *The Hunger Games* combines the results of hypnagogic conflation with classical

influences. It combines human suffering and misery. However, *The Hunger Games* is about the first string of revolutionary consciousness. The people of Panem acknowledge the importance of revolution for the change in the state of people's life.

Summing up views of various reviewers and critics, George A. Dunn and Nicholas Michaud consider *The Hunger Games Series* as an art of resisting Capitol and a theatrical performance. McGuire partially agrees with them and cogitates the series as a cultural narrative. However, McGuire differs with them on the continuity of the Hunger Games event. He ruminates it as a pride of North America. McGuire is in the favor of continuity of the Hunger Games event. Similarly, James Blasingame et al. agree with McGuire on the continuity of the event by saying that Hunger Games event is a regional pride, however they project it as dystopian future and an example of violence. James Blasingame et al. have a partially similar perception with the critic Amber M. Simmons. Simmons deliberates *The Hunger Games Series* as post-apocalyptic dystopian novels.

Simmons and Keith Newvine deem *The Hunger Games* series as post – apocalyptic novels. Jacob Jedidiah and Ruthven have similar observation. Both disclose that *The Hunger Games Series* as feminist dystopian fiction. Alison Halsall takes *The Hunger Games Series* as a means of unfolding the home spaces unsafe for young adults. Alison Bewley ponders it as literary tradition on fire whereas Lykke Guanio Uluru receives it as a post human identity. Dissecting the various views of the critics helps to uncover research gap. All the scholars have raised many issues, however, none emphatically projects how and why young adult body is used in *The Hunger Games* Trilogy. All above critics and reviewers have not analyzed the politics of body in *The*

Hunger Games Trilogy in a comprehensive way. That's why, this researcher attempts to unearth politics of body in *The Hunger Games Series*.

Studying all these reviews of the selected narratives and to the best of the critical reviews, none of the critics and reviewers discuss the texts by taking the body as a central issue. Therefore, this research principally analyzes the texts by using different perceptions of body. This research takes the issues of critics and reviewers as a guideline to uncover politics of body prevailed in the Young Adult narratives. This research seeks the conditions and reasons for the politicization of the young adult body. For that purpose, it scrutinizes the diverse viewpoints of abjection, fantasization, celebration and abuse of young adult body in the selected narratives.

Research Gap: Conclusion and Implication

The process and condition of construction of the terms adolescent, youth, teenager and young adult facilitate to understand the history, background and challenges of the growth circumstances of the young adults. The dissimilar definitions of these terms inspire us to discern the cognitive and psycho social development of the children. Divergent cognitive and psycho-social development models and stages of Freud, Piaget and Erikson contribute to portray the growth of childhood to adolescence stage. Erikson deliberates about various stages of psychosocial development in human beings. Piaget underlines the importance of physical growth for the cognitive stability in young adult. Freud delivers on the personality development of human beings that is related to psychosexual development. These psychosexual development stages help to understand more about young adults. Collectively, these all stages encourage us to understand the relation between cognitive development and physical growth.

After discussing psychosocial, psychosexual and cognitive development of children, historical perspectives on how body has been used in literature in general from Hellenistic and Christianity period to twentieth century literature espouse to get the information of trends and conditions of bodily activities. Literature of Hellenistic and Christianity period presented body as an integral part of soul whereas literature of the Medieval period uses body as a means of encounter between divine and human, affective body, power, love, romance, fear, individual and social activities. The sixteenth century literature discusses belief in self, human worth and individual dignity. It uses to express power, action, humanism and individual dignity. The seventeenth century literature mostly discusses civil war, regicide and rebellious nature of human beings. Therefore, the sixteenth and seventeenth literature project body as a material text and to state human to human relationship, weaknesses, power, fantasy, romance and rebellious nature.

The eighteenth century literature projects body as a problem, solution, ambiguous, way to reach mind, text, a source of *Nirvana* and destruction whereas literature of the nineteenth century projects body as a means to show Gothicism, violence, and grotesque, social and cultural picture. And the twentieth century becomes a crucial stage for the Young Adult literature and body because of social, political, ideological, and cultural and advancement of science and technology. The twentieth century brings paradigm shift in the young adult literature. Many scholars come into the literary arena to theorize young adult body. Trites, Coats, Kristeva, and Younger establish themselves as YA theorists. They chiefly show the relation between body and YA narratives.

Major Young Adult literature theorists consider the body of young adult from different perspectives. Trites reveals the relation between power and bodily activities of

young adults. She describes how young adult bodily activities construct, subvert and dismantle institutional, individual and social power. Kristeva uncovers the multiple ways of abjection and Coats divulges how 'being abjected' young adult body becomes a liminal state for the identity formation. Younger unmasks the male gaze upon female body and how female body is important for the literature.

These all viewpoints of the young adults support to understand how and why the body has been used in the YA narratives. They all emphasize the importance of body for the young adults. They further examine how and why their body is important for the literature. Body for young adult remains instrumental for their identity formation and its performance. Young adults take the body as a model of knowledge to make its principles explicit and to systematize the principles of the body in order to make them transferable. Hence, body reinforces young adults to identify and bring new dimension, and revolt against stagnate society. YA narratives offer a unique and compelling window into the lives of adolescents.

Discussion of the selected Young Adult narratives: *The Catcher in the Rye*, *The Chocolate War*, *The Giver*, *What My Mother Doesn't Know*, *The Hunger Games*, *Catching Fire* and *Mockingjay* helps to identify the missing points and a research gap. To the best of my critical reviews, I have found none of critical reviews have penetrated into the politics of body evidently and comprehensively in a single frame. These critical reviews have not dichotomized the perspectives of adults, young adults and children about their body. These critics and reviewers have not clearly choreographed the politics of body. Therefore, this research aims to discern the contexts and reasons behind

abjection, fantasization, celebration and abuse of the Young Adult body. Overall, this research intends to analyze and explore the politics of body in Young Adult narratives.

Exploring and analyzing the politics of body in the selected Young Adult narratives demands more specific methodology. The application of qualitative research approach supports to bring the conclusion in the designated narratives. Qualitative research methodology applies different philosophical thoughts and examines aspects of human life, including culture, expression, beliefs, morality, life stress, and imagination. This present dissertation employs theory of abjection particularly in *The Chocolate War* and *Catcher in the Rye*, notion of fantasizing about the body in *What My Mother Doesn't Know*, philosophy of celebrating the body in *The Giver* and model of abuse of body in *The Hunger Games Series* to analyze the politics of body. Using these critical insights as theoretical parameters, this dissertation derives conclusion that young adults encounter multiple ways of politics of body from adults and young adults as well. These ways of politics of body facilitate young adults to garner their freedom, identity and maturity. The adult world treats the young adults in a different way according to their approach to the social activities and position they establish in the society.

Chapter III

Abjection of the Body in *The Catcher in the Rye* and *The Chocolate War*

The body stores multiple functions to entice and befuddle the audience and readers. Especially, the body of young adults has remained as a means of attraction, power, celebration, fantasy, abuse and abjection for a long time. So, many novelists have brought narratives targeting young adult readers. These novelists have discussed a lot about body and various concerns of young adults. Regarding these issues, the novelists J.D. Salinger and Robert Cormier project in *The Catcher in the Rye* and *The Chocolate War* respectively their young adult protagonists Holden Caulfield and Jerry Renault as the characters of exclusion from the social institutions like schools and colleges. Holden faces rejection from the private school Pencey and he refrains from playing football game. Here, Holden narrates, “They kicked me out. I was not supposed to come back after Christmas vacation” (4). The questions come into the mind of the readers why Holden openly accepts his exclusion or abjection and his friends distance him from the very beginning of his story.

Jerry Renault in the opening section of *The Chocolate War* is determined to demonstrate his worth even if he has physical and psychological strain. While playing the football, Jerry “landing on his knees, hugging the ball, he urged himself to ignore the pain that gripped his groin, knowing that it was important to betray no sign of distress” (1). This context of Jerry raises some queries in the mind of readers why he shows his willingness to face abjection or pain and how he confronts such abjections. Therefore, this chapter discusses how social and psychological abjections work to gain maturity, identity and freedom. It also argues how these young adult protagonists employ their

body to attain freedom, identity and maturity. This chapter primarily contends that abjection is necessary condition each individual passes through before reaching into maturity, the condition in which they realize the need for conforming to the society. For the analytical purpose, it draws the insights of abjection of Julia Kristeva and Karen Coats. This chapter provides an opportunity to comprehend the young adult body, condition of abjection to it, ways of triumphing over abjection and results the young adults obtain after overpowering abjection.

Abjection of the Body

Abjection refers to the marginalization or state of being cast off. Kristeva outlines abjection in *Powers of Horror* as “exclusion or taboo” (17). Kristeva insists that abjection appears as a rejected or prohibited person and thing or context. It is a state of downgrading. Similarly, Coats defines abjection as “a means of identity crisis” (137) of the individual in “Abjection and Adolescent Fiction”. Coats implies that abjection is the state of catastrophe in the individuality. Coats considers the abjection as an upheaval and disaster of any individual. The individual loses own identity. Both Kristeva and Coats categorize abjection into social and psychological. Society and social institutions such as school, college and any other social organizations construct social abjection whereas self-wretchedness itself refers to psychological abjection. In the same way, two young adult protagonists Holden Caulfield of *The Catcher in the Rye* and Jerry Renault of *The Chocolate War* represent as socially and psychologically abject young adult heroes. Both protagonists Holden and Jerry face social and psychological abjection. Both Holden and Jerry encounter the condition of sidelining from their respective schools and prefer self-alienation for a long time. However, the condition of sidelining of Holden and Jerry

remains as a means of power to defeat abjection and to gain freedom, identity and maturity.

Salinger and Cormier present their young adult characters as discarded persons. Regarding abject adolescents, Kristeva remarks that an abject is “the jettisoned object, which is radically excluded and drawn toward the place where meaning collapses” (2). That is exactly what happens with Holden who is basically rejected and excluded by Pencey Preparatory School, a symbol of socially recognized institution. Holden declares, “They kicked me out, so I got ‘ax’ and they give me guys the ax quite frequently at Pencey” (6). The word ‘ax’ here stands for both his flunking the exam as well as getting excluded from the school. Caulfield gets excluded physically. He does not get inclusion in the Pencey School. Although he is counseled both by the school Head Teacher Dr. Thurmer and the history teacher Mr. Spencer with words like “life is a game that one plays according to the rules” (6-7), Holden finds no meaning in those vague expressions. The disobedient boy fails to buy into their suggestions and becomes dejected. For him, they are all adults who control young adult body to rule it because the world, as he perceives, is occupied by phony people. Holden does not believe the adults. Holden “verbalizes his distaste for phonies” (Marcus 1). Holden does not like the suggestions or counsel of the adult people at Pencey. He takes the abjection as an opportunity to strengthen himself. He intends to empower himself by avoiding counsels of the adults.

Considering adolescents as discarded persons, Cormier poses young adult protagonist Jerry Renault as socially abject from the beginning of *The Chocolate War*. Jerry is not able to establish his own identity in his school as Coats claims, “Socially abject figures cannot seem to manage either the material conditions and habits or

identifications necessary to sustain a position in a social group” (138). The socially abject figures cannot maintain their position in the society. Coats implies that social group does not provide enough space for abject personalities to maintain their existence.

Jerry as a fresher encounters embarrassment from his friends, school administration and The Vigils of Trinity School led by Archie Costello, a school gang continuously. Firstly, Jerry gets humiliated in the football ground. Cormier begins the novel by admitting as:

They Murdered Him. As he turned to take the ball, a dam burst against the side of his head and a hand grenade shattered his mouth. Engulfed by nausea, he pitched toward the grass. His mouth encountered gravel, and he spat frantically, afraid that some of his teeth had been knocked out. Rising to his feet, he saw the field through drifting gauze but held on until everything settled into place, like a lens focusing, making the world sharp again, with edges. (1)

Cormier claims that friends of Jerry manhandle him violently. Jerry’s football player friends don’t follow the sportsmanship discipline in the field. They punch him on his mouth and body chaotically. Jerry has fear that some of his teeth are broken. He even could not stand properly and see the surrounding accurately. He could do nothing. He could not demonstrate his presence in the field. The friends of Jerry stigmatize him. Jerry faces social abjection in the football ground.

Jerry continuously encounters abjection in the school football ground. He gets severe injury. He has “broken nose, a scar on his cheek like a stitched shoe-string” (2). The body of Jerry induces abjection. The football coach threatens him time and again. Jerry is beaten to discourage him from playing football. Jerry’s both “legs smashed and his skull battered in. He was astonished to find himself on his feet, intact, bobbing like

one of those toy novelties dangling from car windows , but erect”(1-2). His body seems to “telescope” into itself but all the parts don’t fit. The narrator confirms, “They murdered him” (1). Here ‘murder’ refers that Jerry is beaten by his peers and adults severely with the support of the institution. Jerry’s body demands more revolts and changes in the response of that abjection he faced in the football ground. Jerry loves the voice, “Show up tomorrow” (2). This voice clearly indicates his desire to show his presence in the football ground through his body. However, leaning against the telephone pole, Jerry feels tired and “echoing the assault of the football practices” (8). He is still confronting with the abjection. Jerry is trying hard to defeat the abjection created by social institutions and people. These activities in the football ground indicate the abjection to the body of Jerry and his determination to refute it.

The abjection to Jerry continues in the case of chocolate selling as well. In the beginning, Brother Leon persuades Jerry to sell chocolate very politely. Leon offers options either ‘yes’ or ‘no’. Leon characterizes chocolate sale as:

I called your name. Your response could have been either yes or no. Yes means that like every other student in this school you agree to sell a certain amount of chocolates, in this case fifty boxes. No –and let me point out that the sale is strictly voluntary, Trinity forces no one to participate against his wishes, this is the great glory of Trinity-no means you don’t wish to sell the chocolates, that you refuse to participate. (42)

Leon attempts to gain the support of Jerry in chocolate selling by terming it as voluntary and the glory of Trinity. He does not intend to expose his real interest before Jerry. He

aims to present him as a guardian and protector to get favor to sell chocolates and to achieve his inner interest.

However, Leon uses The Vigils to force Jerry to sell chocolates without his interest to fulfill hidden motif of Brother Leon. Leon wants to be a chief administrator of the school by showing large number of sales of chocolates. Leon applies his power to accelerate chocolate selling whims to accomplish his subject. The school administration forces all the students keeping their interest and work aside to sell the chocolates more. Jerry does not expect to involve in the chocolate selling campaign but he gets frequently threatened to engage in this drive. So Jerry feels social abjection. Not only the Vigils but also Jerry's well-wisher friend the Goober time and again requests him to take chocolates. Goober persuades, "Do me a favor, Jerry. Take the chocolates today" (62). Jerry's all the school friends repeatedly ask him to change his decision about chocolate selling. They attempt to impose the will of Brother Leon upon Jerry.

Salinger projects Holden Caulfield in *The Catcher in the Rye* as socially and psychologically abject. Holden involves into violence due to abjection. He engages in immoral and ominous activities. Agreeing with such activities, Coats argues that both types of abjections invite violence in "Abjection and Adolescent Fiction: Ways Out". Coats remarks, "Both social and psychological abjections precipitate violence in the narratives of young-adult fiction" (139). The fictions that deal with young adult issues uncover the abjection and violence. Here Coats agrees with Kristeva about abjection. Kristeva also believes "abjection is immoral, sinister, scheming, and shady: a terror that dissembles, a hatred, that smiles, a passion that uses body for barter instead of inflaming it, a debtor who sells you up, a friend who stabs you"(4). The abjection indicates to the

immoral and violence intended activities. Kristeva claims that crime itself is abject. Having known that Stradlater's dating with Jane with whom Holden himself aspires to date, Holden feels annoyed and abjected, and then he involves into violence with Stradlater. Holden admits, "I had blood all over my mouth and chin and even on my pajamas and bath robe. It partly scared me and it partly fascinated me. All that blood and all sort of made me look tough. I'd only been in about two fights in my life, and I lost both of them. I am not too tough. I am a pacifist, if you want to know the truth" (45-6). Holden himself engrosses in violence but he feels defeated. He has a feeling of dejection. The dejection itself is an abjection. He intends to be out of violence and abjection. The injury and manhandling are the components of abjection. These components that Holden meets are features of abjection.

Jerry encounters embarrassment and ambiguity continuously on the chocolate selling. Kristeva reveals, "Abjection is above all ambiguity" (9). While heading to classroom, his friend the Goober requests him to accept chocolate selling. But Jerry presents his ambiguity for chocolate selling. Then Jerry sees a poster written "Do I Dare Disturb the Universe?" That poster disturbs his mind. Then Brother Leon calls the roll number to check the persons who want selling or not. Here also Jerry demonstrates his defiance by saying 'No'. but Jerry "was swept with sadness, a sadness deep and penetrating, leaving him desolate like someone washed up on a beach, a lone survivor in a world full of strangers"(63). He finds all the people as strangers and trouble makers. He feels himself in disappointed position. The ambiguity of Jerry leads him into abjection.

Jerry faces social as well as psychological abjection in the trick of black box as well. Brother Leon and Archie Costello hoax Jerry by the black box to force him to sell

chocolates. The black box contains six marbles. Archie draws a white marble, he can allot the assignment to others. Archie manages to deceive others. Nobody can notice his deceitful planning to grab white marble. Archie pushes his hand “inside the box, he grabbed a marble, concealed it in the palm of his hand. The marble was white” (18). The white marble means Archie can assign for others. He boldly claims, “I am Archie. I cannot lose” (ibid.). After winning black box trick, Archie obtains rights to assign all the students of Trinity School including Jerry to sell chocolates and others. Archie forcefully assigns Jerry to sell chocolates without caring the interest of Jerry. Archie repeatedly asks Jerry to involve in chocolate selling.

Adults abuse or abject the young adult body. They mishandle the body of the young adults for their own advantages. In this circumstance, Brother Leon informs Archie that there are twenty thousand boxes of chocolate for selling. Then, Archie becomes “absolutely still, afraid that the rapid beating of his heart might betray his sudden knowledge” (11). Then, he discloses his doubts to adults how they are unfavorable to the adolescents. Archie suspects, “not only of Brother Leon but most grownups, most adults: they were vulnerable, running scared and open to invasion” (11). This argument plainly suggests that adults abject the young adults for their advantages. Adults try to dictate the body of young adults. However, young adults revolt against such activities by using their body. They involve in violence and they are ready to abject their body as well.

As Cormier, Salinger creates abject protagonist in *The Catcher in the Rye* as well. Salinger renders various conditions to project how Holden’s body encounters abjection. Among them, the relationship between Jane and Stradlater hints the feeling of abjection

in Holden. Stradlater rushes into the room after dating with Jane. He reads Holden's composition and becomes visibly annoyed, asserting that it has nothing to do with the assignment and it's no wonder Holden is expelled. Then, Stradlater goes out of the room. Then, Holden underscores, "I sat there for about a half hour after he left. I mean I just sat in my chair, not doing anything. I kept thinking about Jane, and about Stradlater having a date with her and all. It made me so nervous I nearly went crazy. I already told you what a sexy Stradlater was" (34). Holden feels nervous. He does not want to have sexual relationship between Jane and Stradlater. He has romantic feelings to her. He keeps thinking about Jane continuously. So, Holden remains as an abject and he tears the composition up and throws it away angrily. He validates his violent activities by using his body.

Young adults enjoy the psychological abjection in some context to achieve their identity, recognition and freedom. Young adults gather their experience through self-abjection. Kristeva defines that self-abjection relates to the experiences of individuals. Young adults sometimes hide their desires and needs within themselves. They don't express publicly or they refrain themselves from sharing their problems with the adults. They voice their uncertainty about their objectives. Toning with this situation of the young adults, Kristeva examines self-abjection as:

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. There is nothing like the abjection of self to show that all abjection is in fact recognition of the want on which any being, meaning, language, or desire is founded.(5)

Kristeva means that self-abjection reveals the experience of any individual.

Predominantly, young adults have fear that adults misuse their body as a tool for the benefit of the young people. Young adults lose their foundation of being human beings. Later, the self- abjection stands as a medium for the recognition of the young adults.

In the same way, both Holden and Jerry confront psychological abjection repeatedly .They relish self-alienation. Equally, Holden and Jerry tend to hide things from parents as well as peers. Holden warns, “Don’t ever tell anybody anything. If you do, you start missing everybody” (10). It means that Holden enjoys self-isolation. He contemplates that adolescents will not have any company of adults if they share their feelings. Holden believes that his parents and brother will not support and encourage him if they listen his feelings. Just like Holden missing his brother Allie who had just died of leukemia, Jerry has lost his mother who died of cancer. Holden is not willing to share his feelings with D.B. his living brother. Similarly, Jerry does not want to disclose his feelings with his living father whose life seems to be too boring to him. Every time he asks what the day was like, the father would repeat the same word ‘fine’. Even when he threw that word back to the father, he would not notice it. The ignorant and unexpressed attitude of Holden and Jerry make them strong and matured. They gradually build up their confidence to run their life.

The psychological abjection intensifies in Jerry. Jerry deems his father as the means of abjection. He could not connect with his father properly after his mother’s demise. Both Salinger and Cormier claim that young adults abject their body. Both novelists present many evidences to support this statement. Referring to Jerry’s passive resistance to chocolate selling, Coats juxtaposes it as:

The unconscious connection between his mother's body and the chocolates is far too strong, far too taken up with death drive energy, for him to sublimate the connection and expel it. Unable to abject his mother's body, then, he becomes himself abject. He falls into the abyss that gapes at the boundary of his subjectivity, the abyss of that abjection that ultimately leads to his getting beaten almost to death. The community at Trinity, despite the ambivalence of some of its members, expels Jerry as abject. (147-48)

There is a strong connection between chocolate and mother's body. Jerry rejects to abject to mother's body. So, Coats claims that Jerry exposes his readiness to abject himself rather than mother's body in spite of having multiple challenges and assurances.

Moreover, abjection of self refers to the repression. Kristeva explores, "The abject would be the 'object' of primal repression" (11). The abject indicates the suppression of desire as well. Holden represses his sexual desire even if he has excessive sexual motivation. Holden projects himself as an abject. For instance, at Edmont hotel, Holden pretends that his body does not support for sexual activities because of the problem of spinal cord although the prostitute 'Sunny' urges him for voluptuous activities. Holden lies to the prostitute. Holden "ironically admits that he is a terrific liar" (Frangedis 73). Holden reveals, "I'd pay you for coming and all. I really will. I have plenty of dough. It's just that I am practically just recovering from a very serious-" (97). Here, Holden exposes that he has money to pay but he pretends that he has a serious body problem. Holden forcefully represses his desire. The sexual repression of Holden makes him as an abject.

Likewise, Jerry faces repression and self-absorbed crisis. Kristeva refers, “Abjection is a kind of narcissistic crisis” (14). Abjection suggests self-negation. Everyone at school overlooks Jerry, shuns him, and gives him a wide berth in the hallway as if he is not there. Jerry feels himself absence. Nobody cares him as if he is contaminated with a terrible disease. He seems to be invisible. The novelist presents him as:

Suddenly, he was invisible, without body, without structure, a ghost passing transparently through the hours. He’d made the discovery on the bus going to school. Eyes avoiding His. Looking away. Kids giving him wide berth. Ignoring him, as if he wasn’t there. And He realized that he really was not there, as far as they were concerned. It was as if he Were the carrier of a terrible disease and nobody wanted to become contaminated. And so they rendered him invisible, eliminating him from their presence. All the way to School he sat alone, his wounded cheek pressed against the cool glass of the window. (111)

Jerry is not noticed. He feels himself absence everywhere. He does not find the presence of his body. Jerry does not find his presence anywhere. He does not find any space for self-loving circumstances as well. He is tired of being afraid and tired of being intimidated. He is there without body and structure. It suggests the obvious abjection of the body of Jerry.

The psychological abjection prevails even in the language of Holden. Holden’s language in *The Catcher in the Rye* also attests to the lack of articulation caused by his psychological abjection. Donald S. Costello in *American Speech* argues, “Holden’s and all and its twins or something or anything serve no real consistent linguistic function”

(175). Holden does not have consistent linguistic approach in his expression. These activities simply give a sense of looseness of expression and thought. They signify that Holden is familiar with these activities. Holden knows very well but he is not going to bother into it. Holden speaks inconsistent and inaccurate language throughout the novel. These expressions are found all over the novel. “He is my brother and all” (5), “...right in the pocket and all” (7) etc. are some of the examples of his apparently meaningless use of “and all”. Likewise, when Holden reveals, “...if you want to know the truth,” (8, 34, 44, 53, 191), he discloses how much of his thoughts and experiences are hidden. These incomplete forms of language of Holden make him more abject.

Furthermore, the novel is also popular for portraying the life of an abject which leads him into violence. Stephan J. Whitefield portrays *The Catcher in the Rye* as a novel of violence in *The New England Quarterly*. Whitefield writes, “To be sure, *The Catcher in the Rye* is bereft of violence; and no novel nevertheless has exercised an eerie allure for a social young adult man who, glooming onto Holden’s estrangement, yields to the terrifying temptations” (586). The terrifying temptations of Holden push him into violence and establish as an abject. Holden fights with the school administration. He does not follow the laws and order of the institution. He engages in violence with his room partner and elevator operator as well. Holden openly accepts the violence as, “I don’t remember if he knocked me out or not, except in the goddam movies. But my nose was bleeding all over the place” (45). The acceptance of violence by Holden opens an avenue for the abjection. He gets stigmatized from his friends and adults.

The criticism that Holden faces from the multiple corners does not discourage him. He gradually strengthens himself and presents in the happy mood before his sister. This

psychological abjection makes Holden stronger and feels happy. When he meets his sister at museum of art wearing red hunting hat, he feels very happy. His body feels a bit more difference than before. He expresses, “My red hunting hat really gave me quite a lot of protection, in a way, but I got soaked anyway. I did not care, though. I felt so damn happy all of a sudden” (213). His body gets more energy to lower down the abjection by the agency of red hunting hat.

Salinger casts Holden in the state of limbo. He even cannot directly go back to home either because of abjection he faces. Therefore, Holden enjoys self-alienation. He is now like a bird in the cloud with no place to go. Holden tends to hide things from parents as well as peers. Holden terms, “Don’t ever tell anybody anything. If you do, you start missing everybody” (10). He has missed his brother Allie because of leukemia. Coats portrays this position as a “threshold condition, a liminal state that is fraught with angst, drama, and change anxiety” (325). Holden thus becomes “the one by whom the object exists is thus a deject” (Kristeva, 8). Holden keeps his journey on as an aimless Rambler from Edmont to Ernie’s to Central Park to National Museum. Ultimately, Holden goes to Mr. Antolini’s apartment to ask for guidance. This is exactly what adults want adolescents to do, to fall back upon the adults for counsel. Throughout the novel, Holden has used his body to reverse his abjected condition. In the most of the cases, he succeeds to achieve his young adult identity, however, at the end he tumbles on the hand of adults.

In the same way, Cormier presents Jerry as emotionally and physically handicapped young adult. Jerry feels completely frustrated when he does not gain any support from his friends as well as adults people. He faces abjection from every corner. On the one hand, Archie has beaten him, on the other hand, Janza in the boxing ring hits

Jerry as hard as possible. In return, Jerry hits back to Janza using his strength but Jerry feels pain throughout the length of the body. In addition, the crowd chants for Janza to kill Jerry. Here, Jerry confronts social as well as psychological abjection. Some of them were yelling “kill them, kill them” (123). The crowd was impatient for the action. However, Jerry is in bad shape. He has broken jaw and internal injury. His mind was clear “suddenly apart from his body, floating above his body and floating above the pain” (125). Toning with this state, Kristeva claims, “abjection is ambiguity” (10). Jerry is found confused to overcome that state of abjection. However, he intends to exploit his body to defeat the abjection. He tries to solace himself by saying “Take it easy Goober, it does not even hurt anymore. See, I am floating, floating above the pain” (126). He attempts to hide his pain and damage in his body. He claims that such abjection bolsters him to face upcoming difficulties.

Thus, abjection of body prevails in *The Catcher in the Rye* and *The Chocolate War* from the beginning. The young adult protagonists of both novels Holden and Jerry encounter abjection in the different circumstances. Both protagonists face abjection basically in the milieu of school. Holden confronts abjection at Pencey School and Jerry at Trinity School. Both Holden and Jerry clash with social as well as psychological abjections as suggested by Kristeva and Coats. However, both protagonists use their body to overcome abjection. In this way, both novelists Salinger and Cormier present not only how the body of young adults meets abjection but also how they use their body to reverse the abjection.

Quest for Freedom, Identity and Maturity

Freedom and identity are the major issues for young adults. They do not get appreciation easily from the adults and the society. They have to strive hard to establish themselves in the society. Young adults are always in search of freedom and identity. They want to get released from the control of adults. They desire to ascertain their distinctness in the society through the different means such as body, food, dress, hair style and clothing. Among the diverse means, body can be a medium to explore freedom and identity. The politics of body of young adults performs a significant role to garner their freedom and identity.

Generally, adolescents remember their 'fragmented body' of their childhood. Adolescents consider their body as uncoordinated, vulnerable and insufficient object. They have a sense of frustration with physical limitations. So, Coats states, "Fragmented body concept as abjection and therefore structurally speaking, adolescence is a time of apocalypse" (139). The fragmented body itself is an abjection. Coats means to say that adolescence period itself is uncoordinated and is like abjection. That disaster or abjection does not discourage them but it strengthens the young adults to explore their identity and freedom. For that purpose, their ego plays a role of catalyst. Like an abject in general, the ego in the part of Holden lies "outside, beyond the set, and does not seem to agree with the school's rules of game" (Kristeva, 2). Holden is counseled by both the school Head Teacher Dr. Thurmer and the history teacher Mr. Spencer with words like "life is a game that one plays according to the rules" (Salinger, pp.6-7) but Holden finds no meaning in these expressions. He considers them as vague expressions. The disobedient boy fails to buy into their suggestions but prefers to be dejected. For Holden, all adults control young

adult body to rule over it. Holden ponders all adults as phony people. Here, his ego plays a concrete role to bypass their suggestions. So, Holden strives to seek freedom and identity even if adults do not allow him to do so.

Holden does not have much pain when he gets expelled from the school. He takes it naturally and accepts it as a means of searching a new way of life. He expresses his happiness through these lines when he gets suspension from the school. Holden states, “I was lucky. All of a sudden I thought of something that helped make me know I was getting the hell out” (4). Holden feels lucky being expelled from the school. He thinks the school as a hell. The expulsion remains for him a route for the haven of freedom and identity. His confidence indicates his contentment of being abjected. That expulsion from Pencey School that he considers hell does not discourage him but it instigates him to be a person of different. Similarly, Jerry Renault of *The Chocolate War* uses his abjected body to revive his lost freedom and identity even after he faces violence and cruelty on the football ground. Jerry murmurs, “I have got guts” (1). This murmuring of Jerry depicts his motivation for the revolt. From that revolt he wants to gain his space among the Trinity school community.

While searching, freedom and identity, the adolescent period combats many ups and downs – more mistakes and less corrections. In this context, Coats contends, “It is a last battle to establish one’s place (or not), finally and irrevocably, within the Symbolic order” (145). Adolescents try hard to stand on their feet by doing many errors in their course of trial. If the adolescents enable to authenticate their place through their body and mind, that place remains as a matter of identity for a long time. Harmonizing with this idea, both Holden of *The Catcher in the Rye* and Jerry of *The Chocolate War* endeavor to

use their body and mind to validate their place after abjection of the body. Holden wants to remain a catcher in the rye or savior for the childhood or the children falling off the rock that is golden period of human beings, childhood. Holden tries to establish his identity in the young adults as well as in the adult community. Holden communicates his wishes to his sister Phoebe as: “And I am standing on the edge of some crazy cliff. What I have to do, I have to catch everybody if they start to go over the cliff – I mean if they are running and they don’t look where they are going I have to come out from somewhere and catch them. That’s all I would do all day. I would just be the catcher in the rye and all” (173). Here, Holden clarifies that he likes to track down the people who could not point out their direction or who seem to be confused. He uses his mind as well as body. He feels himself young, so he wants to be a monitor for the children.

Jerry in *The Chocolate War* has used his body and mind to show his presence among the friends. His school friends and adults often call him ‘a square boy’. Jerry gets abjection from every corners in the school from class room to football ground. Nobody cares of the loss of his mother. One day Jerry finds the image of his mother on the face of the father and he illuminates his determination as:

Jerry looked at himself in the mirror, saw himself as the guy on the Common must have seen him the other day: Square Boy. Just as he had superimposed his mother’s image on his father’s face, now he could see his father’s face reflected in his own features. He turned away. He did not want to be a mirror of his father.

The thought made him cringe .I want to do something, be somebody. (26)

Jerry finds much more similarities between himself and his father but Jerry plainly remarks that he does not want to be an echo of his father. He aspires to be something more and to be a person of himself. He intends to draw a new line in his life.

The abject employs abjection as a means of power to obtain the lost freedom and identity. Christine Ross redefines the abjection. Ross asserts, “Abjection is in fact an integral part of the identity process” (149) in the article “Redefinitions of Abjection in Contemporary Performances of the Female Body”. Agreeing with Ross, Kristeva claims, “The abject does not cease challenging its master. The abject and abjection are safe guards” (2). The abject defies its boss. Kristeva means that the abject seeks to gain the lost recognition and liberty. The abject refuses to follow the guidelines provided by the adults.

In the same way, Holden refuses to follow the course of action provided by his school principal, teachers and other adults whom he considers as phony people. Holden intends to establish his position among them through his body .While arguing with Stradlater, Holden reveals, “Liberate myself from viselike grip” (30). Holden challenges his friend to release from the tight grip or he aims to get freedom from the constraints of the adults. Moreover, Holden challenges his teachers when they are asking him to follow rules and regulations of life. He articulates, “Game, my ass. Some game. If you get on the side where all the hot shots are, then it’s a game, all right-I will admit that. But if you get on the other side, where there aren’t any hot shots, then what’s a game about it? Nothing. No game” (8). Holden ignores the suggestions given by his teachers. He plainly states that we have to follow the game rules if there are exceptionally important persons, if not,

or there is abject, no meaning of the game. That's why he intends to make his own game rule. He defies the suggestions given by his controllers or monitors time and again.

Jerry disregards his leaders or bosses from the beginning of the novel. He tries to resist chocolate selling up to the boxing ring. He defies Brother Leon, Archie and other bosses who abject him or who force him to sell the chocolate. Brother Leon figures that Renault is the carrier of the disease of resistant of not selling the chocolates. However, Jerry cries, 'No' (48). Jerry continuously flouts the chocolate selling. He remains adamant and a person of noticed and he intends to demonstrate his presence among the Trinity School community. He strives hard to obtain his identity and freedom even if he faces abjection.

Adolescence period does not have stable identity. This is the time for adolescence to apply different means to establish their identity. They use their style-hair /clothes to form their distinctiveness. Coats defines adolescence as a "period of identity crisis" (137). Coats hints that young adulthood period lacks identity and young adults struggle hard to gain their position. Holden and Jerry face 'identity catastrophes' from beginning of novel because of abjection. They use their style-hair /clothes to form their individuality. In the same situation, Holden and Jerry do not gain their stable identity in the school as well as in the society. They face abjection from the adults and their friends in the school as well as in the social activities. They try hard to break their identity crisis situation. They use their body to reverse the situation.

In *The Catcher in the Rye*, Holden makes his body different by using the different dresses. After leaving his former history teacher Spencer, Holden terms, "I took off my coat and my tie and unbuttoned my shirt collar, and then I put red hunting hat for a

change” (17). The red hunting hat refers to a symbol of change and revolt. He wants to present his body look as a strong adult and craves to establish his identity with his friends and adults. Correspondingly, in *The Chocolate War*, Jerry faces identity crises from the beginning of the novel. He is beaten in the football ground and his friend The Goober advises him, “Coach is testing you and he is looking for guts” (1). Even his peers inspire him to encounter abjection to obtain identity. He believes in ‘calisthenics’ to win the heart of coach and to project his stable identity. Both Holden and Jerry employ their body of abjection to achieve their self.

The abjection provides a feeling of living and supports to establish own existence in the mind of young adults. Kristeva examines, “The abject appears in order to uphold ‘I’ within the other. The abjection is an alchemy that transforms death drive into a start of life, of new significance” (15). The abjection stands as a transformation stage that changes the feeling of loss into life. Kristeva means that abject intends to establish own individuality. The abjection is an experimentation to revive new life of the abject. In the line of this idea, Jerry resists chocolate selling emotionally and physically in the soft way to avoid more personal damage.

But all adults and young adults combine their force to intimidate Jerry. Jerry feels invisible himself, without body and structure. The novelist reveals Jerry’s state in this way:

He was tired of being afraid and tired of being intimidated. Jerry walked freely down the corridor, headed for the cafeteria, swinging along with the crowd, enjoying his absence of identity. Approaching the stairs, he felt himself pushed from behind and he pitched forward, off balance. He began to fall, the stairs

slanting dangerously before him. Somehow he managed to grab the railing. He held on, pressing his body against the wall. He knew he was not invisible any longer. (82-83)

The given reference clearly indicates the frustration as well as the feeling of revenge of Jerry. He intends to be visible. He aims to regain his personality and establish his self-determination. He aspires to use his mind and body.

The journey of Holden from self-alienation to home bolsters his freedom, identity and maturity. Holden wants to be released from the claws of adults. Similarly, Jerry also gains his maturity and identity after self-alienation. Jerry goes home painfully and quietly. He does not aspire anyone to see him. He washes himself, and lays in the dark, wishing his mother were there. His father is at work on the night shift. As Jerry lies in bed, he answers, but again, hears only cackling. Soon, the phone calls change and instead of laughing, the voice on the other end says things like "come out and play, Jerry"(80). Jerry looks out the window and sees figures in the phone rings darkness and threatens to call the police. The phone rings through the night, and eventually Jerry's dad takes it off the hook. Jerry decides not to tell his father what is going on as he does not want his dad involved at all. At that time novelist posturizes Jerry in this way, "Jerry willed his body to loosen, to relax. After a while, sleep plucked at him with soft fingers, soothing away the ache" (81). This posture suggests that Jerry's body feels better. He does not intend to share his activities. But he and his body feel different as if he gains the freedom.

Cormier presents Jerry as an abject. Jerry feels completely frustrated when he does not gain any support from his friends as well as adults people. He faces abjection from every corner. On the one hand, Archie has beaten him, on the other hand, Janza in

the boxing ring hits Jerry as hard as possible. In return, Jerry hits back to Janza using his strength but Jerry feels pain throughout the length of the body. In addition, the crowd chants for Janza to kill Jerry. Therefore, Jerry encounters social as well as psychological abjection. He feels himself being abjected. Some of them were yelling “kill them, kill them” (123). The crowd demonstrates impatient activities against Jerry. The shouting of the crowd abject Jerry. However, Jerry is in bad shape. He has broken jaw and internal injury. His mind was clear ‘suddenly apart from his body, floating above his body and floating above the pain’ (125). The separation of mind, body and pain suggests the abjection faced by Jerry. Toning with this state, Kristeva alludes, “abjection is ambiguity” (10). Jerry is confused to overcome that state of abjection. However, he intends to exploit his body to defeat the abjection. He tries to solace himself by saying “Take it easy Goober, it does not even hurt anymore. See, I am floating, floating above the pain” (126). He attempts to hide his pain and desires to demonstrate that such abjection bolsters him to face upcoming difficulties.

Abjection of Body as a Catalyst

Freedom, identity and maturity are the important concerns in the life of young adults. Young adults strive hard to entertain these features in every step of their life. They suffer a lot to explore these important things. There are multiple ways to obtain these things. Among multiple ways, young adults can search these issues through the abjection of body. According to Coats and Kristeva, there are two types of abjections: social and psychological. The social and psychological abjections integrate myriad aspects of concerns of young adults.

The social institutions like schools, college and clubs abject young adults. Here, in *The Catcher in the Rye*, the young adult protagonist Holden faces abjection in the school called Pencey. His school suspends him. His teachers attempt to convince him to follow the rules and regulations of life and school. However, he defies their suggestions as he considers them as frauds. Holden endures abjection from other adults and his young adult peers as well. He involves in violence with his friends to defeat the abjection.

Holden enjoys self-alienation. He does not like to share his bitter experiences of abjection to his parents and living brother. However, he uses these abjections to gain identity, freedom and maturity. The abjection of the body remains as an agency to gain these precious things in his life and at the end he feels difference. He returns home with a realization that home, school and the society as a whole are unavoidable for the individual. That understanding to the social realities itself reflects his maturity, freedom and identity.

In the same way, Jerry of *The Chocolate War* suffers from abjection from the beginning to the end of the novel. Jerry undergoes abjection in the football field, class room and boxing ring. However, the abjection does not discourage him. Moreover, it encourages him to revolt and bolsters him to gain his freedom and identity. Initially, Jerry does not get his identity and freedom. Nobody listens him at the school. He continuously resists his inability to sell chocolate. He obtains fatal injuries physically and psychologically from his peers as well as from adults but he does not give up his stand. However, at the end of the novel Jerry swerves his mind and admits that he was wrong in trying to disturb the universe. Jerry finds the social circumstances as the hurdle to continue his stand at this moment. Jerry realizes that adults, society and young adults are

the collaborative components for the betterment of his life. This realization of Jerry echoes the growth into maturity.

Therefore, both protagonists Holden and Jerry accept the abjection naturally. For them, the abjection of body stands as a catalyst to explore the quest of young adults. The abjection of body acts as an agency of happiness and settlement for the young adults. It does not stand only as a means of stigmatization but also functions as a source of revolt and power. Holden and Jerry employ it to achieve their freedom, identity and maturity.

Chapter IV

Fantasization of the Body in *What My Mother Doesn't Know*, *The Giver*, *The Catcher in the Rye* and *The Chocolate War*

The images of fantasized body in American media, popular culture and music have been prevailing for a long time. Especially, in the mid-1950s and early 1960s, fantasizing about the body and taboo-breaking issues have surfaced in the American culture and media. Daniel Biltereyst explicates American law-breaking young adult movies and their impacts in the society in “American Juvenile Delinquency Movies and the European Censors: The Cross –cultural Reception and Censorship of *The Wild One*, *Black Board Jungle* and *Rebel Without a Cause*”. Biltereyst argues, “ In the mid- 1950s, the gradual relaxation of the Hollywood production code and the growth of independent filmmaking brought to the forefront a whole series of American movies which openly explored taboo- breaking subjects around sexuality, crime and the use of drugs”(9). Hollywood film industry relaxes in the production code and explores multiple subjects in the movies. Films, often called juvenile delinquency movies, like *The Wild One* (1953), *Black Board Jungle* (1955) and *Rebel Without a Cause* (1955) directly confronted the issues of post war youngsters’ crime and gang life irritating cycles of teen pic exploitation. Victor Malo-Juvera and Crag Hill explore the importance of the Young Adults texts in movies in “The Young Adult Canon: A Literary Solar- system”. They acknowledge, “Young Adult texts have an impressive presence over the past decades as cinematic series such as *Harry Potter*, *The Hunger Games* , *Twilight*, *Percy Jackson*, and *The Chronicles of Narnia* have dominated the box office”(1). These narratives have become

as cultural phenomena and the movies based on the Young Adults narratives pave the way for the fantasized body and its impact in the life of teenagers.

The notion of the fantasy opens the door of argumentation. Joan W. Scott defines the fantasy expressively relating with the imagination. Scott posits, “Fantasy is more or less synonymous with imagination and it is taken to be subject to rational, intentional control; one directs one’s imagination purposively to achieve a coherent aim” (287) in her article “Fantasy Echo: History and Construction of Identity”. The fantasy resembles to imagination. The coherent aim of the fantasy is to articulate both individual and collective identity. In the same way, American media, popular culture and music take the fantasized body as a means of entertainment, attraction, publicity and expansion of social horizon. Simon Porzak claims, “Fantasy forms new identity” (212) in the article “Pop Music and Schizophrenia: Kylie Minogue’s Telepathic Affects-Objects”. Simon believes that fantasy supports to build new identity. Primarily in music, fantasized body plays a vital role to form an identity of music, singer and other concerned people of the music. Fantasized body remains as a marker of representation in American media, popular culture and music. The American media, popular culture and music have immense influence in the life style of young adults. The American young adults have shown their massive interest in the fantasized body images. They take these images as the sources of their happiness, identity, expression and recognition. Gradually, Young Adult narratives incorporate fantasized body images to meet the interest of readers. However, the narratives related to adolescents have not included the body as a main topic of discussion in essence before the publication of *Seventeenth Summer* of Maureen Daly in 1942.

In this circumstance, the body takes a center stage of argument and attraction in Young Adult narratives during 1940s. Harmonizing with this idea, Michael Cart in *Young Adult Literature: From Romance to Realism* provides evidences on how *Seventeenth Summer* brings new dimension in the Young Adult narratives. Cart claims, “*Seventeenth Summer* has remained tremendously popular; it’s sold well more than a million and a half copies” (6). The wild success of *Seventeenth Summer* was an early indicator to publishers of an emerging market for a literature that spoke with immediacy and relevance to teenagers. However, the use of fantasy in the books of children and young adults extensively as well as specifically begins in the 1960s. R. Craig Roney admits, “In the early 1960s, several authors of children’s books began to use fantasizing as a major motif in realistic fiction” (447) in “Fantasizing as a Motif in Children’s Realistic Literature”. Roney further claims that the fantasizing trend for younger children starts with the publication of *Where the Wild Things Are*, *Sarah’s Room* and *Tigers in the Cellar* in 1963. The body of young adults stands as a means of jealousy, power, celebration, fantasizing, abjection and control.

Generally, fantasization of the body refers to think about body very pleasant way that is unlikely to happen. Young adults have whimsical ideas about the body. The teenagers have daydream or imagine about their body or other’s body unrealistically that cannot happen in practical life. Roney defines fantasy as “dreams or daydreams” (447) to cope with some real or imagined problems to satisfy some basic need of the children and young adults. Therefore, their thoughts and body demand to be examined. This chapter mainly uncovers how and why the young adults fantasize their body. Further, this segment brings the results of fantasizing the young adult body.

This chapter incorporates five major functions of fantasization as suggested by Jerome L. Singer in *The Inner World of Daydream* (1975). Singer elucidates the functions of fantasization as:

Acts as a diverting technique lowering one's level of tension or anger in distressing situations, provides an alternative environment to a real environment which is boring, is a safe means of rehearsing future action without making any real commitment to that action, can motivate the young adults to pursue difficult real life tasks and can enrich the life of young adults as a source of self-entertainment. (117-18)

The fantasization of the body assists the individuals to decrease their anger and tension. It supports to uproot the boring environment. It makes the mind of any individual light. It motivates the teenagers to track challenging actual life tasks and stands as a source of self- recreation.

Besides these arguments, this chapter contends that fantasizing about the young adult body results the freedom, independent and maturity perspectives of adolescents. Many critics and theorists have dealt with the young adult body abundantly. However, this unit largely employs the ideas of Meira Likierman, Ellen Samuels, R. Craig Roney, Jerome L. Singer, Loyola McLean et al., Karen Coats, Pamela S. Gates et al. and Rosemary Jackson. This section uses Sonya Sones' *What My Mother Doesn't Know*, J.D. Salinger's *The Catcher in the Rye*, Lois Lowry's *The Giver* and Robert Cormier's *The Chocolate War* as primary texts.

Fantasization of the Young Adult Body

Emotions and desires of the individual play a crucial role to fantasize the body. Correspondingly, Sonya Sones' *What My Mother Doesn't Know* unplugs emotions and desires of a juvenile girl Sophie Stein by using body as a source to maximize the fantasy. Meira Likierman discusses fantasy and fantasizing about the body in "The Anna Freud and Melanie Debate between Klein: An Historical Survey". Likierman claims, "External activities force the young adults to fantasize their and others' body" (322). She means that the environment faced by the young adults instigates to fantasize their and others' body. As Sophie explains her feelings after separation from her boyfriend Dylan from Zak's party, she goes to bed where she cannot forget him. The crowded car, body touching, eyes' connection and Dylan's tall and attractive body force her to fantasize his smile and body. Her fantasy supports her to realize the realities of society.

Then Sophie narrates this situation as:

Then I went upstairs to bed
 And tried to fall asleep,
 But I felt permanently wide awake.
 And kept on seeing that smile of his
 And feeling that almost squeeze. (5)

Here, Sophie details Dylan and her bodily activities that inspire her to fantasize her love to him. She cannot sleep well. She only fantasizes the smile of Dylan. The fantasy of Dylan's smile and body pressurizes her to ponder more about him and she feels happy. The fantasizing about the body reinforces her to lower her distress and to rehearse her future action.

Likewise, the body acts as the screen for the fantasy and the medium of unconfirmed will of the individual as Miri Rubin affirms, “Body remains as the vehicle of tentative will of the beginning of all social exchanges and the screen for fantasy possessed by each and every one” (19). Rubin believes that body stands as a medium of social exchange in the beginning phase. Body carries the will and emotions of the individual. Body unplugs the individual fantasies to bring the satisfaction. Holden Caulfield in *The Catcher in the Rye* fantasizes the body of Sally Hayes to fulfill emotions and desires to have physical relationship. When Sally and Holden finish skating, they go into a bar-restaurant near the rink, and Holden begins to talk about everything he hates. He even asks Sally to run away with him to a cabin in New England, dreaming of a life of total freedom. Unfortunately for him, though, this fantasy comes crashing down on him when Sally refuses his invitation and asks him to stop shouting. Holden even ruminates as if he marries Sally. Holden fantasizes Sally as:

Finally, old Sally started coming up the stairs, and I started down to meet her. She looked terrific. She really did. She had on this black coat and sort of a black Beret. She hardly ever wore a hat, but that beret looked nice. The funny part is, I felt like marrying her the minute he saw her. I am crazy. I did not even like her Much, and yet all of sudden I felt like I was in love with her and wanted to marry her. I swear to God I am crazy. I admit it. (124)

Holden fantasizes the body of Sally taking help of wearing clothes. He itemizes her black coat and black beret to fantasize her body. He idealizes her body by saying terrific and nice looking. He even dreams to marry her. The fantasy of Holden hints his madness

and uncontrolled behavior. Holden unplugs his inner desires even though they may not be fulfilled.

Sonya Sones projects her young adult protagonist Sophie Stein as a character of being affected by the external environment. Sophie surpluses the activities of fantasizing her body and others. Likierman alludes, “Anna Freud underscores the child’s continuous engagement with its changing external environment affects to the phantasy” (322). The changing external environment refers to the context as well as bodily activities. The external activities force the young adults to fantasize their body. Through fantasizing the body, children and young adults engage to highlight their interests and identity. Here in the novel, the main character Sophie cannot concentrate in the mathematics class. She closes her eyes and fantasizes the body of Dylan as, “and I can feel his lips/the way they felt/that very first time” (6). The feeling of kissing supports for the unrealistic and romantic moment of Sophie. This situation of Sophie indicates the moment of fantasy than reality. Sophie envisages to be a young adult as soon as possible. She fantasizes the body of her friend Dylan and herself to review her future course.

Likewise, Salinger presents fantasy of his protagonist Holden Caulfield in *Grand Central Station* as well. Robert M. Slabey argues, “Chapter xxv of *The Catcher in the Rye* records Holden’s crack-up. Monday morning begins with two fantasies: Holden decides that he is dying of cancer, and every time he crosses the street he gets the feeling that he will never reach the other side”(Slabey 176). In the same way, Holden fantasizes, “If I die, they stick me in a cemetery, and I have a tombstone and all, it’ll say “Holden Caulfield” on it, and then what year I was born and what year I died” (204). Holden fantasizes the events following his own death. He articulates the events of the future to

diminish his confusion about his role at present. He presumes inevitable event of the life but at the moment it projects Holden's unrealistic incident. The feeling of death and after that suggest the frustration of Holden. To cope up with the frustration and alienation, Holden employs the fantasy as a tool to provide an alternative environment to real environment.

Holden fantasizes while interacting with his sister Phoebe at their home to solace himself from the trouble he encounters in the process of growth. Holden mentions the singing of the little boy 'a body catch a body coming through the rye' that he has heard recently. Then Phoebe corrects the line by saying 'If a body *meet* a body coming through the rye' of Robert Burns' poem. This external environment affects Holden to make his fantasy. He wishes, "I'd just be the catcher in the rye and all. I know it's crazy, but that's the only thing I'd really like to be. I know it's crazy" (173). This fantasy of Holden seems a rather surrealist and abstract but spotlights his desire to preserve the childhood innocence. To him, children represent the purity and innocence of the youth. The purity and innocence recedes in the process of becoming young adult and adults. Therefore, Holden intends to preserve the property of childhood for a long time. He desires to maintain the intensity of the children for a long time. He aims to be a savior of the children who are on the verge of losing their identity by fantasizing the childhood.

Further, Sones projects Sophie fantasizing about the body in the very early stage of life. According to Likierman, Klein proceeds to hypothesize a rudimentary psychical activity that exists from birth and that she terms 'phantasy'. It is early phantasy she felt that both give forms to infantile instinctual life and also elaborates and represents worldly events internally, gradually enabling in the infant. Therefore, "early phantasy could be

used by the infant for defensive purposes” (315). Likierman believes that early fantasy helps the children to build up their strength. Likewise, Karen Coats affirms, “Child dreams to be a young as soon as possible” (7). Coats also consolidates the idea that fantasizing in the early stage of life buttress the children to gain the maturity and adulthood. Both Likierman and Coats agree on the early stage fantasy reinforces for the maturity and adulthood. Children intend to be young and their activities and behaviors inspire them to act like a young people. Sophie fantasizes in the early stage of her life. She behaves as if she becomes a young. She engages in love with Lou in the very early stage when she is in the eighth grade. She fantasizes about her break up with him. Sophie scrutinizes Lou as:

I knew he was going to say
 He wanted to break up with me
 And I knew my heart
 Would shatter
 When he did. (2)

Sophie fantasizes her love and break up with Lou in the early stage of life. Such type of fantasy helps her to think over as if she becomes young and it can motivate her to pursue difficult real-life tasks.

Following her fantasy with Lou, she falls in relationship with Dylan. She is attracted with the body of Dylan than others. Then she develops her relationship with Murphy and Chaz as well. One more, a typical example of fantasizing about body in the context of the relationship with Dylan after the Zak party, Sophie scans as:

After that we did not say anything else

But our bodies seemed to
 Carrying on a conversation of their own,
 Leaning together
 Into every curve of the road,
 Sharing skin secrets. (4)

Sophie fantasizes as if their bodies are having communication about their romance. She romanticizes that their bodies are leaning together and making conversation. These activities seem more unrealistic than the fact. However, Sophie Stein seems to be happy. These events of idealization of body support to know how the young adults dream to be young soon despite their early age. Such kind of fantasizing the body also enriches the life as a source of self-entertainment.

In the same way, Lois Lowry in *The Giver* presents her protagonist Jonas fantasizing his sexual feelings toward Fiona. Jonas communicates his family about his dream in which he is in the bathing room and tries to get Fiona take off her clothes to bathe with him. Jonas reveals his fantasy as: “I wanted her to take off her clothes and get into the tub. I wanted to bathe her. I had the sponge in my hand. But she wouldn’t. She kept laughing and saying no” (53). Jonas obviously fantasizes the body of Fiona. He intends to fulfill his dream. He desires to obtain freedom and identity in the controlled community. Moreover, after being selected Receiver of Memory, Jonas is given a thick folder with printed pages having different instructions he has to follow. He is allowed to ask any questions to any citizens but he is not permitted for telling dreaming. At this juncture, Jonas fantasizes the body of Fiona as “He pictured Fiona smiling her gentle smile as she bent over the lists of duties and methods that she would be required to learn

in the days to come”(91). Jonas aims to achieve freedom to establish bond with Fiona even if he is prohibited from dream telling and sharing his training with any member of the community. He uses fantasizing as a diverting technique to lower his stress and anger.

The notions of fantasization and utopia have much more similarities. Both notions share more commonalities between each other. The critic Carter F. Hanson reveals many aspects of utopian tools of *The Giver*. According to Hanson, life is governed by extensive rules, rituals and surveillance. In the same way, the life of people of community in *The Giver* is regulated by the rules, rituals and the surveillance of the giver and nurturer. Hanson discloses, “*The Giver* certainly endorses the values of the past over the values of sameness” (56) in his write up “The Utopian Function of Memory in Lois Lowry’s *The Giver*”. Jonas’s decision to abandon his role as Receiver of Memory is meant to force his community to bear memories of the past. So, the community can truly feel love and anguish; and understand the implications of their actions. Memorizing the activities of the past assists to draw the route for the future. The assumption of Jonas to draw the future route is analogous to the fantasizing the body. Jonas fantasizes that he will grow soon and dismantle the present so called sameness society.

Additionally, Sones brings her protagonist who seeks an alternative environment to a real environment by fantasizing. Sophie idealizes the body of Murphy whom she encounters during art class. In the same way, Coats remarks, “A child idealizes his or her body looking into the mirror” (5) by taking a reference of Lacanian concept of mirror stage. Looking into the mirror, a child dreams to be a young person. That child imagines as if he or she is like an adult.

Physically, Murphy's nose is crooked, his ears are huge, his hair is messy and his lips are tight and scared. However, she fantasizes his body and she feels him deeply. Sophie states, "Right through his lips/into me/and it would feel great/ and I'd close my eyes to feel it better" (17). After fantasizing her feelings towards Murphy, Sophie instantly clarifies, "Whoa, I can't believe/I am having this fantasy about Murphy/when I am so totally in love with Dylan" (ibid.). Sophie can't trust herself why she is fantasizing about Murphy. The fantasizing the body of Murphy by Sophie provides an unconventional atmosphere to a tangible milieu which is boring. The new atmosphere of Sophie stands as a touchstone to modify her life.

Fantasization of the body acts as the source of fulfillment of concerned person's ambitions. Sones presents her protagonist Sophie fantasizing her and other's body to reveal her desires and wishes. According to Adrienne M. Martin, fantasizing is "a way of imagining some of one's desires satisfied or wish- fulfillment" (159) in the article "Hopes and Dreams". Fantasizing stays as a medium of wish fulfillment. Even Sophie feels distraction during history class. She starts fantasizing about her body. She claims, "My blood is pumping so loud" (18). Here, blood inflation is not possible in real life. Further she claims, "Dylan's note is burning in my pocket" (ibid.). Sophie's less concentration during history class happens because of Dylan's note burning in her pocket that seems to be more fantasizing than reality. In reality, when Sophie unfolds the note, Dylan fantasizes the body of Sophie. He illuminates, "You are the coolest girl in the whole world-probably even on Mars, too" (19). The written expression in the note clearly fantasizes the body of Sophie. Similarly, Sophie confesses that she does unrealistic and unmatched activities in the absence of Dylan. She even considers or fantasizes her knee

as the body of Dylan in the following lines, “When you aren’t here/I kiss my knee/and pretend it’s you” (56). Through this fantasy, Sophie intends to invoke her intentions and desire. She aims to fulfill her erotic desire.

Young adults who face abjection fantasize their bodies for identity. They believe that fantasizing about the body assists to achieve their lost identity. Ellen Samuels attempts to argue how body is fantasized for identification in “Fantasies of Identification: Disability, Gender and Race”. Samuels illuminates, “Identity could be read on the body” (717). The body can be a means of reading for identity. It can be a text for identity. Almost toning with Samuels, Roney analyzes the motif of realistic fictions. Roney claims, “Children’s realistic fiction with a fantasizing motif serves both as a reminder that fantasizing is normal behavior to be encouraged and refined and as a source of model situations to be emulated by children in learning to live in society” (454). Children and young adults should be encouraged to adjust in society by means of fantasizing as well. Cormier’s young adult protagonist Jerry Renault in *The Chocolate War* has used his body and mind to show his presence among the friends. His school friends and adults often call him ‘a square boy’. He gets abjection from every corners either in the school from class room or football ground. Nobody cares of the loss of his mother. One day he finds the image of his mother on the face of the father and he scrutinizes his determination as:

Jerry looked at himself in the mirror, saw himself as the guy on the Common must have seen him the other day: Square Boy. Just as he had superimposed his mother’s image on his father’s face, now he could see his father’s face reflected in his own features. He turned away. He did not want to be a mirror of his father. The thought made him cringe .I want to do something, be somebody. (26)

Jerry fantasizes himself as his father. Jerry plainly defends that he fancies to not be like father. He aspires to be something more and to be a person of himself. He intends to draw a new line in his life by leaving the direction of his father.

Fantasy and abjection share many commonalities. The fantasy stands as a source of minimizing the abjection and coming out of gloomy situation. Cormier presents Jerry as an abject. Jerry feels completely frustrated when he does not gain any support from his friends as well as adults people. He faces abjection from every corner. On the one hand, Archie has beaten him, on the other hand, Janza in the boxing ring hits Jerry as hard as possible. In return, Jerry hits back to Janza using his strength but Jerry feels pain throughout the length of the body. In addition, the crowd chants for Janza to kill Jerry. Some of them were yelling “kill him, kill him” (123). The crowd was impatient for the action. However, Jerry is in bad shape. He has broken jaw and internal injury. However, the Goober encourages by saying ‘Take it easy, Jerry, take it easy’. This encouraging tone supports Jerry to change his mind. He fantasizes his body to forget his present condition. Jerry explicates, “The pain had become the nature of his existence but other thing weighed on him, a terrible burden. What other thing? The knowledge, the knowledge: what he had discovered. Funny, his mind was clear suddenly apart from his body, floating above his body and floating above the pain” (125). Jerry takes abjection as a means of existence. That abjection inspires him to fantasize himself. Physically Jerry has many injuries, wounds and sores. However, he attempts to forget these abscesses by fantasizing about the body. Then Jerry deems different as if his body is separated from his mind.

Further, both Sones and Cormier employ their protagonists fantasizing their body to bring symmetry in action and thought. Sones uses Sophie as a character who fantasizes the body to restore equilibrium in the thought and action. Sophie fantasizes Dylan's body in details to release her from 'left out' condition. Ellen Samuels considers, "body as a reading text" (717). Readers analyze the text differently. In the same way, Sophie browses Dylan's body in the following ways:

I wish he hadn't gone and cut his hair.

He looks about eight years old.

His ears have tripled in size.

Everyone's started calling him Dumbo.

Which wouldn't be so bad,

Except they've started calling me

Mrs. Dumbo. (60)

Here Sophie scans Dylan from the aspect of fantasy. She visualizes his body to acknowledge her association with him closely. She analyzes why everyone has started calling Dylan 'Dumbo' and why she does not like to be called 'Mrs. Dumbo'. This expression reveals that Sophie's intentions to preserve her identity. Obliquely she wishes to establish her identity by means of fantasy.

Young adults consider their body as a project. They carry this project to accomplish their wish and desire. They often fantasize their project. Chris Shilling remarks in *The Body and Social Theory: Theory, Culture & Society* 'body as a project' and adds how people emphasize their body. Shilling clarifies, "The projects of health, plastic surgery and body building are just three examples of how modern individuals are

placing increasing emphasis on their bodies” (7). People especially young adults modify or fantasize their or others body to look or to be different in society. Fantasizing the body moves ahead for a long time. Both Sophie and Dylan fantasize their body. They even compare their body with the house and sky. Sophie narrates Dylan’s wishes like this way, “He wishes he could fill up my entire house with roses” (64). The entire house refers to the body of Sophie.

The fantasizing about the body continues in the Sophie’s activities. Dylan expresses sorry to Sophie and wants to make tattoo into his chest then Sophie replies, “I am going to hire a thousand airplanes to write it all over the sky” (ibid.). Here Sophie fantasizes body as the sky. These comparisons cannot turn into reality but they can provide a means to express speaker’s emotions and feelings. Moreover they help to flourish the identity of speakers by means of happiness and frustration. Before pleasure-seeking between Sophie and Dylan, Sophie used to fantasize Dylan’s activities. Sophie juxtaposes as:

In my fantasy I’d just throw back my head
 With a triumphant sexy laugh
 And then
 He’d rake his fingers through my hair
 And kiss me hard on the mouth. (99)

However, in reality she didn’t laugh and he didn’t kiss her. He just peered at her with worried look and she suddenly felt like crying. These all activities belong to young adult girl. Young adults often fantasize to disclose the desire to relieve themselves from tensions and uneasiness they face in their lives.

While Sophie fantasizes the body of Dylan to lessen her tensions and to augment her desire to be a person of Dylan, Jerry fantasizes to project himself as a man of confidence even after his mother's death because of cancer. Jerry finds himself in vain following his mother's demise. He does not attain power to cope up with the vacuum of his mother. He and his father recall the will power and hard work of his mother. He could not forget the body of his mother and father to overcome the weakness. Jerry wishes, "He could be as strong as his father, always in control, masking his sorrow and grief" (30). Jerry fantasizes the body of his father. He desires to be his father. In the beginning, Jerry bargains much to get his mother back. But at the end, he accepts his mother's death and comes in control by fantasizing the body. He uses the fantasy to lower down his distress and disappointment.

Further, Fantasy cultivates the wish to be different and independent person. Jerry fantasizes to be different from his father. He wishes to be an independent person. He intends to establish his separate identity besides his father's image. Mathieu Donner has read the body immensely. According to Donner, "Adolescent body is intrinsically linked to identity, subjectivity and the nature of being" (339) in the article "Reading the Body, Reading YA Fiction". Adolescents employ their body for their identity and to demonstrate their existence. While interacting with his father how to make the life meaningful, Jerry senses to be unlike than so called 'square boy' what everybody calls him at school. Preparing for bed and sleep, Jerry romanticizes him as:

Jerry looked at himself in the mirror, saw himself as that guy on the Common
Must have seen him the other day: Square Boy: Just as he had superimposed
His mother's image on his father's face, now he could see his father's face

Reflected in his own features. He turned away. He did not want to be a mirror
Of his father. The thought made him cringe. I want to do something, be some
Body. But what? But what? (33)

Jerry clearly abjects himself as a square boy in the beginning. He wishes to be dissimilar than his father and so called hippie boy by fantasizing the body through mirror. However, he remains as an ambiguous as other young adults.

Browsing her chat friend Chaz, Sophie fantasizes his laugh, lips and their effects to express her emotions and intentions. Sophie scans the body of Chaz as:

I burst out laughing
And suddenly find myself imagining
What his laugh sounds like,
And what his lips look like,
And how they would feel
Covering mine. (101)

Sophie further fantasizes Chaz's presence with her in the mist. She wishes to feel everything from Chaz and visualizes his green eyes, curly haired redhead and perfect nose. She reads him as a text in different meanings and contexts. Sophie further highlights the communication of bodies between herself and masked man whom she meets while dancing. She evaluates, "Our bodies are acting like old friends as though they know something we don't know" (138). She emphasizes that body understands more than others. The body of Sophie and masked man communicates effectively, however, they don't know reveal the presence of fantasy or it garners the meaning of fantasizing the body.

Sophie intends to release herself from strains and glitches through fantasizing the body in the different levels. In the same line, Pamela S. Gates et al claim, “Fantasizing helps to relieve and pass the time” (2). Agreeing with them, Craig Roney takes the ideas of Singer. Singer claims, “Fantasizing acts as a diverting technique lowering one’s level of tension or anger in distressing situations” (449). In the novel, *What My Mother Doesn’t Know*, Sophie always disputes with her mother regarding TV watching all day, not talking with her, not listening to her and not becoming like her friend Rachel’s mother. Sophie hates her mother for not providing freedom as she desires. Then she illuminates her fantasy as:

And try to imagine
 What it would be like
 To be lying naked underneath a sheet
 While a strange man rubbed oil
 All over my body. (175)

Through such fantasy, Sophie relishes her independence. She aspires to emancipate from constraint and confinement. She fancies to get more liberty from adults.

As Sophie, Salinger’s young adult protagonist Holden in *The Catcher in the Rye* fantasizes the body of his friend to lower his distress. On the train to New York, Holden meets the mother of one of his friends of Pencey School. Caulfield distinguishes that his friend is a complete “bastard,” but he tells the woman made-up stories. Caulfield narrates as, “He adapts himself very well to things. He really does. I mean he really knows how to adapt himself” (55). Holden intends to reduce his tension erupted because of conflict with his friends and school. Holden clarifies that Pencey School is not too bad but it is not

paradise. This clarification and fantasy about his friend Ernest Morrow and school act as a diverting technique lowering his level of tension or anger in distressing situation.

Fantasy revolves more in the female body. The female body brings multiple wishes and images. Mariela Pandolfi considers, “The female body has been the locus of many images” (17) in “Body”. The female’s body can be a center of attraction. Sophie further wishes to entertain more when she visits to the museum of fine arts. She longs to be as:

I want to that woman
 In the long white dress,
 Waltzing in the arms
 Of that redheaded man. (177)

Sophie desires to transform herself into adult and fancies to use her body more to get liberty and recreation. She does not restrain her fantasy with that unmasked man. She continues to employ her body in her imagination. Even she envisages as:

I want to feel that thrill
 Of his arms around my waist,
 His eyes on my face,
 His legs between me. (178).

Sophie aims to exploit her body in maximum way and to obtain bliss in her life. The body remains a medium for her to feel ecstasy and harsh. Her erotic feelings for the masked man spread in places of the novel. She fantasizes him and her body to minimize her emotions. Sophie underscores her dreams as:

I am dreaming of his lips

Sizzling all the cells in my body,
 Of wishing he would remove
 Every stitch of my clothes.
 I am dreaming of him
 Slowly unbuttoning my blouse,
 The hundreds and hundreds and hundreds
 Of buttons on my blouse. (208)

Here, Sophie noticeably fantasizes masked man's lips, their effect to her body and her buttons of her blouse. These all seem to be idealistic and more passionate.

Fantasized Body as a Source of Freedom, Identity and Maturity

Summing up, fantasizing about the body by young adult unfolds the emotions, wishes, sentiments and feelings of this demography. It inspires the young adults to garner their freedom and enjoyment. Fantasizing the body opens the door of the young adults to enter into the adulthood through normal ways. Fantasy foster the confidence and socialization of the young adults. The fantasy develops the matter of realization in the young adults. The novel *What My Mother Doesn't Know* advocates the significance of young adult body. It clearly points out why and how body is important for young adults. Moreover, this novel imparts the clarification of fantasizing the young adult body through 14 years young girl Sophie Stein. Her activities in the novel from the beginning to end solidify reasons for the fantasizing body. She fantasizes her body and the body of Dylan, Murphy and Chaz vividly. Through this fantasizing, Sophie expresses her moods, excitements, adulthood, love, carelessness and frustration. In addition, fantasizing coagulates the identity of young adult Sophie Stein.

Holden in *The Catcher in the Rye* and Jerry in *The Chocolate War* unfurl the significance of fantasizing through abjection. Both protagonists face abjection from the beginning of the novel. Holden faces abjection at Pencey School. That expulsion supports him to gain his freedom, identity and maturity. Along with these maturity, identity and freedom, he fantasizes his and other's body to enjoy his freedom, to reduce his frustration and distress and to disclose his emotions and desires. Similarly, Jerry Renault experiences abjection at Trinity School. That abjection pushes him to fantasize his and other's body to prove his strength and maturity. The fantasizing emboldens Jerry to encounter the social reality. Jerry sometimes looks into the mirror and sometimes he compares his mind and body in exaggerate way to fantasize himself. Jerry intends to demonstrate the proper development of his mind and body. Both novels propel the abjection as a way for fantasizing the body to lower the distress, frustration and to gain lost identity.

Jonas in *The Giver* fantasizes his and Fiona's body to express his emotions and intentions. Jonas indirectly fantasizes the body of Fiona to convey his hidden sexual feelings. The sexual feelings drive Jonas into the maturity. He aims to gain his sexual pleasure through fantasizing the body of Fiona. Besides this, Jonas fantasizes his body to state his maturity, freedom and independent. He intends to break the bar of the community. He expects to enjoy the different and colorful world. The fantasy leads him into the multiple spectrums and horizon of the society.

Overall, fantasizing about the body reinforces the young adults to lower their tension or anger, to get an alternative environment to a real environment, to rehearse future actions, to pursue difficult real-life tasks and to enrich their lives as a source of

self-entertainment. Fantasy emboldens the young adults to lessen their frustration and alienation. Fantasizing about the body exposes the hidden young adults' intent. Furthermore, fantasizing about the body bolsters sense of maturity, freedom and identity of young adults.

Above all, the analysis of fantasizing about the body of young adults opens the door for further research. Academicians, politicians, lawmakers, activists and policymakers can use this research to understand the conditions of fantasy in young adults and their implications in real life. The academicians can employ this research as a tool to explore more about adolescents. The politicians can use this study to intervene activities of the lawmakers, policymakers and activists. The politicians can force the concerned people to make rules and regulations to monitor frustration and alienation of the young adults. This research about fantasization of the body can be a milestone for the policy makers to draft new policies about young adults. The knowledge of fantasizing about the body also supports the senior family members to guide their children into the right direction properly. The motivation, positivity and heading toward proper destination of the children and adolescents reinforce for the overall development of the humanity.

Chapter V

Celebration of the Body in *The Catcher in the Rye*, *The Chocolate War*, *The Giver* and *The Hunger Games Series*

Body celebration has been a subject in Young Adult narratives ever since the genre emerged in American literary scenario during 1940s. Body celebration generally concerns with the love, embrace and importance to the body. Young adults emphasize on doing exercise, playing, beautifying, dancing, wearing stylish dresses, eating and sleeping for the purpose of celebrating their body. Therefore, Young Adult narratives, ironically the product of adult authors, present young adults celebrating their body. In the same line, J.D. Salinger projects his young adult protagonist Holden Caulfield in *The Catcher in the Rye* celebrating the body by wearing red hunting hat. Robert Cormier casts his characters in *The Chocolate War* doing physical exercise and playing games to celebrate the body.

Lois Lowry propels her young adult protagonist Jonas in *The Giver* looking into mirror and putting emphasis on nakedness for the purpose of celebrating the body. Suzanne Collins presents her young adult protagonists Katniss Everdeen and Peeta Mellark as “the best looking tributes” to attract more sponsors in *The Hunger Games Series*. Then questions arise in the mind of readers why these novelists present their characters in such condition and how these characters look different from others and celebrate their body in different ways. Therefore, this chapter predominantly studies why and how the young adults celebrate their body in YA narratives. It contends that young adults celebrate their body in order to obtain freedom, identity and maturity. This chapter primarily employs the perspectives of Judith Butler, Elinor Fuchs, Rush Rehm, Michel

Foucault, Clinton Sanders et al. to analyze the relation between body celebration and Young Adult narratives. This section employs YA narratives: J.D. Salinger's *The Catcher in the Rye*, Robert Cormier's *The Chocolate War*, Lois Lowry's *The Giver* and Suzanne Collins' *The Hunger Games Series* as primary texts to unearth the context and reasons of body celebration.

Celebration of the Body

Body celebration refers to love and affection of an individual to the body. Body fluctuation and extension define the celebration of body. Moreover, the change of body shape through exercise and different gestures on the condition of win or lose also indicate the celebration of body. Many theorists and critics have discussed about body celebration. These critics and theorists show significance of body. They claim that body rules the world. Regarding these issues, Judith Butler in her book entitled *Bodies That Matter: On the Discursive Limits of 'Sex'* deals with the body in details. Butler explicates, "The body is not merely the source from which projection issues but is also always a phenomenon in the world" (Introduction, 17). Butler hints that body is a kind of trend. The body rules the world. The body itself exists in this world. The body is a necessary mirror to the world. People can gaze the different things through body.

Salinger presents his young adult protagonist Holden in *The Catcher in the Rye* celebrating his body by means of attire. Holden wears the red hunting hat in the most of the events. The red hunting hat for him stands as a symbol of individuality, youthfulness, revolt and confidence. Robert M. Slabey affirms, "Red Hunting Hat is an important symbol. Its redness and Holden's wearing it backward symbolize his rebellion against society" (Slabey 174). The wearing red hat does not only indicate body celebration

marker but also the symbol of revolt against the existing norms to establish himself in the phony world. However, Holden often avoids wearing the hat in public, demonstrating his fear of being condemned for his individuality. He confronts with his roommate Ward Stradlater and neighbor Robert Ackley before leaving his Pencey School. Aftermath of his hostility with his friends, he decides to stay in New York. He intends to empower himself by leaving his friends and family. Then Holden reveals, "I put my red hunting hat on, turned the peak around to the back, the way I liked it" (52). This situation elucidates his intention to celebrate his body to impress others. Holden uses a red hunting hat as a means of power. Wearing the clothes contrarily by young adult reflects their desire to celebrate the body to look different and to establish their position in the society.

Equally, Robert Cormier in *The Chocolate War* portrays body as a focal point and young adults celebrate their body to overcome the difficulties and to dominate others. Cormier discloses varied bodily activities of young adults as well as adults. Major characters of novel Jerry Renault, Archie Costello, Brother Leon and Obie project their confrontation between and among themselves by means of emotional and physical activities. Mostly they involve in physical hostility. They all involve in physical exercise and playing games. They even indulge in masturbating. Emile Janza divulges his practice of masturbating, then Archie orders, "If you are going to jack off in a toilet, at least lock your door" (50). Emile does not care what other people react on his masturbating practice. He aims to be different from others by performing his bodily activity. That physical hostility and performance solidify the meaning of body celebration.

Harmonizing with the views of Butler, Lois Lowry projects her young adult protagonist Jonas in *The Giver* as a character of celebrating his body in the course of growth. He often looks into the mirror and checks his growth and facial expressions. He loves his body with the help of mirror. The projection of love to the body indicates the body celebration. Further, Judith Butler in *Bodies That Matter* defends, “Body is a mirror” (30). Butler believes that people gaze and gauge their power and growth from the mirror. In the same way, Jonas is scrutinizing and assessing his growth and power through his body. Jonas intends to develop his individuality by looking himself into the mirror although the community does not accept mirrors easily. The community attempts to eliminate individuality.

The continuity of the body celebration remains in the case of new child Gabriel in *The Giver*. Jonas’s father brings Gabriel. Jonas locates a new child having light eyes. Jonas uncovers the similarity between Gabriel and himself in the color of eyes while almost people of the community have dark eyes. Jonas often looks into the mirror. He wishes to celebrate his body through mirror. The novelist visualizes, “Jonas had simply never bothered to look at himself very often even when he found himself in a location where a mirror existed. Now seeing the new child and its expression, he was reminded that the light eyes were not only rarity but gave the one who had them a certain look” (35). Jonas establishes bond with the new child. He intends to establish his bond with a new child to celebrate his body. He desires to liberate him from the illusion of the community in the long run. Jonas gets the mirror as a source of body celebration. He makes the mirror as a basis for the visualization of his body.

Young adults in general endeavor to celebrate their body through the physical exercise. They seem to be enthusiastic to vitalize their body to be resilient. The critic Chris Shilling deliberates enormously about body and society in *The Body and Social Theory: Theory, Culture & Society*. According to Shilling, body stands as a project. It divulges biological and social phenomenon. Shilling also puts forward the views of the reconstructing and celebrating the body. Shilling elucidates, “The projects of health, plastic surgery and body building are just three examples of how modern individuals are placing increasing emphasis on their bodies” (7). The plastic surgery, body building and health project emphasize on the reconstruction of body. Shilling emphasizes on the body modification. The modification of body derives the concept of body celebration. All the students of Trinity in *The Chocolate War* are asked to practice more and maintain their physique by their rigorous exercise. The football coach clearly asks them to spend more time in exercise. The novelist admits, “After days of calisthenics, the coach had said that probably he’d let them use the ball this afternoon” (20). The physical fitness determines the player’s involvement in the sports. The exercise prevails as a condition to play the football. The exercise provides a sense of a good health and the sound health of any individual provokes the body celebration.

Young adults celebrate their body even to intimidate others and to display their superiority. Regarding this concern, Emile Janza intimidates Jerry at the time of leaving school. On this occasion, Emile terrorizes Jerry in the following ways:

He stood before him in defiant posture, feet planted firmly on the ground, legs spread slightly apart, hands flat against the sides of his legs as if he wore two gun holsters and was ready to draw, or as if he was a karate expert with hands waiting

to chop and slice. Jerry did not know a thing about karate, except in his wildest dreams when he demolished his foes without mercy. (102)

Here, Emile demonstrates his insolent posture. He presents himself as a figure of antagonist. Emile keeps body at the center to bully Jerry. The position of feet, legs and hands of Emile indicate like a weapon used to dominate opponents. Such bodily activities remind how the young adults and adults celebrate their body to show their superiority and inferiority.

The body celebration and intimidation move parallel way. Both Brother Leon and Archie are harrying Jerry in almost cases. Both Leon and Archie force Jerry to follow their orders. They have shown their bodily power. Cormier stages adults as an agency to dominate young adults. Adults attempt to use the body of young adults as an object. Not only this, adults themselves manipulate their body as a substance. Agreeing with this context, Elinor Fuchs claims, “Our body is like material” (33). Body is objectified. Both adults and young adults handle their body as if it is a stuff. Even the coach of the football looks like an old gangster with “broken nose, a scar on his cheek like a stitched shoe string” (2). The football coach treats his body as a material. His body contains scars and injuries. These scars and injuries of the football coach indicate his intension to celebrate his body by treating it as a material. His stubble looks like silvers of ice. But he growls and swears and merciless to Jerry. The coach stares at Jerry and orders, “Show up tomorrow” (ibid.). The coach does not care own and his players’ body. He does not give up his bodily activities even in the difficult situation. These events indicate that adults celebrate their body not only for their interest and to create their position in the society but also to dominate the young adults.

Talking about American football or soccer, it is a cultural inheritance from England according to David Riesman and Reuel Denny who have written an article about American football. They have provided some glimpses of American football in “Football in America: A Study in Cultural Diffusion”. They believe, “Football, in its earliest form, was called the Dane’s head and it was played in the tenth and eleventh centuries as a contest in kicking a ball between towns” (311). In the medieval period, football playing starts in England after the invasion of Denmark. It used to be called Dane’s head. The people coming from Denmark used to play it. The popularity of the football expands rapidly. The football playing used to be between the towns. It was almost similar to Rugby. The body celebration starts in the football game after winning or scoring the goals. Some players raise their hands and some players take off their t-shirt. They display their body to celebrate their happiness which happens even in the modern football. According to Riesman and Denny, in colonial period and right down to the civil war, American played variants on the kicking football game on their town greens and school yards. In the same way, in *The Chocolate War* students play the football in the school yards and it becomes a means of body celebration. Particularly, football playing young adults and adults treat their body as a commodity. They make their body mechanical while playing football.

Football in America stands as a major source of body celebration. Football provides the location and identity of the nation. Danielle Christensen Lindquist exposes multiple connotations about football in the article “Locating Nation: Football Game Day and American Dreams in Central Ohio” in 2006. Lindquist discloses, “Football is a particularly organized sports, one developed by social elites and characterized by an

invariant structure and deference to authority often associated with ritual” (448).

Lindquist categorizes football as an organized sports. The football in America unearths the identity of the nation and the ritual. Football is in the vanguard of the passion and fashion of the sports. American football history reveals the increasing influence of external supervisors. These supervisors encourage the players for the body celebration while playing football. Further, Lindquist explains, “Football can tell several overlapping tales of American success –that is economic and political power” (456). The football narrates the success story of America. The success of the football recounts how American economic and political power expand around the world. In the same line, *The Catcher in the Rye* and *The Chocolate War* attempt to continue the football ritual in the school premise to remind the American football history and to assert the patterns of body celebration of the players while playing. Through the football playing, players present their body as a commodity.

Considering the body as a commodity prevailed in *The Hunger Games*, Katniss and Peeta have treated their body as a material. The organizers The Hunger Games time and again ask the protagonists to be looked attractive to get more sponsors. The organizers have managed stylist to make their tributes attractive. Katniss “stands completely naked to remove hair” (62) in the process of becoming attractive. Cinna, Katniss’s beautician, “walks around her naked body” (64) to check the different parts of body. Cinna decorates the tributes’ body by reflecting the flavor of the district. Therefore, Katniss and Peeta “will be in some kind of coal miner’s getup” (66). Katniss and Peeta wear the dress look like coal miner. Their getup reflect the color of the district 12. Young adults celebrate their body to represent themselves and their circumstance.

The body celebration and removing hair from the body create debate. Some critics mention the questions on the practice of the body celebration and naked body. Lykke Guanio-Uluru raises the points of disagreement for removing the natural feathers in her article “Katniss Everdeen’s post human identity in Suzanne’s Collins’s *Hunger Games Series*: free as a Mockingjay?” Guanio-Uluru terms, “The stripping of Katniss’s natural feathers symbolizes the curtailing of the previous freedom she enjoyed while roaming in the local words” (68). The take out the natural feathers of Katniss curbs the spirit of freedom. Looking attractive does not remain within the boundary of individuals. So, the body celebration sometimes changes into the corridor for the restriction.

Adolescents and adults prefer body celebration in the different ways. Some adolescents and adults stress on the physical exercises and they remain health conscious for the body celebration. Some young adults celebrate their body by painting. Fuchs further remarks, “Weight gain or loss are the parts of body celebration” (33). The body celebration indicates the changes of shape of body. Fuchs categorizes that body celebration invites the interest of individual’s weight gain or loss. One of the young adults of *The Chocolate War*, The Goober is known for his habit of running and playing football. He loves running and runs all the time, anywhere and everywhere he can. He always thinks about running even doing other works. The Goober ponders about running while working with Screwdriver in Brother Eugene's room. He takes the running as a component of body celebration. He has been unscrewing for six hours and is still not even close to finish. Finally, two people in masks come to help Goober finish the job. All consider that it takes nine hours. The Goober emphasizes on the running to bring change in the body shape. He contemplates the weight loss as the part of body celebration.

The body celebration perspective continues in *The Goober*. The Goober's body looks beautiful. But he does not compromise in running to modify his body simultaneously doing other works. Regarding these contexts, Cormier reveals Goober's body as:

His long arms and legs moved flowingly and flawlessly, his body floating as if his feet were not touching the ground. When he ran, he forgot about his acne and his awkwardness and the shyness that paralyzed him when a girl looked his way.

Even his thoughts became sharper, and things were simple and uncomplicated- he could solve math problems when he ran or memorize football play patterns. (26)

The Goober seems to be doing the work without any difficulties. The movement of arms and feet suggest that he has no problem of doing the work. His posture advocates the celebrating the body. The Goober demonstrates his happiness even in the football ground while playing. The football playing of the Goober impresses everyone. His skill on catching the ball and electrifying running to score a goal amaze everyone. There is a good feeling when Goober catches one of Jerry Renault's passes and outruns everybody for a score. The posture and activities shown by the Goober in the football ground and the moment of unscrewing are the parts of body celebration.

The body celebration expands its areas in the case of young adults. The body painting and tattooing embark commonly in the life of young adults. The body painting and tattooing induce the young adults to celebrate their body for their identity. Clinton Sanders et al. in *Customizing the Body* reveal the importance of tattoo. They clarify, "The tattoo becomes an item in the tattooee's personal identity kit" (41). The tattoo stands as a tool of an identity. The tattoo reflects the individual's identity. It remains as a

marker of satisfaction. The shiny appearance of the individual indicates the body celebration. Katniss in *The Hunger Games* in the process of preparation of games gets “huge dark eyes, full red lips, lashes that throw off bits of light when she blinks. Finally, they make her entire body in a powder that makes her shimmer in gold dust” (120). The stylish modifies the body look of Katniss. She looks unique and different. She feels relaxed by the sparkle from her body. Not only these body modification practices, “pinning the Mockingjay on the hair and shirt” (212) of Katniss remains a unique praxis in *The Hunger Games*. The Mockingjay pinning assists Katniss to be different and noticeable. The different and noticeable look fortifies the concept of body celebration.

The body celebration holds multiple ways and activities done by the body. Lowry illustrates many events of body celebration in *The Giver*. The bathing incidence in *The Giver* reminds us how the young adults celebrate their body. Nakedness is gazed and experimented time and again. Lowry alludes, “Jonas could see his friend Fiona help the old man from the tub and tenderly pat his thin, naked body dry with an absorbent cloth” (48). Jonas presents his interest to gaze the naked body. Jonas empathizes to the body of old man. Jonas seems to be happy while touching the naked body. Mariela Pandolfi underlines the power of the naked body in “Body”. Pandolfi scans, “The naked body tends to acquire a power stronger than that of any government” (18). The naked body grabs more power than any form of government. Pandolfi believes that the naked body overtakes the government. The gaze of naked body provides more stimulation for Jonas. He intends to celebrate the body emphatically and intuitively to gain his maturity, identity and freedom.

Young adults primarily ponder their body as a material. They consider their body can be commercialized for their happiness and for their identity and freedom. In the context of body celebration, body as material, Elinor Fuchs highlights the body as a material in “Staging the Obscene Body”. Fuchs asserts, “Own body as one of the materials” (33). Body is represented as an object. Fuchs provides an example of the artist Carolee Schneemann who displays the naked body. Schneemann paints flowers on her cheeks, breast and her overall body. Her body is covered with splashes of paint, grease and chalk. Schneemann’s body stays as a center of attraction. She celebrates her body by decorating her body. She demonstrates the power and meaning of life through the body celebration.

Fuchs further clarifies that weight loss or gain add an impulse on the body celebration. It makes the difference in body image. In *The Hunger Games*, all the tributes should look attractive. “Wrinkles aren’t desirable in the face of the tributes. The saying, a round belly isn’t a sign of success” (125), strikes the mind of the tributes. Wrinkles in the face and round belly of the tributes are not considered as the components of body celebration. The weight loss and attractive face integrate and hold the dimension of the perspectives of the body celebration. The influence of the individual extends in persons and society through body celebration. The events of *the Giver*, *The Hunger Games* and Carolee Schneemann justify the interest of the young adults to the naked body and body maintain. The naked and maintained body uphold the notions of the body celebration.

Lowry ruminates that young adults celebrate their body in almost every moment. They rejoice their body even in the dream. Jonas of *The Giver* shares his experience and articulated, “But the room in the dream was warm and damp. And I had taken off my

tunic, but had not put on the smock, so the chest was bare. I was perspiring, because it was so warm. And Fiona was there, the way she was yesterday” (53). Jonas tries to create positive impressions in his friends by reveling the body. He also demonstrates his body to establish his impression on Fiona. Judith Butler also takes the concept of Foucault about body. According to Butler, Foucault considers body as an investment in *Discipline and Punish*. He underlines the significance of body to gain and lose the power. Foucault posits, “Body is a site of investment” (33). Foucault analyzes that body is a focal point in which soul acts as a power-laden schema that produces and actualizes the body itself. The body itself remains as a power center to explore its horizons of celebration. However, Foucault puts condition to become body a useful force. According to Foucault, body becomes a useful force only if it is both a productive and subjected body. Body is the passage between subjection and productivity. Power acts upon the body. Body revolts against the coercion. Power forms, maintains, sustains and regulates the body. Body itself is the area where we can invest and can get benefit from that investment. The celebration itself is the investment. Adults and young adults who celebrate their body obtain satisfaction, power, individuality and freedom from their investment.

Young adults are enthusiastic to decorate own and others’ body. They get satisfaction from decorating the body. In *The Hunger Games*, Katniss decorates the body of District 11 tribute Rue. Katniss “decorates the body of Rue in the flowers, covers the ugly wound, wreathes her face and weaves with bright colors” (237). The decoration of body in flowers illuminates Rue in a considerable way. Katniss contemplates the body as an investment. That investment brings happiness and identity. Further, the decoration of the body incites for the body celebration. In *Mockingjay*, Mockingjay bird

symbolizes Katniss Everdeen's conflicted nature, and her complicated roles in the wars between the rebels and the Capitol. Katniss wears Mockingjay guise even if it is debatable. Katniss herself reveals her opinion about Mockingjay as:

I have my Mockingjay outfit with me, but I have only been taped in my uniform. Sometimes I use a gun, sometimes they ask me to shoot with my bow and arrows. It's as if they don't want to entirely lose the Mockingjay, but they want to downgrade my role to foot soldier. Since I don't care, it's amusing rather than upsetting to imagine the arguments going on back in 13. (260)

The given revelation of Katniss about Mockingjay hints that she wants to celebrate her body by wearing Mockingjay outfit despite having conflicting argument about it and her mother's objection. Katniss intends to establish her position through body celebration.

Katniss employs Mockingjay symbol as a means of defense and exchange of power. She demonstrates her desire to be Mockingjay to accomplish her objectives. She puts the condition before Alma Coin, leader of the district 13. Katniss clarifies, "She would be her Mockingjay. But Coin should promise to provide immunity to other tributes if the rebels won" (56). Katniss takes Mockingjay as a medium of bargaining for the immunity of her friends. Katniss does not take Mockingjay only as an agency of body celebration but also aims to achieve benefit from the authority. Katniss intends to gain power through body celebration. Further, she wants to obtain assurance from every one. She wishes, "I suppose no one doubted I would want to be the Mockingjay" (57). She means to get strong pledge from everyone to continue the role of Mockingjay. As she considers both Snow and Coin are like two sides of the same 'coin', both leaders are bloodthirsty, remorseless and manipulative leaders. According to Katniss, president Snow

is “trying to use her to put out the flames of rebellion” (59) and Coin is “branding Katniss as a threat” (ibid). Both leaders manipulate the body of Katniss for their advantage.

Therefore, Katniss accepts the role of Mockingjay as a challenge and she plans to use it as an opportunity to gain her identity and power.

Considering the body celebration as an investment, the body decoration and bodily activities persist in *The Giver* as well. Celebration ceremony of twelve holds as an important tradition in *The Giver*. That tradition reminds the community and children about the arrival of young adult stage and a prominence of body. When the children of the community enter twelve, the community organizes a ritual to celebrate a young adult life. In the same line, the Giver asks to the Receiver-Jonas, “What’s important is the preparation for adult life, and the training you will receive in your assignment” (31). *The Giver* reminds an importance of training and ritual of twelve year to step into adulthood to Jonas. The training and ritual support to gain maturity. They refer as ‘rite of passages’ for the adulthood according to social spectrum. The ritual of twelve year and training add more bricks of building of body celebration. They concretize the body celebration building.

The growth of body motivates the children to involve in the celebration tradition of being twelve years old in the community of *The Giver*. However, all the bodily changes occur post twelve year and it is the beginning stage of missing the childhood recreation. In this context, Clinton Sanders et al. reveal, “A person’s physical appearance affects his or her self –definition, identity and interaction with others” (1). The physical appearance brings multiple opinions about identity and interaction. The body alteration creates differences in the activities of the individuals especially in the young adults

because of their rapid changes in their physical appearance. Appearance helps for interpretation of the behavior of the young adults and to make decisions about how best to coordinate social activities. Therefore, the Giver reminds, “Fun does not end when you become twelve” (32) while counseling to Jonas about twelve year’s ceremony. The body celebration stands in life for a long time. It does not cease the celebrations to arrive in the life of individuals.

The continuity of body celebration persists in *The Catcher in the Rye* as well. Salinger uses his protagonist Caulfield celebrating body by giving importance on physical appearance and body alteration as Clinton R. Sanders et al. emphasize on the physical appearance and body alteration. Physical appearance of the individual communicates effectively. The physical appearance illustrates the recognition of the person pragmatically. Appearance ignites to interpret the behavior of any individuals and it supports to make decisions to coordinate social activities effectively. Attractiveness has considerable impact on social relationship. Holden Caulfield in *The Catcher in the Rye* mentions, “All I need an audience. I am an exhibitionist” (29) while shaving to his friend Stradlater. Holden claims himself as an attention- seeker. Holden intends to be different than others. Not only shaving, Holden “started parting his hair all over” (32). He cares and modifies his hair to look different and attractive. He aspires to present others how he looks like. Holden primarily focuses on the appearance of the body. *The Catcher in the Rye* also elucidates the intension of young adults to celebrate their body by laying importance on physical appearance. Young adults aim to establish and maintain the craze of people by focusing on physical appearance and body celebration.

In the same way, Katniss and Peeta celebrate their body by giving importance to the physical look in *Catching Fire* as well. Before Victory Tour, Katniss gets beautified “by a preparation team for public appearance” (3). The preparation team of the Victory Tour emphasizes on the outlook of Katniss. Similarly, her beautician and friend, Cinna, “designs the gorgeous outfits” (ibid) to be noticeable in *The Hunger Games*. The outfits and beautification enhance the body celebration perception. Gradually, Katniss’s “Mockingjay pin has spawned a new fashion sensation” (78). Besides a fashion sensation, the Mockingjay pin symbolizes the rebellion or the naïve respect. However, the Capitol grasps it as a fashion sensation and a rebellion. It remains influential around the Capitol. The influence of the Mockingjay pin angers the authority of the Capitol. But Katniss increases her power into the arena of the Capital through means of the body celebration. So the Capitol “never intended to exist” (93) the Mockingjay. The Capitol intends to null the existence of Katniss. However, Katniss is determined to continue her existence in *The Hunger Games* and all the Districts of the Capitol.

The body celebration mostly gets burgeoned by the clothes worn by the individuals. Salinger’s protagonist Holden often wears red hunting hat that plays a symbolic marker of body celebration. When Holden is ready to go New York, he “puts his red hunting hat on” (52). He expects to be in different look. Similarly, on the way to the hotel, Holden “takes his red hunting hat of his pocket and put it on”(88) to alter his appearance and to save his head from freezing cold. Toward the end of the novel, Phoebe, Holden’s sister “took out his red hunting hat and put it on his head” (212) to encourage Holden to be strong. His sister assists him to come out from depression and to face the looming hardships of adulthood. Holden wishes to save the childhood from ruin. He

anticipates to come out of emotional turmoil. The red hunting hat supports him to enjoy the innocence of childhood and to tackle the challenges of adolescence. The reshaping and decorating the body make the persons especially young adults different, strong, and confident and increase the personality.

The physical body matters a lot in the consumer society. Salinger projects an impact of consumer society to Holden. The consumer society makes Holden as a product. Shilling posits, “The young, slim and sexual body is highly prized in contemporary consumer culture” (35). The consumer culture demands attractive body. This culture objectifies the body. Holden’s narratives start following his expulsion from Pencey School of Agerstown. On the course of storytelling, he narrates that he flirts with the women in their thirties. He especially looks for young, slim and sexually attractive women. Flirting and flirting with the sexually attractive women are the parts of body celebration. In this case, he wants to show that he is gaining his adulthood in spite of his immature circumstance. He shares his experience of the body celebration with the readers when he is at the Edmond hotel. Then he re-counts, “I started giving the three witches at the next table the eye again” (70). Holden claims that he gives them a cool glance although these three young women titter at him. Even he exaggerates the matter of marriage and body celebration by projecting his desire to “marry” (ibid.) them. This exaggeration of his bodily activities suggests for his intent for the body celebration. The activities done by Holden at the Edmond hotel strengthen the notions of the body celebration campaign of young adults.

The expansion of consumer culture directly or indirectly impact in the varied facets of modern life. The representation of the consumer culture prevails in *The Catcher*

in the Rye. Salinger adds more evidences how young adults emphasize their body's importance for their role and position in the society. Holden stresses more on his body and look to unearth his foundation of identity. Then, he articulates, "I am six foot two and a half and I have a gray hair" (9). Holden demonstrates his height and hair color to show the importance of body celebration. Critic Rush Rehm presents the relationship between space and body. Rehm examines the body by taking Greek reference. Rehm explicates, "Greek views that body constitutes the beginning and end of each person's existence" (168). Rehm considers that body is an important to establish and transform space in the theater. The body of the actor plays a transformative role. Rehm takes the reference of Lefebvre. She defends "Each living body is space and has its space" (169). The body produces itself in space and it also produces space. The body uncovers the identity of the individuals. Finally, body creates reality. The relation between body and space obviously establishes the significance of body celebration.

Body Celebration as an Agency

Young Adult narratives take body celebration as a focal point to explore the politics of body. They employ celebration of body in the multiple ways. They mainly focus on the celebration of the young adult body. The vibrant young adult body celebrates for the different purposes. The young adult body largely celebrates to be noticeable and to gain the sense of maturity, adulthood and freedom. Additionally, young adults celebrate their body to demonstrate their happiness, power and revolt. The body celebration ignites and integrates significant issues of politics of body.

Thus, Salinger's *The Catcher in the Rye*, Cormier's *The Chocolate War* and Lowry's *The Giver* and Collins' *The Hunger Games Series* portray the lives of American

teenagers particularly with the focus on the body celebration. These teenagers tend to celebrate their body before their peer groups and society. They desire to establish their position in the peer group and society. Clinton R. Sanders et al. further clarify, “People with attractive appearance have chances of economic success and high moral character” (ibid.). Sanders et al. believe that attractive appearance facilitates to be successful economically with high moral character. The attractive appearance supports to broaden their position in the society and the concerned group. Therefore, people are interested in body celebration to expand their social horizon. Sanders et al. contend that tattooing, body piercing and body sculpting are the means of body attraction and body celebration. Holden in *The Catcher in the Rye*, Jerry in *The Chocolate War*, Katniss and Peeta in *The Hunger Games Series* and Jonas in *The Giver* represent the body attraction and celebration.

The young adults have an ambivalent character. They enjoy body celebration as well as body abjection. Young adults use their body abjection and celebration to be noticeable or look different from others as well. They employ the celebration of body to demonstrate their happiness. Regarding these issues, Sanders et al. envisage, “People construct their appearance in a wide variety of ways to control their social identities, self-definitions and interactional prospects” (3). According to Sanders et al., the painting on the body instills the vision of identity and beautification or to enhance attractiveness. They claim, “Body art is primarily an aesthetic practice related to celebrating the human body” (5). They consider the aesthetic practices and body celebration have same tuning. The aesthetic practices promote the celebration of body. For that purpose, hair styling and reshaping the body can be applied. The ‘lotus feet’ of the women in the Chinese culture and plastic surgery are the aesthetic practices to celebrate the body. The young adults by

celebrating their body emphasize on the reshaping, restructuring, painting, hair style and power of body. Through their body, they intend to be noticeable, different, impressive, dominant and self-defining themselves.

Apparently, young adult heroes put themselves different from others and intend to establish their roles in the society. Holden's exaggeration of his bodily activities, wearing red hunting hat and becoming exhibitionist support him to be noticeable and to ascertain himself in the phony society. Jerry resists to confirm to the social expectation until the end of the novel. For that purpose, he employs his body to overcome intimidation, difficulties, bullying and abjection. Lowry's Jonas celebrates his body to revolt against the society, to project himself as grown-up person and to impress others. Both Katniss and Peeta in *The Hunger Games Series* are forced to decorate their body to reflect their district's resources. They objectify their body either to follow the orders of the authorities of the Capitol or to be noticeable and significant among the competitors. Katniss celebrates her body by means of Mockingjay outfit. From these bodily modification, Katniss and Peeta attempt to acquire their position among their competitors and the people of the Capitol who dominate them.

Therefore, body celebration stands as an agency for the young adults to attain their freedom, identity and power. Young adults celebrate their body on the different occasions. They generally celebrate their body when they win the competitions and feel happy. They do not hesitate to celebrate their body to manifest their emotions and desires among the friends and in the society. They also celebrate their body to overcome the intimidation, difficulties, bullying and abjection. The body celebration incorporates the various intents of the young adults and integrates the multiple facets of the politics of body.

Chapter VI

Abuse of the Body in *The Hunger Games Series*, *The Chocolate War* and *The Catcher in the Rye*

Young Adult narratives incorporate the contexts of abuse of body in the multiple ways. They have employed more activities and conditions of abuse of body. The body and Young Adult narratives accompany similar track to expand their horizon. Body takes a center stage of argument and discussion among young adults in literature as well as in real life. The literature produced by adults for adolescents carries body of young adults as a means of abuse, control, fantasy, celebration, abjection, entertainment and much more. Among the multiple projections of young adult body, abuse of the body remains focal concerns in the narratives written for the young adults. Generally, abusing the body refers to the physical harm or misuse or treat with cruelty or violence to the body. The physical harm or misuse or cruelty and violence are the common factors to the vibrant young adult body. Sometimes adults abuse young adult body and sometimes adolescents themselves misuse their body vehemently. Regarding these issues, Katniss in *The Hunger Games* by Suzanne Collins recounts the reaction of the people when Effie Trinket reads the slip of paper for The Hunger Games. Trinket announces, "It's Primrose Everdeen" (20) as a female tribute from the district twelve. Then, Katniss examine the response of Prim and the people attending the ceremony as:

Somewhere far away, I can hear the crowd murmuring unhappily as they always do when a twelve year old gets chosen because no one thinks this is fair. And then I see her, the blood drained from her face, hands clenched in fists at her sides, walking with stiff, small steps up toward the stage, passing me, and I see the back

of her blouse has become untucked and hangs out over her skirt. It's this detail, the untucked blouse forming a ducktail that brings me back to myself. (21-22)

The organizer of The Hunger Games shrewdly abuses the body of young adults by choosing Prim, sister of Katniss as a tribute to fight for life. Then, the crowd astonish for the selection of just twelve years old girl Primrose than her sister Katniss. Prim, Katniss and the crowd present their discontent for the choice but Katniss herself volunteers as a tribute in the place of Prim. Then, the questions arise in the mind of the readers why the adults abuse the body of young adults and young adults themselves demonstrate their willingness to be abused. Therefore, abusing the young adult body unveils to be scrutinized.

This chapter primarily unplugs the reasons and conditions behind abusing the young adult body. It contends that adults abuse the body of adolescents to ascertain their authority. Whereas young adults abuse their body to overcome the pain and distress they face in their lives; to recharge themselves for revolt, to regain their freedom, identity and maturity; and to look different in the adult and young adult community. Moreover, this chapter brings different consequences from abuse of the young adult body. Many critics and theorists have dealt with abuse of the young adult body abundantly. However, this chapter largely employs the ideas of Roberta S. Trites, Tayaba Moeen et al., Heather Y. Swanton et al., and Margaret S. Steward et al. It employs Suzanne Collins' *The Hunger Games Series: The Hunger Games, Catching Fire and Mockingjay*, Robert Cormier's *The Chocolate War* and J.D. Salinger's *The Catcher in the Rye* as primary texts.

Abuse of the Body

Abusing the body refers to the many activities happened to and done by the body. Among these activities, hitting, kicking, pushing, shoving, shaking, spanking, and harsh physical punishment are commonly known as the categories of abuse of body. Abuse of the body also covers to the sexual abuse happened to the body. The physical abuse or ‘tough love’ may cause bruising or more serious injury. Therefore, it is in fact a form of violence. Tayaba Moeen et al. have published an article “Development and Validation of Body Image Scale (BIS) For Young Adult Females” in *Pakistan Journal of Clinical Psychology* through University of Karachi in 2013. They analyze various body images in Pakistani context and their relation to abusing the body.

Moreover, Tayaba Moeen et al. scrutinize the role of body to accelerate different activities in young adults. Moeen et al. argue, “The development of body image is influenced by events affecting the body (accidents, illness and sexual abuse) relationships with others self-esteem and socialization” (1). The abuse of body increases with the process of growth. Similarly, the critic Siobhan McEvoy discusses how the children face multiple abuses in the process of growth on her review “*The Hunger Games: Theorizing Opportunities for Peace Education*”. Both Moeen et al. and Siobhan emphasize on the abuses seen during the growth process of the children and young adults. Siobhan explicates, “*The Hunger Games* narrates the history of children whose existence and identities are brutally entangled with cycles of armed conflict” (23). The armed conflict disturbs the children and young adults to gain their existence and identities. In the same way, Suzanne Collins’ *The Hunger Games Trilogy: The Hunger Games* (2008), *Catching*

Fire (2009) and *Mockingjay* (2010) project abuse of body as a major theme for the game from the beginning.

Adding the abuse as the major theme, Vivienne Muller evaluates the effects of virtual violence vividly in the article “Virtual Reality: Suzanne Collins’s Trilogy”. Muller emphatically connotes *The Hunger Games Series* with the virtual world. This Series promote the reality Shows of the television. Then, she asserts, “The trilogy heavily references the disturbing entertainment of Roman Gladiatorial Games as well as the immersive nature of computer /videogames, the seductive allure of reality television and the distancing effects of mediatized images of war and violence to warn of the sinister uses to which these can be harnessed” (51). The reflection of the disturbing entertainment of Roman Gladiatorial Games prevails in *The Hunger Games Series* and the seductive attraction of the reality shows related to violence predominates in the life of young adults. The violence or abuse of the body exists in *The Hunger Games Series* enormously from the beginning to end in the different postures.

Carrying the seductive allure of the Reality Show, the first book *The Hunger Games* primarily lays importance on the body for the selection of tributes to compete in the annually organized barbaric live telecasted games in which twenty- four young adults comprising one male and one female from twelve districts are selected. The selection of the young adults who have strong body itself is the indicator of abuse of body. The Hunger Games organizer announces the rules of the games where body in essence is abused. Relating these rules of the organizer, Katniss explicates the primary abuse of body situation as:

Taking the kids from our districts, forcing them to kill one another while we watch-This is the Capital's way of reminding us how totally we are at their mercy. How little chance we would stand of surviving another rebellion. Whatever words they use, the real message is clear. Look how we take your children and sacrifice them and there's nothing you can do. If you lift a finger, we will destroy every last one of you. Just as we did in District Thirteen. (18-19)

The given version evidently indicates the abuse of power by the Capitol. There is no chance of objection and clarification from the people of different districts. The Capitol takes the children from the districts and force them to kill one another to be winner. Their life remains at the hand of mercy of the Capitol. People have fear that their body will be abused at any moment by the Capitol. They claim that bodies control our life activities like thinking patterns as well as our relationships. The Capitol intends to show its presence by means of abusing the young adult body. It wants to increase its controlling and dictatorship attitude. The Capitol administration intends to establish its authority upon the young adults through abusing their body.

On the process of the games, the Capitol authority abuses or controls the body of the tributes who are from eleven years to nineteen in the different ways. They could not oppose for such activities done by the trainer and Capitol authorities because of the tyrannical approach of the Capitol. Katniss does not resist the advice of Haymitch and preparation team. They clean up and remove her hair from her body. Agreeing with these situations, the critic Lykke Guanio- Uluru points, "The modifications to her body and identity through dress and medical surgery are forced upon her rather than freely chosen" (77). The forced activities of the games organizer evidently refer as violence and abuse.

These all the actions are superficial and so vain but Katniss has to follow all. Katniss, a 16 year old female protagonist, reveals these activities as:

This has included scrubbing down my body with a gritty foam that has removed not only dirt but at least three layers of skin, turning my nails into uniform shapes, and primarily, ridding my body of hair. My legs, arms, torso, underarms, and parts of my eyebrows have been stripped of the stuff, leaving me like a plucked bird, ready for roasting. (61)

Katniss does not like such deeds done by the organizer of the games. She does not consider them as human beings. Her skin feels sore and tingling and intensely vulnerable. However, she cannot challenge. The abuse of body threatens to the will or freedom of the individual. The young adults are forcefully abused.

The abuse of body persists in the novel *Catching Fire*, sequel of *The Hunger Games Series*. *Catching Fire* provides many illustrations of body abuse. The President Snow orders Katniss and Peeta should have to participate in the Victory Tour to quench the fire of rebellions in all districts. The President of the Capitol threatens all the young adults to do the assigned work bravely and honestly. Snow does not like the relationship developed in the woods shortly after winning the games between Gale and Katniss. In the meantime, “President Snow’s eyes bore into Everdeen on the heels of his threat to kill Gale” (28). President’s intention to punish Gale, Katniss and their families increases because of the carelessness of Katniss. Katniss attempts to convince Snow not to hurt Gale by saying “He is just her friend. He has been her friend for years” (ibid.). She promises to behave same during her Victory Tour by pretending to love Peeta. Even after rigorous attempt of Katniss to convince Snow, he does lower down his motive of abuse to

young adults. Snow challenges that he will abuse to the family of Katniss if she continues to defy the Capitol.

The abuse of power and body continues from the President Snow and soldiers called peacekeepers. The Head Peacekeeper whips Gale brutally in the square in the case of poaching. Katniss divulges, “Gale’s wrists are bound to a wooden post. The wild turkey he shot earlier hangs above him, the nail driven through its neck. His jackets has been cast aside on the ground, his short torn away. He slumps unconscious on his knees, held up only by the ropes at his wrists. What used to be his back is raw, bloody slab of meat” (104). Snow and Peacekeepers abuse their power. Gale is tied to a wooden post. He gets beaten brutally. His naked back is exposed to the mass. He is deserted. Nonetheless, Katniss tries to protect ‘broken body’ (106) of Gale as possible by her arms. These activities visibly point out the abusing the body by the Capital authorities and resistance by the Young adults.

The continuity of the abuse of power and body remains same from the Peacekeepers even in the District 11. When the Victory Tour train arrives at District 11, the Peacekeepers escort Katniss and Peeta to the Justice Building. At the Justice Building ceremony, Katniss and Peeta remember Rue how she had helped them to win the competition. After the conclusion of the ceremony, Katniss and Peeta are escorted out of the Justice Building. As Katniss leaves the Building, she sees the horrible sight of ruthlessness of Peacekeepers to an old man which Katniss describes as: “A pair of Peacekeepers dragging the old man who whistled to the top of the steps. Forcing him to his knees before the crowd. And putting a bullet through his head” (63). The Peacekeepers consider the whistling as a sign of rebellion. These whistlers lose their

lives. The peacekeepers involve to abuse the body of an old man. They intend to discourage the people to go against the Capitol. They demonstrate their rude and cruel behavior to the people who raise voice against the Capitol. They undermine the humanity to abuse the body.

Collins presents the beautification as a part of body abuse if the corporate world ignores the will of the concerned one. The corporate world often exploits the young adults to promote their products and business. Katniss's beautician Cinna is beautifying Katniss as much as possible but Katniss does not like. Katniss believes that beautification of the body is another form of abuse. She claims 'my abused body' is to satisfy President Snow. So, Katniss provides the details of body abuse. She juxtaposes the different body instances of body abuse with the authorities of the Capitol and other people.

Then she debates, "Do what? Blow my lips up like President Snow's? Tattoo my breasts? Dye my skin magenta and implant gems in it? Cut decorative patterns in my face? Give me curved Talons? Or cat's whiskers? I saw all these things and more on the people in the Capitol. Do they really have no idea how freakish they look to the rest of us?" (49). Katniss uncovers her displeasure by raising different questions regarding the appearance. She thinks that they always want to make alterations to her body. She believes the people from the Capitol show undue stress to the physical look which she considers as an abuse of the body. These illustrations of body abuse indicate the suppression of wills of young adults. The adults attempt to undermine the drives of the teenagers.

The prettification as such does not indicate the abuse of body. The enhancement of body look betters the social horizon and image. However, how the body look matters for the corporate world and people refers whether it is abuse or use. If the corporate

world understands the will of the individual for the prettification process, it does not relate to the body abuse. For instance, had the beauty pageant organizer understands the will of the participants, it can't be called abuse. If the organizers support to explore the career of the participants, then the beautification process can be a tool to enhance social horizon and image. But in *The Hunger Games Series*, the Capitol forcefully uses the adolescents for beautification to attract more sponsors. So it is abuse of body.

The process of the Games and abuse of body remain for a long time in *The Hunger Games Series*. Peeta and Katniss have to do many forceful things to save their lives and to defy the Capitol. They pretend as a married couple and Katniss as a baby expecting woman to avoid the activities of the Games. However, they have to kick off Games. As Katniss is about to be sent into the arena and begin her Games, Peacekeepers burst into her waiting room and attack Cinna. Katniss designates the behaviors of the Peacekeepers as:

Suddenly the door behind him bursts open and three Peacekeepers spring into the room. Two pin Cinna's arms behind him and cuff him while the third hits him in the temple with such force he's knocked to his knees. But they keep hitting with metal-studded gloves, opening gashes on his face and body. They drag Cinna's limp body from the room. All that's left are the smears of blood on the floor.

(262-63)

The Peacekeepers demonstrate their anger for the delay of the Games. Games are in the state of chaos. People are calling Snow to call off the Games whereas Snow aims to continue it. In this circumstance, his Peacekeepers abuse Cinna ignoring the plea of

Katniss. Cinna is brutally beaten, and he bleeds on the floor. The Capitol authorities abuse their power and body of the people vehemently.

Collins presents the drive of the protagonists to take drugs to accelerate body abuse. Young adults abuse their body by the use of drug as well in *Catching Fire*. Some of the Game makers and some of the people working for the government rise against the President Snow. These people endeavor to defy the Capitol and the Capitol also tries to abuse the power by capturing Peeta, Johana and Enobaria. Haymitch makes public, “Peeta was picked up by the Capital along with Johana and Enobaria” (387). The Capitol arrests Peeta and others to demonstrate its erroneous and autocratic regime. Listening this abuse of power, Katniss is furious. She can’t control herself and then she is forcefully sedated with a powerful drug. Katniss discloses her condition as:

A needle pokes my arm and my head hurts so badly I stop fighting and simply wail in a horrible, dying –animal way, until my voice gives out. The drug causes sedation, not sleep well, so I am trapped in fuzzy, dully aching misery for what seems like always. They reinsert their tubes and talk to me in soothing voices that never reach me. (388)

Following the arrest of her friend Peeta, Katniss takes drug and she sedates herself. She intends to change the situation of body abuse done by the Capitol authorities. These illustrations amplify more cases of the abuse of the body from the Capital authorities. Thus, the intention of the Capitol to control other districts by the abuse of young adult body plainly prevails in *Catching Fire*.

The controlling motivation of the Capitol and abuse persist even in her third novel *Mockingjay* as well. To extinguish the fire of abuse, Collins projects the protagonists

challenging The Hunger Games and the Capitol. Along with the survivors from District 12, Katniss as 'Mockingjay- symbol of rebellions' has escaped from The Hunger Games arena with the help of her mentor Haymitch Abernathy to live an underground life in the district 13 where the President of this district Alma Coin provides immunity to all surviving hunger games tributes. However, Katniss's friend Peeta, another Hunger Games competitor from District 12, is in government captivity whom The Capitol suspects as a rebel. The Capitol tortures Peeta brutally to demoralize Katniss. Peeta faces immense physical abuse. When Katniss is in the District 13, she is dealing with trauma. She is occupied by grief and anxiety. Then, she remembers the suggestions of the doctor to tackle the traumatic effect. The doctor has advised her to reveal truth to tackle the trauma. So, she boldly defends, "My name is Katniss Everdeen. I am seventeen years old. My home is district 12. I was in The Hunger Games. I escaped. The Capitol hates me. Peeta was taken prisoner. He is thought to be dead. Most likely he is dead" (4). Katniss remembers herself who she is exactly and what is happening to Peeta. She explains why she has escaped from the district 12. She also believes that the Capitol abuses the body of Peeta to bolster supremacy over the other districts. This revelation of truth soothes the anguish and apprehension of Katniss.

Following pacifying the agonies and trepidations, young adults are enthusiastic to abuse the body to overturn domination of others. They regain their power and skills to tackle the issues that prevent them from achieving their identity and position. They project themselves as rebels and present their willingness to abuse their own and others' body without any hesitation. In the same line, when the Capitol has started bombing to the District 12 to revenge for the escape of Katniss, Katniss has inspired many districts to

revolt against the Capitol. Luckily Gale, a lifelong friend of Katniss and other people from District 12 save their lives and reach to the District 13. So, the President Coin asks her to be a 'Mockingjay'-a symbol of the movement but Katniss puts many conditions. Among these conditions, Katniss should be allowed to kill the President Snow. Katniss lists her condition as "The pencil moves across the page on its own. I open my eyes and see the wobbly letters I WILL KILL SNOW. If he is captured, I want the privilege" (38). Katniss expresses her desire to kill Snow by herself. This desire of Katniss reveals the motive of abuse of body. The given intent of Katniss advocates how young adults adopt the notions of the politics of body to venture their identity, power and strength.

The intention of the young adults does not confine only in abusing other's body. They distrust their friends as well. So, the novelists of adolescents project their young adults disbelieving each other's activities and they involve in "physical, sexual or psychological harm, including acts of physical aggression, sexual coercion, psychological abuse and controlling behaviors" (Jonathan Herring, 38). Agreeing with Herring, a Danish critic Siobhan Murphy argues about Internal Partner Violence (IPV). Murphy considers that young adulthood is a high risk period for IPV. IPV is a childhood maltreatment. Murphy further admits in "Child Maltreatment Typologies and Intimate Partner Violence; Findings from a Danish National Study of Young Adult" about IPV as "IPV is characterized by physical, sexual or psychological harm, initiated by a current or former partner or spouse" (755). Murphy accentuates that current or former partner or spouse abuses the body. Abuse of body remains high in the life of young adults.

The internal partner violence prevails in the Young Adult narratives. Young adults themselves suspect the integrity of their own friends and involve in violence. *The*

Hunger Games Series inherit many instances of internal partner violence. Katniss suspects Peeta being so kind toward their mentor Haymitch and her. She believes that there is no room of compassion on the arena of The Hunger Games. Katniss claims, “A kind Peeta Mellark is far more dangerous to me than an unkind one. Kind people have a way of working their way inside me and rooting there. And I can’t let Peeta do this” (49). Katniss identifies the manipulation power of kind people. According to her, kind people do work from inside to defeat the opponents. So, she is determined to maintain distance from Peeta and develop self-sufficient mentality within herself to be winner in The Hunger Games as she considers “kind Peeta Mellark, the boy who gave the bread, is fighting hard to kill her” (60). Katniss intends to develop her own existence and identity disregarding the sympathetic approach of Peeta.

Katniss further disbelieves Peeta. The internal partner violence prolongs in Katniss and Peeta. Katniss reminds herself as, “Don’t be so stupid. Peeta is planning how to kill you. He is luring you in to make you easy prey. The more likable he is, the more deadly he is” (72). She does not trust to the activities of Peeta. She aspires to be strong physically as well as mentally. She renews her violence motive against Peeta. Not only Katniss, Peeta himself also mistrusts Katniss as Haymitch shrugs, “Peeta has asked to be coached separately” (113). Peeta also does not keep faith in Katniss. Peeta desires to regenerate his skill to overpower his opponents and intends to establish his place and identity.

Disbelieving own friends and adults by young adults prevails even in Salinger’s *The Catcher in the Rye*. Holden does not believe to his neighbor Ackley, roommate Ward Stradlater and Mr. Spencer- his history teacher. Holden abuses his body by

confronting with his friends and his teacher calling them as 'phonies'. Holden dissents, "Boy, I rang that doorbell fast when I got to old spencer's house. I was really frozen. My ears were hurting and I could hardly move my fingers at all" (5) when he is waiting at the gate of Mr. Spencer. Holden has wounded his ears and fingers. It means that he has abused his body. He does believe to others very easily. He considers adults as phonies and his peers as competitors.

Fighting, disbelieving and abuse of body stand common issues in the life of young adults. They intend to be different from others by using or misusing their body. Jonathan Herring supplies the concepts of controlling and coercive behavior demonstrated by young adults to establish their authority. Herring visualizes, "Young adults involve in assault, threats, humiliation and intimidation or abuse to harm, punish or frighten their victims" (39) in his article "The Severity Domestic Abuse". Holden, after the expulsion from the school, aims to establish his position in the society and the family. He expects that he could defeat the abjection from the power of body. So, he involvers in violence or in abusing the body. Holden is obsessed from coercive behavior of Ward Stradlater. He does not like Stradlater's dating with Jane Gallagher whom he intends to have relationship. Holden argues with Stradlater on the matter of dating between Jane and Stradlater. Stradlater leaves the room, then Holden in thought of confusion and assault. Holden reveals, "I kept thinking about Jane, and about Stradlater, having a date with her and all. It made me so nervous I nearly went crazy" (34). Holden expresses the patterns of acts of assault, threats, humiliation and intimidation or other abuse he faced from his roommate.

As in *The Hunger Games Series* and *The Catcher in the Rye*, Jerry Renault in *The Chocolate War* disbelieves his young adult friends and adults, and confronts with them. Jerry does not believe Archie Costello and Brother Leon in the different activities ordered by them. He ignores chocolate selling from the very beginning of the school day. Jerry renders his enthusiasm to confront with them and to abuse the body by ignoring the order of chocolate selling by the adults. Brother Leon repeatedly asks Jerry to sell chocolate but Renault replies, “No” (42). Jerry repeatedly unfolds his defiance. Jerry insists, “I am Jerry Renault and I am not going to sell the chocolates” (100). Jerry’s disobedience to Archie and Brother Leon hints his inclination to be abused. Moreover, Jerry, “is supposed to refuse to sell chocolates for ten days- ten school days-and then accept them. Boy, those Vigils, they are really something, aren’t they? His head was killing him and his stomach was a sea of nausea” (57). This statement reveals that Jerry puts condition to abide by the order of Archie and Brother Leon. Brother Leon is frustrated and stagnated by the activities of Renault and the Vigils. The body of Brother Leon does not feel well. He feels himself being abused because of the insistence of Jerry. However, Jerry demonstrates his readiness to be abused by others to get his freedom and identity back and others abuse his body to establish their control over him.

Jerry not only confronts with the adults but also with young adult friends. He immensely abuses his body while playing the football. He damages his body. While playing the football, Jerry abuses his own body in the following ways:

His mouth was dry and he tried to suck spit into it. His ribs hurt, his entire left side was on fire. He stalked back to his position behind Adamo who played center. Other guys were already lined up, tense, waiting, aware that the coach

wasn't happy with them. Not Happy? Hell, he was furious, disgusted. He had arranged this special practice giving his freshmen a chance to scrimmage against a few members of the varsity, to show off all he had taught them and they were doing lousy, rotten, and terrible. (38)

Jerry exhibits his energy of endurance before his friends and the coach in the American Football. The coach is not happy with the performance of the team. Jerry attempts hard to impress his coach and his friends. Jerry does not mind to be abused. Jerry aims to be different in the cost of body abuse.

Young adults exhibit their strong and attractive body to impress others even if they face more incidents of abuse. They often obtain unfriendly behavior from adults and their friends. Agreeing with this situation of the young adults, Merja Makinen critiques Angela Carter's "The Bloody Chamber" and the decolonization of feminine sexuality and argues, "Adolescent protagonists have been progressively stronger and more aggressive, and each has embraced a sensuality both sumptuous and unfriend"(10). Makinen believes that young adults involve in conflict and abuse their and other's body. Jerry faces numerous incidents of abuse and embarrassment in his school premise from adults and his young adult friends since "most adults are vulnerable, running scared and open to invasion" (11). The unfriendly behavior of adults and his friends continue, then Jerry admits the abuse he encountered from his friends as:

Suddenly he was invisible, without body, without structure, a ghost passing transparently through the hours. He'd made the discovery on the bus going to school. Eyes avoiding His. Looking away. Kids giving him wide berth. Ignoring him, as if he wasn't there. And realized that he really wasn't there, as far as they

were concerned. It was as he was a Carrier of a terrible disease and nobody wanted to become contaminated. And so they rendered him invisible, eliminating him from their presence. All the way to school he sat alone, his wounded his cheek pressed against the cool glass of the window. (111)

Jerry encounters the negligence and stigmatization from his friends and adults. Jerry gets both psychological as well as physical violence from his friends and adults. Both types of violence encourage him to develop the feeling of getting out of abjection. However, this feeling of abjection forces him to abuse his body. He aims to be visible and noticeable through the body abuse.

The resistance and abuse of body move parallel way in the life of young adults. The violence against Jerry remains recurrent and unpredictable. The abuse of Jerry's body persists continuously in the different occasions. Even at the lunchtime, Jerry comes across the body abuse in this way:

After the last class that morning, Jerry walked freely down the corridor, headed for the cafeteria, swinging along with the crowd, enjoying his absence of identity. Approaching the stairs. He felt himself pushed from behind and he pitched forward, off balance. He began to fall, the stairs slanting dangerously before him. He held on, pressing his body against the wall. As the stream of guys thudded past, he heard someone snicker, someone else hiss. He knew he was not invisible any longer. (112)

His friends demonstrate unfriendly behavior towards him. His friends push him from behind. He with difficulty saves his life from being felled down. Later, he hears giggling and hissing of his friends. Then, he realizes that he is still visible in his friends' group.

The violence against him supports to obtain his identity. He continuously resists the body abuse to gain his existence.

Further, young adult novelists project the adults and institutions abusing the body of young adult to establish their control over the young adults. Adolescents understand their strength when they combat with the institutions. Roberta S. Trites in *Disturbing the Universe* explicates, “Adolescent protagonists strive to understand their power by struggling with the various institutions in their lives” (The Post Modern Era 8). Katniss and Peeta in *The Hunger Games series*, Holden in *The Catcher in the Rye* and Jerry in *The Chocolate War* struggle with the adults and the institutions to recognize who they are. Katniss and Peeta encounter the abuse of the adults and institution to them from the beginning.

The Capitol abuses their body immensely and attempts to control over them. The selection of Peeta and Katniss’s volunteering in the place of her sister Prim for The Hunger Games indicate the abuse of body by the adults and institution like the Capitol. Katniss labels this situation as:

It’s time for drawing. Effie Trinket says she always does, “Ladies First!” and crosses to the Glass ball with the girls’ names. She reaches in, digs her hand deep into the ball, and pulls out a slip of paper. The crowd draws in a collective breath and then you can hear a pin drop, and I am feeling nauseous and so desperately hoping that it is not me, that it is not me, that it’s not me. Effie Trinket crosses back to the podium, soothes the slip of paper, and reads out the name in a clear voice, it’s not me. “It’s Primrose Everdeen”. (20)

The Capitol as an institution through Effie Trinket creates terror in the mind of Katniss. Katniss feels woozy and hopes that her name won't be selected. When Effie Trinket announces the name of Primrose Everdeen as a female tribute from the District 12. The selection of Prim shocks everyone. However, this selection does not make difference in the desire of the Capitol. The Capitol wants to establish its grip in the people of the districts by means of abuse of power and body through such selection for the Hunger Games.

Primarily, the selection of Prim stuns Katniss as “the name bounces around the inside of her skull” (21). The selection dumbs the mind of Katniss. Literally, Katniss's nightmare comes true. The crowd murmurs unhappiness on the selection of just a twelve year old Prim. Katniss designates Prim's bodily activities when Prim steps toward the stage. Katniss illustrates, “I see her, the blood drained from her face, hands clenched in fists at her sides, walking with stiff, small steps up toward the stage, passing me, and I see the back of her blouse has become untucked and hangs out over her skirt. It's this details, the untucked blouse forming a ducktail that brings me back to myself” (21-2). The announcement of Effie Trinket makes Prim pointless. Her facial expression and tightened fists suggest her obedience and nervousness to the selection of the Capitol. The unfolded blouse of Prim reminds the childhood of Katniss. The condition of her blouse indicates the abuse of power from the Capitol. However, the love for Prim allows Katniss to summon the strength to come back to her senses.

The affection for Prim motivates Katniss to volunteer for The Hunger Games. The selection for The Hunger Games is like 'corpse' or the death sentence. The selection itself is the fight against death. However, Katniss decides to volunteer to save her sister

from being killed. She gasps, “I volunteer as tribute” (22). Katniss accepts the challenge of the Capitol. Similarly, Effie Trinket announces, “Peeta Mellark” (25) as a male tribute from the District 12. The selection of the Capitol for The Hunger Games bolsters the concept of body abuse. The Capitol authorities emphasize on the choice of the young adult for The Hunger Games. The unwilling choice itself hints the abuse of power. The Capitol authorities primarily abuse the power and young adult body by choosing teenager tributes of various districts in the name of continuation of culture and tradition of entertainment. So, The Capitol remains as an institution of abuse of body to continue and strengthen its authority over the districts through The Hunger Games.

The identity of Katniss and Peeta hang in the condition whether they can defy the restrictions and atrocities of the Capitol or not. Katniss and Peeta struggle to challenge the circumstances of the Capitol in search of their identity. They pretend to be in love between each other. The Capitol authorities change the rules. Their rules reveal that both tributes from same district can be winners if they kill tributes of other districts. From the very training center, tributes face abuse from trainers. Peeta and Katniss gets abused from their trainer Haymitch Abernathy time and gain. Haymitch often claims, “I am sullen and hostile” (121). Haymitch teaches them “survival skills, fighting techniques and combative exercise” (93) to be winner. Haymitch forces them to “delight him” (117) to get more sponsors and victory over their enemies. He uses his power to control them unnecessarily. In this context, Haymitch takes the role of interviewer and Katniss tries to answer his question. But she can’t and she is “too angry with Haymitch for what he said” (ibid). Katniss reacts boldly. Her “fury seems to rise to the surface until she is literally

spitting out answers at him” (117). Katniss attempts to establish her position before Haymitch. She strives to resist the abuse and control of the adults.

The body abuse continues to fulfill the intents of the Authorities of The Capitol and The District 13. The President Coin intends to send Katniss to other districts accompanied by Gale to encourage the people to join the movement against the Capitol. Coin proposes to check Katniss’s charisma and the attractive body. Coin declares, “Take her into eight this afternoon. There was a heavy bombing this morning, but the raid seems to have run its course. I want her armed with a squad of bodyguards. Camera crew on the ground. Haymitch, you will be airborne and in contact with her. Let’s see what happens there. Does anyone have any other comments?” (76-77). Coin orders to take Katniss in the heavy bombing location to verify her potentiality. Coin aims to abuse the body of Katniss. Coin plans to test the bodily as well as mental endurance capacity of Katniss.

Young adults do not only bear the abuse of body but also unsurprisingly engage in the violence. Linda Morgan in “Insight through Suffering: Cruelty in Adolescent Fiction about Boys” reveals more things about adolescents. According to Morgan, “Adolescents can be brutally cruel to other adolescents. They see others as selfish, stupid, or vicious” (56). In *The Chocolate War*, Cormier analyzes a gang’s scapegoating and victimizing led by sadistic Archie Costello of its prey Jerry Renault. Cormier’s *The Chocolate War* ends with an even more pessimistic note. “The devastating effects of mob violence leave Jerry nearly dead” (58). Jerry gets beaten vehemently. His body gets abused immensely.

The violence and body abuse go parallel ways in the life of young adults. Young adulthood is a high- risk period. In *Mockingjay*, Coin’s assistant Boggs presumes, “Katniss will be a target for everyone” (76). Katniss may be killed. Her body may be

abused. When Katniss is in District 8, the Capitol starts bombing. Many infrastructures and human lives of the District 8 face brutal attacks from the Capitol. Katniss explains the situation as, “hundreds of people wounded, the relatives, swelling face of Boggs , broken nose of Gale and pain behind her right knee”(101). Katniss further explains, “I want to tell the rebels that I am alive. That I am right here in District Eight, where the Capitol has just bombed a hospital full of unarmed men, women and children. There will be no survivors” (105). However, Katniss scoffs, “You can torture us and bomb us and burn our districts to the ground, but do you see that? We are with camera, tracking to the planes burning on the roof of the warehouse. Tight on the Capitol seal on a wing, which melts back into the image of my face, Fire is catching! And if we burn, you burn with us” (106). Katniss challenges the authorities of the Capitol to torment the tributes and to involve in the abuse. Katniss evidently defies the President Snow. Katniss visibly indicates their keenness to abuse the body. Her dare illustrates the motive to revenge against the authority to gain identity and freedom.

Like Katniss, Holden in *The Catcher in the Rye* grapples with the Pencey school administration. The school abuses his emotion and body by restricting his presence at the school. Susan Mizruchi believes, “Holden is extremely aware of bodies and bodily functions” (25). Holden illustrates his readiness for violent confrontation. Holden also tries to disregard the abuse of the school. The school Principal Thurmer asks Holden to follow the rubrics of the game. Thurmer posits, “Life is a game that one plays according to the rules” (8). Thurmer believes that the life moves in a certain order. Principles and values guide the movement of life. He advises Holden to follow the rules of the game.

However, Holden disagrees with an analogy of life and game of Thurmer. He begrudges, “Game, my ass. Some game. If you get on the side where all the hot-shots are, then it’s a Game, all-right- I will admit that. But if you get on the other side, where there are not any Hot-shots, then what’s a game about it? Nothing. No game” (8). Holden dismisses the rules of the game. He raises questions over the similarities between game and life. He disobeys the order of school Principal Thurmer and teachers. He moves ahead to strengthen his own voice and position before the adults. He intends to establish his identity. He considers all adults as frauds and their instructions are as a “phony” (9). Holden anticipates to stand on his feet by subverting the notion of life as game of his school Principal Thurmer.

As Holden, Jerry in *The Chocolate War* brawls with the Trinity school from the very beginning. The school management abuses Jerry physically and psychologically. It forces him to sell the chocolates through the Vigils and Brother Leon. Brother Leon intones, “Each boy must sell fifty boxes” (34). Brother Leon reminds the obligation of the boys to sell the chocolates. But Leon acknowledges, “Jerry is supposed to refuse to sell chocolates for ten days” (41). Leon recognizes the position of Jerry regarding chocolate selling. Even after the ten days, Jerry shows his resilient to sell the chocolates. Jerry croons, “No. I am not going to sell the chocolates” (42). Jerry repeats his adamant opinion of not selling the chocolates. He repeats his position about chocolate selling. Jerry attempts to realize his power as a person by battling with the institution and persons. Jerry endeavors to garner his place and identity in the school by rejecting chocolate selling. Like Katniss, Peeta and Holden, Jerry strives to understand the power and identity of the young adults by means of skirmishing with the institutions.

The abuse of body persists in *Catching Fire* and *Mockingjay* as well. Katniss and Peeta do their best to resist the abuse. They brawl with the Capitol immensely to establish their identity. Peeta in *Mockingjay* gets brutal blow from the guards of the Capitol while speaking on the television. The authorities of the Capitol compel him to speak against District 13. In this context, Peeta reveals, “District 13 will be dead by morning” (133). He believes that the end of District 13 will be very soon. The authorities of the Capitol abuse their power and coerce Peeta to speak against District 13. The authorities of the Capitol abuse the young adults’ body to fulfill their aim to quench the fire of revolt. They engage in torturing young adults. On Live Television, the President Snow yells, “End it!”(133). The shout of the President Snow indicates the vehement abuse of power and body.

In the same way, the cronies of the Capitol engage in abusing the body of adolescents in the name of peacekeepers. The peacekeepers hit on the head of Peeta. The Television displays the abuse of body perpetually to terrorize the opponents. The Television divulges “We are privy to the real life action being played out on the set. Peeta’s attempt to continue speaking. The camera knocked down to record the white tiled floor. The scuffle of boots. The impact of the blow that’s inseparable from Peeta’s cry of pain. And his blood as it splatters the tiles” (134). Here, Peeta has damaged the parts of body because of the torture he obtains from the Capitol authorities. He faces immense physical abuse from the guards of the Capitol. He is savagely beaten on live television. He has an effort to fight back the abuse done by the authority. He endeavors to speak against brutality of the peacekeepers. He struggles a lot with the Capitol to establish his space in the showground of adults.

The Young Adult narratives generally instigate their protagonists to engage in abusing the body for revenge. The violence prevails everywhere in the novel *Mockingjay*. The critic James Blasingame claims that the third novel of *The Hunger Games Series* has more violence than previous ones. Blasingame explicates, “The first two novels may have been more appropriate for younger readers than this final installment, which is probably best for upper middle school, high school and adult readers due to violence” (465) in his review of *Mockingjay*. Blasingame clearly remarks that *Mockingjay* is suitable for the young adults because of viciousness. The abuse of body accelerates when Katniss and her group visit the Capitol with the intention of killing the President Snow. Katniss demands time and again the permission from Haymitch to visit the Capitol. She puts condition, “If you want me to be the Mockingjay, you will have to send me the Capitol” (*Mockingjay*, 191). Katniss sets her desire to demolish the Capitol. She considers the Capitol as an agency to control the rights of the people of the different districts. Her intent is to abuse her body as well as the authority of the Capitol. She motivates all the tributes to guarantee the freedom and identity at the cost of abuse of body.

Young adults and adults do not have coordination regarding their activities. They have mistrust between each other as Katniss and her company are in search of the President Snow. Before they find the President Snow, District 13 President Coin sends Peeta to support Katniss. Katniss suspects Coin’s ill intention. Coin does not like Katniss because of her charismatic leadership and Coin aims to consolidate her power. Katniss claims, “She will kill me to shut me up” (*Mockingjay*, 266). Katniss disbelieves the President Coin. She deems that the President Coin has ill motive towards her. The killing aim of Coin itself is an answer for the abusing the body. Coin intends to establish her

control over Panem. Katniss and her company rigorously are in search of the President Snow. Bombing in the Capitol continues. So, the President Snow makes false claim that Katniss is dead. A television reporter reveals that Katniss and her followers have died in an explosion. On the other hand, Katniss repeatedly declares that President Coin sends her to assassinate the President Snow. Katniss avers her mission as, “I am on a special mission for President Coin. Why not tell them the truth? It is as plausible as anything I’ll come up with. But it must seem like a real mission, not revenge. To assassinate President Snow before the loss of life from this war makes our population unsustainable” (*Mockingjay*, 282). Katniss wants to abuse the body of the President Snow. She does not intend to hide her mission. She plainly uncovers her intent. However, people hardly believe to the mission of Katniss. She intensifies revenge motive to gain her control, freedom and identity. The vengeance remains a tool of body abuse especially in the young adults.

Subsequently, the violence and abuse of body invigorate the young adults. They rarely leave these contexts to incorporate in their life. Gale asks all the rebels about their next move. Suddenly Peeta after regaining consciousness whispers, “Our next move...is to kill me” (*Mockingjay*, 289). Peeta desires his body should be abused to save the life of Katniss. This wish of Peeta indicates the sacrifice motive of the young adults. Young adults are ready to give up their life to save others. Young adults are less selfish in comparison to the adults. Later, Snow has been captured and sent to the jail. In the meantime, Katniss discerns that Coin is responsible for the death of her sister Prim from the activities and gestures of the President Snow. The President Snow admits, “Oh, my dear Miss Everdeen. I thought we had agreed not to lie to each other” (*Mockingjay*, 372).

Then, Katniss also reveals, “He is right. We did” (372.). At the end of the execution ceremony, Katniss is meant to fire to Snow, However, she realizes that he is speaking true. Both of them incorporate the motifs of violence and abuse of body.

The continuity of violence and abuse of body in young adults persists unless they achieve their mission. Katniss decides to take the life of the President Coin to satiate herself on her sister’s killing. When all rebels including Coin are present in the execution ceremony of the President Snow, she kills the President Coin instead of Snow. Katniss abuses the body of the President Coin in this way: “The point of my arrow shifts upward. I release the string. And President Coin collapses over the side of the balcony and plunges to the ground. Dead” (372). The climax of the abuse of body reminds the determination and revenge motivation of the young adult. Young adults go to extreme of abusing the body to achieve their target. They do not leave any stones unturned to gain their control and to gratify themselves.

Another important condition for maltreating the body is sexual abuse. Mostly young adults involve in the sexual abuse. Through the sexual activities, young adults abuse their and others’ body immensely. In this context, Heather Y. Swanton et al. in “Juvenile Crime: Aggression and Delinquency after Sexual Abuse: a Longitudinal Study” present the relationship between the sexual abuse and the abuse of body. They claim, “In sexual abuse, however, there may be other criminogenic factors at work. Sexual abuse is associated with increased risk of hard drug use” (731). Here, the use of hard drug instigates the abuse of body through sexual assault. There are four categories of sexual abuse: sexual assault, attempted sexual assault, indecent assault and attempted indecent sexual assault. These assaults are responsible for abusing the body. Similarly, Dennis

Carlson discusses how to construct the adolescent body through sexual activities in “Constructing the Adolescent Body: Cultural Studies and Sexuality Education”. Carlson remarks, “Sexuality is expressed through the body and is related to gender, along with race, class, and sexual orientation among other things” (3). The body stands as a means to express sexuality. Besides this, gender, race, class and sexual orientation bring differences in the bodily activities. Body as a primary site of sexuality integrates the silhouettes of youth and popular culture.

Harmonizing with the sexual abuse concept, Salinger projects many instances of involvement of his young adult protagonist Holden in sexual activities where Holden abuses his and others’ body sexually. He confronts with Ward Stradlater, roommate when Holden identifies that Stradlater has on date with Jane. Holden remembers the event how he had spent his time with Jane. Holden reveals, “I could not get her off my mind. I really could not” (32). Holden exposes that he could not forget Jane. It means that Holden uses or misuses Jane intentionally. He involves in sexual abuse. He remembers his “attempted sexual assault” with Jane. Holden further restates that the dating of Stradlater with Jane makes him so nervous. He becomes crazy. And he calls Stradlater a sexy bastard. Later, Holden involves in fighting with Stradlater and he “had blood all over his mouth and chin and even on his pajamas. All that blood make him look tough” (45). Holden involves in hostility and abuse of body to illustrate his presence before his friends. He fights with Stradlater to pacify his sexual desire and body. The instinct of sexual abuse of Holden stimulates him to involve in the violence. His scuffle with Stradlater does not discourage him to give up his intention to be different. All these confrontations make him stronger and support him to find his own stand in the society and in the community of his friends.

The sexual abuse and maltreatment to the body do not only surface in the Young Adult narratives but also girdle in the real life ground. Many adults and young adults from the varied lives of society one or another way engage in sexual abuse scandal. The famous sexual abuse scandal of 90s between then US President Bill Clinton and glamorous 22 years White House Intern Monika Lewinsky even today also hunts the mind of the people. Clinton has recently claimed that he had his relation with her ‘to manage his anxieties’. Many young adults and adults are found to be engaged in the sexual activities either in West or East of this globe. In Nepal also, it is said that then Prince Dipendra massacred all the royal family members because of being lunatic by the rejection of his parents to his relationship. So, in particular, young adults demonstrate their monstrous behavior if their sexual activities are not accepted by the adults or society. Young adults take their sexual activities as a matter of prestige and identity.

Young adults involve to abuse the body indiscriminately. They abuse the body in the multiple ranges from minor to serious. Margaret Steward et al. analyze how abusive conduct ranges in the young adults on their write up “Interviewing Young Children about Body Touch and Handling”. Margaret Steward et al. claim, “Abusive conduct ranges from gentle fondling to brutal anal or vaginal penetration with resulting injuries” (1). Young adults engage in the violent activities regularly. They involve in minor manhandling to sexual abuse. Holden abuses his body in sexual activities at Edmont hotel. Firstly, he engages with Sunny, a prostitute sent by Maurice, an elevator operator but he denies to have sex by saying that he had a recent surgical operation because he finds her a little bit nervous and he does not notice her grownup than himself. He intends

to do “attempted sexual assault” to abuse the body of Sunny. When he denies to have sexual relationship, then after Sunny and Maurice abuse his body.

Holden enlightens the abuse of body as:

What the heck did you tell that crazy Maurice you wanted a girl for you then? If you just had a goddam operation on your goddam? She was sore as hell, but she got up off my goddam lap so that I could go over and get my wallet off the chiffonier. I took out a five dollar bill and handed it to her. “Thanks a lot,” I told her. Thanks a million. This is five. It costs ten. (97)

Sunny and Maurice tag him as a weak fellow by questioning why he calls her if he has an operation. Sunny demands more five dollars than previously agreed. Both Sunny and Maurice abuse the body of Holden. She robs more five dollars from the pocket of Holden. Maurice manhandles him. Holden gets “indecent assault” from Sunny and Maurice.

The matter of sexual abuse in the young adults persists for a long time. Following the incident with Sunny, Holden dates with old Sally Hayes actively since he has known her for a long time even though he likes to date with Jane. Holden provides the reasons why he dates with Sally Hayes in this way, “The reason I did was because she knew quite a lot about the theater and plays and literature and all that stuff. If somebody knows quite a lot about those things, it takes you quite a while to find out whether they are really stupid or not. It took me years to find out, in old Sally’s case” (105). The dating and entertainment go in a parallel way. Holden locates the knowledge and intimacy of Sally with the literature and play as a parameter to date with her. Holden makes “an attempted sexual abuse” to satisfy himself. Holden does not have any regret of doing these sexual

activities. Through these sexual abuses and activities, he intends to develop his maturity, enjoy his freedom and establish his identity. The abuse of body inspires him to develop his confidence and decision-making power.

Correspondingly, Young Adult narratives categorize that power and sexuality determine and accelerate the abuse of body as Trites argues that body, sexuality and power are integral components to carry out the concept of abuse of body. She defends that body remains at the center between sexuality and power. The stronger body exercises more power and involves more in sexuality than the weaker body. The young adults have strong body than other demography. Trites in *Disturbing the Universe* analyzes how the body, power and sexuality are interlinked each other. She clarifies, “Power is a force that operates within the subject and upon the subject in adolescent literature; teenagers are repressed as well as liberated by their own power and by the power of the social forces” (7). Trites means that teenagers use their bodily power to gain their freedom and sometimes they are controlled by that power. While exercising the power, adults as well as young adults abuse the body. According to Trites, young adults dare to disturb the universe even if they have to abuse their and adults’ body. Adults abuse the body of young adults if the young adults dare to disturb the universe of the adults.

The selected texts of this dissertation employ ‘Dare to disturb the universe’ concept to justify how young adults are determined to search their identity and existence. Mostly this notion exists in *The Hunger Games Series*, *The Chocolate War* and *The Catcher in the Rye*. In *Mockingjay* and *Catching Fire*, major young adult protagonists Katniss and Peeta challenge the Capitol by using their bodily as well as mental power. In the course of defiant, they face multiple abusing activities from the Capitol. Both

characters disturb the totalitarian and criminal universe of the Capitol. Following the completion of 74th Hunger Games, in *Catching Fire*, the President Snow conveys Katniss that her defiance of the rules of the Hunger Games caused rebellion in the twelve districts, and he warns her that if she disobeys the government's rules again, her family will be killed. In response of it, Katniss blurts out, "Why don't you just kill me now?"(23). Katniss responds strongly saying that they could kill her instead of her family. Katniss is ready to abuse her body. Katniss challenges the authority to take action immediately if she has disturbed the universe of Snow.

As in *Mockingjay*, both Peeta and Katniss disturb the universe of both the Presidents Snow and Coin. Both protagonists face abuse of body. Peeta gets harsh punishment and beating. Katniss also obtains physical punishment from the authority. She does not follow exactly what Coin orders her to do. She kills Coin, then "they handcuff and blindfold" (374) her. The authorities have dragged Katniss. But she escalates her disturbing universe drive because she has expected death penalty for her act of treason. She reveals her desire as "My name is Katniss Everdeen. Why am I not dead? I should be dead. It would be best for everyone if I were dead..." (375). Katniss threatens everyone to finish her if it provides them satisfaction. She offers her enthusiasm to be abused. Later, Katniss gets released considering as a borderline insane warrior. Both Peeta and Katniss return to district 12 and spend their usual life. Through the disturbing universe drive, young adults abuse their and others' body. They aim to gain their power, identity, freedom and maturity by means of abuse of body and disturbing the drives of universe.

Like in *The Hunger Games Series*, Cormier combines both disturbing the universe and abuse of body concepts together in *The Chocolate War* as well to flourish the intents of young adults to gain their lost freedom and identity. Cormier's young adult protagonist Jerry disturbs the despotic and brutal universe of the Vigils, Brother Leon and Archie Costello. Then, Jerry gets the multiple instances of abuse of body. Jerry is beaten in the football ground, classroom and the boxing ring because of his attempts to disturb the universe. The unwillingness of selling the chocolates indicates the stubborn nature of young adults and the desire to obtain freedom, identity and maturity even if young adults face the body abuse. Here, Jerry demonstrates his resilient behavior for a long time. Jerry "smashes both legs and batters his skull" (1) in the football ground but he does not give up playing football. Brother Leon and Archie Costello force Jerry to sell the chocolates. But Jerry exhibits his rigidity to sell the chocolates. Regarding the chocolate selling, Jerry ignores by saying "No" (42). He strongly responds, "I am not going to sell the chocolates" (57) to the question of Brother Leon and Archie Costello. It means that his eagerness to challenge the opponents reflects the will of Jerry to disturb the universe. Adults led by Brother Leon attempts to exploit the young adult body by abusing physically as well as psychologically. Adults aspire to establish their control over the adolescents whereas the young adults seek to break the web of hegemony of the adults to obtain their freedom, identity and maturity.

In the same way, in *The Catcher in the Rye*, Holden disturbs the universe of Pencey School. He is ready to be abused but he does not give up disturbing the universe. He does not listen the instructions of the school and its teachers to improve his performance. He considers them "phony" people. He disbelieves them. Holden's Head

Teacher Dr. Thurmer and his history teacher Mr. Spencer try to counsel him to follow the rules of life. Dr. Thurmer terms, “Life is a game, boy. Life is a game that one plays according to the rules” (8) but Holden does not take this suggestion seriously. Similarly, Mr. Spencer considers Holden’s parents as “grand people” (9), however, Holden hates the word grand and states, “It’s a phony. I could puke every time I hear it” (9). Holden continuously ignores the recommendations of the adults and does not intend to learn from his mistakes. Even he does not cogitate his parents as grand. He expects to vomit this word every time he hears it. From the disturbing activities, Holden aims to be different and sets to be matured.

Ignoring and disbelieving to the adults run parallel way in the life of young adults as Holden’s motive remains unchanged even at the meeting with his best teacher Antolini. His teacher inquires him about his performance in English and his expulsion from the school. But Holden feels ‘a sort of dizzy and headache’ to listen Antolini. Holden does not show any interest to follow the conversation. Holden demonstrates unsteady physical state. Then, Holden reveals, “Digression business got on my nerves. I don’t know. The trouble with me is, I like it when somebody digresses. It’s more interesting and all” (183). The unsteady physical state of Holden reminds the technique of body abuse and disturbing the world as suggested by Trites. Holden enjoys disturbing the world of adults to bring his recognition into notice to the adults. From such activities, Holden attempts to grow himself and intends to develop the sense of freedom and independence.

A Pursuit of Control, Freedom and Identity from the Abuse of Body

Abuse of body draws multiple connotations. Adults abuse the young adult body to establish their control over the young adults. Adults often maltreat the young adult body because they find the young adults as their competitors and means to dominate them in future. Young adults themselves also abuse their body to establish their power, position, identity, freedom and maturity. Young adults often abuse their body on the process of growth. The growing process of the adolescents forces them to abuse their body. On the other hand, young adults show their willingness to abuse their body to establish their position among adults and young adults. Above motivations of abusing the body are prevailing in the Young Adult narratives. The selected texts of young adults like the *Hunger Games Series*, *The Catcher in the Rye* and *The Chocolate War* manifest various instances of abusing the body. The first novel *The Hunger Games* clearly projects the concept of control, identity and freedom through the abuse of body. The selection process of the young adults ranging the age from 11 to 18 for the annual lottery program called the Hunger Games itself is the typical illustration of the abuse of body and control drive of the Capitol to districts and people. Young adult protagonists Katniss and Peeta are forced by the Capitol to abuse their body for their survival and existence.

Young adults themselves intend to abuse their own and others' body to unplug the wave of freedom and identity. Here, in *The Hunger Games*, chief protagonists Katniss and Peeta abuse their body and others to prove their power and to establish their identity and achieve their lost freedom. When the lottery conductor Effie Trinket announces their name to participate in the annual games, they in the beginning have panic to compete in the games. Later, they gain training and confidence from Haymitch and are ready to

abuse their body. The trainer Haymitch abuses their body to control them and to teach many skills of survival. Both kill many other tributes to be winners in the Hunger Games. After winning the game, Peeta and Katniss enable to show others who they are. They gradually strive to gain their control, freedom and identity by means of abuse of body.

Catching Fire projects abuse of the body immensely. The Victory Tour and 75th Hunger Games among the winners expose the instances of body abuse. The President Snow warns Katniss to abuse her and her family members on the defiance of the government. The Capitol authority forces her to douse fire of revolt against the Capitol. Peeta gets arrested and is terribly abused by the Capitol authority to revenge the activities of Katniss. However, during these events, Katniss, Peeta, Cinna and Haymitch face and sometimes challenge the abuse of body to uproot the control of the Capitol and enjoy the freedom and identity. Similarly, *Mockingjay* illustrates the body abuse. Being *Mockingjay*, Katniss leads the revolution against the Capitol and incites others to abuse her friends to abuse the body to obtain their rights, freedom and liberty. In this novel also, Katniss and Peeta face and challenge the body abuse during the revolt against the Capital. On the one hand, Katniss gets abused, on the other hand, she abuses the body of adults like the Presidents Snow and Coin. Both conditions of abusing the body reveal the drive of control, freedom and identity.

Another selected young adult novel *The Catcher in the Rye* also envisages abuse of body vehemently. The protagonist Holden abuses his body hugely. He involves massively in the sexual activities. Adults, especially his roommate and neighbor, abuse Holden's body as well. They harm his body time and again. Basically, Salinger presents Holden's sexual abuses.

Through the sexual abuse, he intends to enjoy his freedom, identity and maturity and through brawling with his roommate and neighbor, Holden aims to prove that he is growing. His activities of ignoring and disturbing the universe stimulate him to be bold and matured. Similarly, Robert Cormier presents his young adult protagonist Jerry Renault in his novel *The Chocolate War*. In this novel, Jerry encounters the abuse of body a lot from the adults. Jerry faces the abuse of body at the school, hostel and football ground as well. Jerry ignores the universe of the adults by refusing the order of chocolate selling. Adults force him regularly to involve in chocolate selling. However, he remains adamant. He persistently shows his eagerness to abuse his body and being abused to gain his freedom, independence and maturity.

Therefore, abuse of body remains a major issue in the Young Adult narratives. The abuse of body plays an important role in the politics of body. The politics of body creates an avenue for the young adults to knock the door of freedom, identity and maturity. They get access to the entrance of the freedom, identity and maturity even through the abuse of body. Despite the aggressive attempt of adults to tighten their grip of control to abuse the young adult body, ultimately, young adults are able to dismantle the wall of control created by the adults to enter into the field of freedom. In the same line, Holden, Jerry, Katniss and Peeta employ the abuse of body as a means of growing and realization to the realities of society. They rigorously endeavor to overcome the events of abuse of body. They take the incidents of abuse of body naturally and learn more about their weaknesses and strengths because of the abuse of body. The abuse of body for the young adults stands as a corridor to reach their destinations. Collins, Salinger and Cormier encourage their young adult protagonists to enjoy and endure the abuse of body to accelerate their intents to grasp their lost freedom, identity and to gain their maturity.

Chapter VII

Conclusion

Young Adult Body: An Agency of Freedom, Identity, and Maturity

This dissertation scrutinizes and evaluates the Politics of Body in Young Adult Narratives by taking novels related to American young adults written by American authors. Critical insights of Roberta S. Trites, Karen Coats, Julia Kristeva, Beth Younger, Judith Butler, Michel Foucault, Pamela S. Gates et al. and Clinton Sanders et al. have been used in the process of scrutinizing these texts. This study argues that Young Adult narratives incorporate multiple politics of the body like abjection, celebration, fantasizing, and abuse of the body. It contends that these ways of politics of the young adult body facilitate young adults to garner their freedom, identity, and maturity. Young adults encounter abjection as well as abuse in the different phases of life. They celebrate and fantasize about their body in diverse modes of life. The abjection, celebration, fantasizing, and abuse of the body embolden young adults to be independent and to secure their position in society. The Young Adults' narratives remain instrumental to assimilate young adults into the realities of society.

This dissertation, in the selected texts, ripostes to the issues of the politics of YA narratives, reasons for the depiction, and ways of addressing these issues. Further, it examines how young adults perceive their bodies, what the young adult body stands for in YA narratives, how young adults use their bodies for freedom, identity, and maturity, and how young adults project their bodies as sites of politics. It defends that YA narratives incorporate multiple issues of politics of the body. Among them, this dissertation deals with the abjection, celebration, fantasizing, and abuse of the body. It clarifies that young adults take their bodies as a means of power, politics, social horizon,

domination, control, and supervision. The vibrant and attractive bodies of young adults occupy a great space in the YA narratives. It supports to broaden the readership and scope of Young Adult narratives. This study justifies that young adults employ the method of abjection, celebration, fantasizing, and abuse of the body for freedom, identity, and maturity. This dissertation asserts that the young adult body acts as a site of politics. In the context of politics of the body, sometimes adults politicize the body of young adults and sometimes young adults themselves politicize their own bodies to promote issues associated with the adolescents and social spectrum.

The body has been a site of investigation since Hellenistic and Christianity periods. It contains life stories. These narratives support building up awareness and constructivism in our lives. Primarily, our bodies are the vehicles to carry such interpretations. The physical body gives us a literal and concrete structure that expresses who we are. Part of the body can be understood as a metaphor for the expression of our being. However, the body remains an unfinished biological and social phenomenon where signs of concord and discord can be experienced. The human body mediates the metamorphosis of the personal identity and the equilibrium of the social body. The body integrates various symbols and discourses to transform the meanings in variable ways.

Taking the body as a catalyst of transformation, Young Adult narratives have been keeping politics of the body as one of the central themes ever since YA literature gained its recognition as a genre. The politics of the body in general refers to the activities done to or by the body. Especially, a vibrant young adult body plays an important role in the politics of the body. The body remains as a site for abuse, fantasy, celebration, and abjection, also stays a means of attraction for their friends and adults. At

times young adults abuse their bodies by means of drug and alcohol addiction because of alienation, frustration, abjection, and stigmatization. However, Young adults primarily abuse their bodies to revolt, express frustration and obtain their freedom and identity. Similarly, adults abuse the body of young adults to control and establish surveillances over young adults.

Young adults not only abuse their bodies but also fantasize about their bodies for various purposes. They project themselves in an unrealistic and unstable ways. They sometimes fantasize about their body and sometimes others' body to fulfill their emotions and desire, to lower their tension, anger, and distress. Fantasizing the body remains as a marker of representation in the lives of young adults. Young adults form new identities through fantasy. When young adults encounter abjection, then they employ fantasy as a means of happiness, identity, expression, and recognition. They employ the fantasized body to achieve their freedom. Fantasizing the body can be an itinerary to fulfill their ambitions as well. Young adults do not only obtain above-mentioned things from fantasizing the body but also they use the fantasized body to bring equilibrium in their action and thoughts.

Young adults employ the technique of celebrating body to activate their actions and thoughts in multiple occasions. They exaggerate their bodily activities to demonstrate their maturity, freedom, and identity. They celebrate their body to be noticeable among their friends and in society. They also celebrate their body to express their happiness and sense of being when they get success. The glamorous body of Katniss in *The Hunger Games Series* and Sophie in *What My Mother Doesn't Know* creates their identity. Katniss and Sophie primarily emphasize their body decoration, celebration, and

fantasizing to be noticeable in society and in their group of friends. Young adults beautify their bodies to attract their peers and opponents. But most of the time, adults intimidate young adults. Therefore, young adults celebrate their bodies to overcome intimidation, difficulties, bullying, and abjection. Young adults find the body celebration as a gateway to attaining their freedom, and identity and to expressing their grown-up desires.

Young adults sometimes face abjection from adults and social institutions. Social institutions and adults dominate or stigmatize adolescents to establish control over them. These institutions intend to emerge as power centers. They force the teenagers to follow their orders, rules, and regulations. However, young adults defy these circumstances to gain their freedom, identity, and maturity. Sometimes young adults abject themselves. They alienate themselves from society. They demonstrate abnormal bodily activities. However, young adults take their bodies as a source to defeat the abjection and gain their freedom, identity, and maturity. The texts related to young adults carry these young adult issues minutely and effectively to grasp the attention of readers. Some texts fantasize about the body. Some texts portray abuse of the body. Some texts illustrate the abjection of the body and some texts project the celebration of the body. Through these projections of the body in Young Adult narratives, novelists attempt to explore the enthusiasm of young adults to gain their freedom, identity, and maturity. Young adults use and misuse their bodies to establish themselves in society. They don't get recognition easily from adults or society. They have to revolt against the adults and social institutions to achieve their position and recognition. Therefore, besides other means, they politicize their body to achieve their goal to be different and noticeable in society.

Harmonizing with the aspirations of the young adults, the selected narratives of this dissertation garner the ideas of the politics of body vividly. Among the selected narratives, Suzanne Collins's *The Hunger Games Series* deal with the abuse of the body and celebration of body. *The Hunger Games*, *Catching Fire*, and *Mockingjay* aggressively handle the body of young adults and adults minutely. Collins projects her young adult protagonists especially Katniss and Peeta in the frame of the politics of the body. The first book *The Hunger Games* shows the process and conduction of the hunger games in which twenty- four charming young adults comprising a male and a female from twelve districts are selected for the continuation of the Capitol's so-called lively telecast of the ruthless annual games. The selection of the young adult for the hunger games itself refers to the politics of the body. The games organizing committee seeks a strong and vibrant body. All the selected tributes have to train rigorously to make their body strong, skillful, and competent before their real fight starts. The selected tributes have to fight among themselves till death, and, finally, a tribute stands as a winner who saves his own life.

Moreover, all the designated tributes have to wear eye-catching dresses and make themselves conspicuous to entice sponsors. Katniss and Peeta wear the color of mines to represent District 12. Katniss puts a Mockingjay pin on her locks. The Mockingjay pin symbolizes the celebration and the power of revolt. Through the Mockingjay, Katniss sustains her power among the people of the districts. Even both Presidents Snow and Coin provide an opportunity for Katniss to lead the Victory Tour. Katniss makes the Victory Tour a medium to revolt against authority. These activities suggest both the celebration as well as abuse of the body. All the chosen tributes celebrate as well as abuse

their body immensely to institute their position among the tributes and save their life. In *The Hunger Games*, by changing the rules of the games, both Peeta and Katniss by abusing their body ultimately ascertain their claim to be winners of the 74th annual Hunger Games. Being winners of the 74th Hunger Games, both Katniss and Peeta lead the Victory Tour around the districts of the Capitol to pacify the revolt that transpired against the Capitol Authority.

In *Catching Fire*, Collins propels Katniss and Peeta as agents to douse the fire uprisings in all districts of Panem. The Capitol President Snow orders Katniss to start Victory Tour to halt the uprisings in all districts. According to Snow, Katniss defies the rules and regulations of the Capitol while winning the Hunger Games. The President warns her that she will lose her family if she does not catch the fire around Panem. Katniss presents her readiness to abuse her body for the sake of family's safety. However, both Katniss and Peeta do not hesitate to abuse their and others' body. They strive to gain their space in the society of the adults by means of body abuse. On the one hand, the Capitol authorities abuse their body harshly and on other hand, they indiscriminately abuse the body of adults and their peers to demonstrate their power. Similarly, Katniss guides the revolt against the Capitol. She stands as a center of attraction of all the people of the districts.

Collins presents her young adult protagonists especially Peeta and Katniss abusing their and others' body in *Mockingjay* as well. Besides abusing the body, body celebration also takes the center stage in the novel *Mockingjay*. Katniss, as a Mockingjay-symbol of revolt, wears the pin of Mockingjay given by her mother to look different. After the destruction of district 12, Katniss allies with the President Coin in the

underground district 13 to revenge the President Snow. She confronts with many instances of body abuse in progression of retaliation from the Capitol. But she roars to demolish the Capitol and to kill the president Snow. On the other hand, Peeta being as captive gets many bruises and abuses from the Capitol. After the death of Prim, Katniss kills Coin considering her as an instrumental to her sister's demise. Snow is executed publicly. Finally, Katniss is able to kill the President Coin. Then she validates her power against the authority. After the demise of Coin, District 8 commander Paylor takes the power. All these events of body abuse and celebration of the young adults support them to rejuvenate themselves in the society. They desire to revitalize their identity and freedom. They do not hesitate to abuse their and others body unless and until they achieve the anticipated objectives of their life.

The other selected narratives, Salinger's *The Catcher in the Rye* and Cormier's *The Chocolate War* also portray significantly the abuse of the body. Holden in *The Catcher in the Rye* and Jerry in *The Chocolate War* abuse their body. Sometimes the adults and institutions abuse the body of Holden and Jerry, and sometimes they themselves abuse their own bodies. Holden himself involves in sexual abuse. He sometimes gets abused physically by his friends as well. He confronts Ward Stradlater, roommate, when Holden knows that Stradlater has a date with Jane. Holden remembers the event he had spent with Jane. It means that Holden uses or misuses Jane intentionally. Holden further restates that dating of Stradlater with Jane makes him so nervous. He becomes crazy. And he expresses his dissents by calling Stradlater a "sexy bastard". Later Holden involves in fighting with Stradlater. He has blood all over his mouth and chin and even on his pajamas. All these bloody activities make him hard-hitting. All these

confrontations do not discourage him but they encourage him to be stronger to fight the abusers. These skirmishes support him to find his own stand in society and in the community of his associates.

Disbelieving remains a common matter among young adults as Holden questions his friends most of the time. He even considers adults as phonies. He demonstrates his skepticism over the activities of the adults. Like Holden, Jerry in *The Chocolate War* disbelieves his young adult friends and adults, and confronts them. Renault does not believe in Archie Costello, the ‘assigner or the leader of The Vigils’, and his Brother Leon, assistant Headmaster of Trinity School. Both Brother Leon and Costello order Jerry to sell the chocolates from the very beginning of the school day. Jerry exhibits his eagerness to scuffle with them and to abuse the body by ignoring the order of chocolate selling by the adults. Brother Leon and Archie repeatedly ask him to sell chocolate but Jerry repeatedly unfolds his defiance. Jerry’s disobedience to Archie and Brother Leon hints at his inclination to be abused. He does not feel well but he intends to unveil dissimilarity to others through the abuse of his body. Jerry uncovers his keenness to abuse his body to get his freedom and identity back whereas Brother Leon, Archie, and his friends abuse his body to institute their control over him. Both protagonists Holden and Jerry take the abuse of body in a creative way. Both aim to achieve their freedom, identity and maturity through the abuse of body. They accept the abuse of body to further their growth.

The other issues of the politics of body also prevail in the Young Adult narratives. *The Catcher in the Rye* and *The Chocolate War* expose the abjection of body and its consequences. Both novels have projected young adult protagonists Holden Caulfield and

Jerry Renault as personas of abjection in search of identity, freedom and maturity. The rejection or exclusion from Pencey School because of undesired performance and activities to Holden refers to the social abjection. Young adults encounter abjection from the society and social institutions like school, college and others. Holden faces abjection from his school. He is expelled from the school. His young adult friends and adults abject him on many occasions. Similarly, Holden enjoys self-alienation. He does not like to share his things of abjection to his parents and living brother. However, Holden uses these abjections to gain identity, freedom and maturity. The abjection of the body remains as an agency to gain these precious things in his life and at the end he feels difference. He returns home with a realization that home, school and the society as a whole are unavoidable for the individual. That understanding about home, school and society itself reflects his process of realization of the realities of the society.

Like Holden, Jerry in *The Chocolate War* suffers from abjection from the beginning to the end of the novel. Jerry undergoes abjection in the football field, classroom and boxing ring. However, the abjection does not dishearten him. Moreover, it emboldens him to revolt and bolsters him to resist and to gain his freedom and identity. Initially, Jerry does not get his identity and freedom. Nobody listens to him at school. He continuously resists his inability to sell chocolate. He obtains fatal injuries physically and psychologically from his peers as well as from adults but he does not give up his stand. However, at the end of the novel Jerry swerves his mind and admits that he was wrong in trying to disturb the universe. Jerry finds the social circumstances as the hurdle to continuing his stand at this moment. Jerry realizes that adults, society, and young adults

are the collaborative components for the betterment of his life. This realization of Jerry echoes the process of growing into maturity.

Moreover, body celebration takes a center stage in the arena of the politics of the body. Holden in *The Catcher in the Rye*, Jerry in *The Chocolate War*, Katniss and Peeta in *The Hunger Games Series*, and Jonas in *The Giver* represent body attraction and celebration. Holden wears 'red hunting hat' time and again to be noticeable and to project his presence. He gives importance to his appearance and exaggerated bodily activities. He also lends significance to hair style. Equally, Robert Cormier discloses varied bodily activities of young adults as well as adults in *The Chocolate War*. Major characters of the novel Jerry Renault, Archie Costello, Brother Leon, and Obie project their confrontation between and among themselves by means of emotional and physical activities. They are all involved in physical exercise and playing games. They even indulge in masturbating. From calisthenics, they make their body strong and attractive. The exercise stays as a means of body celebration. The body celebration reinforces them to be noticeable and different in the group of friends and in the society.

Equally, *The Hunger Games Series* and *The Giver* value the magnitude of the celebration of the body. Major Young adult protagonists Katniss and Peeta enjoy the body celebration in all three novels of *The Hunger Games*. The Capitol authority chooses the healthy and attractive tributes for the games to lure more sponsors. The beauty specialist of the Hunger Games Cinna decorate Katniss and Peeta to look attractive for the games. The outfit Mockingjay also attributes to the body celebration. Both Katniss and Peeta intend to be conspicuous and dominant in the games. They like to leave their impression in the circle of their friends and trainer Haymitch. Finally, both Katniss and

Peeta as winners succeed to meet their intents. They argue strongly before the rulers of the Capitol and District 13 to fulfill their demands. Correspondingly, Lowry projects her protagonist Jonas celebrating the body by means of twelve years event, naked body and looking into the mirror frequently. He aspires to break the chain of rules in his community to be free and independent. He aspires to experience the world and to gain maturity.

Young adults have an ambivalent character as they enjoy body celebration as well as body abjection at the same time. They employ the abjection and celebration of the body to unveil the missing things from their life. They attempt to obtain their maturity, identity, freedom, and happiness from body abjection and celebration. They perform multiple activities for the purpose of body celebration. Mostly they emphasize the reshaping, restructuring, painting, hairstyle and power of the body for body celebration. They apply the abjection of the body as a tool of body celebration. Through their body, they intend to be noticeable, different, impressive, dominant, and self-defining. Holden, Jerry, Jonas, Peeta, and Katniss simultaneously celebrate, abuse, and abject their body. They all succeed to achieve their intended goals by means of abjection, abuse, and celebration of the body.

Likewise, fantasizing about the body takes up a large space in the politics of the body. Fantasizing does have a special motivational force. It guides the people toward the intended path. People, especially young adults, take fantasizing as a medium of tracking their dreams. Fantasies are indispensable to having a happy life. Fantasies are more internalized in individuals. Females are likely to have more fantasies than males using the concept of the politics of the body. *What My Mother Doesn't Know, The Giver, The*

Catcher in the Rye and *The Chocolate War* provide contexts for fantasizing about the body. Fantasizing about the body assists to get entertainment, to increase attraction, publicity, and expanding social horizon. Among many fantasies, sexual fantasy emerges more in young adults. A sexual fantasy can be created by the person's imagination or memory. The protagonist Sophie Stein fantasizes about the whole body of her boyfriend Dylan to expose her emotions and desires. She particularly fantasizes about his bodily parts and activities, his lips, and his smiles to lessen her tension and bring her happiness. Sophie, like Jonas fantasizes about the body of Fiona. He aims to fulfill his hidden sexual desires through fantasizing. Additionally, Jonas aims to reveal his intention of becoming mature through fantasizing. Both Sophie and Jonas aspire to gain maturity and fulfill their sexual desires by the fantasizing about the body. Both desire to decrease the anxieties of their life by means of fantasy. Holden in *The Catcher in the Rye* fantasizes about the body of Sally Hayes. He creates an alternative environment to gain his maturity and identity. Jerry in *The Chocolate War* fantasizes about the body of his father. He does not want to be like his father, intends to be different, and wants to demonstrate his maturity, identity, and freedom by fantasizing about the body. Despite being abject figures, both Holden and Jerry fantasize about the body to regain their lost identity and gain maturity.

The above issues of young adults depicted in Young Adult narratives have wider significance to excavate various components of the social spectrum. Basically, young adults' concerns open the eyes of policymakers, academia, society, and family. The arguments of abjection, abuse, fantasy and celebration of young adults' bodies reinforce the policymakers to change their mindset about adolescents. Policymakers have to

address the prevalent issues of young adults to bring the vibrant body into the mainstream. If the young adults' questions are addressed effectively and properly, it can inculcate positive impacts in the educational as well as in the diverse social paradigms. The positive impact will force the overall improvement of young adults' scope in society in multiple fields. The family, society, and academia can utilize the potentiality of young adults to transform passivity into agility for the total development of humanity. Young adults can contribute positively to society if they are motivated accordingly.

The Young Adult narratives have broader importance to modify the social spectrum. These narratives enrich the knowledge of young adults and create new perspectives about adolescents in the community of adults. They encourage the roaming young adults to engage in reading and support them to understand their own world vividly. They stand as models to streamline young adults to realize the realities of society. They provide multiple facets of society to bring positivity in the life of adults and young adults. Moreover, they assist the adults to cognize the concerns of their young adults and find their solutions. Both adolescents and adults can expand their horizons of knowledge if they differentiate issues accordingly. The expanded knowledge can be fruitful for humanity on the whole.

Thus, the young adult body functions as an agency of freedom, identity and maturity. It stands as a site of politics of abjection, fantasization, celebration and abuse. The body becomes a political battlefield where history, power, and the struggle for the subjecthood are negotiated. The politics of body remains as a master narrative to disrupt the preoccupied notion of young adult narratives. The young adult narratives accommodate the politics of the body to explore the intents of adolescents. Young adults

often face alienation, abjection, abuse, control, surveillance, frustration, intimidation, and distress. They realize that they need to bring changes in their life. They intend to gain happiness, freedom, identity, and maturity. For that purpose, they sometimes abject themselves and sometimes abuse their body. Young adults gradually transform themselves into the stage of fantasizing and celebrating the body. They release their distress and glitches by means of fantasizing and celebrating the body. They revolt against abjection and abuse of the body. They intend to break from the clutches of the adults. Finally, they gain their intended aspirations like freedom, happiness, identity, and maturity.

The study on the politics of body in Young Adult narratives contributes to the knowledge of the young adult body, their concerns, an overview of young adult literature, ways of politicizing the body, and results of the politics of the body. It adds more understanding about the use and misuse of the young adult body within the context of existing scholarship. It claims that the young adult body is not only for them, but it is also for adults and different social components. The vibrant and attractive body of young adults always stands as a marker of identity and representation of society and community. It engages in the politics of revolt, violence, peace, and harmony. This dissertation reminds the importance of usability and learnability of the young adult body.

This dissertation knocks the door of academia and policymakers to ponder on the study of young adults and their bodies. It encourages dismantling the rigid and dogmatic notion of adults and institutions about young adults. It reassures the large population of the world to walk on the right path. This dissertation aims to inspire the concerned people to prepare new policy to study on young adults and their body. The new policies and texts

about young adults should ultimately support society and individuals to utilize young adults in constructive work for nation building process. This study interpolates how adults and young adults politicize the young adult body and its consequences. The young adult narratives encourage the roaming young adults to engage in reading and support them to understand their own world vividly.

This dissertation opens an avenue for further research. The scholars can further research on the South Asian, Asian, European, African and Latin American Young Adults' body. Scholars can juxtapose the American reading of the politics of the body with that of the rest of the world. They can explore on the applicability, usability, learnability and possibility of concerns of the young adults. Academics and government authorities can use the ideas of the dissertation to formulate the policies about young adults. Scholars can further examine how the texts related to young adult have broader importance to modify the social spectrum and to draft the policies and syllabus about young adults. Finally, they can apply Young Adult narratives as models to transform and mainstream the rebellious groups or young adults into the social fabric.

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