ADOLESCENT SELF-CONCEPT: AN ANALYSIS AND COMPARISON OF
SELECTED YOUNG ADULT FICTION AND
CURRENT THEORIES OF ADOLESCENT PSYCHOLOGY

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree Doctor of Philosophy in the Graduate
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By

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* * * * *

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# TABLE OF CONTENTS

ACKNOWLEDGEMENTS ................................................................. ii

VITA ................................................................. iii

LIST OF TABLES ................................................................. vii

LIST OF FIGURES ................................................................. viii

CHAPTER PAGE

I. RATIONALE ................................................................. 1

   The Teaching of English ................................................. 1
   Curriculum Models ..................................................... 5
   Competency-based Curriculum ....................................... 6
   Process-oriented Curriculum ......................................... 7
   The Literary Heritage Curriculum Model ......................... 9
   Role of Reader and Text ............................................... 11
   The Response-Centered Curriculum Model ......................... 14
   Realistic Adolescent Literature and the Curriculum .......... 16
   The Purpose of This Study ............................................ 20
   Endnotes ................................................................. 22

II. REVIEW OF LITERATURE ................................................ 25

   Endnotes ................................................................. 54

III. METHODOLOGY ............................................................. 59

   Psychological Criteria Selection .................................. 59
   Adolescent Literature Criteria Selection ....................... 64
   Book Selection Process ............................................... 65
   Young Adult Novel Analysis Form .................................. 70
   Summary ................................................................. 77
   Endnotes ................................................................. 79

IV. YOUNG ADULT NOVELS WITH PSYCHOLOGICAL ISSUES ............... 81

   Growing Up and Achieving Identity ................................ 82
   Death and Dying ........................................................ 116
   Handicapped ............................................................. 143
   Endnotes ................................................................. 153
# LIST OF TABLES

<table>
<thead>
<tr>
<th>TABLE</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Summary of &quot;Book for Young Readers&quot; Poll</td>
<td>70</td>
</tr>
<tr>
<td>2. Female Protagonists and Self-Concept Model</td>
<td>239</td>
</tr>
<tr>
<td>3. Male Protagonists and Self-Concept Model</td>
<td>241</td>
</tr>
<tr>
<td>4. Themes and Self-Concept Models</td>
<td>243</td>
</tr>
</tbody>
</table>
# LIST OF FIGURES

<table>
<thead>
<tr>
<th>FIGURES</th>
<th>PAGE</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Model of Literary Transaction</td>
<td>13</td>
</tr>
</tbody>
</table>

viii
CHAPTER I

THE TEACHING OF ENGLISH

The literature component of the English program in the high school curriculum has faced a long succession of battles to emerge into the position it holds today. The literature curriculum that emerged from the early history of the United States was one based heavily on classical literature and languages and was highly prescriptive. When English literature began to be included by the 1840s in some schools, it was for only grammatical analysis of the text. The problem that English, British literature in particular, had to overcome, according to Applebee in Tradition & Reform in the Teaching of English, was the classicist's notion that:

[English] was too easy--it had no substance, no organized body of knowledge, no rules, no theory, in short, nothing to promote the rigorous mental training, the discipline, that was the justification of an education.1

The study of English literature was predominantly done in college literary and debating societies of the nineteenth century. Literary magazines and college library-sponsored literary societies provided an outlet for students' interests in this area. These activities were approved by the colleges as extracurricular events, but they objected to "giving English literature a place as a subject to be taught rather than something to be read and enjoyed on one's own."2
This same mindset filtered down to the nineteenth century preparatory schools. However, finishing schools, in their attempt to provide "practical" education for their students who would not be going to college, included studies in English. It is interesting that Benjamin Franklin and his plan for the Philadelphia Academy (ca. 1750) "had seen a practical value to English literature as a model for writing, as a subject for declamation and oral reading, and as a moral exemplum."³ Although his plan was never implemented, in 1755 a friend of his, Ebenezer Kennersly, "became America's first professor of any aspect of English, when a similar Philadelphia academy became a college."⁴ The attitude that prevailed through education during the 1840s through 1890s was that these English courses were second-rate compared with the classical studies of college-bound students. Applebee points out that even as late as 1899, the annual report by the U.S. Commissioner of Education tallied those taking English in business schools and in schools for the blind, deaf, and feeble-minded, but did not include in that accounting any English studies in either public or private schools.

Literature made an appearance as a subject at the high school level in 1848 when William James Rolfe introduced it at Day's Academy in Wrentham, Massachusetts. When he moved to Cambridge High School, English had already become established as a "peripheral art" of the curriculum.⁵ Examining some of Rolfe's examination questions on Milton given in 1866 demonstrates, however, that history and philology were predominant in the study rather than any kind of literary analysis or criticism.
Rolfe's questions covered giving a sketch of Milton's life, writing a passage from "Il Penseroso" and a brief outline of "L'Allegro"—questions which called for recall of facts or being able to write verbatim what the author wrote. There were other questions that dealt with philology: such as, give examples of obsolete or obsolescent words; words used by Milton in a different sense than they are used today; "indicate which words in the passage are from Anglo-Saxon, which from Latin. How can you tell?" Questions were external to the text.

Since a school's prestige tended to be measured more by its success in preparing students for college than by its finishing courses, the school quickly followed the mandates of the colleges. Applebee states that the "real milestone was the Harvard requirement for 1873-74: literature was to be studied, not for itself or even for history or even philology, but as a subject for composition." Although the literary works were not being read for their own merit, they were now the subject for composition. Finally in 1894, literature was studied on its own merits. The list of 1894 chosen by the National Conference on Uniform Entrance Requirements in English included some from "writers of the present century": "The Rime of the Ancient Mariner," Ivanhoe, "The Lady of the Lake," The Alhambra, The House of Seven Gables, to name a few. With the requirements of 1874 and 1894 began the long history of required texts for high schools, especially for those sections concentrating on college preparation.
During the period of 1910 - 1917, curriculum developers added courses in English for vocational and general students. The emphasis for these courses, however, was on the "basics" of grammar. During this time, *Silas Marner* became associated with tenth grade English, a book that is still in use today with many college preparatory English classes.

The literature curriculum that emerged from the struggles for English to become an acceptable course of study was characterized by the domination of colleges in requiring certain texts be read, and a prescriptive curriculum that focused heavily on an historical arrangement of literary works, especially for junior and senior students studying American and British masterpieces. Therefore, one would find a typical English program containing the following: for freshmen, Dickens' *Great Expectations*; for sophomores, Eliot's *Silas Marner*; for juniors, Hawthorne’s *Scarlet Letter*; for seniors, Dickens' *David Copperfield* or Scott’s *Ivanhoe*. Of course at each level, there is a progression of sorts of Shakespeare’s plays: ninth grade, *Romeo and Juliet* or *Merchant of Venice*; tenth grade, *Julius Caesar*; eleventh and twelfth grades, *Hamlet* and/or *Macbeth*.

Looking at the historical development of the subject, it is important to underscore the fact that book selections for the high school have been determined not by students' needs and abilities at the various grade levels, but by the dictates of colleges and universities, especially through their entrance requirements. Applebee notes: "As the requirements changed, the curriculum changed with them." However, the changes were superficial since it meant
changing one classic for another. The methods of analyzing the text retained the same prescriptive orientation.

The literature curriculum that emerged from this tradition of texts prescribed by colleges focused heavily on the historical arrangement of these works, especially those in the eleventh and twelfth grades who studied American and British literature "masterpieces." About the time of the end of World War I, English educators were making claims as Horace Ainsworth Eaton and G. Eunice Meers did:

The first great aim in the literature course is a training for citizenship by a study of our national ideals embodied in the writing of American authors, our race ideals as set forth by the great writers of Anglo-Saxon origin, our universal ideals as we find them in any great work of literary work of art. 10

This quote from Eaton and Meers is representative of the trend of that period of inspiring a sense of nationalism and patriotism.

Curriculum Models

Having established the historical background for the place of literature in the schools, it is appropriate to consider the curriculum: what it is, and how it developed? In its simplest terms, curriculum is a course of study or the whole body of courses offered by an institution. Mandell considers curriculum as "goals, contents, and teaching-learning procedures."11

There are various ways to classify and examine the English curriculum being used in today’s schools. Barrett J. Mandel and members of his NCTE commission investigating the English curriculum
classified it into three models: competency, process, and literary heritage. Robert Probst added a fourth model—the response-centered curriculum. What are the characteristics of these models, and what do they accomplish?

Competency-based Curriculum

The founding principle of the competency-based paradigm is the concept that "a child matures in predictable and recognizable stages."

The informed competency teacher introduces pupils to new knowledge and skills at the appropriate developmental moment and in amounts that are easily learned, or "mastered." **Mastery** is an important term in the competencies approach: it usually points to the segmenting of teachable skills and processes into levels and amounts deemed appropriate to the individual child.12

The emphasis of the competency-based model emphasizes performance. Ouida Clapp notes that "every act of the teacher and the student is performance conscious."13 Therefore, a key element of this type of curriculum is setting behavioral objectives, which will be checked with regular testing and evaluation. There is a considerable amount of record keeping with this type of program: performance charts; lists of competencies, objectives, preassessments for each objective; individual student logs, to name a few.

The literature component of a competency-based program emphasizes the product of the learning—mastering a specific skill. Obviously this involves very little contact with the affective domain.

Undoubtedly there are some aspects of the language arts program that
might lend themselves to a competency-based approach to learning, but it is questionable that getting at the underlying philosophical and emotional aspects of literature will be among the benefits. Since this model divides the various skills into small portions, there is always the danger of fragmentation, which is always a detriment to effective learning.

Process-oriented Curriculum

"Discovery" is the word Mandel uses to describe the process-oriented curriculum, and referred to it as the "‘inside out’ of competencies." He states further:

...Whereas the competencies approach advocates the introduction of concepts and skills at the appropriate time so that students can master them, the process approach advocates the creation of an environment in which students can discover what has heretofore been unknown to them.

According to Barbara and Gene Stanford in their article "Process Curriculum for High School Students", at the center of process-oriented teaching must be the thoughts and feelings of the student and that an analysis of the thoughts and feelings of the students must be "the basis for determining goals, materials, and methods of learning." The focus, therefore, is on the student, rather than the content.

The Stanfords state that this model is based on three philosophical principles:

First, the curriculum must be concerned with the whole person. The cognitive domain is so interrelated with the affective and psychomotor domains that none can be studied or developed effectively in isolation... [The second principle is] based on recognition of the
natural processes of human development... Finally, the
process curriculum tends to value the internal
judgments about growth made by the individual learner
more than external standards established by
society.17

The success or failure of this model is primarily dependent upon the
teacher, the qualities he possesses and his role in the class. Some
of the qualities the teacher should possess, according to this model,
are: "empathetic understanding," acceptance, caring, genuineness,
willingness to take risks and to "deal with students as real
people."18 The teacher's role is seen to be far more than merely
one who imparts knowledge. The process-oriented teacher sees his
role as a resource person, a facilitator. As the Stanfords state,
"the teacher's role includes both content and affective
assistance.19

The process-oriented model is particularly relevant for this
study, since the process-oriented model relies on adolescent
development. One factor to consider is the conflict between the
developmental needs of adolescents and the dictates from the society
about the skills they should master. The Stanfords note that "few
attempts to set up a completely process-oriented high school have
lasted more than three years before the community has rebelled."20

A second factor to consider in relationship to the process model
is that it draws heavily on the skill of the teacher. If the teacher
has knowledge of the content that the young people need to know, then
the process model will be of great value in helping the young people
learn effectively. A great deal, therefore, will depend on the
ability of the teacher to be a very careful observer of the natural
learning processes of his students, for "...the process curriculum tends to value the internal judgments about growth made by the individual learner more than external standards established by society."21

The Literary Heritage Curriculum Model

The literary heritage model of curriculum emphasizes teaching literature in an historical context. Materials are arranged in an historical/chronological format, the emphasis being predominantly on examining literature through historical terms: periods, dates, major authors, major works. This model emerged from the requirements established by colleges. This curriculum model is based on the assumption that: "...contact with the works is the essential thing and consequently focuses on the works themselves rather than on their significance and how they may be taught."22

At the center of the literary heritage model is the literary classic. "Classic" has several meanings, depending on the author. Thoreau defined a classic as expressing the "noblest recorded thoughts of man."23 But a more general definition used by many is to consider any book a classic if it has stood the test of time. In this definition, the focus rests primarily on the traditional use of the work, and not necessarily on the work itself. Certainly the suitability of that work for young readers does not appear overtly in any of these considerations.

Louise Rosenblatt in Literature as Exploration recognized the problem of using classics with all school age children and young
people: "Too often, however, the classics are introduced to children at an age when it is impossible for them to feel in any personal way the problems or conflicts treated." 24 Her recommendation is "to postpone such reading and to gradually build linguistic flexibility through the use of more familiar materials." 25 With maturity and experience, students will be more likely to appreciate what the great classics offer.

G. Robert Carlsen's comments in *Books and the Teenage Reader* reflect a similar attitude toward using the classics: "There is no doubt that the classics represent man's finest use of language; but it is also true that classic literature is one of the most difficult, most subtle, and most mature expressions of human beings..." 26 When addressing the matter of reading a classic from the viewpoint of the adolescent reader, he states: "You usually thoroughly dislike what you are forced to read and cannot understand, rather than being allowed to grow slowly toward an enjoyment of the classics..." 27

With all the emphasis on content and having to complete a prescribed list of authors and works, the teacher tends to seemingly see the student as an empty vessel needing to be filled. The abilities, needs, and background, specifically the experience of the student, are disregarded. Instead of drawing from his own experiences and resources as he reads a literary work, especially a classic, the student probably will be seen frantically hunting for a *Cliff Notes*, or some other item that will tell him all he needs to know to have the "right" answer. Rosenblatt and Robert Probst both agree that by concentrating on materials about the work such as
literary histories, biographies, and critical essays rather than reading the work itself leads to "an artificial relationship with literature." In short, the adolescent is considered to be a mini-adult who should adjust to his curriculum. As for the programs, Probst's statement sums it up very succinctly: "Programs developed to teach a body of information about literature tend, unfortunately, to attempt to create literary historians and critics before they have created readers." Applebee, in his defense of reconceptualizing the notion of "literary heritage," states that:

Any definition of a literary heritage in terms of specific books or authors distorts the cultural significance of a literary tradition by failing to recognize that what the Great Books offer is a continuing dialogue on the moral and philosophical questions central to the culture itself. The usefulness of the heritage lies in the confrontations with these issues which it provides; any acquaintanceship which avoids the confrontation is both trivial and irrelevant, an observation often subsumed in the comment that each generation takes from the past what it needs, reconstructing the literary hierarchy on contemporary terms.

There is significant value included in those works comprising the literary heritage model as well as in the basic premise of this model. However, if the full value of the literary heritage model is to be attained, one must consider how the literature impacts on the reader.

Role of Reader and Text

At the core of understanding the response-centered curriculum is the basic understanding of the relationship of reader and text,
which, in turn, requires a definition of the nature of reading. In the report *Becoming a Nation of Readers*, Richard Anderson states that the majority of reading researchers currently agree on this view concerning the nature of reading: "Reading is the process of constructing meaning from written texts. It is a complex skill requiring the coordination of a number of interrelated sources of information." He further states that: "Reading is a process in which information from the text and the knowledge possessed by the reader act together to produce meaning."  

This interpretation of reading includes the past knowledge and experiences of the reader. The end result, therefore, is a transaction, to use Rosenblatt's term, between reader and text. Although at first glance it may appear that the word "interaction" could be interchangeable with Rosenblatt's choice, "transaction" more adequately describes the resulting act since it "designates an ongoing process in which the elements or parts are seen as aspects of phases of a total situation."

In Rosenblatt's model of reading, an interaction is viewed as the passive act of the scientist observing a chemical or physical reaction. The scientist is merely an objective onlooker. On the other hand, the transaction, more commonly associated with the business world in the interchange between merchant and customer/client, denotes an active involvement, or, as already noted, "an ongoing process." This same holistic view related to language is reflected in L. S. Vygotsky (1962) and James (1890) and quoted by Rosenblatt: "The "sense" of a work is "the sum of all the
psychological events aroused in our consciousness by the word."  

Essentially, therefore, the reading act is: "...an event involving a 
particular individual and a particular text, happening at a 
particular time, under particular circumstances, in a particular 
social and cultural setting, and as a part of the individual and the 
group."  

Seen from this point of view, reading is not a linear process, 
but a reticulated one, highly dependent on the background knowledge 
and experiences of the reader. The degree of meaning that the reader 
will derive from text, therefore, is dependent on the degree of 
overlap of knowledge and experience between reader and text/author. 
If the reader's experiences, knowledge, and value system do not mesh 
with that of the author/text, there will be either no meaning or 
understanding, or it will be understood to the degree of background 
similarity of readers and text/author. 

In developing a literary criticism model that best portrayed the 
researcher's point of view, she chose to consider the text and writer 
as one unit, since the text is the creation of its author. The text 
serves as the means through which the reader "knows" the author.
As one views the above model, it is important to remember that the resulting transaction between reader and text is multidimensional, happening on many levels simultaneously forming a network of understanding as well as causing the reader to put any new learning in juxtaposition with previous knowledge he may have on the same topic.

Probst considers the literary work as representing another consciousness "which, by its contrast with our own enables us to refine ourselves, confirming, modifying or refuting perceptions, attitudes, and ideas."36 He then compares this "exchange with text" as a process of self-creation," the end result of this process being a "sharpened, heightened sense of self."37

The Response-Centered Curriculum Model

Using Rosenblatt's transactional model of reading, the response-centered curriculum seeks to involve the reader actively in his learning. The emphasis is neither on the reader nor on the text, however; but on the reader-and-text as a unit. This concept reflects Rosenblatt's model as seen in Literature as Exploration, published in 1938.

The literary work exists in the live circuit set up between reader and text: the reader infuses intellectual and emotional meanings into the pattern of verbal symbols and those symbols channel his thoughts and feelings.38

When the transactional model is incorporated into a curriculum model, namely, the response-based model of teaching literature, it is "essentially a pattern of thinking and talking that begins with the
reader’s primary response to the (literary work) ... a response that may be emotional, intellectual, or even visceral, and moves from there on to other matters." At the center of his perception of the use of response-based teaching is the concept that the students are first interested in expressing and investigating their own personal transactions with what they have read.

Purves notes four objectives of the response-centered curriculum:

1. **An individual will feel secure in his response to a poem and not be dependent on someone else’s response.**

2. **An individual will know why he responds the way he does to a poem—what in him causes that response and what in the poem causes that response.**

3. **An individual will respect the responses of others as being as valid for them as his is for him.**

4. **An individual will recognize that there are common elements in people’s response.**

What happens to the individual reader as he reads any literary work is described rather poetically by Purves:

The reader reads the poem and something happens: he understands what the words say to him he translates the experience he has read about into his own context he has a feeling about the experience he has attitudes about the experience and the poem.

He takes the words, and the images, and the experience and ideas of that poem; and he puts them into his own way of seeing things.

When this principle of translating an experience the individual has read about into his own understanding is applied to the literature classroom, the resulting response-centered curriculum recognizes the diversity in the participants’ responses and yet, at the same time, yields a type of connectedness as "people come to a greater knowledge of why they are, and thus approach new works of literature with greater self-confidence."
Robert Weinberger and Probst both stress that being able to lead group discussions and to develop effective questioning strategies are key elements to the success of the response-centered curriculum model and that it can be used appropriately with all types of literature. Weinberger stresses the importance of having two or more people to read a piece of literature, and that for some, "talking about what they read may be more important than the act of reading itself."  

Realistic Adolescent Literature and the Curriculum

As the beginning reader draws on his past experiences in order to make meaning from what he reads, so the adolescent "needs to encounter literature for which he possesses the intellectual, emotional, and experiential equipment." Rosenblatt’s viewpoint is shared by many other educators, including Kenneth L. Donelson, G. Robert Carlsen, Alleen Pace Nilsen, Maia Pank Mertz. The literature that meets the needs of the adolescent population is young adult or adolescent fiction, and defined in many ways.

Carlsen describes the adolescent novel as being written for those 12 to 18 years olds with most novels giving "a unique, self-contained experience...written by serious writers who try to evoke the feelings and emotions, the triumphs and failures, the tensions and releases that teens experience...Like good adult literature, the adolescent novel shows the whole spectrum of life..."

Probst relates adolescent literature directly with the response-centered curriculum since he sees young adult novels as attracting adolescents to read as well as being vehicles that will elicit
response from the readers. He also notes that, since the characters in young adult novels are teenagers, the readers will be more interested in them and even possibly identify with the characters and their problems.

Nilsen and Donelson begin their discussion of young adult literature with a very broad definition: "anything that readers between the ages of 12 and 20 choose to read (as opposed to what they may be coerced to read for class assignments)." Their definition includes even that group of novels Carlsen refers to as the "popular" adult novel. The popular adult novel is one that is "widely read and discussed: it often makes the best-seller list and is selected by a major book club. It may even be made into a motion picture..." Carlsen points out that today's teenager wants "an honest view of the adolescent world from the adolescent's point of view: a book that holds a mirror up to society so that readers can see their own world reflected in it."

For the purposes of this study, the researcher chose to limit the use of adolescent literature to realistic adolescence literature as defined by Maia Pank Mertz and David England:

...that realistic and contemporary american fiction which young adults as well as more mature and critical readers can find aesthetically and thematically satisfying, and which is implicitly or explicitly, written for adolescents.

Mertz and England (1983) developed a list of ten characteristics of young adult novels, specifically realistic fiction, that help not only define realistic adolescent literature in general, but also clarify the other factors related to the young adult novel.
1. Adolescent fiction will involve a youthful protagonist. [This is regarded as the primary criterion for the young adult novel.]
2. Adolescent fiction often employs a point of view which presents the adolescent's interpretation of the events of the story.
3. Adolescent fiction is characterized by directness of exposition, dialogue, and direct confrontation between principal characters.
4. Adolescent fiction is characterized by structural conventions.
5. Main characters in adolescent fiction are highly independent in thought, action, and conflict resolution.
6. Adolescents are depicted as reaping the consequences of their actions and decisions.
7. Adolescent fiction will draw upon the author's sense of adolescent development and the concomitant attention to the legitimate concerns of adolescents.
8. Adolescent fiction strives for relevance by attempting to mirror current societal attitudes and issues.
9. Adolescent fiction most often includes gradual, incremental, and ultimately incomplete "growth to awareness on the part of the central character.
10. Adolescent fiction is, finally, hopeful.

Adolescent literature can be divided into several types of novels including romance, fantasy, science fiction, historical, and realism. Realistic fiction is sometimes referred to as "problem" novels. Donelson and Nilsen define realism in this manner:

Realism is experientially true. It can be defined as an author's honest attempt to depict people in ordinary situations without sentimentality or glossing over anything.

Since the emphasis in realism is on being experientially true, problem novels address all topics, including ones that have in the past been taboo. Lee Rinsky and Roman Schweikert (1977) point out in their article defending "new realism" for young readers that formerly taboo topics, namely, pregnancy, adolescent physical changes, birth,
and drugs, have been joined with the new themes of changing family patterns, death, ethnic groups, male/female changing roles as topics in today's adolescent realistic fiction.

Root in "The New Realism" (1977) outlines the following seven criteria for new realism:

1. The new realism should meet all the basic criteria that any other form of fiction should meet.
2. The new realism should be honest in its treatment and not seek to capitalize on the novelty of the subject matter. It should avoid sensationalism.
3. The new realism should expose those personal and social values central to our culture, while revealing, at the same time, how the over expression of those values may be changed.
4. The new realism should have faith in the intelligence of the reader to draw personal conclusions from the evidence presented.
5. The new realism should recognize that today's young reader is in the process of growing toward adult sophistication. It should handle subject matter accordingly.
6. The language and syntax of the new realism should help to reveal the background and nature of the characters and situations under consideration.
7. The new realism should be written in a hopeful key. No one can expect realistic fiction to have a "happy ever after ending." Life is seldom that way. Until the moment of our death we are confronted by new problems, but we can expect fiction for young readers to communicate in an honest way that there is hope in this world.

One of the constant problems allied with realistic fiction is the matter of censorship. Mertz (1978) notes in her article on "The New Realism" that many books have been misjudged unfairly. Even though realistic adolescent fiction addresses formerly taboo topics, the trend is for that same fiction to reaffirm the traditional cultural values. Rinsky and Schweikert also noted that:

What should interest parents and educators who become anxious about children's and adolescent's reading habits is not the mature themes some of these books
develop, but whether they demonstrate a concern for human dignity and human frailty, and a genuine concern for the quality of life. If they do so, they provide a human and humanizing reading environment for the child. That is about all we can ask of education. 52

But too frequently the parents do not realize that they play a role in critical reading. Censoring a book so that it cannot be read does not allow a student to develop those skills that will guide him into effective critical reading and thinking. There needs to be an open relationship between parent and child, teacher and student so that the young person can discuss what he has read without fear of censure or ridicule. That openness will result in mutual trust and understanding, as well as improved reading and thinking skills.

The Purpose of This Study

In the teaching of literature, the English teacher regularly makes numerous assumptions related to literature that may or may not be based on sound reasoning. One basic assumption that English teachers make is that literature will teach young people sound values and new insights into life. There are some intriguing paradoxes revealed in this notion. On the one hand, when teaching students what fiction is, the teacher generally says that fiction is not true, but the story may be based on an actual happening.

Too frequently the practice at this point has been different from the theory. There are messages that are sent to the reader through fictional characters and situations; therefore, it is plausible that the reader could use the protagonists as a role model. Social psychologists Jonathan Potter, Peter Stringer, and Margaret Wetherell
in their book *Social Texts and Context* state that "one of the main functions of the modern novel is, undeniably, self-revelation and self-discovery."

These possibilities of literature affecting the reader raise many questions. Some of the questions raised by the researcher include: Is the protagonist of a realistic young adult novel authentically portrayed as a teenager? How does the author of a young adult novel develop the self concept of the protagonist?

Therefore, the purpose of this study is to compare the depiction of teenage self-concept in young adult novels with the views of some leading authorities in adolescent psychology. This study will attempt to explore this topic in three ways. First, the study will focus on adolescent self-concept as defined by leading psychologists. Secondly, it will analyze the depiction of protagonists of several young adult novels in order to determine the self-concept of these characters. Thirdly, the study will discuss the curricular implications of using these novels in the classroom.
Chapter One

ENDNOTES


5. Applebee, p. 169.


8. Applebee, p. 32.


12. Mandel, p. 5


17. Mandel, p. 139-140.


Mandel, p. 139-140.

Applebee, p. 196.


Rosenblatt, p. 217.


Carlsen, p. 149.

Rosenblatt, p. 8-9.


Applebee, p. 248.

Anderson, p. 7.


Rosenblatt, "Viewpoints": p. 100.

Probst, p. 21.

Probst, p. 21.

Rosenblatt, "Viewpoints": p. 25.


41  Purves, p. 33.
42  Purves, p. 44.
43  Purves, p. 72.
45  Carlsen, p. 56.
47  Carlsen, p. 102.
48  Carlsen, p. 59.
50  Mertz, pp. 120-123.
CHAPTER II
REVIEW OF LITERATURE

The research for this study addressed two areas: adolescent psychology and adolescent literature. The primary focus into these areas concentrated on the adolescent self-concept and its development by looking at such areas as cognitive development, and the factors influencing self-concept and self-esteem development. As the study progressed, there were other factors that emerged as being relevant to a meaningful study of self-concept. These factors included: developmental stages, cognition, the role of sex and sexual activity, peer culture, personality development, social psychology, and parental relationships. Because of the diversity of the topic, it was essential to explore a variety of disciplines to see how they interrelated. However, it was not possible to get into all areas of study in adolescent psychology or into other related studies such as psychotherapy, psychiatry, or ego psychology. For the purposes of this study, the researcher concentrated on the works of Robert Havighurst, David Elkind, Jean Piaget, Erik Erikson, and Morris Rosenberg in the area of psychology; and primarily on Louise Rosenblatt, Robert Frobst, Ken Donelson, Alleen R. Nilsen, and G. Robert Carlsen, in the areas of literature and teaching literature.
This chapter has been divided into two main areas: (1) adolescent psychology, and (2) related fields dealing with adolescent literature. The psychology section will examine self-concept as related to the adolescent, along with a summary of the models of the psychologists being used in this study. The adolescent literature section will review significant studies related to the psychological and social psychological aspects of reading and literature as it pertains to adolescent literature.

A key word to the understanding of this study is the word adolescence. According to the etymology of the word, "adolescence" comes from the Latin "adolescere" meaning "to grow up" or "to grow into maturity." But today adolescence has taken on some newer meanings in addition to being a period of development. Most psychologists consider adolescence to be "one period in the entire span of human development."¹ Michael Berzonsky portrays life as a continuum with adolescence being the transition between childhood and adulthood. The nature of the "journey" depends on the teenager's ability to take risks and face new challenges and responsibilities. A key factor in this passage is the nature of the individual's self-image or self-esteem. If the person feels positive about himself, his transition will be much easier than for the one who is at odds with himself.

For the purposes of this study, the researcher has chosen to use Rolf Muus' definition of adolescence:

Sociologically, adolescence is the transition period from dependent childhood to self-sufficient adulthood. Psychologically, it is a "marginal situation" in which new adjustments have to be made, namely those that
distinguish child behavior from adult behavior in a given society. Chronologically, it is the time span from approximately twelve or thirteen to the twenties, with wide individual and cultural variations.²

He elaborates:

Adolescence is widely recognized as a period of social, personal, sexual, religious, political, and vocational adjustments as well as a period of striving for increasing emotional and financial independence from parents.³

In this study, adolescence refers to that period of transition from childhood and adulthood and its ensuing physiological, psychological, and sociological changes. The time span to be used is from thirteen to twenty-one years of age. The terms adolescent, teenager, and young adult will be used interchangeably to refer to those persons going through this period of adolescence.

There are four psychologists and their models that are used in this study. The first one is Robert Havighurst. Havighurst's work on developmental tasks is basic to numerous educational concepts and programs. However, the notion of development does not uniquely belong to Havighurst. According to L. Joseph Church and Joseph Stone, the term development "refers to orderly sequences of change that go on throughout the life cycle from conception to death, with the developing person functioning in new ways at different ages."⁴ Havighurst portrayed development in an uphill movement with periods of levelling off that created plateaus. During the plateau periods, the person could speed up his learning process, as well as master the tasks of learning that were appropriate for him at that time.
Havighurst calls those tasks "developmental tasks" and considers them as "those things that constitute a healthy and satisfactory growth in society. They are the things a person must learn if he is to be judged and to judge himself to be a reasonably happy and successful person." What happens should the person fail at these tasks? Havighurst states that such failure "leads to unhappiness--in the individual, disapproval by the society, and difficulty with later tasks." Havighurst divides developmental tasks into three categories: (1) physical maturation, (2) cultural pressure from society, and (3) "personal values and aspirations of the individual, which are a part of his personality or self." He also allows for tasks to arise from a combination of any of the above areas.

Educators have especially used Havighurst's concept of the "teachable moment," that quality period of time when all things are "right" for learning to take place. Reading and thinking are two attributes given great attention by Havighurst since he regards them as essential to the individual's ability to succeed in performing the developmental tasks required of him.

For the teenager, the ultimate goal is "developing personal independence." To achieve that goal, there are six developmental tasks:

1. Accepting one's physique and using the body effectively.
2. Achieving emotional independence of parents and other adults.
3. Achieving assurance of economic independence.
4. Selecting and preparing for an occupation.
5. Preparing for marriage and family life.
6. Developing intellectual skills and concepts necessary for civic competence.
The crowning achievement for the adolescent is to have a "mature set of values and a set of ethical controls that characterize a good man and a good citizen."\textsuperscript{10}

Although he touches on several issues that directly affect the self-concept, Havighurst does not address this issue as such. It could even be argued that he does not consider it as a separate concept since he associates "self" with "personality." Instead, Havighurst places the emphasis on the individual's contribution to society and being a "good man and a good citizen." However, his concepts of developmental tasks and the "teachable moment" have become widely accepted concepts by many educators and used as the basis for analyzing adolescent literature as seen in G. Robert Carl森's \textit{Books and The Teenage Reader} and Richard F. Abrahamson's study on "The Ultimate Task," based on Havighurst's developmental tasks.

The second psychologist used in the study is Erik Erikson. Erikson's theory is psychosocial in nature and is based on Freud's psychodynamic model that has five stages, ending around the age of five, since Freud believed that all children acquired their basic personalities, which include their identities, by the age of five.\textsuperscript{11} Erikson, who studied under Freud, found it difficult to accept Freud's emphasis on abnormalcy and neglect of the environment as a factor in development; therefore, Erikson focused on normalcy and positive adaptation and developed an acute awareness of the role of society in that adaptation.\textsuperscript{12} This emphasis on the interaction of individual and society led Erikson to select the term "psychosocial" to describe his theory of development.
Erikson’s theory incorporates the five stages of Freud’s theory and adds three. Whereas Freud’s pattern extends through age five, Erikson places his over the entire life span of an individual as a continuum of growth. At the center of Erikson’s stage theory is the epigenetic principle:

...anything that grows has a ground plan, and that out of this ground plan the parts arise, each part having its time of special ascendancy, until all parts have arisen to form a functional whole.\textsuperscript{13}

Barbara Fuhrmann expands on what is implicit in this principle:

1. We are born with a ground plan or blueprint that guides our psychological growth.
2. We are all regulated by the same inner laws of development.
3. The bases of all stages of development exist in on form or another from birth, but a particular stage commands more immediacy at a particular time of development.
4. The stages of development are related to one another in a universal sequence.
5. The successful resolution of one stage contributes to the successful resolution of successive stages, with overall adjustment depending on proper development through the stages in proper order.\textsuperscript{14}

The eight stages in Erikson’s theory are each characterized by a "normative crisis," to use his term, having two possible outcomes. The central conflict, or crisis, of any particular stage must be resolved before the individual can go on to the next stage.

Erikson characterizes the normative period of adolescence as the time when

...the individual must establish a sense of personal identity and avoid the dangers of role diffusion and identity confusion. ...The search for an identity involves the establishment of a meaningful self-concept in which past, present, and future are brought together to form a unified whole.\textsuperscript{15}
The process of acquiring an ego-identity, therefore, is not only the most crucial characteristic of adolescence, but also the core concept of Erikson's entire stage theory. Erikson makes the following statement regarding the identity crisis:

...the identity crisis is a process in which the individual achieves a sense of both continuity with all people and individual uniqueness, an ideology and commitment to values and to other people, a balance between the past and the future. ...Adolescents develop a central perspective on themselves, the world, and what others think of them, and evolve an identity, which is not a set of traits or roles, but instead a sense of psychosocial well-being. Its most obvious concomitants are a feeling of being at home in one's body, a sense of knowing where one is going, and an inner assuredness of anticipated recognition from those who count.16

It is interesting to note that when the adolescent emerges from an identity crisis, he has a great sense of uniqueness. What probably brings this quality out so strongly is that with his becoming an adolescent, he can now be introspective and make commitments—qualities he could not use at younger stages. At this point, the theory has to draw upon knowledge and cognition, for introspection is a cognitive skill. This aspect of the theory will be discussed later.

Through Erikson's view of identity, it is possible to gain some insight on peer culture. Since identity can best be determined through group interaction with friends, peers, and/or any "significant others," the adolescent usually goes through a time period of peer group involvement. At times this group involvement may even seem compulsive. But when seen through this light of the peer group being a type of mirror to reflect one's self-image and
identity, it becomes easier to understand the importance for positive peer relationships in the development of one's self-concept.

The third psychologist considered in this study is Morris Rosenberg, a social psychologist, who has done extensive study in the area of personality development. His major studies, *Society and the Adolescent Self-Image* and *Conceiving the Self*, explore a wide range of relationships between self-esteem and social influences: the customary ones of family, culture/ethnic group, religion, school, and work, as well as ones that are frequently overlooked, such as public affairs, propaganda, and politics.

The majority of those claiming a social psychology viewpoint claim that factors surrounding the individual are responsible for his growth and change rather than forces from within the individual. Rosenberg seems to accept the notion that adolescence is a developmental process and is also affected by social factors. He notes that "between about fifteen and eighteen years of age the individual tends to be keenly concerned with his self image." He gives three reasons for the "heightened awareness of the self-image" at this period of development:

1. Adolescence is a time for major decisions, such as job choice, marriage.
2. Period of unusual change: physical, internal physiological, sexual drives, "new desires surge through youth," psychological changes ... the effect is to shake up the adolescent's picture of what he is like and to intensify his interest in this picture." He
3. Unusual status ambiguity [which is] accentuated by the fact that both remnants of the past and portents of the future influence the self-image"
Whereas Elkind attributes the willy-nilly attitudes of an adolescent to the adolescent, Rosenberg is inclined to ascribe that quality to society since "society does not have a clear set of expectations for the adolescent." In comparing the cognitive-developmental view with that of the social psychological, Jerome Dusek states:

In the cognitive-developmental theoretical views we see an emphasis on the relation between individual development and the social context. As many researchers have noted, adolescence takes place within the confines of a society as a social structure. The nature of this social structure defines what is expected of adolescents and what is allowable behavior. Moreover, it is the social structure that defines the tasks of adolescence (Havighurst, 1951, 1972). In other words, the society in which the adolescent grows up apparently has a very significant impact on the adolescent.

Rosenberg considers self-image, self-concept, and self-esteem as three separate items, but at the same time sees a relationship involving these three factors. In his 1965 study, he views self-image as

central to the subjective life of the individual, largely determining his thoughts, feelings, and behavior... the individual's self-picture is not purely non-objective art, reflecting the impulses and inspiration of the creator, but is rather a more or less clear portrait based upon the formation provided by his social experience.

Regarding self-esteem, Rosenberg maintains that it "is a positive or negative attitude toward a particular object, namely, the self." This attitude, however, has two classifications in his model: high and low self-esteem.

When we speak of high self-esteem,...we shall simply mean that the individual respects himself, considers himself worthy; he does not necessarily consider himself better than others, but he definitely does not consider himself worse; he does not feel that
he is the ultimate in perfection but, on the contrary, recognizes his limitations and expects to grow and improve.

Low self-esteem, on the other hand, implies self-rejection, self-dissatisfaction, self-contempt. The individual lacks respect for the self he observes. The self-picture is disagreeable, and he wishes it were otherwise.24

Rosenberg defines self-concept as "the totality of the individual's thoughts and feelings having reference to himself as object."25 In an attempt to make his definition more specific, he breaks down the concept into three broad regions:

the extant self (how the individual sees himself); the desired self (how he would like to see himself); and the presenting self (how he shows himself to others).26

Later in the same study, he notes that when the self-concept is conceived of in this manner, that the self-concept:

...is largely a cognitive structure, a set of ideas about something. It exists on different planes and includes all these planes. But it is not simply an inert lump of knowledge, ...On the contrary, the self-concept matters, makes a difference, is motivated. People not only have self-concepts but they also have feelings and wishes about these self-concepts. It is therefore important to consider the thrust behind the self-concept--the self-concept motives--as well as certain principles underlying its formation.27

In tracing the development of the self-concept, Rosenberg again takes a developmental stance, stating that in early adolescence, changes in the self-concept can be noted and that many of these changes may extend into later adolescence.

...Entering more centrally into the self-concept are, first, a psychological interior--an awareness of an inner world of thought, feeling, and experience. The self comes to be seen as a person with private thoughts and feelings, in general or toward other people.
Second, the self is increasingly characterized in terms of abstract traits. This is true even among adolescents unfamiliar with...trait terms. Third, the self is conceptualized as an interpersonal actor, and comes to be defined from the viewpoints of others. He, too, notes that in early adolescence a period of self-consciousness and self-concept disturbance begins and lasts for quite some time. No longer does the young person merely accept, without reflecting, comments made about himself. In other words, "the focus of self-knowledge shifts from without to within." This internalizing process is quite comparable to Piaget and Elkind's explanations of cognitive development. Rosenberg simply views the self-concept process from a social psychology perspective.

Since Elkind's model builds on Jean Piaget's work in cognitive development, it is necessary to examine briefly those Piagetian concepts especially as they relate to adolescence and to the adolescent's self-concept. Although originally a biologist, Piaget became interested in studying children and their thinking processes. The discipline Piaget had learned as a biologist helped him to develop and refine research skills. While working with Alfred Binet on standardizing some test items, Piaget became aware of the significance about the process each child used in answering the questions.

He observed that "patterns of responses may provide more information about underlying reasoning processes than will the accuracy of individual responses." Through studies such as this one, Piaget began his lifelong study of genetic epistemology, which is essentially the study of the origins and development of knowledge.
As Piaget studied children and their thinking processes, he classified the processes they used to acquire knowledge of their physical world as "cognitive development," classifying their development into four basic stages:

1. Sensorimotor (0-2 years)
2. Preoperational (2-7 years)
3. Concrete operational (starts around 7 or 8 years)
4. Formal operational (adolescent)

The characteristics of the formal operational stage include the use of propositional thinking, combinatorial analysis, and abstract reasoning. Muus further points out that Piaget subdivides this last stage into two substages: IIIA--almost full functional (11 or 12 through 14 or 15); and IIIB--full functional (14 or 15 up). The crucial happening at this stage of development is the changeover from concrete to abstract reasoning or formal operations. [Meaning of formal refers to shape structure] This is not an overnight happening or a simple event but involves much time and experience.

In Elkind's model, "formal operational thought not only enables the adolescent to conceptualize his thought, it also permits him to conceptualize the thought of other people." It is at this point that adolescent egocentrism creates a dilemma for the individual.

W. R. Looft refers to egocentrism as "embeddedness in one's own point of view," but it is more than that. Egocentrism also refers to the inability to distinguish between one's own point of view and that of another person. Elkind further defines egocentrism by breaking it down into the following manifestations: imaginary audience/fantasy, personal fable, apparent hypocrisy, and pseudostupidity.
Imaginary audience (or sometimes called imaginary fantasy) is Elkind's term that refers to the self-consciousness that typifies the adolescent. Elkind notes that teenagers become caught up in the changes that are happening to them "in their bodies, in their facial structure, in their feelings and emotions, and in their thinking powers....They assume that everyone around them is concerned about the same thing they are concerned with, namely, themselves.... Teenagers feel that they are always on stage and that everyone around them is as aware of and as concerned about their appearance and behavior as they themselves are."34 The story the teenager acts out to his imaginary audience is his imaginary fantasy.

Closely related to the imaginary audience and fantasy is the personal fable. Of course there are times the imaginary audience and the personal fable will be operative together. Personal fable is the assumption that the individual is very special, unique. François states that personal fable "includes all the stories adolescents tell themselves concerning how important, powerful, and immortal they are."35

Another trait of the adolescent related to formal operations is idealism. The egocentric trait that involves idealism is apparent hypocrisy, and is more prevalent in young adolescents. In other words, when an adolescent can conceive and express a high moral principle, he believes he has attained that same principle. An example Elkind used in defining apparent hypocrisy involved a group of young people participating in a march in support of clearing up the environment. During the march, they used the slogans and
proclaimed how important a clear environment was. On the following day, the clean-up crews picked up numerous bags of trash along the route the marchers had taken. Obviously the message had not totally registered. This, Elkind pointed out, is the nature of apparent hypocrisy.

The fourth trait Elkind associates with cognitive development and egocentrism is **pseudostupidity**, which results when the young adolescent tends "to interpret situations in a more complex manner than is warranted at times."36 Another way of viewing this trait is to compare it with Poe’s story of the purloined letter. In that story, the answer to the mystery is in plain view, but everyone ignores the obvious as each looks for the answer in more "logical" places. Although all are guilty of this type of response, Elkind points out that it is more common for the young adolescent to act in this manner, the result of his newly developing reasoning skills.

How does the adolescent overcome the egocentrism of this stage of development? Fuhrman states that "adolescent egocentrism is overcome through maturation and systematic training in social perspective training."37 Elkind agrees with this view and suggests using role play, drama, and any language activity that would involve taking another person’s point of view. Looft and Elkind maintain that adolescent egocentrism can be overcome on two levels: cognitively and affectively. Elkind sums it up this way:

Adolescent egocentrism is thus overcome by a two-fold transformation. On the cognitive plane it is overcome by the gradual differentiation between his own preoccupations and the thoughts of others, while of the plane of affectivity it is overcome by a gradual integration of the feelings of others with his own emotions.
In sum, the cognitive structures peculiar to a particular level of development can be related to the affective experience and behavior characteristic of that stage. A consideration of egocentrism, then, would seem to be a useful starting point for any attempt to reconcile cognitive structure and the dynamics of personality.38

Involved in understanding the psychologists' models is having a knowledge of what self concept is. Defining the term is not easy. One of the major frustrations in any study related to self-concept has to be the imprecise meaning of the term itself, coupled with the use of measuring devices which lack reliability and validity. McCandless notes that there is no consensus among psychologists about what the self is, or a methodology to study it that fully meets the standards of scientific method.39 With each new study has come a new measuring tool; consequently, there is no appropriate way to accurately compare one set of results with another. Even though the term is rather elusive, educators and psychologists agree that self-concept is a most viable principle in determining academic success and social success.

For the purposes of this study, self-concept is viewed as a dynamic process, starting in childhood and extending throughout adulthood through which the individual forms basic concepts of himself to help him determine who and what he is. This obviously would include all of his perceptions of himself, whether they are physical, sexual, cognitive, or moral as well as his abilities, skills, appearance, goals, and emotions. Fuhrmann states that "we learn to evaluate ourselves as a result of the totality of interactions and experiences we have had. A positive self-concept
can only be developed in an environment that promotes both acceptance and realistic self-appraisal." The factors that would impact on self-concept include family, race, religious orientations, physical characteristics, socioeconomic status, nationality.

Montemayor (1977) confirmed this fact in a study with younger and older adolescents who were asked the questions, "Who am I?" The findings confirmed that

...as they mature, adolescents apply different cognitive skills to their self-concepts as well as to external reality. The youngest group tended to respond to the question in completely concrete ways, answering with details of address, appearance, possessions, and play activities, while the older adolescents answered with far greater abstraction, like their beliefs, motivations, and interpersonal characteristics.

Fuhrman later points out that self-concept reaches its lowest point in early adolescence and, barring any abnormalities, tends to increase slowly throughout the adolescent stage. Handel (1980) notes that older adolescents tend to feel good about themselves. When teenagers feel comfortable about themselves, they do not feel a need to play games or pretend in order to cover up for their insecurities. When the sexes are compared, girls tend to pretend longer than boys. Surely cultural and societal expectations are largely responsible for this since girls are more often taught to rely on approval from others; whereas boys are encouraged to be self-reliant. Another effect on those adolescents who fabricate is that they are

...more vulnerable to criticism and more self-conscious than those who do not and are more likely to find it difficult to express themselves in the real world. They therefore spend more time fantasizing that those who have higher self-esteem and do not need the world of fantasy to the same degree.
Fuhrman highlights a study by J. S. Lipsitz\textsuperscript{44} that looks at negative stereotyping of adolescents merely because they are adolescents. One only has to look at the media or listen to adults in conversation about adolescents to hear and see constant stereotyping of them that would be considered highly offensive if made about another's religion or race. When that same type of stereotyping is done to minority groups, that act is considered harmful to them and in some instances would even become the basis for a lawsuit.

Having examined the psychological aspects of the study, it is now appropriate to consider literary studies related to the topic. There were several studies the researcher considered that dealt with the reader's response to literature, while some were considered to be literary criticism. These studies do not relate to adolescent self-concept, but do, however, validate the assumptions that the reader is affected by what he reads. Richard Beach, Allan Purves, Janet Hickman, Charles Cooper, Lee Galda, and Jane Zaharias are only a few who show how strongly literature can shape the reader's response to what he reads.

Bruno Bettelheim in \textit{The Uses of Enchantment} and F. André Favat in \textit{Child and Tale} examined the relationship between the fairy tale and the reader. Bettelheim, using the psychoanalytic model based in part on Sigmund Freud and Erik Erikson, stresses that "the unconscious is a powerful determinant of behavior."\textsuperscript{45} If repressed, the unconscious can bring harm to the person; however, "when unconscious material is to some degree permitted to come to awareness and worked
through in imagination, its potential for causing harm—to ourselves and others—is much reduced..."46 The majority of parents think it is wiser to divert their children’s thinking from the things that bother them, such as their fears and fantasies to pleasant ideas. As a result, when it comes to reading, parents tend to avoid many fairy tales since they feel fairy tales will be too violent, or they express thoughts about death and other unpleasant subjects. Bettelheim contends that "what... the child ought to gain from the experience of literature is access to deeper meaning, and that which is meaningful to him at his stage of development."47 Later he adds that the story must "relate to all aspects of his personality—and this without ever belittling but, on the contrary, giving full credence to the seriousness of the child’s predicaments, while simultaneously promoting confidence in himself and his future."48 From his own experience with children and their enjoyment of fairy tales, Bettelheim decided that fairy tales "start where the child is in his psychological and emotional being. They speak about his severe inner pressures in a way that the child unconsciously understands, and—without belittling the most serious inner struggles which growing up entails—offer examples of both temporary and permanent solutions to pressing problems."49

On the other hand, Favat’s study focuses on the Piagetian model to analyze the relationship between the fairy tale and the reader. Jonathan Potter, Peter Stringer, and Margaret Wetherell in Social Texts and Context: Literature and Social Psychology point out that instead of analyzing the psychological make-up of the author, Favat
explains the contents of the fairy tales by the nature of the reader. "The contents of popular texts are seen to parallel the psychology of children who enjoy reading them."50

"Favat notes that fairy tales are suffused with magic and animism... and the predominant constraining force is moral rather than causal. In addition, the hero is depicted as standing in a strongly egocentric relationships to his or her world."51 Both Piaget and Elkind recognized these features as essential in children's thinking. Favat noted that the process of development as delineated by Piaget greatly affected the child's interest. Favat especially noted that the process of development as delineated by Piaget greatly affected the child's interest.

There is a small group of studies that are vague in expressing a relationship between literature and developmental psychology, but yet there was an undeniable link between the concept of on-going development with literary growth. One such study is Margaret Early's "Stages of Growth in Literary Appreciation." (1960) She links the process of developing literary appreciation with chronological and developmental growth and readiness.

To the degree that chronological age affects emotional and mental maturity, it is related to the stages of growth we shall describe. Obviously, to understand much of the world's great literature, the reader must have an allowance of years in which to live and to read.52

She named these stages of literary appreciation: "unconscious enjoyment"; "self-conscious" appreciation, which reflects the young adolescent's concern of self; "conscious delight," the stage in which the reader sees beyond himself to include a concern for others.
In his anthology *Adolescence in Literature*, Thomas W. Gregory looks at the short story as it portrays adolescence and related historical trends as they pertained to adolescent literature. The major criterion he used in selecting stories for this collection was that "they had to deal with the experiences of adolescents." His anthology emphasizes a psychosociological approach to the study of adolescence through literature with seven section headings to identify themes: "sexual awakening and experience; emotional development; family relationships; social adjustment and delinquency; schools, students, and teachers; religions and values; and initiation and identify."  

Perhaps the largest number of studies and textbooks were focused on the developmental model, especially as expressed through Havighurst's concept of developmental tasks. Some of the major writers using this model include: G. Robert Carlsen, Charlotte Huck, Kenneth Donelson and Alleen Pace Nilsen, Linda Bleich, and Norma Schlager, to name a few.

Developmental tasks give teachers and librarians a systematic approach to view the adolescent student and a way to help that student to identify his concerns and some possible resources to help address those concerns. One of the findings of Carlsen's work with the Young Adult Reader polls is that young adults in their search for identity, use fiction and biography as primary sources of information. "Through them they try on different roles, and sometimes discover people like themselves whom they can observe handling their lives. This may not be a proper use of literature,
but it is a phase that teenagers must go through if they are to keep reading.\textsuperscript{55}

In "A Study of the Psychological and Social Characteristics of Adolescence in Adolescent Literature, 1945-1975," Linda Bleich analyzed five young adult novels published five years before 1960 and five novels after 1960 to "determine if the 'New Realism' in adolescent literature provided a more realistic picture of the psychological and social characteristics of adolescents than did earlier forms of the genre."\textsuperscript{56} In order to determine the model of adolescence, she used Havighurst's developmental tasks as her primary model, although she did list studies by Erikson, Piaget, and Kohlberg.

Bleich modified her model of adolescent development in "The Developmental Role of Adolescent Literature" leaving out Havighurst and concentrating more on the works of Erikson, L. Kohlberg and C. F. Gilligan (1971). She notes the role of literature in adolescent development:

If adolescence is a period in which an individual's identity is described in terms of his self-concept and the relationship of this concept to his position in society at large, then for literature instruction to ignore the role that literature can and does play in this psychological process can inhibit not only reading motivations and interests, but also developmental stages inherent in growing up. It becomes the task of the English teacher to provide adolescents with literature that realistically addresses adolescent needs and interests.\textsuperscript{57}

She concludes:

Adolescent reading interests and their relationship to the psychological predisposition of the reader need to be considered in the selection and evaluation of literature. Also needed is evaluation of how
realistically the literature portrays adolescent developmental processes. Adolescent literature selected and evaluated in this manner can provide the transitional experiences that enhance both the cognitive and emotive growth of the adolescent reader.  

Carlsen, whose work is also heavily based on Havighurst's eight developmental tasks, notes that "the central concern of adolescents is the search for identity." He contends that adolescents use fiction and biography as their main source of information, trying on "different roles and sometimes discover people like themselves whom they can observe handling their lives." Later on he states:

Books can play an important role in helping adolescents reach maturity. They can become a part of the adolescent's rebellion against the adult world... Literature has always held up a mirror up for the reader in which to see himself sharply and clearly. Literature, by its very nature, is selective and suggests integrations, connections, insights into experience and values which the individual might not find by himself. At its best, literature confronts the reader with the basic, eternal problems of human beings, helping the individual to see himself as a part of ongoing history.

There were other developmentally oriented studies that used other psychologists' models, a few even were eclectic as they substantiated their perspectives. Margaret Gillespie and John Conner in their textbook *Creative Growth Through Literature for Adolescents* presented an eclectic model of development including the stages of intellectual development, along with physical development incorporating the theories of Piaget L. S. Vygotsky, Jerome Bruner, and Gordon W. Allport.

Another study that uses Piaget is Norma Schlager's "Predicting Children's Choices in Literature: A Developmental Approach."
Although the intent was to focus on children rather than adolescents, since she used the Piagetian paradigm, the researcher deemed it appropriate to extend Schlager's assumption that "children's perceptions change with each stage of development." Given the quality of redundancy in Piaget's model that allows for repetition of certain skills dealing with increasingly more difficult materials as one gets older, it can be assumed that this quality of change in children's perceptions will be equally true for adolescents. Schlager further notes the importance of the relationship between development and literature:

...children's books will be lost upon children if their interest is not first aroused by the developmental characteristics displayed by the main characters within the story....

In summary, the research strongly supports the position that the books which succeed are those that contain an identifiable stage of development.

Another study that used the Piagetian model was Petrosky's "Genetic Epistemology and Psychoanalytic Ego Psychology: Clinical Support for the Study of Response to Literature." Although on a superficial level one might be tempted to conclude that these two models are incompatible, there is actually a bond created by the notion that "cognition and affectivity are constantly growing, constantly developing." Another key point that this study makes is the value of case study as a method for examining the process of response to literature since closer attention can be paid to examining the cognitive/affective abilities of readers.

Taubenheim's article, "Erikson's Psychosocial Theory Applied to Adolescent Fiction: A Means for Adolescent Self-Clarification,"
examines Erikson's model, concentrating on the adolescent stage, the fifth stage, of development. Basically, the emphasis of this stage is a sense of identity with the conflict for this stage being identity versus role diffusion. Taubenheim points out that:

The resolution of this conflict comes when the adolescent identifies, selects, accepts, and integrates previously learned tasks and established values from the earlier stage to form a clear, acceptable image of his/her own identity.66

The author further states:

In the fifth stage, adolescents are not only looking for answers to who they are and how they fit into society, but they are also comparing their present skills to those skills needed in specific occupations.67

Taubenheim posits that teachers can help students by "supplying books which help the adolescent better understand his...stage of life,"68 and cites McGuire and Wenzel as supporting the use of literature as a way of expanding the experiences for students.

Roxana M. Matter used David Elkind's model of adolescent egocentrism to analyze selected characters from M. E. Kerr's novels. Specifically, Matter attempted

...to determine the extent to which the unique features and typical behaviors of adolescent egocentrism are manifested by the major adolescent characters in Kerr's seven adolescent novels. These characters are analyzed in terms of four apparent characteristics of adolescent egocentrism and their respective manifestations as delineated by Elkind:

1. the construction of imaginary audiences (and imaginary audience fantasies);
2. the construction of personal fables, often accounting for self-consciousness, boorishness, and/or--in extreme manifestations--vandalism;
3. pseudostupidity, the adolescent's tendency to respond to situations at a more complex level
than warranted because newly formed cognitive abilities are not yet fully under control; and

4. apparent hypocrisy, a discrepancy between the adolescent's words and deeds caused by failure to distinguish between the expression of an ideal and its pragmatic realization. 69

Matter concluded that "through the novels of M. E. Kerr, classroom teachers can expect to develop increased insights into adolescent behavior." 70

There are several articles, textbooks, and studies that relate to social psychological issues. Evelyn Winfield wrote "Helping Adolescents Learn to Build Good Relationships" for PTA Today. Her article stresses that adolescents want to establish good relationships with others to build and improve their communication skills as well as to understand themselves better. To show how young adults can do this, the author uses several young adult novels to illustrate how young adult protagonists accomplished improved relationships, and a higher level of self-fulfillment.

In their article "A Study of Selected Adolescent Problems as Presented in Contemporary Realistic Fiction for Middle School Students," Mary F. Compton and Juanita Skelton point out that "Contemporary fiction for children and adolescents reflects the problems encountered by middle school students in their everyday lives." 71 The authors encourage parents, educators, and others who work with middle school students to familiarize themselves with the scope of contemporary realistic fiction as a way of learning more about the young people they work with. Of course, these same novels
should be shared with the middle school students to help them gain better understanding of themselves and their peers.

In her book *Children's Literature: An Issues Approach*, Masha K. Rudman approaches literature through the ways it deals with contemporary problems and conditions. She contends that "books are important influences on their readers' minds. They can help us when we attempt to construct suitable bases for attitudes and behaviors."72 She also encourages the use of bibliotherapy, "the use of books to help children solve their personal problems and become aware of societal concerns."73 Rudman points out that "in using bibliotherapy educators do not assume the role of psychologists or physicians, but recognize that children today walk into the classroom with their minds crowded with issues."74 In her interpretation of bibliotherapy, it is not a prescriptive approach of matching person with book, but relating various activities, including a lot of discussion, then perhaps rereading the text and other related materials to help the reader gain more understanding of the topic being read as well as of himself.

In his doctoral study, *Ego Identity in Adolescent Literature*, Robert Dering makes the primary assumption that reality as portrayed in fiction can be influential in shaping personality. In order to examine this assumption, Dering designed a psychosocial index, based on Erik Erikson's psychosocial theory of adolescence. After designing the index, the author then conducted a library survey to determine the ten most popular novels being read by adolescents. The major characters from four of these novels were then analyzed by
panels of readers using the index. The desired outcome of the study was to see if the index would be an effective tool teachers could use to analyze characters in adolescent novels. Dering concluded from his study that the instrument he developed could be a viable tool for analyzing characters in adolescent novels and could be used effectively by teachers, librarians, and researchers.

Beasley's study The Seif as the Source of Knowledge, examined "some of the ways in which the protagonists' search for identity in the contemporary adolescent novel [emulates] the larger search-for-identity theme" found in the broader realm of literature, such as philosophy, religion, and world religion. He selected his adolescent novels from the annual "Books for Young Adults" poll, appearing in the January 1979 issue of English Journal. The concept Beasley focused on was adolescent identity.

The major conclusion of Beasley's study was that the contemporary adolescent search for identity, as depicted in the nine novels selected for analysis, does indeed reflect the same kinds of universal human concerns and experiences that were dominant in past philosophical, religious and literary movements. Considerable thematic consistency was found to exist in the novels, although the social context and the quality of the identity experienced varied greatly from novel to novel.  

In regard to the adolescent identity experience, Beasley states that:

First, the adolescent perceived personal freedom as being limited by some sort of external authority; second, the adolescent rebelled against authority; third, the adolescent underwent some sort of "fall" or "loss of innocence" which attendantly served to usher in a new measure of moral or intellectual awareness. In all the novels examined, authentic identity was depicted as flowing or being created from within. None of the adolescents found identity in churches, schools, or social groups.
Perhaps one of the most unique and thought-provoking studies is Norman Kiell’s book *The Adolescent Through Fiction: A Psychological Approach*. Kiell’s point of view is that "fiction can be examined as a fruitful field for exploration in the study of the adolescent personality." He cites Freud to support his thesis. He further maintains that "an appreciation of great literature enhances and increases the psychological approach." However, it is crucial to note that this book was published before the quality of young adult realistic fiction was being published, the author analyzed adult novels having adolescent protagonists, and the literature used were those writings considered to be "masterpieces," hardly the selections today’s teenagers would consider looking at, let alone reading.

In summary, several studies used the models of the psychologists chosen for this study; however, none of these studies actually dealt with the adolescent self-concept. As a result of reviewing these various studies in psychology and in literature, it became apparent that studies directed at examining the adolescent protagonist’s self-concept and analyzing it in relationship to known psychological models of self-concept has not been studied and would be an asset in teaching young people in reading and English language arts classes.

Some of the ways in which this study will be beneficial to teachers include a better perception of the cognitive processes of the adolescent which would help teachers and curriculum developers to create more effective materials for class use and more accurate expectations for learners. Being aware of how self-concept can be portrayed in literature will assist teacher and learner. Teachers
will have more realistic expectations of their students since they will understand adolescent behavior better.
CHAPTER II

ENDNOTES


8. Havighurst, p. 5.


24 Rosenberg, Society p. 31.


26 Rosenberg, Conceiving p. 8.

27 Rosenberg, Conceiving pp. 50-51.

28 Rosenberg, Conceiving pp. 254-255.

29 Rosenberg, Conceiving p. 255.

30 Berzonsky, p.217.

31 Muus, p. 188.


40 Fuhrmann, p. 287.


Bettelheim, p. 7.

Bettelheim, p. 4.

Bettelheim, p. 5.

Bettelheim, p. 6.


Potter, p. 55.


Bleich, p. 46.
Carlsen, p. 12.
Carlsen, p. 12.
Carlsen, p. 20.
Schlager, p. 141.
Taubenheim, Barbara. p. 518.
Taubenheim, p. 518.
Matter, p. 665.
Rudman, p. 3.
Rudman, p. 3.

Beasley, p. 3395.
CHAPTER III
METHODOLOGY

This study is designed to analyze the depiction of teenage self-concept in selected young adult novels and to compare that depiction with the theories of self-concept of some of the leading authorities in adolescent psychology. In order to accomplish this goal, two sets of criteria to analyze the protagonists and their self-concepts in young adult novels were established: (1) psychological criteria related to self-concept, and (2) literary criteria that would provide an orderly and systematic study of the selected novels used in this study. This chapter will examine these two sets of criteria, discuss the book selection process, and describe the form developed for achieving these purposes.

Psychological Criteria Selection

The researcher conducted a preliminary survey of basic adolescent psychology textbooks to determine the generally accepted theories about adolescence. From this initial study, it became evident that today the majority of psychologists favor the developmental perspective on adolescence that considers adolescence as being a period of transition between childhood and adulthood and sees the individual as always in the process of growing and going through the
lifelong process of developing and maturing. L. Joseph Stone and Joseph Church state that:

Development refers to orderly sequences of change that go on throughout the life cycle, from conception to death, with the developing person functioning in new ways at different ages.

When defining adolescence, it is important to remember that it is more than a period of physical and physiological changes. Rolf E. Muus adds the following dimensions to his definition of adolescence:

Sociologically, adolescence is the transition period from dependent childhood to self-sufficient adulthood. Psychologically, it is a "marginal situation" in which new adjustments have to be made, namely those that distinguish child behavior from adult behavior in a given society. Chronologically, it is the time span from approximately twelve or thirteen to the early twenties, with wide individual and cultural variations.

He later summarizes that:

Adolescence is widely recognized as a period of social, personal, sexual, religious, political, and vocational adjustments as well as a period of striving for increasing emotional and financial independence from parents. Therefore, from a psychological standpoint, the status definition for termination of adolescence is not related to a specific chronological age; it is instead the degree to which these adjustments have been made.

For the purposes of this study, adolescence refers not only to the transitional period between childhood and adulthood, but also to that broader scope of Muus' definition—the sociological and psychological aspects. The age of the protagonists in this study ranges from thirteen through twenty-one. The terms adolescent, young adult, and teenager refer to the person going through adolescence and will be used interchangeably.
Another factor emerging from the preliminary overview of adolescent psychology textbooks was the identification of those psychologists having the predominantly accepted points of view. These include: Jean Piaget, David Elkind, Erik Erikson, Robert J. Havighurst and Morris Rosenberg.

Although very popular a few years ago in educational psychology for his eclectic theory of development, Robert Havighurst's views are not so prevalent now; however, his work played a part in shaping some of today’s educational theory and practice. Two of the concepts from his theory that are a part of this study include the concept of the developmental task and the teachable moment.

A developmental task is a task which arises at or about a certain period in the life of the individual, successful achievement of which leads to his happiness and to success with later tasks, while failure leads to unhappiness in the individual, disapproval by the society, and difficulty with later tasks.

For the purposes of this study, the following terms are also considered as foundational elements of the psychological criteria and are defined as given below.

1. **Self-concept.** The simplest definition of self-concept is "one's view of himself." However, in spite of its seemingly simple meaning, the term and its synonyms have multiple meanings. Michael D. Berzonsky expresses the intent the researchers has for this study:

   "...a self-concept involves all of the concepts, assumptions, and principles that we, over our lifetime, have come to hold about ourselves. This personal theory that we have constructed about ourselves, in turn, is used to integrate information and solve problems."
2. **Cognition.** Cognition is "the act of knowing; perception; awareness," or can refer to "a thing known, perceived, or recognized." When applied in the psychological sense of the word, it refers to the development of thinking as a process. Cognitive development is a key element in Piaget's theory.

3. **Egocentrism.** Originally a term Piaget used in his theory of cognitive development, egocentrism relates to one's inability to differentiate his own thinking from that of others.

   This term is further developed by David Elkind's theory of egocentrism for adolescents, which is divided into four categories: **pseudostupidity, imaginary audiences and fantasies, personal fable, and apparent hypocrisy.**

4. **Pseudostupidity.** Young adolescents tend to "interpret situations in a more complex manner than is warranted at times."⁶ Elkind calls this behavior **pseudostupidity** which is derived from the adolescent's "newly acquired thinking capacities made possible by what Piaget calls formal operations."⁷

5. **Imaginary audience/fantasy.** This behavior also has its beginnings in the adolescent's new skill of "thinking about other people's thinking," but this one "is coupled with an inability to distinguish between what is of interest to others and what is of interest to the self."⁸ The young adult convinces himself that everyone is watching him, which should help explain why some teenagers are so super sensitive.

6. **Personal fable.** Another of the manifestations of adolescent egocentrism is **personal fable**, which is the belief that the young
adult is special, unique, and "not subject to the natural laws which pertains to others." 9

7. **Apparent hypocrisy.** This element is "but another byproduct of formal operations that have not been fully elaborated." 10

Elkind states further in the same article:

> For the early adolescent, expressing an ideal is tantamount to working for it and attaining it. Young people believe that if they can conceive and express high moral principles, then they have in effect attained them and nothing more in a concrete way need be done. 11

8. **Identity.** Erikson gives the title of "Identity versus Identity Diffusion" to the period of adolescence. During this time, the individual is searching for his "true self" by asking the question "Who am I?"

9. **Identity Crisis.** The term "identity crisis" refers to the struggle one has as he works out his search for who he is, and begins to establish his own unique sense of identity. If the person is successful in his search, the result is a firm commitment to such things as his job, moral values, and religion.

10. **Moratorium.** In expanding Erikson's theory, James E. Marcia used the term "moratorium" to describe that individual who is actively exploring different ways of arriving at commitment. The term also refers to that period of time when one experiments with different styles.

11. **Foreclosure.** This term implies that the individual has not experienced an identity crisis, has never questioned parental, societal values, but continues to accept identification with
parents and society as sufficient. This term also originated with Marcia as he expanded the concept developed by Erikson.

12. **Identity diffusion.** Erikson used this term to indicate the negative identity status, the opposite of achieving identity. The individual shows no commitment to his job, religion, or values, and is not actively trying to make a commitment.

**Adolescent Literature Criteria Selection**

Adolescent literature used for this study is considered to be "that realistic and contemporary American fiction which young adults as well as more mature and critical readers can find aesthetically and thematically satisfying, and which is, implicitly or explicitly, written for adolescents." The specific type that was used for this study was **realistic fiction** (or the **problem novel**), that type which "treats candidly and with respect problems that belong to young adults in today's world." 13

Since adolescent literature is written specifically for the adolescent, the protagonist should be a closer match to the teenager and his perception of himself than if the protagonist were an adult. The researcher further limited the type of novel to realistic fiction since the nature of that type of fiction is to deal openly with the people and situation involved in the story.

Although the romance novel is, in Kenneth Donelson's words, "appealing to teenagers because it is matched in several ways to their roles in life," 14 the other characteristics of the romance novel, specifically the exaggeration that is a part of the type, make it unsuitable for the purposes of this study. This trait obviously
would affect the honesty of the portrayal of the protagonist's self-concept. However, there are a few novels on the list that could be considered as romance novels with one major exception. The method of portraying the relationship between lovers is done in a realistic, candid manner rather than in the traditional, stereotypic pattern of the damsel in distress being rescued by a prince on a white steed, then living happily ever after.

Although the reader and his transaction with the text are not being dealt with in this study, the researcher felt it important to find books that had been read by a fairly large group of young adults, and that they had had an opportunity to express their preferences about their reading choices. The Books for Young Adults project from the University of Iowa with polls published annually in the English Journal was a logical choice since its credibility has been soundly established as a reputable source of information on the teen reader.

III. Book Selection Process

The Books for Young Adults Poll was begun at the University of Iowa in 1972 by G. Robert Carlsen as a joint effort of the College of Education and the School of Library Science. The purpose of this continuing research project is to study the reading choices and preferences of sixteen- to nineteen-year olds, or those in grades ten through twelve. Each year approximately 300 newly published books are presented to English and individualized reading classes in local high schools in the southeastern part of Iowa. Members of the
research team meet with each of the participating readers to explore and record their reactions. The most popular books, then, comprise the annual list, which is published in the *English Journal*.

In regard to the yearly survey published in the *English Journal*, the researchers from Iowa stated in the 1979 article:

"...top choices are widely popular while the runners-up are also excellent books but less universally appealing. Our research focuses equally on popularity and quality--what a find, of course, when a well-written book is also popular!--because we wish to observe the changing reading interests of young adults as much as the changing offerings of the publishers."15

The writers of the 1985 point out further that:

"The annual list reflects the popular reading choices of these readers based upon initial appeal (The factors which lead to pick up and read a book) and reader's enjoyment (How a reader responds to a book). Our books are received from a wide variety of sources....As the list is necessarily limited in length, some good books may have been omitted."16

The students' reactions over the period of 1979 through 1985 show that realistic fiction dealing with adolescent characters is generally their top choice. In 1979, the researchers noted that "Several are popular adult titles with young adult protagonists."17

In the 1980 poll, realistic novels were categorized:

- the *outer edges*, realistic books about exceptional young adults leading unusual lives....*Facets of adolescence*, primarily adolescent fiction with protagonists coping with death and romance, achieving goals, and painfully searching for personal values.18

The polls for 1984 and 1985 had some new trends demonstrated. In 1984, males found more books to be interesting than did the females. Their book choices included fantasy, war stories, and contemporary realism. "Readership in the romance and contemporary realism genres..."
was still predominantly female, although male readership in these areas increased." The 1985 list reflected realistic fiction as being most popular with "both serious and light-hearted works" being appreciated. "Exploration of the self is the overall focus of the books which appealed to our readers." There is an interesting trend apparently developing with those novels considered as romance. Some of the realistic fiction, especially in 1985, had elements of teenage romance in them, but since the authors dealt with the subject matter more in the manner of the realistic type, they were considered as realistic fiction, or "contemporary realism," using the term of the poll writers.

There have been some who have raised a question about the nature of the reading sample not being representative of the United States. The research team in 1982 addressed this issue. In that year there were nearly 200 students included in the study. They were from "varying socioeconomic levels in individualized reading classes of five southeastern Iowa high schools in rural, suburban, and urban areas."

Regarding the results, the researchers stated:

We are comfortable with the results of our research methodology and feel that general trends reported herein are probably nationally representative. Because other research studies have shown the geographical universality of teens' reading interests, we also believe that these titles, made available to a wide range of readers of similarly varied backgrounds, will be equally popular. Since we draw upon many sources for our books, we hope to acquaint readers with some works which may not have been massively publicized. Contrary to what we realize may have missed some good ones.
Of the books in the Iowa poll, there were seventy-seven that met the Iowa criteria as realistic fiction; however, not all of the novels met the researcher’s criteria. Of the total number of seventy-seven, forty-four novels were used in this study. Of this number, there are fifteen novels having male protagonists, and twenty-nine novels with female protagonists. A summary chart follows on the next page showing the categories from each year’s poll, number in those categories, number used and not used, as well as the gender of the protagonist.

Those books that were excluded from this study were eliminated for the following reasons: (1) popular adult novels, a term originated by G. Robert Carlsen, referring to that adult novel which is “widely read and discussed... often makes the best seller list,” 23 (2) adult novels with teenage protagonists, (3) not realistic fiction, but another genre of young adult novels, (4) protagonist’s age did not fall within the guidelines of the study.
### SUMMARY OF "BOOKS FOR YOUNG READERS" POLL

<table>
<thead>
<tr>
<th>Year</th>
<th>Total Number of Titles</th>
<th>Categories Used in Study</th>
<th>Number in Category</th>
<th>Number NOT Used</th>
<th>Number Used</th>
<th>Protagonist M</th>
<th>Protagonist F</th>
</tr>
</thead>
<tbody>
<tr>
<td>1979</td>
<td>30</td>
<td>&quot;Discovery&quot;</td>
<td>10</td>
<td>1</td>
<td>9</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>1980</td>
<td>25</td>
<td>&quot;Outer Fringe&quot;</td>
<td>6</td>
<td>5</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;Facets of Adolescence&quot;</td>
<td>8</td>
<td>2</td>
<td>6</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>1981</td>
<td>30</td>
<td>People with problems</td>
<td>6</td>
<td>3</td>
<td>8</td>
<td>1</td>
<td>7</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Dealing with feelings</td>
<td>6</td>
<td>3</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Personal values</td>
<td>5</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1982</td>
<td>25</td>
<td>&quot;The Fates&quot;</td>
<td>3</td>
<td>2</td>
<td>4</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>&quot;Eros &amp; Psyche&quot;</td>
<td>7</td>
<td>4</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>1983</td>
<td>21</td>
<td>realistic fiction</td>
<td>5</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>1984</td>
<td>24</td>
<td>realistic fiction</td>
<td>6</td>
<td>2</td>
<td>4</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>1985</td>
<td>27</td>
<td>Contemporary realism</td>
<td>14</td>
<td>5</td>
<td>9</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td></td>
<td><strong>TOTALS</strong></td>
<td></td>
<td><strong>77</strong></td>
<td><strong>34</strong></td>
<td><strong>43</strong></td>
<td><strong>15</strong></td>
<td><strong>28</strong></td>
</tr>
</tbody>
</table>
In order to maintain consistency in the data collection process as the young adult novels were being read, the researcher developed a two-page analysis form. This form was divided into two major sections to examine the protagonist in depth and the novel in general. The items under each section focused on those issues that would reveal the most about the protagonist's self-concept. Included with each analysis were the researcher's observations and relevant quotations from the text to substantiate those observations.

Part I of the analysis form examined the protagonist through several perspectives. The headings on this page include: evidences of adolescent egocentrism characteristics (based primarily on Elkind's concepts of imaginary audiences/fantasies, personal fable, pseudostupidity, and apparent hypocrisy), How does the protagonist view himself/herself? the world?, relationships with others, namely family, peers, significant adults, sex roles and activity, and problem or topic of novel. Part II examined the novel in general, specifically through these items: Evidences of stereotyping, Social-cultural factors, Evidence of "storm and stress" and how viewed, Generation gap, Role of parents, and the Antagonist: Who he was, the nature of the conflict, and his relationships.

The first page of the analysis form concentrates on the protagonist and his self-concept. This is accomplished by analyzing the text for evidences of adolescent egocentrism characteristics namely pseudostupidity, imaginary audience/fantasy, personal fable,
and apparent hypocrisy, and the other components of the psychological criteria. The Elkind traits are listed on the form since the researcher found it more expedient to delineate these characteristics rather than any of the other theories being considered, primarily because most of the novels were more oriented toward his theory than to the other theories being considered.

One of the most commonly held notions about self-concept is that the person learns most about himself through how others view and react to him; therefore, there are two categories that deal with this matter: "How does this protagonist view himself/herself? the world?" "Relationships with others, namely, family, peers, significant adults." In a sense, the first category allows the reader to see how the protagonist perceives himself and reality from "inside"; whereas, the second category allows the reader to see the protagonist from the "outside" through the view points of family and peers.

The influence of peers on the individual young adult is undisputably one of the strongest forces of the period of adolescence. Some of the biggest reasons for it being so strong rests on the fact that the young adult is beginning to pull away from the influences of home, he is given more opportunities to be with others of his own age, and his whole thinking process is going through "revisions" of sorts as he begins the "formal operations stages," according to Piaget, which is allowing him to think about thinking. Actually, the influence of peers is not unique to this age group, but because of the maturing thinking skills, along with the adolescents
striving for independence, the rest of the world is more conscious of the peer group.

Barbara Fuhrmann states: The peer group can therefore be viewed as auxiliary to the family, a link between the emotional dependence of childhood and the emotional independence of adulthood. Daniel Offer points out that the influence of the peer group varies according to the needs of the individual.

It is important to note that too frequently the term "peer pressure" is considered synonymous with what really is "peer culture." Peer pressure implies the negative force that leads frequently to the individual becoming just one more in the group, and perhaps leading to actions that are considered to be destructive, illegal, or in some other negative manner.

"Peer culture," on the other hand, refers to the overall patterns and mores of a particular group of peers in a particular place. It is through such a context that a person learns much about social customs and traditions. The very basic elements of learning to develop relationships are learned through the peer culture. Therefore, an important part of growing up is being able to relate well in such a setting with one's peers. Because of the impact the peers have on the individual and the various possibilities for learning, especially about one's self, examining how the protagonist of the young adult novel relates to his peers can show the researcher another aspect to the protagonist's self-concept.

"Sex roles and activity" play a very important part in determining adolescent self-concept. This area, however, needs to
include "sexuality" in order to be comprehensive. The obvious components are sexual involvement with the opposite sex and the process of accepting one’s own gender. In a few of the novels, the end of sexual activity was pregnancy; in another, an abortion; and still another, a miscarriage. There were several instances in which there was active sex but little or no attention paid to the "Safe Sex" precautions of today.

The bigger issue in this area, however, is the social stereotypes and the effect they have on self-concept. Guy Lefrançois states:

During adolescence there are powerful social forces that have significant effects on the nature of the developing self-concept. Social stereotypes play no small role in determining customary ways of behaving and feeling for both men and women. These stereotypes, communicated informally through peer groups, significant adults, and the mass media, dictate that "real" men should be aggressive, unemotional, and rugged; and that "real" women should be tender, emotional, and nonagressive. 26

He further makes the claim that should an adolescent not quite conform to these stereotypes, he can have difficulties. Lefrançois also relates these social stereotypes with determining what adolescents expect of themselves, which influences self-concept, for:

...self-concept is instrumental in determining the expectations that individuals have for themselves. The roles of expectations in determining self is clearly illustrated by reference to sex stereotypes. 27

The second part of the analysis form included the classification of the problem and/or topic of the novel. This task was included to ensure that the novels could be classified legitimately as realistic fiction. With some of the older patterns being changed or even
discarded in young adult novels, the newer realistic fiction can take on different nuances than before.

The first category listed on page two of the analysis form is that of stereotyping. It is important to point out at the onset that there are certain kinds of stereotyping that normally occur in any novel, even more so in the young adult novel since it tends to be limited in length, which obviously would curtail character development. Donelson and Nilsen state:

Stereotyped characters will be in the background with very little attention given to their development...
...The word "stereotyped" comes from the printer's world where it is used to mean the process by which an image is created over and over again. 28

However, there is a type of stereotyping that is not a literary device. This type of stereotyping is reflected in Lefrançois' concept of social stereotypes mentioned on the previous page of this study. It is also reflected in some of the titles that were published and played an active role in the 1960s and 1970s of the feminist movement and others that were trying to raise society's consciousness of the stereotyping being done at various levels of life and the impact this has on society, especially the individuals. Two specific types of stereotyping that can be found in literature are those called the "Cinderella legend," relating to the fairy tale of Cinderella, and one the researcher termed "I'm nothing without a man" syndrome, based on the popular self-help book Why Do I Think I'm Nothing Without a Man? by Penelope Russanoff. These subtle types of characterizations tend to send societal messages of behavior to all readers, but especially to teenagers, who are in the process of
developing their identities and also wanting very much to be liked and to be successful.

Another way to look at what is influencing the protagonist to be who he is is to look at the social and cultural factors that surround him. These factors include the obvious ones of status in society, economic factors, but also religious, ethnic, and other elements that affect family relationships. Some families, for example, have traditions and customs that go back for several generations. Others may be oriented toward an ethnic or specific nationality which provides certain patterns of thinking and behaving that will impact on the adolescent. Allowances must be made for these factors if that person is to be considered as a whole person.

The element of generation gap was a check to see if this is a viable concern in young adult literature today as well as another way to look at how adolescents and adults relate with each other. Elkind attributes "generation gap" to the clash that results from the adolescent's idealistic point of view and the adult's pragmatic stance, which he claims as a part of "apparent hypocrisy," one of the components of the adolescent's egocentrism. In this context, there is a normal, to-be-expected difference between adolescent and adult, but, as Herschel D. Thornburg points out in his text, "generational differences have been overstressed, since evidence does not show wide discrepancies between parent and adolescent viewpoints."29

Another term long associated with adolescence is storm and stress, a term G. Stanley Hall used in his work on adolescence. The general notion regarding "storm and stress" is that adolescents go
through a time of crisis in their lives. This period is characterized as one of great emotional turmoil and upheaval by those who subscribe to Hall’s viewpoint along with Peter Blos and others in the Freudian school of thought. However, the other viewpoint is that there are those things inherent in the adolescent stage of development that can cause emotional distress from time to time; however, how the person handles this time of crisis varies from person to person. The purpose for looking at this concept was to examine how the protagonists dealt with their crises and if the Hallian model of "storm and stress" was operative.

**Parents** is the next topic that is covered. Although this topic was addressed in part one as a broader role of family, namely brothers, sisters, relatives, as well as parents, the researcher felt it important to take a deeper look at the relationship between parent and child. It was also an opportunity to further examine the commonly held notion that parents in young adult literature are not treated in a traditional manner. Parents tend not to have an active role in young adult fiction is another viewpoint.

The **antagonist** is the final topic of this section. Nilsen and Donelson make the point that:

...Archetypal characters include the wise and helpful older person who befriends and teaches a young protagonist, the villain or enemy, and the wicked or unsympathetic parent or stepparent. Archetypes differ from stereotypes in that they are usually main characters in the story. 30

In other words, one could say that the antagonist serves as a foil so that the protagonist can be seen in yet another perspective. Since
the nature of a foil is to set off another thing to advantage, the role of the antagonist is to enhance the protagonist; therefore, the question the researcher used in examining the protagonist was, "What role does the antagonist play in developing the 'picture' we have of the protagonist?"

Summary

The initial plan was to review each book selected from the polis to be able to choose those that fit the criteria of this study. Although some of this could be done by reading some of the reviews, the researcher found that this was not always successful; therefore, each book was examined initially to check on its meeting the study criteria. Those books that were deemed appropriate for the study were read and analyzed, some were reviewed a second time to make sure that all relevant data was obtained, using the analysis form.

As the study progressed, it became apparent that realistic fiction covered a very large field. In trying to narrow down the bulk of materials into more easily handled sections, the researcher became aware of some basic differences. There were those books that concentrated on the protagonist and how he handled his dilemma. At this point, these will be referred to as psychological issues, since the problem focused on the protagonist and that character's internal solution to the problem. On the other hand, there were those novels that dealt with how the protagonist interacted with others to solve his problem, or how his problem had impact on those immediately around them. These will be referred to as social psychological issues.
The categories to be considered under psychological issues include: Death and dying, Growing up and achieving identity, and Handicapped. Those considered as social psychological issues are: Alcoholism and Drug addiction, Racism and prejudice, Runaways, Teen Pregnancy, Family Relationships. It is important to point out that the classification was determined primarily on how the protagonist was affected. In some novels there were several issues involved, not merely a single topic. Another consideration to remember is that no novel can be neatly classified in only one way. There are layers of meaning to every literary work. However, for this study, the researcher attempted to limit the topic or theme of the novel to the one that would most accurately depict the nature of the protagonist's self-concept.
CHAPTER III
ENDNOTES


3. Muus, p. 6


11. Elkind, p. 133.


Conner, "1985 Books p. 54.


Carlsen, "1982 Books p. 76.


Lefrançois, *Adolescents.* p. 188.


Nilsen, *Literature for Today's Young Adults* p. 29.
CHAPTER IV

YOUNG ADULT NOVELS DEALING WITH PSYCHOLOGICAL ISSUES

The books to be analyzed in this chapter are related to psychological issues with solutions to the problems facing the protagonists coming from within themselves. As a result of their solving their crises or perhaps as a result of their developing certain inner qualities and strengths, the protagonists are able to move through their crises successfully and move up a step toward maturity. With some of the themes in this chapter, additional information is provided on the theme since the theme includes factors that influence the impact on the protagonist and his self-concept. Therefore, for example, with those novels related to death and dying, there is a discussion of the stages of grief and mourning since this process impacts on self-concept.

The novels were grouped according to their primary theme as it related to the development of the protagonist’s self-concept. However, since there are many layers of meaning to any literary work, some books may be considered under various theme headings. However, for the purposes of this study, the researcher chose the heading that best exhibited the nature of the protagonist’s self-concept. The psychological issues discussed in this chapter include growing up and achieving identity, death and dying, and handicapped.
Growing Up and Achieving Identity

The topics of growing up and achieving an identity have not always been considered as a part of realistic fiction. However, given the recent trends in young adult realistic fiction which have also been reflected in recent Iowa "Books for Young Adults" polls, the category of contemporary realistic fiction has included novels that at an earlier time might be considered as romance or sports novels, for instance. G. Robert Carlsen, who has had considerable experience in learning about teenagers' reading choices, notes that "teenagers' book choices indicate that they use reading in a personal if not therapeutic way. ...Perhaps the central concern of adolescents is the search for identity."¹ Further in the same chapter he notes that teenagers "use books, particularly fiction and biography, as a main source of information."²

Four of the novels in this section could fall into the category of romance novels; however, each of the protagonists resolves her conflict realistically rather than through some device of a romance, such as the fairy tale ending of living happily ever after. The three novels discussed here include I'll Always Remember You...Maybe by Stella Pevsner, Nobody Told Me What I Need to Know by Hila Colman, and Up in Seth's Room by Norma Mazer.

In looking at the novels of the 1970s, Carlsen contends that there had been a great change in those novels having a female protagonist. Those prior to that time "used to deal almost exclusively with building up a relationship with the opposite sex."³ These three novels appear to continue this tradition as
each protagonist, at least in the beginning of the novel, appears to be "taken in" by the societal message that a woman needs a man to be a woman. This is especially true of Darien, the protagonist of *I'll Always Remember You...Maybe* by Stella Pevsner. She shares with the reader her first serious romance through a series of flashbacks on graduation night which are triggered by her cousin Lester's valedictorian speech.

In one of her first flashbacks, Darien recalls the last evening they were together before Paul, her boyfriend, left for college. She remembered expecting him to propose to her, and that she had rehearsed in her mind what she would say. But she was totally unprepared for what he did say to her. He suggested they "explore other relationships." When Darien expresses her disappointment at his suggestion, Paul protests that "while you may not believe me it's true that I'm thinking of you. The senior year is the best." (p. 8) But what Darien experienced during her senior year did not prove that year to be her best.

Darien went through several stages after the last date with Paul. The immediate reaction was disbelief that what had happened was real. She even considered the possibilities of Paul's mother or her own father motivating Paul to do what he had done, but she quickly realized that was not true. Perhaps Paul was really testing her to see what she would do and that surely he would contact her one last time before going off to college.

Even meeting Ryley DeWitt, a famous rock star and friend of her sister Nola, did not detract Darien from thinking about Paul. It
seems as if, at least for the first part of the school year anyway, everything focused on Paul being gone.

...But why, I couldn't help thinking later, driving home, did things always go back to that same theme...Paul isn't here. I could just scratch the idea of being seen with a college man. Paul had no plans at all about coming home. Even his phone calls were getting farther and farther apart. (p. 79)

When she began to consider which college to attend, her decision invariably revolved around Paul being at Central. But through her friends Crystal and Genie, Darien begins to hear and see another view of life and herself. She hears it first through Crystal asking Darien if she wants to be Paul's "little robot," (p. 122) then challenging Darien to take charge of her own life. Shortly after this challenge from Crystal, Genie called Darien to listen to a conversation two local disc jockeys were having about getting over a love affair. As a result of what her friends were saying to her and the increasing awareness that her life should be more than feeling sorry for herself, Darien takes a bold step for her--she took off the heart chain that she had worn for a very long time. It had been a gift from Paul, but she took it off and threw it into the trash can in her room. Although she retrieved the necklace a couple of minutes later and placed it in a special box she had for saving mementos from her younger days, she made a definite break with Paul.

Taking off the heart necklace and deciding to go to Columbia University because it was the best suited for her career choice instead of going to Central College because Paul was there, are two decisions that reflect Darien as a young woman who is taking charge
of her life. Perhaps through these acts she also seems to reflect
the completion of her identity crisis, in Erikson's terms.
Commencement is the event that seems to be identified as the event
that reflects Darien's transition from teenager to young adult. In
his valedictory speech, cousin Lester says that commencement "is
commencing our lives in the adult world whether we think we're ready
or not." (p. 137) Later when Nola, Darien's sister is reviewing the
events of graduation up to the time when Nola had to rush to the
hospital to have her baby, Nola stresses graduation being the end of
things. But Darien knew in her mind that commencement marked the
beginning.

The Elkind traits of imaginary audience and personal fable are
reflected in Darien's assumptions she makes about Paul and what he
says and does. Had she been more realistic in evaluating the things
Paul said to her, perhaps she would have made it through the break-up
more quickly and with less emotional upset.

Alix, the protagonist in Nobody Told Me What I Need to Know,
embodies the Elkind characteristics related to egocentrism, namely,
imaginary audience and personal fable. At first glance, Alix appears
to be another spoiled child, protected from the difficulties of life,
whose secret desire is to break out of her confined way of living and
become a part of the exciting world. When Nick and his family move
in across the road, she hopes he will be her key to a new, exciting
life style, or in her words, "I was willing to be swept off my feet.
Ride into the sunset in an Alfa Romeo."^5 The turning point for Alix
happens when Joe O'Carney, Nick's father, commits suicide. Through
the difficulties and losses she sees happening to the O'Carneys because of Mr. O'Carney's death and bad business procedures, Alix begins to value her family more and begins to recognize her own worth as an individual:

...My parents had given me something I believed those little girls had. What could I call it? A sensibility, a discrimination to know the trashy from the good? Suddenly I was glad I had it. Glad. Glad. That didn't mean I had to be like my parents, or look down on the popular. But neither did I have to throw away everything they had taught me. At times I could enjoy both cultures, I knew, because I could recognize what was good and bad in both. That was what was important. I could figure out for myself what my taste was, my own lifestyle. As I stood there looking at Renoir, I felt as if I had at last chosen to go on a road of my own. Suddenly I became aware of a great big world out there, and I was excited about it. (pp.59-60)

This quotation also illustrates the rather heavy didacticism found in the novel which tends to detract from the tragedy and the pain the people experience in the story.

The third book in this group is Norma Mazer's *Up in Seth's Room*, a novel that is designed to look at moral and sexual values. As with the other three, this novel also reflects the Elkind model of egocentrism, especially through *imaginary audience and fantasy* and *personal fable*. Finn images headlines as she thinks about herself and various situations that involve her. The frustrating part of this novel is the ending. In the interviews with the high school students participating in the Iowa poll, they expressed their disappointment in Finn. Although the author does not tell the reader specifically where Finn and Seth are going, or what they plan to do,
the reader is left with the feeling that they probably will have sex. This is disappointing since Finn has made such a tremendous stand about not being interested in a boy for sex only and that she wants to be in total control of herself.

It is significant that novels such as Mazer’s *Up in Seth’s Room* and Pevsner’s *I’ll Always Remember You... Maybe* which border on being romance novels, tend to manifest more openly the psychological models such as Elkind and Erikson. They also appear to have a great deal more stereotypic characterization than do novels that concentrate more on the problem aspect of the story. These tendencies are also reflected in the following three novels that present, in a sense, the male counterparts of the three previous novels: Harry Mazer’s *I Love You, Stupid*; Jean Ure’s *What If They Saw Me Now?*; and Jane Zalben’s *Here’s Looking At You, Kid*.

Marcus Rosenbloom, the protagonist of *I Love You, Stupid*, could serve as a prototype of Elkind’s model egocentric adolescent. Through the use of the stream of consciousness, the author allows the reader to observe Marcus’ character develop:

> Entering the school cafeteria, Marcus imagined that girls all over the room were looking up at him. Standing apart this way, on top of the steps, tall, an inch over six feet, made taller by a mass of curly dark hair, he observed and was observed (he hoped). ‘WHO’S THAT STUNNING GUY, THAT SENIOR?’ ‘LOOK WHO JUST CAME IN...ISN’T HE GORGEOUS?’ ‘OH, GOD, IT’S MARCUS ROSENBOOM. HE’S A WRITER, YOU KNOW, ONLY SEVENTEEN AND SO BRILLIANT...SEXY!’

To the unobservant, Marcus could be called arrogant and egotistical; however, given the nature of adolescent development in light of
Elkind, these characteristics are manifestations of imaginary audience, imaginary fantasy, and personal fable.

Most of Marcus' imaginary fantasies involve sex. The woman he babysat for told him he was "solidly male." (p. 94) When she left, that phrase triggered off quite a passionate fantasy, as he imagined what it would be like to make love to her:

After Kevin was in bed, Marcus paced the apartment. KAREN...HER HEAD SUSPENDED LIKE A THIN PIECE OF CRYSTAL...Should he write it down? He couldn't decide if it was inspired or idiotic. Each time he reached the front windows he looked out to see if she was coming yet. When she returned he'd help her off with her jacket. His arms would be around her, she'd lean back...He wouldn't have to speak. She'd see everything on his face. What could they possibly say? KAREN...MARCUS...KAREN... Great conversation. (p. 94-95)

He then reenacts in his mind a scenario from a book he had read several times, but with Karen and him being the main characters, making passionate love:

...He knelt beside her. (Marcus knelt by the empty couch.) Her lips parted. She caught him in her arms, drew him down. They kissed. (Marcus embraced the pillow.) OH, MY DARLING, she said, MAKE LOVE TO ME. (He kissed the pillow passionately.) MAKE LOVE TO ME. NOW! (He lay the pillow down gently.) Rosenbloom, you incredible lover. (p. 95)

However, when Karen returns home with her date, the scene is totally different.

...All evening he'd been waiting for Karen to return. Marcus alone with Karen. I'M OLDER THAN YOU, BUT THAT DOESN'T MATTER. I LOVE YOUNG PASSIONATE WRITERS.

'Marcus, this is Sid Bauer, the artist.' She said "artist" as if every letter were capitalized. 'Mmmm, hmmm, mmmm, glad-a-meet-ya.' The artist stood in the middle of the room, poking out his
little round belly. ‘Well, this is some place, Karen. I see your hand everywhere.’ There were paint flecks on his boots. Phony cowboy boots, phony cowboy shirt. (pp. 95-96)

Marcus declined Karen’s offer to have Sid drive him home and had not even taken the time to figure out how much to charge for babysitting.

Through instances of personal fable, the reader discovers the serious side of Marcus Rosenbloom in the episodes that reveal his interest in writing. Through one of the assignments required for Mr. Sweeney’s class, Marcus is challenged to publish a piece he wrote on Victor Gorman, a character sketch. Sweeney reads the paper to the class, concealing the writer’s identity:

‘Hey, I bet you think a lot about yourself,’ Mr. Sweeney read. The sound of his own words sent a shiver of fear down Marcus’s back. But, god, it was good to hear his own words being read as if they mattered. ‘A lot of people say, hey, that Victor Gorman has a very big head...’

Was it good? Had he written that? The class was laughing. Was it funny? What were they laughing at?

‘I know people talk behind my back. People are very jealous of success and I have been very successful with the ladies...’

Did they know it was his? Maybe it was good. (p. 50) After class as he was looking at his paper, he tried to decipher Sweeney’s writing at the bottom of the paper.

...‘If you are willing to work, this may be publishable. See me for a conference.’

Publishable—to be published. To have his name in print. It was something he’d dreamed about, but to be taken seriously...It was real and it was unreal. What Sweeney had written both scared and excited him. Marcus told everyone he was a writer, but underneath, he didn’t know what he was. He looked around for someone to tell, saw Wendy through the library window, and went in.
He dropped into the seat next to her and pushed the paper with Sweeney's comment toward her. (pp. 50-51)

As he discusses the prospects of publishing his selection, he insists that Sweeney has exaggerated and that there is a lot of work to be done on it. However, when Wendy asks him where he is considering having it published, he unhesitatingly replies, Playboy.

Immediately, Marcus pictures himself in "the editorial offices of Playboy...beautiful women...a telephone call from Hefner...invitation to the promising new writer...a swim in the Playboy pool..."(p. 51)

The momentum of the occasion leads Marcus to the conclusion that he just might quit school so that he can focus on his writing. Thus, Marcus becomes caught up in the idealistic notion of committing himself to writing and leaving everything else behind. Such idealism Elkind considers to be a part of apparent hypocrisy, that trait adolescents exhibit that makes them appear to be altruistic in what they say and believe, but their behavior does not reflect their words.

Later, as the author shows the reader Marcus hard at work on his new program to become a writer, it is quite obvious he is lacking the maturity and the specific skills that writers must have to be successful. He puts on quite a good front for a while, but at the end of three weeks he has worked only on the "Victor Gorman" piece. Sweeney tells him to send it in to the publisher. Marcus insists on submitting it to Playboy.

Later, when the envelope returns from Playboy, Marcus is again off into his fantasy world.
...Did it have an acceptance? Or was his story inside, rejected, come back to him? He went weak with fear and couldn't open it. OH, GOD, he prayed, LET IT BE SOMETHING GOOD.

DEAR MR. ROSEN BLOOM. DEAR MR. GENIUS. DEAR INCREDIBLE NEW WRITING DISCOVERY. And there would be a check. USUALLY WE PAY $500, BUT SINCE YOUR STORY WAS SO OUTSTANDING WE ENCLOSE A CHECK FOR $5000. (p. 97)

Of course, Marcus has to face the fact the package is much too big to be a letter and a check. Inside he finds the rejection notice, and takes the rejection rather hard. His interest in writing seems to wane for a long time. There were only a few days before graduation when he received a call from Eileen Sabine of the Morning Standard.

'...Ted Sweeney sent me a story of yours about a valentine. We'd like to publish it in the weekend supplement. Would you mind if we bought it now and held it till next Valentine's Day? I know it's a long time. And we can only pay twenty-five dollars. Is that all okay?'

It took him a while to absorb the news. His first acceptance, his first published story. He'd been down so long, he had to tell himself to be happy."

As the realization that this announcement about his story being published was "for real," he became very excited and "gave the world a Rosenbloom Salute." (p. 71)

The first person Marcus wanted to tell about his story being published was Wendy, even though they were no longer going together. Because of his preoccupation with sex, Wendy had told Marcus their relationship was ended. But now with the news of his story being published as well as having the opportunity to think about what was really important to him, Marcus begins to realize how much Wendy means to him. However, as he talks with Wendy, he begins to realize that the relationship they used to have is no longer.
Graduation and the party Wendy’s aunt and uncle holds for her are pivotal points in helping Marcus realize he needs to face life more realistically and express more depth about his feelings, especially to Wendy, as reflected in their conversation.

‘It didn’t have to end this way,’ she said. ‘It was good in the beginning, but you didn’t care about my feelings.’

‘Feelings!’ he exclaimed. ‘What do you know about feelings? You don’t know anything, you don’t see anything. I’m trying to tell you something. He spun around and walked away.

‘Well, say it,’ she called after him. ‘What? What?’ He turned and looked her right in the eye. He could have hit her, she was so thick. ‘I love you, stupid!’

‘Did you hear what you said?’ Wendy said. ‘I heard it.’

‘Do you want to say it again?’

‘Do you want to hear it again?’

‘Yes, I would. I really would.’

‘I love you, stupid.’ (p. 183)

Through being able to come to terms with himself about his feelings for Wendy and being able to express himself to her, they both begin to realize the genuineness of their feelings for each other. The reader becomes aware that Marcus has been able to make some positive steps in reaching maturity by handling his identity crisis of adolescence successfully.

Eric Fine, the protagonist in *Here’s Looking At You, Kid*, is another high school senior caught up in finding himself. A first-class movie buff, Eric tends to see life through movie characters and scenarios. He discovered another movie fan who shares his interests when he meets Enid. All would have done well, the two ardently working on their screenplay, but Eric meets Kimberly, a cheerleader, and as a result of a series of events, decides to change his lifestyle.
He knew when he and his family moved to the North shore on Long Island that the schools would be totally different. At Wheatly, the new school, "you had to be a jock to be in." Although at first he continued his interests in drama and reading, when Kimberly invited him to her party, he began trying to change his interests. Since her boyfriend, Skip, was going to be gone for the Easter vacation, she decided to have a few friends over. When she called Eric to invite him, he became very excited as he talked with her. Afterwards, he began to wonder about what had happened.

A bientot, my foot. What was coming out of my mouth? I hung up the phone and wanted to kick myself for getting so excited. Nothing like filling up her time while Marlboro Man galloped off into the sunset. Why did I say I'd go? I want into the bathroom and felt as if I were racing inside. It hit me. Hey, dummy, Kimberly called me. She wants me to come to her house. So there will be a lot of other kids there, she still thought of good old Eric Fine. (p. 46)

Later that same day while Eric is doing some yard work, several young girls ride by on their bikes. One of them said: "Hi there, handsome, would you give a stranger the time?" That brief exchange leads to an excellent glimpse of Eric's personal fable.

I went into my room, opened my closet door, and stared at myself in the full-length mirror. Handsome? I repeated. You have your moments of Adonishood, I answered myself, mostly when you're sleeping. My mom told I always looked like an angel when I slept, but I bet all mothers say and feel that. But when someone you don't even know calls you handsome, even if she's joking, you know maybe your mother was telling a part truth and wasn't completely unobjective. I flexed my arm muscles once again, and said to my reflection, Eric Fine, you're a time bomb. To think you have the potential to drive women wild and you didn't even know it. You've been focusing on your brain when it's your body they're after. (p. 49)
Unfortunately he takes these comments too seriously and tries to change to the "jock type," thinking that that change will make him more appealing to girls such as Kim.

During the course of the Easter vacation, two episodes give the reader important insights into Eric's concept of himself. He begins to realize how important Enid has been to him, and to acknowledge to himself why going with Kim was important.

...I realized that sooner or later I had to have this out with Enid. The cold treatment was getting to me. I was beginning to give up on the screenplay idea now that our friendship had slipped away. I turned my head to look at Enid. She looked away immediately and faced a poster on the wall. I watched the back of her curly red hair as she leaned against her date's shoulder. She glanced back and our eyes met. I quickly smiled, but felt uncomfortable. She shifted her eyes away without acknowledgment. Oh, Enid, Enid. Why are you being so hard on me, and yourself? Can't we be friends? I didn't do anything so terrible. For just once in my life, I wanted to know what it felt like to be with a girl that other guys stare at. And I needed to have that feeling: "Tough luck, she's with me." but could I tell Enid that without hurting her? (p. 82)

Unfortunately Eric has not yet realized that even though Enid had been able to joke earlier about her physical appearance and not being attractive to boys, she did not have any idea about why Eric had changed so many of his activities to become more acceptable to Kim.

The second episode, the return of Kim's boyfriend Skip makes Eric aware once again that he is second string after all and that any thoughts he might have had about being Kim's new boyfriend were hopeless. He acknowledges to himself he has been used and that now he has no one as a girlfriend. The irony of his relationship is
revealed much later in the school year after Kim and Skip break up. Kim then tells Eric that Skip was her first boyfriend and that she had really felt insecure. Her confession serves to remind the reader that too often communications of teenagers are very shallow, limited too frequently to what one thinks that the other person is saying and not what is actually being said. Perhaps this type of communication is an extension of Elkind's trait of imaginary fantasy.

Eric takes a giant step toward maturity when he admits to everyone and especially to himself that he has been trying to be someone else rather than who he is. Unfortunately it took the inconvenience and discomfort of a broken ankle to make him begin to realize what he was doing to himself. When his mother admitted to him, "What's important is that you're happy with the kind of person you're turning out to be," (p. 128), Eric begins to relax about his identity. Later he thinks about himself.

...I was going to start moving to my own rhythm, too. I wasn't a jock and never would be, I never even wanted to be. I suppose I wanted to please my mother and Kim at any cost. There were times to consider other people, but not at the expense of my own happiness. (p. 136)

He had learned a hard lesson that no one is perfect. "You gotta take the whole chicken" (p. 136) his father had once told him. As he thought back on his senior year, he certainly had found that quite true, especially when it came to accepting others.

The next two novels also involve searching for one's identity except these two have female protagonists. But unlike the Mazer and Zalben novels, the two that follow, The Sister Act and Making It
involve the protagonist in juxtaposition with her sister in the struggle to gain identity and maturity. In Making It, the sister is older and involved in some illegal dealings, including being a drug pusher and a call girl. On the other hand, in The Sister Act, the sister is younger and allows herself to be manipulated by her neurotic, domineering mother. In both novels, even though the protagonists are greatly affected by their sisters’ behavior, actions, and morality, they emerge victoriously over their circumstances.

Making It is highly didactic and moralistic. Part of the reason for these qualities may rest in the fact that the author, Barbara Corcoran, had been motivated by a newspaper article she had read about a young woman, similar to Charlotte, who had been found dead, and had been involved in a similar situation. Whatever the cause, the author makes a very strong case for having a strong, positive self-concept and being strong morally, as opposed to being involved in drugs and illicit sex.

The Elkind model is operative in both novels through the traits of imaginary audience-fantasy and personal fable. In addition, the protagonist in Making It also manifests low self-esteem, a factor considered in the Rosenberg model. Sissy has had to fight quite a battle with her family and herself for recognition that climaxes in an argument with her mother and Charlotte.

I went to my room. Sissy, the family baby, the stupid one that anybody can push around. Go to your room and shut your ignorant stupid mouth. High school graduate, honor roll student, English prizewinner, almost eighteen years old, and a big nothing. I picked up the first thing that was
handy and threw it hard across my room. Glass shattered. And then I saw what I'd done. I had smashed the Coke bottle that Charlotte had painted flowers on when she was in the eighth grade. The pussy willows I'd put in it when she came home were scattered on the floor, and there was a damp spot on the rug where the last of the water had spilled.

Even though the text indicates a childish act of breaking the special vase she had earlier taken such great care in filling with pussy willows, this act also symbolizes her refusing to be considered as useless or worthless any longer. Through this event, Sylvia begins to take on a new quality to her life.

Another time the reader gets some insight into Sissy's view of herself through her personal fable. Charlotte had sent her some new, rather expensive clothes.

I was almost scared to wear those expensive new clothes, and when I did, I felt as if everyone was looking at me, thinking, "Who does she think she is? that little minister's kid, poor as a church mouse, swishing around in duds from Saks." I had to remind myself that they didn't even know I was the poor minister's kid, existing on loans, grants, and Fleeter charity. (p. 70)

Ultimately Sissy comes into her own as an individual, including using her real name, "Sylvia," instead of the family nickname "Sis." When her boyfriend Marty asks her to marry him and offers her a ring, she refuses, telling him she isn't ready for that.

'...I haven't even had my eighteenth birthday yet. You're only twenty, with years of college and interning and all, ahead of you.'
'That's my worry.' His mouth was tight, with little white lines at the corners. 'Are you saying you want to be free to play the field? Is that what you're saying?'
I was getting angry myself. It wasn't fair to push me like this. 'No, that's not what I mean. I love you and you know it. Someday we'll
probably get married...'

'Probably.' That's great. That makes me feel really terrific. All this time I thought you loved me...' 

'Damn it, I do love you. Be reasonable. I'm only a freshman in college. I don't even know for sure what I want to major in, let alone what I want to do with my life.'

'Where did I get the impression you wanted to spend it with me?'

'Spending it with you doesn't mean I file myself away in a drawer that says 'Marty's Wife,' and never do anything for myself.'

'You're selfish.'

'Alright, then I'm selfish. Until very recently I haven't had a chance to be. Maybe I'd like to try it out for a while...'

I sat down on the floor, with my head against the sofa. All the joy of the day was gone. I wanted to run after him and say, 'Anything you want. I do love you.' Because I did love him. But I couldn't do it. It just wouldn't work. I couldn't ever be a person with an apostrophe any more, not Robert's twin or Charlotte's sister or Mom's daughter. No Marty's wife. Someday I'd like to get married, and as far as I could tell, Marty would be the one, but that time was a long way off, and anything could happen. The main thing was, I had to stand on my own feet. (154-155)

Marty returns about an hour and a half later, a huge bouquet of roses in his hand. This time, however, he is apologetic, but he has come to an understanding of her need and says: "You've got a right to be your own person." (155) At this point the rest of the story has that typical romance ending of "happily ever after."

Before leaving this novel, however, it is important to note that an important element in developing the characters is religion. The father is a clergyman, but the author never gives the reader any clues as to any denominational affiliation, which may be bothersome to the reader. The mother and father feel guilty over Robert's death, which
could have been prevented apparently if he had had his immunizations as a child. This guilt causes the father to separate himself from his family and not function as the father. Sylvia feels guilty because she lived and her twin brother, Robert, died. Since the younger brother is mentally retarded, the parents have guilt feelings over that concern.

There are also problems in the relationship Sylvia has with her mother. Many children at one time or other will probably say to a parent, "You don't love me as much as you do John." Sissy is convinced that her mother does not really care about her. The mother had gone to great lengths to get Charlotte a scholarship, then provided her with very nice clothes for college. True to Sissy's predictions, her mother did not provide her with anything for college, and was very glad not to be bothered with having to do anything for Sissy.

The Sister Act is one of those novels in the study that is multi-dimensional in structure. Some writers, when attempting to write a novel that is as complex as this one, end up with some part of the story not being fully developed, often resulting in stereotypic characterization. But Blossom Elfman has written an excellent novel that shows the interaction of family members in a dysfunctional family structure.

The mother is quite neurotic, very possessive, and domineering. She is successful in not only manipulating her younger daughter, but also in causing that daughter to become neurotic as well. Shera, the younger daughter, becomes pregnant, marries Brian, but later causes
him to leave, primarily because of the influence of the mother. Shera proves to be an irresponsible mother who can never accept the responsibility for her own actions, and blames everyone but herself for losing custody of her son.

Molly, the protagonist, almost follows that same destructive path as her sister, since she, too, found it difficult to break away from her mother's power. One example of the mother's domination is seen in this selection from the novel:

'What will I do with this girl?' said Momma. 'She lives in the clouds... Now go to school before you're late. You'll graduate with a spotless record and make me proud.'

'I'm going to school and I'm keeping my record spotless, but right after graduation I'm leaving. That's understood.'

'By you,' she said, 'not by me.'

'What do you mean not by you! It's understood!'

'Stop screaming,' she said. 'And tell the truth. I said if you graduated with honors, I'd think about it. Well I thought about it and I see a young impressionable girl I wouldn't even let go to San Francisco let alone the sinpots of Europe with the murderers and the rapists and the white slavists.'

'Momma, there are no white slavists in Paris, France!'

'The time isn't right,' she said. 'And you're still needed here. Have you looked at your sister lately, how pale she is? I think she's coming down with mono again. She's going through hard times. What sort of sister are you that you'd run out on her when she needs you the most? We're a family.'

One of the big ironies of the mother's concern about Molly taking care of Shera is that Shera is leading quite a notorious life that just about everyone is aware of except Molly:

'It's not just your mother! It's this fantasy you live in. If you want to be chaste, then dammit be chaste. But not because your momma
wants you to. That momma happens to be choking the life out of you. And your sweet innocent sister sleeps all over town and you’re the only one who doesn’t seem to know it. And I’m not going to be around to pick up the pieces when it all hits the fan. Do something! Wake up or get out.’ (20)

After Jason told Molly this, she still couldn’t believe him and chased him from the restaurant where they had been. Later she apologizes for her behavior and for not believing him. She gradually begins to see what is happening to her and starts making plans to leave after graduation to be on her own. But the process Molly goes through to make the decision to move out is a very difficult one.

At one point Shera attempts suicide as a way of getting attention. Shera intentionally hit the mirror with her hands which resulted in two deep cuts in her hands. Molly attempts to downplay the significance of what happened and insists what Shera has done is an accident. Her mother is convinced the act was God’s way of punishing her for telling Molly to leave.

On the way to the hospital, Shera informs Molly that what happened was no accident. In her desire to make her mother proud of her, Shera wanted to enter a contest, but she had failing grades. To improve the grades, she had gotten boys to do all her papers for her in exchange for sex, although she seems too embarrassed to tell Molly that it was sex. “She wasn’t being proud of me. And she was being proud of you. So I thought, if I passed everything, she might enter me in Miss Teen America and maybe I’d win and I’d never have to go back to that school. I tried to tell you.” (p. 40) A little later in the ambulance, Shera tries to bargain with Molly, insisting she
didn't want to spoil things for her. "Just stay with me until they fix my hands. Then I want you to leave with Jason. Let one of us be happy, at least." (40)

Through this scenario, the reader can see the effects of the domineering mother on Shera. She had tried to keep both of the girls at home and away from men. Shera had learned the bargaining skill from her mother. Both the mother and Shera used guilt to manipulate others, especially Molly. The mother told Molly on several occasions that she didn't love them, that her sister was weak and helpless and needed her to stay at home until she grew up.

Molly's coping strategies included retreating to her poets, going to school, and fantasies. She referred to them as "My life was shadows, and daydreams." (45) Her relationship with Jason at first was actually motivated by the desire to escape; however, as graduation approaches, she realizes that relying on Jason does not reflect true independence, but merely replacing the person and structure of mother and her old home with Jason and a new home. Her decision is to be on her own for a while until she feels she has gotten a better perspective on her life and what her goals will be.

In many of the novels considered under this heading of growing up and achieving identity, there have been instances that the stories could have become good love stories. Carlsen makes an observation that addresses many of these novels.

...Today it is hard to find a real love story. There are many stories about sex, but few about love. The plot has become problem-centered about drugs, unexpected pregnancy, homosexuality, troubles in the first year of married life, abused
teenagers, alcoholism, mental crack ups, and runaways.

Books with male protagonists generally do not treat such problems. They tend rather to deal with a boy's finding identity as he struggles through the adolescent years.10

From the sampling of contemporary realistic fiction used in this study, the researcher came to the same conclusion that it is difficult to find a true love story.

The second half of Carlsen's comment—that stories having male protagonists focus on the search for identity—is clearly seen in the next three novels—Running Loose (Crutcher), Vision Quest (Terry Davis), and City Cool (DeJongh). Two of these, Vision Quest and Running Loose, could be considered as sports stories; however, in each novel the sports angle is only one aspect of the story. The broader story in each case involves the protagonist's search for identity and manhood.

In analyzing the three novels for the psychological model, none of the three reflect the Elkind model, with the exception of apparent hypocrisy that is seen in the idealism Louis Banks demonstrates on several occasions in Running Loose. City Cool emphasizes the social psychological issues of gang membership; however, the researcher chose to analyze it with this grouping since it deals with the same basic issues of growing up, "coming of age," belonging, rites of passage—synonyms for that process of going from adolescence to adulthood. The title Vision Quest is a phrase expressing the same thought as these expressions of growing up and becoming an adult.
There are several phrases that convey the idea of the "vision quest." Some refer to it as finding one's place in life or finding one's calling. Havighurst refers to making a vocational choice as a developmental task of adolescence. Kuch, who is part Indian, wants to go on a vision quest since "I'd like to see if I can't find my place in the circle." Louden Swain, the protagonist, elaborates more fully on the nature of a vision quest along with his own views about it.

...Indian kids would get the advice of some older guy about what to do. The older guy, who had been on his vision quest already, would tell the kid to go to a hill outside the camp, or if there were no hill, to someplace far away. There the kid would fast and talk to the Everywhere Spirit until he saw a vision or until the Everywhere Spirit talked back. Then he'd return to camp and discuss what he'd felt and seen. I don't think the word "vision" meant strictly that you saw something. Although you might talk with a coyote or ride over the earth on a white buffalo, you might not "see" anything. I take the word more in a philosophical way. Like the way you see yourself in the world. That's the idea of it: to discover who you are and who your people are and how you fit into the circle of birth and growth and death and rebirth...(52)

The whole notion of taking charge of one's life becomes Louden's topic for his senior thesis, a special requirement for graduation in his school, David Thompson High School. The process of developing his thesis becomes the vehicle for expressing Louden's outlook on life, even though the actual thesis is never given. The thesis, graduation, and the championship wrestling match are considered to be the big events of Louden's senior year, yet none is given. The closest to the actual event is the beginning of the wrestling match,
but the reader only sees Louden as he enters the ring. The author gives several details of the audience, the other matches and the wrestlers involved, and some insights into Louden as he warms up for the match he is involved in. As he prepares for his match, his teammates yell challenges and encouragement to him, as do the spectators, including his family. Louden then says:

I'm calm as I enter the circle. Behind me trails a brief tradition. It's made up, but it's mine. Win or lose, the river flows again. Shute and I cross and shake hands. The whistle blows. Through me flows the power to blast Grand Coulee Dam to smithereens. (p. 197)

Although the match is not given, the reader is left with the distinct feeling that Louden is successful. A large measure of that feeling is in response to how Louden has handled other tasks in his life.

Louden's senior thesis materials convey some insights into his perception of his identity. Through some reading he did on the trip and while staying overnight with the wrestling team, Louden notes that his friends "create their own meaning in the way they live. They live as though certain things were important, so those things become important." (p. 165) From another source, he notes that "by the power of our will we can stop the world and remake it." (p. 166) He then considers the people in his life who are "concerned about how to take charge of their lives and make them better," (p. 166) including his father and Kuch. Later he gets the opportunity to share his ideas with Balldozer, one of the team members.

'I explained about the myth of self-discovery—that this stuff about a person "finding himself" and having the world then fall into place around
him is wishful bullshit, and that what really happens among the few people who make it happen is not that they find themselves but that they "define" themselves. I used the example of Bob Dylan from the Scaduto biography Kuch gave me for my birthday. Dylan wanted to be a folk-hero-singer, so he made up a history, went on the road and followed the tradition, worked hard, and by the power of his will and imagination became his dream and probably more.' (p. 174)

He concludes his speech to Balldozer by discussing how little time one has on earth and that "we not only die alone, but that, really, we live alone, too." (p. 175) Balldozer's response is simply, "Oh, you're writing about growing up." Louden did not think about the remark too much at the time, but a little later he begins to wonder if Balldozer had given him the truth. In that brief exchange of ideas, there is a hint of Elkind's description of adolescent cognitive thinking skills not quite at the adult stage. However, it is difficult to determine if that trait could be labeled or not.

In *Running Loose*, the protagonist Louis Banks clearly demonstrates apparent hypocrisy, especially while a part of the football team. Coach Lednecky, in preparing his team for the game with Salmon River, instructed the boys about the "transfer from down in California somewhere that we'll have to watch out for. He's a black kid, a Negro. Name's Washington, and he scored six touchdowns." He allows this part to "sink in" with the team, and then proceeds to tell them to play dirty ball.

...'Men, I don't know exactly where this boy came from, but we can't afford to let a ringer come in and spoil everything we've worked for. Now I don't want to sound prejudiced; but I played with blacks up at the U, and there's only one way you can stop them. That's to hurt 'em. And I'm telling you now, and I don't want it to leave this
room, I want that Washington kid out of the game! Early!’ His voice was no longer low, and the veins in his neck and his forehead looked like a road map. His face looked like he was having a heart attack. The man was serious.

‘Kill that jungle bunny!’ Boomer screamed. ‘Yeah! Yeah!’ Guys were going nuts.

Lednecky just turned around and took a couple of steps away. I looked over at Carter, who looked back and shrugged. Coach Madison was sitting at the end of the lower bleacher, staring at his shoes. I thought he looked embarrassed.

I couldn’t believe it! Lednecky was telling us to go out and play dirty football, and everyone was eating it up. To tell you the truth, I was real confused. (P. 49)

This event and the remaining practices set the stage for the game with Salmon River.

As the teams are warming up for the second half, Boomer boasts that Washington "won't make it through the third quarter." (p. 60)

During the third quarter, as Washington was looking for a receiver for a long pass, Boomer

...zeroed in on him. Washington stretched it out all the way to the sideline in front of their bench and finally unloaded a bomb. Just as he released, Boomer planted his head in his sternum, lifted him up, and slammed him into the bench. Salmon river players scattered when they saw it coming, and the empty bench caught him just above the kidneys. I heard a low moan and the air leaving his lungs.

Boomer stood up and turned around. ‘That oughta do it,’ he said, and walked back onto the field. (p. 61)

Louie was very angry, and threw his helmet off and looked at the referee to see if he was going to do anything about what had happened.

The referees were unable to understand what Louie was trying to tell them.
The ref was Arney Todd from the hardware store. ‘Did I see what? What are you talking about?’

The other ref, a guy I didn’t know from Modoc, was bending over Washington along with Salmon River’s coach. Out on the field our players were congratulating Boomer, except for Carter, who came over to see Washington.

I grabbed the other ref. ‘Did you see that?’ I screamed again. ‘He did that on purpose! He tried to kill him!’ (p. 61)

The referee tells the coach to get his player under control, and later to control his language. The coach orders Louie to the showers, and threatens him about never playing any more football. Lednecky’s comments and threats only make Louie more angry. It is Carter, Louie’s friend and teammate, who is able to calm all of the people involved.

Later as Louie began to calm down after the incident on the football field, he begins to think about the events of the day.

It’s funny what goes through your head when major things happen in your life, or at least things that you think are major. Like I was thinking how hard it would be to go buy something at Arney’s hardware store and how I’d avoid that if I could. And wondering if one of the second-stringers would get my uniform. I decided they’d probably retire it. I was thinking about regular things, too, like whether I’d made such a jerk of myself that the whole town would stop talking to me. And how it would affect Norm and Brenda. And what Dakota would say. And whether Boomer Cowans would look me up. One thing I was sure about was Becky. The other thing I was sure about was that Lednecky was a turdhead, and nothing could make me go back or say I was sorry. It was too bad Trout was so small and there wasn’t another school I could go to so I’d never have to lay eyes on that scumbag again.

I wondered how Carter could rationalize staying on the team and what Coach Madison was thinking. He never seemed to go for any cheap crap, though he was pretty quiet about it (p. 67)
Louie's thoughts reveal that even though he had taken a fearless stand against racial discrimination, he was also concerned about the effects his actions would have on him in his community and with those he cared about.

Becky helped Louie come to terms with his feelings about the incident.

"But the truth is, the war's over. You did what you did and you were right and all the people who care about you are with you and you don't have to regurgitate this until June. It can be over if you want it to be." (p. 72)

Through his discussion with Becky, Louie begins to see how to survive the aftermath of his actions. However, he felt a strong need to know where Carter stood on the racial issue. Carter saw playing football from an entirely different angle. He told Louie he played football for himself and the team, not for Lednecky. He was also concerned about getting a scholarship to play college ball. "I'm not going to throw it away because my coach is a lowlife." (p. 78)

Louis had to admit Carter made a lot of sense, but he felt there was a point of honor involved for him. Although Carter felt there should be a point of honor for him, too, he looked at the matter very realistically.

...I could quit and maybe wreck his winning season and all that, but where would it end? I mean, I hate to say it, but there aren't too many people in this town who would side with us against an undefeated football coach. Not many people would believe that whole thing was intentional, or care. If they did, they'd blame it on Boomer, not Lednecky. (pp. 78-79)

At this point Louie felt as if his cause was crumbling. Later he thinks to himself:
The thing I hate about life, so far, is that nothing's ever clear. Every time you get things all figured out, somebody throws in another kink. (p. 79)

By the time Carter left, Louie was beginning to feel that perhaps he had been wrong and misjudged the situation. Being a jerk in the eyes of his friends and schoolmates did not appeal to him. At the same time he was disappointed for losing his sense of purpose he had had when the incident had happened.

Through the course of the school year, Becky, Louie's girl friend, is killed in an automobile crash. Her untimely death is very difficult for him. At the funeral, Louie loudly protests when the minister begins to say things that Louie felt Becky would not have agreed with. His outburst put him in an uncomfortable spot again. But Becky's father understood how much Becky meant to Louie and forgives him for his behavior.

To help Louie overcome his grief, Coach Madison urges him to consider being a part of the track team, especially running the mile and two-mile events. In order to allow Louie on the team, however, Coach Madison confronts the principal, Jasper, and coach Lednecky. As a result of Louie's outburst at the Salmon River football game, Louie had been suspended from school and forbidden to participate in extracurricular activities; however, since the judgment had not been written down or formalized in any other way, Coach Madison told Jasper and Lednecky that he felt a need to question their judgment call on this case.

...'My point is this. Louie showed up for football in top shape. He worked harder than anyone on the team until the incident with the
Washington kid. He doesn't drink or smoke that I know of, and he always met curfew. I think he can cover a mile or two miles faster than anyone else I can get to run those distances. I don't care what he thinks of funerals or blacks or football or Trout High School or me, as long as he can produce. Now I'm the coach and I'm willing to work with him and I think he can produce.' (p. 155)

Lednecky protested Madison's request on the grounds that the school was trying to build young men, and insisted that anyone with Bank's attitude would ruin the entire team.

In response to Lednecky's speech about building young men, he stated, "I'm not building young men; I'm building athletes. What they do with that is their own business. Let the Marine Corps build young men. I'm giving these kids a chance to do something to the best of their ability, and that's all...we can show them ways to live their lives, but we can't tell them." (pp. 155-156) But Jasper does not see the matter Madison's way, and even threatens to replace him as track coach. Madison offers the compromise that Louie would not work out with the team or travel to the meets with them.

...The only time anyone on the team will even see him will be at the meets. You can make sure everyone knows the story, so no one thinks he's getting away with anything. You can call it therapy or something. He won't have any influence on any of the team, except possibly to make them run faster. (p. 157)

Although Jasper and Lednecky do not respond to this request, Madison and Louie leave the meeting determined to make their proposal work. They did have an alternative. The school was supported by public funds, and Louie's father was on the school board. Norm, Louie's father, had been opposed to Louie's being banned from all extracurricular activities during the original confrontation.
Madison, rather than putting Norm in an awkward position, called Fred Sanders, Becky's father and a lawyer. Sanders, in turn, called the principal. The end result was Jasper and Lednecky accepting Madison's compromise. Louie becomes a part of the track team and does very well.

In looking at his senior year after commencement, Louie decides he has learned a lot.

I learned a lot this year, in spite of the fact that I was going to school. I learned some about friendship and a whole lot about love and that there's no use being honorable with dishonorable men. There's nothing they can do to you when you don't care anymore. I learned to accept myself even though I'm not Clint Eastwood or Joe Montana or Carter Sampson, and that you can get through almost anything if you have people around you who care about you. And I learned what when all is said and done, you're responsible for every damn thing you do. Most important, I learned how jacked up you can get just being alive, and what a vicious, miserable, ugly thing death is. I'm going to stay away from it if I can. (p. 190)

Graduation marks a turning point in Louie's growth and a time for introspection as he evaluates what he has learned, and what he has not learned.

The third novel in this grouping is *City Cool: A Ritual of Belonging* by James DeJongh and Carlles Cleveland. As with the other two novels in this section, it does not reflect the models of either Elkind or Erikson; however, unlike the other two, the social psychological model can be seen through the emphasis of belonging to a gang. It is through the gang that the individual acts, thinks, and has any identity. In the course of the novel, Trent allows himself to become a pawn in the gang hierarchy, seems to ignore all of the
assets he has, and takes on a new identity, including the name 'Ceelow,' as he becomes a gang member. In the end, after Trent kills a member of another, rival gang in a gang war he flees for his life.

When Trent was given the opportunity to join the Sixers, the local neighborhood gang, he felt very honored.

Sure I wanted to join the Sixers. A lot of people considered the gangs as modern Jesse Jameses, but they dominated in the schools when they had enough members. If you weren't hustling, or in narcotics or another gang, you were fucked with. I was college-bound because of my ability. But the college-bound were mostly an Oreo elite, and that made you a bookworm. If you were a bookworm, you got put on a hook and used for bait. I wanted to be in a gang. The gangs were for protection and an escapism from the down things in the neighborhoods. Belong to a gang meant you got respect, even from some teachers. The Superior Sixers were the best gang in my opinion.

In order to join the Sixers, however, he had to rob a nearby candy store. The gang made him dress up as a woman and handed him a .38 revolver. After successfully passing the test, Trent was taken to the clubhouse and initiated into the gang. Being a part of the gang meant being a man to Trent.

...The others were home sleeping it off, but I was in my bedroom sewing the colors of the Superior Sixers on my dungaree jacket. Our emblem was a large letter "S," smaller roman numeral "VI" and "ers" in tiny print, superimposed on a human skull with red mouth and eye sockets. It had taken me a long time to make. That room and day seem so vivid still. How proud I felt when I modeled my colors in the mirror for the first time! Without intending to, I memorized the image reflected across the cologne bottles, trophies and photographs on the bureau top. Outlined against my Black Liberation flag and blowup of Malcolm X was a new me—Black, masculine and proud.
Now, with the gory skull emblazoned on my back, everybody could recognize me for a Superior Sixer. When I figured something was cooking with the fellows, I picked at my afro, put on some sheen, took one last loving look at the terrible image in the mirror and split...(pp. 49-50)

In the earlier stages of belonging to the gang, Trent still wanted to maintain his individuality, but that gradually ended. The Executioner, a key member of the Sixers, has the following conversation with Ceelow:

‘You don’t care that you got a good woman, or you makin’ good grades in school and don’t have to crack a nigger on the head for ten bucks to get a pair of Cons. Everybody got to know who you are, right? You ain’t satisfied with bein’ ordinary. You got to be a little Patton. You got to be a star. Well, we ain’t about starrin’ in the gang. We just tryin’ to stay alive.’

I could hear Executioner, but I backed off in my mind.

‘That’s how come you never expected to find your ass at the end of that bamboo cane. You should have seen you face. The nigger was tryin’ to play hard, but we got your ass. The shit hurt, didn’t it? And Ace just burned it into your buns.’ (p. 76)

Executioner encourages Ceelow to not get "hung up" about the time the gang had whipped him, but to understand that Ceelow had to think about his part in the gang as being a group member, not as someone who was better than any member.

After some time Ceelow begins to see that there were some good things about being a gang member that he had not considered.

...Bootsie didn’t understand what the gangs could mean to Executioner and me. In some ways they were violent, but there was a whole lot for us in the gangs. They were a step in the climb to manhood. At least there we could feel virile and free with ourselves.
I believed in our love and our brotherhood. The gangs didn’t have to lead to a dead end. There were smart brothers in the Superior Sixers. I knew we could turn the violence in us to something creative and pull together for the future. There weren’t many other new ways to be Black and be a man. (p. 111)

Ceelow and a few of his gang did try to bring about some positive changes in their gang, then tried to help implement a government jobs program to employ young people in the ghetto area. All the gangs began to take steps to make this happen, but there was one person who interfered with it working completely which eventually led to a gang confrontation.

Ceelow gets caught in the middle of a confrontation with his own gang. Ace, the gang member who had lied causing him to be punished a few months earlier, had betrayed their gang to their rivals.

...Ace was dead, whether or not I killed him. But if I refused I would always be under suspicion. I’d be an outsider inside the gang. Executioner’s eyes were dark and cloudy. This was no bullshit. He was trying to commit me finally and irrevocably. If I was a part of the gang, I was ruled by the law of the gang. I had to push that table, turn Ace over. I told myself the muthafucker had to die. (p. 179)

As Executioner and Ceelow leave the clubhouse, they become aware that the police have arrived in the area. Through the course of the fighting, the rival gang leaders are killed, as is Executioner. Ceelow looked down on the scene, but did not throw up as he used to do when he saw such sights. Instead he began to cry. "I stripped off my gang colors, wrapped the pearl-handled .45 inside and heaved them as far as I could throw." (p. 183) He proceeds to escape to his father’s poolroom and asks his father to help him escape. His
father drives him to the airport.

In the terminal we stood side by side in silence, waiting for the plane to be announced. Then he walked with me to the gate. Pops looked at me with eyes that suddenly wanted to scream. Whatever he was feeling, I could sense it burning in the fists around my head as he pulled me to him, squeezing, pressing me like I was five years old, and for the first time in a long time I felt safe. I tried to say that I was sorry and that I loved him, but instead I started to cry. Pops put his hand under my chin, lifted my face and tried to wipe away the tears. (p. 184)

The identity that Trent had fought for so long as Ceelow was gone.
The reader is left with a feeling of hopelessness, perhaps even mourning, for the intelligent, young black man, who insisted on being a part of the Sixers rather than pursue an exclusive educational career that could have been his had he rejected the lower quality of life offered him through the gang.

Death and Dying

The last two novels from the "Growing Up and Achieving Identity" serve as a good introduction to this section on "Death and Dying." Louie Banks, the protagonist of Running Loose, has to deal with his girlfriend's death, the result of a car crash. Ceelow faces death several ways: through gang fights, murder, and having to kill a gang member himself. These two novels represent two of the three leading causes of death in adolescents. The three leading causes of death in the adolescent population (ages 15-24) are car crashes, homicides, and suicides, according to the Statistical Abstract of the United States, published by the U.S. Bureau of the Census in 1985.14
The topic of "Death and Dying" is considered to be very controversial by some people; however, given the nature of today's society, the teenage population will be faced with death in some form during adolescence. Although the chances are very slight that the death will be due to disease, teenagers are at high risk in drinking and driving incidents as well as other accidental forms, including homicide, and suicide. Death of a parent or other significant adult is another aspect of death and dying to be confronted by young adults.

Richard F. Abrahamson regards death as the ninth developmental task and would add it to the eight that Havighurst has assigned to adolescence. He specifically cites young adult novels as being the source for helping adolescents acquire knowledge to aid them in developing an understanding of death. He states that young adult novels "contain a ninth developmental task--an ultimate task that once surmounted, unquestionably marks the teenager's passage to adulthood. That ultimate task is the adolescent's exposure and acceptance of someone's death" (p. 3). Donelson and Nilsen say that reading about death "helps young adults begin to develop their own code of values to hold dear in the dread times to come, to take a closer look at adults and young adults who face death in the midst of life, and to develop an even greater appreciation of the life that flies by so very soon" (p. 16).

The novels considered in this study confirm Abrahamson's idea about death being a ninth developmental task. In each novel the protagonist comes to grips with the situation and does mature
significantly. In these novels the Elkind model is not operative, except for a few minor incidents in perhaps two or three novels. The main concentration is on the mourning process as defined by Elisabeth Kübler-Ross and Judith Viorst.

Elisabeth Kübler-Ross in *On Death and Dying* describes stages one goes through whether one is dying or in mourning for one who has died. The first stage is denial. Kübler-Ross argues that "since in our unconscious mind we are all immortal, it is almost inconceivable for us to acknowledge that we too have to have death." Anger replaces the feeling of denial in the second stage. It may also be seen as rage, envy, and resentment, or any combination of those. The third stage is one of bargaining, which she states "is really an attempt to postpone." The fourth stage is depression which can be divided into two types--reactive grief and preparatory grief. Preparatory grief does not occur as a result of a past loss but is taking into account impending losses. The final stage is acceptance which "should not be mistaken for a happy state. It is almost void of feelings."

Judith Viorst in *Necessary Losses* looks at the stages of mourning and encourages the reader to view mourning as a process, not a state. The person need not go through all these stages, but learning about the process of grief will help the person to understand better what he may go through. The first state Viorst gives is "shock, numbness and a sense of disbelief." The second state is a "phase of intense psychic pain." During this time there may be feelings of anger and guilt. Some may even go through a period of
"idealization," "which allows us to keep our thoughts pure and to keep guilt at bay. It is also a way of repaying the dead, of making restitution, for all of the bad we have done--or imagined we've done--to them." 22

The third stage is the completion of mourning. "Completion means some important degree of recovery and acceptance and adaptation."

Viorst adds further that:

   We recover our stability, our energy, our hopefulness, our capacity to enjoy and invest in life.
   We accept, despite dreams and fantasies, that the dead will not return to us in this life.
   We adapt, with enormous difficulty, to the altered circumstances of our life, modifying—in order to survive—our behavior, our expectations, our self-definition. ... 23

It is important to note that this entire process of mourning is not necessarily linear, but will depend entirely on the individual and how he approaches his loss.

There are nine novels in this section, and they deal with the following situations. There are three novels that deal with sudden death of a parent: Missing Pieces by Sandy Asher, A Tangle of Roots by Barbara Girion, and Take It Easy! by Steven Kroll. Two novels deal with the death of a loved one through a lingering illness: A Ring of Endless Light by Madeleine L’Engle and A Matter of Time by Roni Schotter. Two novels deal with accidental death: Pursuit by Michael French and Aren’t You the One Who? by Frances Miller. The last two novels deal with suicide: Passing Through by Corinne Gerson and Close To the Edge by Gloria Miklowitz. The questions considered in relation to these novels included the following: What was the
impact of death on the protagonist's self-concept? What coping strategies did the protagonist use in dealing with death? These questions were considered along with the basic questions about the psychological model used in the novel.

The first group to be analyzed includes three novels that deal with the sudden death of a parent. The Elkind trait of personal fable can be used to explain the behavior of the protagonist in two novels, both related with the funeral or memorial service that was held. In Girion's *A Tangle of Roots*, Beth is convinced that when she stood in response to the rabbi's request for those wanting the Kaddish said for their loved ones, that everyone was watching her. Nicky, the protagonist in Kroll's *Take It Easy!*, is also self-conscious at the funeral chapel and equally convinced that everyone is watching him. However, when he looks, he realizes that nobody is watching. In each novel, however, there is a pattern of the mourning process.

In Asher's novel *Missing Pieces*, the father had been under a great deal of stress in the office and had not been feeling too well when he suddenly dies of a heart attack. Heather had always been very close to her father, and apparently had not been too close to her mother. The first major challenge mother and daughter are faced with, along with adjusting to Mr. Connelly's death, is learning to understand each other and develop effective communication.

On one occasion when her friend Cara asks Heather how she feels, she relates her feelings to putting a jigsaw puzzle together.
"...I still cry a lot, but I suppose that's what anybody would do. It just seems so...strange.'
'How do you mean?'
'I'm not sure. It's like putting a jigsaw puzzle together, only you know there's a piece missing and you'll never be able to replace it, but you still have to make the picture come out right. I can't figure out how to do that."

Heather begins to wonder about her mother since her mother does not talk about her husband's death or cry. To others, she seemed to be adjusting very well. Heather was amazed at how actively her mother had become involved with volunteering with the meals program for the disabled and the elderly, as well as continuing the regular visits to Uncle Will in the rest home.

Heather and her mother are brought closer together because of Heather's friend Nicky, who was going through his own grieving process, but for other reasons. Nicky's mother had walked out on him and his father when Nicky was eight. When telling Heather about his real mother, he expresses the wish that she would have died. "Not because I hate her. Because I can't stand knowing she's out there somewhere and I can't reach her. Not even to say hello. She's out there and she doesn't want to reach me." (p. 78) He elaborates later that if his mother were dead, at least he would know it was over. "And then I could get past that part, past the grief, and start remembering the good things. The way it is now, I'm always stuck right here, trying to say good-bye, but not really wanting to, not as long as there's still a little bit of hope. I can't close the wound, and I can't bear leaving it open." (p. 79) As Heather and Nicky share their losses, they both make progress in overcoming their grief.
At the end of the school year, Nicky decides to return to Kansas City to visit "Aunt Kate," who was not his real aunt but who knew his real mother. Nicky's trip did not give him the answers he had hoped for, but what he did learn helped him to come to terms with his mother's leaving him. "She's gone, Heather. I can hope and I can dream and I can pretend til the day I die--and I guess I will--but I can't change it. She's gone." (p. 124)

The key to the problems both of the teenagers were having with their parents was solved quite simply when they realized how crucial communication was. Once they began talking with their parents about the things that were troubling them, they both began to see improved relationships with each of their families, and completed the mourning process and continued on with their lives.

As Missing Pieces used the symbolism of the jigsaw puzzle to show the effect of death in the Connelly family, the novel A Tangle of Roots uses the symbolism of the roots of plants being disturbed to represent the effects of death on the Frankle family. The actual event that explains the symbolism happens while Beth is in the anger stage of mourning. She tears up several of her mother's houseplants so that they are a "tangle of roots." Her father gently tells her the plants must be replanted. Together they repot the plants, symbolizing that together they need to work out their grief so that they can remain a family.

The presence of the mother is seen and felt throughout the story, even though her death occurred early in the novel. The major thrust of the story is to show the impact Janet Frankle had on all her
family. Since the focus, however, is on Beth, the reader sees her concern for her father. She gives up a date with her boyfriend Ken, that would have been the first one permitted after the mourning period, in order to go with her father to Miami, trying to be a good daughter, doing the right things.

While in Miami, Beth begins to awaken to the idea that her dad just might date again. Even before the period of mourning was over, their neighbor Mrs. Benson, a divorcee, had been chasing him, asking him to join her at Parents without Partners meetings and parties. At first Beth seemed to share her grandmother’s idea that maybe her father did not really love her mother as much as she thought he should. The family tradition had been that on his wife’s birthday, he gave her yellow roses. Since Beth did not see any evidences and had not heard her father mention the date, she assumed that he had forgotten his wife. Beth later goes to her mother’s grave and finds the yellow roses. She begins to realize that indeed her father loved his wife as much as he had when she was alive. Through this discovery, Beth begins to see what it really means that life goes on.

Another discovery Beth made that helped her to mature was beginning to understand her Aunt Nina and to realize that people sometimes put on acts to get what they want or to avoid certain experiences. She began to realize she didn’t have to allow herself to be pushed into doing things she did not particularly want to do, such as going to the doctor with her grandmother. She also discovered she did not have to feel guilty because she said no to others’ requests.
The third novel in this grouping is Steven Kroll's *Take It Easy!*

Nick Warner, the protagonist, was a junior at Delaney High School, a New York private school for boys, when his father dies suddenly as the result of a heart attack. Unlike the first two novels, Nick's father had had an attack prior to the fatal attack that had been apparently brought on by a heated argument with his wife. Because of that argument, coupled with Nick's feelings that his father was never pleased with his performance at school or any of his activities, Nick has a great sense of guilt when his father dies.

I'd wanted to help my mother, but I didn't think I had. I was too trapped inside myself to make her feel better. I couldn't comfort her enough. I didn't know how I felt about my father, so I didn't know what to tell her.

But who was going to comfort me? I wanted someone to make me feel better, but I didn't know who. Or what they could do. Or how I wanted to feel.

No one I knew had ever died before...

Now my father was dead, and I would never have the chance to be close to him. He was so far away—I had lost him completely.

And it was all my fault! If I'd stopped the quarrel, if I had calmed him down instead of standing paralyzed by the door, he would still be alive. If I had stopped so many other quarrels so many other times, he would never have done such terrible things to his heart.

If only I'd never gotten anything but straight A's. That would have impressed him enough. That would have made him want to spend more time at home. We would have done more things together. He could have relaxed more often and not worried so much about the office all the time.

I hated the way he pushed me, the way he was never satisfied with anything I did. It was the same way he treated himself, and it was wrong. But I was a kid. I could take it. I wanted to get ahead. He should have known better when it came to himself.
The guilt Nick is experiencing relates to the mourning process, and will have to be relieved if he is to make the transition out of mourning and back to everyday living.

Another problem facing Nick was how to deal with the funeral and all the experiences related with that process. As he first thinks about his father's death, he finds it difficult to believe that his father is dead. Only other kids’ dads died, according to his thinking. One explanation for his thinking is that it reflects the egocentric traits noted by Elkind.

Other kids had fathers who died. Your father didn't die. That was weird and embarrassing. You were incomplete, a freak, and although no one ever said anything, they pitied you. Harry’s father had died, and everyone pitied him. But Harry's father was a foreigner from a mysterious place, and he had died in a mysterious way. That made his death interesting, so even while Harry was being pitied, he was getting respect.

I wouldn’t get any respect. My father was just an American lawyer. He wasn’t even old or in a crazy accident. Forty-seven wasn’t old. It was old for an athlete, but it wasn’t old for a person. (P. 57)

When it came time for the funeral, Nick did not go, but he went to school instead. Later, when his mother asked him why he had not gone with her, he replied, "It wasn’t that I wanted to go back to school. I was scared of coming here with all those people. I was scared of losing Dad." (p. 98) Later when talking with his girl friend Beth, he is afraid he will lose her too. But Beth had felt Nick had neglected her and had reacted to his not calling her sooner in a negative manner. "My father’s death wasn’t going to make any difference to Beth. She wasn’t going to think I was weird, and she
wasn’t going to run off with someone else. She forgave me, and she thought I was brave." (p. 101)

Gradually, Nick accepts his father’s death and works out the problems he has had at school involving being in charge of the school newspaper and the yearbook. With his friend Roger, he begins to develop better relationships at school and begins to accept himself as he is, realizing he tends to be tense about himself. Being so hard and demanding on himself had been a factor in his father’s death. Nick knew now he needed to "take it easy" at times to learn how to put his life into a better perspective.

The next two novels deal with death of a family member following an extended illness. In the first one, A Matter of Time by Roni Schotter, the protagonist, Lisl Gilbert, loses her mother as a result of cancer. In the second novel, Vicky Austin and her family face two deaths--Vicky’s grandfather dies because of leukemia, and Commander Rodney of the coast guard drowns while trying to save someone at sea. Neither novel reflects the Elkind or Erikson models; however, the Kübler-Ross pattern for mourning is embodied in A Matter of Time. As Viorst notes, the grieving process began with the doctor’s diagnosis that Lisl’s mother was dying from cancer.

As the story, A Matter of Time, begins, it is almost two months after Lisl’s mother died--eight months since the original diagnosis of cancer and that her mother would be dead in "a matter of time." A great deal happened to Lisl in that period of time. Her mother’s death caused her to bring to focus her real feelings and perceptions, as well as helped the entire family begin to communicate with each
other more effectively and to express their feelings more openly.

Through the aid of a social worker, the family began to work their way through all the feelings they had primarily about death, especially as it related to their family. Several times after that, Lisl made visits to talk with Samantha, the social worker who everyone affectionately called "Sam." As a result of these visits, Lisl began to come into a sense of her own identity, as well as to understand her mother more fully.

When Lisl visits Sam's office for the first time, she has gone through the first stage of grief, denial, and now realizes that there's no doubt that her mother is dying. She feels it is unfair, because she sees her mother as the tops in everything.

...'It's more than my mother dying. It's me. I feel like I'm dying, too. I can't seem to pay attention to things. I feel like nothing. I mean like I am nothing.'

'Nothing?' asked Sam.

'I've always been a nothing. I've never been special like my mom. I've never been anything. She's the talented one. Here I am well and strong while my mother is dying. It's not fair. It should be the other way around. It should be me.'

Sam and Lisl discuss what plans Lisl had made for the future, and she discusses college briefly. She already has a scholarship and is going to college, but has no idea what she will study. As they discuss Lisl's feelings about not being able to top her mother, Sam asks her if she has to top her mother. "Maybe you've spent so much time trying to be like her, trying to top her, that you haven't had the time to find out what's special about yourself." (p. 59)

Although Sam has not actually given Lisl any direct "advice," her
questions and comments start her thinking in some new ways about herself.

Sam's questions caused Lisl to begin thinking through quite a number of things about her life, her family, and especially about her mother. It even played a big part in helping her write a winning essay on "What Freedom Means to Me," a required essay for her class work. That essay served as a key to opening up her identity to her. When she told Sam the next time she saw her that she was now being called a writer, she says,

'This is going to sound corny, but...well...it's great to be alive. More and more every day, I've been realizing what that means. It's not so hard. I see my mom slowly closing her eyes to life, and I know that it's only a matter of time...The biggest thing I've realized is that you don't have to do a million things to be happy--maybe just one or two...'

(pp. 86-87)

Before they concluded their discussion, Sam asks Lisl if she has discovered what she wants to be, to which Lisl replies that she does not know. But when Sam asks her who she is, Lisl thinks for a short time, then practically shouts in anger, "I'm me!" As Sam reminds Lisl of their earlier conversation and Lisl's comments about not being special, Lisl begins to think. She had not been too concerned about being creative or special. "All I knew was that recently I hadn't been feeling like a nothing." (p. 87)

It is also during this period that Lisl begins to realize that since they were not a communicative family, they had not taken the time to express to each other that they loved each other. The episode that poignantly relates this truth happens in the hospital.
Lisl's mother in the hospital, in severe pain, nearing death. She keeps trying to tell her husband and Lisl something, but neither one can make out what she is trying to say. Lisl goes to her mother, and begins to tell her she loves her and that the family members love her. Jean, Lisl's mother, begins to relax, the sound she was making stops, and she lifts both hands, reaching out to Lisl and her father.

How strange life was! All my life I'd never been sure that my mom knew I loved her. All their married life my father had had the same problem. I figured we'd never know for sure if that tiny smile meant she'd finally understood. But at least I knew she was really trying to understand. For the first time in her life she had slowed down enough to listen. And it had taken cancer to do it. It was all terribly sad and ironic. (p. 112)

Lisl became aware about this time that she had actually begun to mourn her mother's death. The energy that she had identified as her mother was gone; the woman lying in the hospital bed was just the shell of the mother she knew and loved, not the creative artist and designer she had been. Later, as Lisl reflects over the happenings of this brief time, she begins to realize that as the doctor had told them her mother would die in "a matter of time," so all the other concerns would be resolved in "a matter of time."

A Matter of Time represents a recent trend in adolescent literature. Written in a journalistic manner, this novel informs readers about areas such as the mourning process as well as the dying process. It also provides insights into the care given terminally ill patients and their families. Readers could also learn about the role of social workers in caring for the terminally ill. Also, throughout the educative process, there are no value judgments made
concerning the subject matter of the novel, in this case, death and dying. These are left up to the reader.

In contrast, Madeline L'Engle expresses several of her concerns in a moralistic manner in *A Ring of Endless Light*, a novel focusing predominantly on death and dying. There are several instances involving death. The primary one deals with Vicky's grandfather who is dying with leukemia. Running parallel with that story is that of Commander Rodney, who drowned while trying to save a young man, who later turns out to be Zachary, one of Vicky's friends. The story opens with the funeral of Commander Rodney. Grandfather conducts the service, since the regular minister was on vacation. Through the use of the Episcopal service from the Book of Common Prayer, he set the tone for his own death.

No one could miss the joy in Grandfather's voice as they said those alleluias, and his face was so alive, so alight, that I didn't hear what he was saying next. It was as though I had moved into a dream, and I woke up only when, gently but firmly, he pushed away one of the funeral-type men who was handing him a vial of dirt. It was obvious he was making the funeral people feel frustrated, rejecting their plastic grass and their plastic dirt. He was emphasizing the fact that Commander Rodney's death was real, but this reality was less terrible than plastic pretense.

Someone in the background whispers, "I wonder who will be next?" as if to foreshadow things to come. Vicky feels certain that it will undoubtedly be Grandfather. Yet as she considers that possibility, she reflects on the positiveness of Commander Rodney's funeral rather than anything morbid.

L'Engle uses her own blend of philosophy and theology to create her characters. The religious aspects in this novel are seen through
symbolism as well as through her views on death. The title itself is symbolic of eternity and comes from the poem *Silex Scintillans*, "The World," by Henry Vaughan.

I saw Eternity the other night
Like a great ring of pure and endless light. (64)

Another symbol used is the butterfly. As Vicky and her family are leaving the cemetery after Commander Rodney’s funeral, a butterfly suddenly appears. Vicky comments that the butterfly appeared at a very appropriate time, for it would remind all of them of eternity and the resurrection as her Grandfather had said in the sermon.

The issues that L’Engle emphasizes include materialism and personal values. Vicky Austin, the protagonist, is faced with decisions throughout the story that deal with these two issues. In one scene with her older brother, John, Vicky has been talking about working with John’s friend, Adam.

John reached over and patted my shoulder.
‘Growing up isn’t easy, is it Vic? I worry about you more than I do about Suzy. Suzy’s still my kid sister, and it’s a funny feeling to know that you aren’t, any more. I mean, suddenly you’re my contemporary.’ (196-197)

John then proceeds to ask about Leo and Zachary, two boys Vicky has been dating. His concern, especially about Zachary, who is quite different in his values, amuses Vicky.

‘Thanks for worrying about me, John, but isn’t it sort of old-fashioned?’
‘I probably am old-fashioned. So what? Anyhow, is he?’
‘Sure he is. That’s Zachary. But it isn’t me, John, so don’t fret.’
‘Maybe you’re old-fashioned too?’
‘I’m not sure what being old-fashioned is.’
‘Not falling for things just because they’re trendy. Not doing things just because everybody else
is doing them. 'Not substituting what's real with what's phony.' (197)

When Vicky asks John about his plans and if they include marriage, he tells her that he plans to get married eventually, but not now, for he does not believe that he is ready for it. He agrees he is old-fashioned and does not want a relationship. "Relationships aren't real unless they end in bed, and they don't have to go any further than that. What I want is the real thing, and I'm not ready for it yet." (p. 198) Through the topics of being old-fashioned and having relationships, L'Engle allows the reader to know what her views are, even though they are given through the characters of John and Vicky.

The next two novels deal with homicide. Pursuit by Michael French relates the story of a group of four boys on a camping trip, two of whom are brothers, Marty and Gordy Dobbs. Although three of the boys, Roger, Gordon, and Luke, had gone on hikes and camping trips before, this camping trip was not going very smoothly. Roger, the leader, was seemingly always displeased with their progress and blamed a lot of their problems on Marty. Perhaps the biggest argument happens the evening before the climb up the cliff. It was supposed to have been Martin's turn to get water for the group, but he had gone to bed early instead. Roger went to Marty's tent, woke him up, and ordered him to fill the canteens. When Marty refused, Roger shoved him, causing him to fall backward, injuring his wrist. Luke and Gordon seemed powerless while trying to get Roger to calm down.
The next morning, as Marty is thinking about the events of the night before, he wonders why Gordy does not recognize what Roger is really like. In the conversation he has with Luke by the fire at breakfast, he tells Luke that Roger is a "total phony" and that he is "as blind as Gordy. How can you like that guy? He thinks everyone's a jerk except him." Roger apparently over-hears Marty's discussion with Luke as Roger enters the camp, but he does not discuss the matter with them.

As the boys later examine the precipice, Gordy begins feeling very uncertain about the climb, especially as he thought about his mother's request to take good care of his younger brother and not taking unnecessary chances. Roger told the boys how to use the swami and the rope to climb the cliff. As if to antagonize Martin further, Roger condescendingly states that Marty will need the safety belt.

Roger kept his composure as he told everyone how to use the swami and rope, but he was burning inside. Martin was really asking for it. The kid was nothing but a troublemaker. He was also a goof-off and a spoiled brat, and Gordy just gave in to him. He had the nerve to challenge anyone or do anything, that he was as capable as the others. what a joke. (p. 49)

Later as they are climbing the precipice, there is another clash of wills, but this time Roger purposely cuts the life rope that Marty is using.

Gordy watched, disbelieving, as Roger took out his pocketknife. Methodically, reaching down, he seized the safety rope in one hand and began to cut it. The arm moved in a seesaw motion. Suddenly the rope fell free. It floated down eerily, almost in slow motion, flopping against the granite just below Martin. (p. 54)
As Gordon watches, he really does not see because of his disbelief. Roger could do anything like this. At this point, there is a combination of feelings that arise in him.

...Martin was dead. He knew it without looking down. Rage and sorrow gathered in his throat. When he was finally able to move, his body seemed to belong to someone else. This wasn't him; that wasn't Martin down there. They'd never taken the trip with Roger. It was a dream, and when he woke, he'd be in Oroville again.

(p. 56)

Already one can see the process of grief in action as Gordy tries to deny that reality has happened.

Other than at the time of Marty's death and Gordon's feelings of fear and anger toward Roger, the characters in the novel do not reveal their feelings. Instead the emphasis is on the physical aspects of the characters and the action of the story; therefore, one cannot determine the nature of the protagonist's self-concept or self-esteem. This novel gives believability to the old notion that novels written for male readers concentrate on action and adventure, ignoring for the large part the affective nature of the individual. However, it is important to note that this idea is no longer prevalent in today's young adult novels written primarily for the male audience. The trend today appears to be toward a balance of affective and physical qualities.

The second novel Aren't You the One Who...? by Miller is actually a sequel to The Truth Trap. The murder of Katie, Matt's dear younger sister, occurred in the first novel. But a brief synopsis is given in the second novel, so it is not important to read the first novel in order to understand the second one.
When Matt was about fifteen, his parents were killed in an automobile accident. Well-meaning family friends suggest institutionalizing Katie, since she is deaf, which causes Matt to panic and leave their home in Idaho and go to Los Angeles. While he went to look for work, he left Katie in an abandoned theater, thinking she would be safe. When he returned, he discovered she had been brutally murdered, and he was charged with her murder. He is released from jail, and goes to live with the Ryders, one of the detectives on his case.

In Aren't You the One Who..., Matt is still struggling to find his identity and to assuage the guilt and the fears he has adjusting to his sister’s death, even though he is innocent of her death. There are definite signs of personal fable and imaginary audience, which serve to keep him feeling guilty about his sister and to keep alive the fears he has of what people must be thinking about him. He is convinced everyone knows who he is and what he is supposed to have done. He keeps looking for the tenth person who will know his identity and know about his tragedy, since he has the notion that one in ten people knew about his past.

Matt seesawed back and forth believing he belonged and then that he did not belong. After the doctor had taken the cast off Matt's leg, the Ryders had given him his own house key, along with a key case so that he would have a place to put the car key when he got his license.

A key of his own. He hadn’t realized it until now, but he had never wanted anything as much as he wanted this little piece of metal. It meant more than the freedom to come and go. Much more. You live here,
Ryder was telling him. this is home base. You belong. 30

The Ryders had given him reason to begin to believe in himself, but he still had the fear of meeting someone who would know the story of his past and who might harm him, thus his feeling about the tenth person being out to hurt him.

He had been worrying so much about the tenth guy who would know who he was already, he hadn’t realized that his real problem was going to be with the nine guys who would have to be told. And they would have to be—all of them...

Anyone who made friends with him was taking a risk. Even if it meant losing friends as fast as he made them, he could not put people in that position without warning them first. (p. 87)

The reality, however, turns out to be quite different from what he had anticipated.

Through his running and love of horses, he meets the Schylers, with whom he empathizes since they too have lost a parent. When Matt tells them his story, he is overwhelmed that Meg already knew but continued to want him to be her friend. In fact the whole family insisted that they wanted him as their friend. It is through this friendship that they discover Don, a mentally retarded young man who may be institutionalized if he cannot find work and become self-supporting. Meg and Matt work very hard to help Don. But since Matt does not make track practices for a short time, then wins a big race, the coach confronts Matt and accuses him of taking drugs.

Through this confrontation with the coach, Matt, after telling him the story of his sister’s death, living with the Ryders, wins the approval of the coach.
‘Running is important to me. I’ve been working on it for seven years. I spent the summer in that cast, and when I came to Lowell I was nervous about my leg but I am ready to start running again. That first day, when you said you knew who I was, I didn’t know why at first, but I was scared.’ It was out. The worst was over. He raced to finish up. ‘All the time I was running so tightened up and everything I was just scared.’

"Not of you exactly. You never said anything about my running that wasn’t true. I didn’t understand it myself for a long time, but I was scared I was going to have to face all those guys at once and try to explain about Katie. I was afraid I couldn’t make a crowd believe me. It...it didn’t work before."

..."I didn’t figure out what was wrong until a couple of weeks before the Clairmont race. After that I started getting it together." (p. 168)

Dunstan, the coach, was greatly touched by what Matt had told him, and also painfully aware how much he had misjudged him as far as drug use was concerned. He knew Matt was the best runner he had seen in all of his coaching career, and he deeply admired Matt’s tenacity and determination. When Matt told the coach about Don and his need for a job so that he wouldn’t be institutionalized, the coach told Matt to be on his way. Matt was overwhelmed to know that he was "in" with the coach.

His sense of guilt and low self-worth, in spite of the many good things he accomplishes, almost ruins him, but Lieutenant Ryder makes Matt stop to listen to him.

‘Matt, listen to me. This is important, the most important thing I’ve ever said to you. After all the time we’ve put in planning how to ask you, Sally would never forgive me if I botched it up now. Are you listening?’

Matt nodded speechlessly. If it were anyone else who was telling him this, he would not have believed what he was hearing either. Buy Ryder--In all the time he had known him, Lieutenant Ryder had never lied to him...and had never said anything he didn’t mean.
'I'm no good at telling people how I feel about them, I know that. someday I'll tell you why. but I'm not like Sally and Tony. It's probably my fault you've been carrying this junk around in your head for so long.' He paused. 'Matt--not a day goes by that I don't thank God you are who you are, that you stood up to me when I was wrong and gave me a chance to make up a little for the hell I put you through. I don't owe you anything? That's bullshit too. It's you who owe me nothing.' (p. 203)

The next part of Ryder's speech was almost too much for Matt to comprehend, but through it Matt finally realizes how much he is loved and how lucky he is.

'I love you. Can you get that through that stubborn, independent head of yours and keep it there? I love you, and so does everyone in his house. Almost since the day you arrived we've wanted to adopt you, take the last legal step to make you one of the family. But it's like a marriage proposal. We've been afraid of choosing the wrong time to ask. Matt, is it too soon?'

If Ryder's big hands had not held him so firmly where he was, Matt would have turned away to hide the sudden rush of feeling. Staring into Ryder's strong angular face, he felt himself coming undone inside. All the uncertainty about himself--the need to know and have it settled that had consumed him for so long--was coming up and out with the tears sliding down his cheeks. (p. 204)

Matt finally leaves the self-doubts behind him, and in a sense begins a new life, knowing he is loved and wanted. He no longer grieves for his sister, but is able to accept his loss and move on to other things in his life.

The last two novels of this section deal with death by suicide. The first one, Close to the Edge by Gloria Miklowitz, would be very valuable as a teaching tool since it covers the fundamentals of what to look for in a teenage suicide, as well as ways to help those who
might be contemplating suicide. The author does not moralize about suicide, other than to let the reader know that she does not believe suicide is a matter of free choice.

As one considers the self-concept of the protagonist, the reader is not so aware of the personality and self-development of the characters in this novel as with the protagonists of other novels. Cindy, Jenny's friend who eventually commits suicide, reflects the social psychological aspects of low self-esteem as well as some of the negative aspects of peer group influence. On the other hand, Jenny appears to be:

...the self-confident self-sufficient teenager who had it made. Slightly cynical, but together. That was the image I put out at school. That's how my friends saw me. I'd gotten away with it for so long that nobody even noticed that I wasn't alive inside. Maybe the whole world lived like that. Two selves. The public one and the private one.

As the guidance counselor was going through Jenny's records to see what Jenny's chances were of being accepted in a college, she noted that the teacher's recommendations were not great, but were good. Jenny thought about the comment her political science teacher had made to her. "You're too cynical for such a young person, Jenny. Instead of standing around and condemning the world, why don't you get in there and do something about it? Get involved."

After some more questioning by Mrs. Schwartz, the guidance counselor, Jenny found herself becoming a part of the school's volunteer placement program. As a result, she later finds herself being a volunteer at a nearby senior citizens center, playing piano for their band.
When Jenny learns of Cindy's drug overdose, she is greatly disturbed. She tries to call Cindy, but Cindy's mother says she was not up to visits and calls yet. When Jenny talks with her own mother about Cindy, she was greatly discouraged with her mother's responses.

'Why? Why would she do such a terrible thing?!
'I don't know. Maybe she was very depressed.'
'Lots of people get depressed, especially in adolescence, but they don't commit suicide.'
'Maybe she couldn't find any reason.'
'Reason for what?'
'You know, to go on living.'
Mom gave me a long look. 'Do you ever feel like that?'
'Sometimes.'
'Well,' she smiled. 'It's the age, the hormones, that's all. When I was your age I was up one minute and down the next. When I was really unhappy, I'd sometimes picture myself at my own funeral. Everyone would be crying, sorry they'd been mean to me.' She laughed and shook her head. 'But I never once really meant it seriously.' (47)

When Jenny asks her mother what is so great about living, her mother replies that Jenny has much to be thankful for, that people with terrible illnesses would give anything to be in her place. She then tells her daughter to stay away from Cindy, as if depression and suicide were contagious. "You have so many nice friends," her mother reminds her. Jenny is shocked by her mother's comments and command.

'I mean it! And keep busy. When you keep busy you don't have time to think all those silly thoughts about life and its meaning and all that.'

When we had started talking I'd hoped it would be possible to tell Mom what happened that last day at Mammoth. Now I knew I couldn't.

'Jenny?' Mom lifted my chin and made me look straight into her eyes. 'Don't let me hear you talk like that again. You have nothing to be depressed about. Understand? Now, smile.'

I couldn't.

'I'm sorry about Cindy, but that's her mother's problem, not mine. Not yours, either.' (48)
Through her volunteering at the senior center, she begins to consider her own family and how cold and uncaring they have been with each other. She also begins to feel concern for her grandmother and writes her a letter, asking her some questions about their family.

Although the ending of the story is favorable for Jenny, Cindy succeeds in taking her own life. Jenny questions her father, who is a physician, about how Cindy could have fooled her into believing she was getting better. He tells her she could not have known that Cindy was misleading her. Although she mourns for Cindy, Jenny begins to see life does have value, especially as she works with the senior citizens, and they share with her some of their experiences, including German concentration camp experiences.

In Corinne Gerson’s *Passing Through*, the view of suicide is quite different. Although in *Close to the Edge* the focus is predominantly on suicide and its causes and prevention, in *Passing Through* the focus is on Liz Jordan and her parents and how they handle the mourning process and the loss of their son, Paul. An integral part of the story is a secondary story involving Liz as she tutors Sam Benedict, who has cerebral palsy and uses a wheelchair. Through working with Sam, Liz learns many things about herself and is able to recover from the shock and pain of her brother’s suicide.

Liz is very idealistic and becomes upset with her parents a few times when they fail to measure up to her expectations. This trait seems to embody Elkind’s concept of apparent hypocrisy, which shows on one hand the person having a high idealistic perspective, but on the other, behavior that is contrary to the person’s actions. The
last three chapters discuss the matter of "becoming the real you," an element of the social psychological view of self seen in Rosenberg. Throughout the novel Liz has been disappointed with her parents, primarily in that they never seem to measure up to Liz's standards for being compassionate, broad-minded, able to accept those who are different from them, especially in an economy-social status manner. Nothing would have pleased Liz more than to have her parents become like Mr. and Mrs. Carson who she saw as loving, caring, accepting people.

Liz makes a great discovery that she shares with Sam. It finally came to her that "none of us is really going to change." 32

'We're always going to be the people we are, and there's really no changing that. So I'm just going to have to take them for what they are, absolutely exactly what they are, and not try wishing them into other people and not try making them into other people. I'm going to have to like the likable things, love the lovable things---' she stopped.

'And what about the unlikable things? And the hateful things? What are you going to do about those?' She dropped her head. 'I'm going to recognize them for what they are, Sam, and I'm going to accept them.' (187)

Liz and Sam both emerged from their experience together much stronger and ready to explore new relationships and new areas. Sam becomes involved in a photography club, and Liz joins a ski club. Sam says, "Well, we're going to have to start coming out of our nice little cocoons into the real world. There are things to do, places to go, people to meet." (192) The reader who prefers the romantic-type of ending will probably be disappointed that the ending of the story does not include Liz and Sam declaring their undying love for
each other and will live happily ever after. Instead Liz and Sam choose to be interdependent. Sam puts it this way, "Look, Liz, we've had this special time--like we've been passing through each other's lives." (193) The reader knows that they have, indeed, gone through a difficult time and will now be able to make it on their own.

HANDICAPPED

Sam, Liz's French student in Gerson's novel *Passing Through*, adds a strong influence in the story in spite of his being physically handicapped. Given his delightful sense of humor and deep compassion for others, Sam cannot be pitied because he is in a wheelchair. Instead, the reader sees him as a person who enjoys life to the fullest. Novels dealing with handicaps should build courage in those who may have a handicap as well as encourage all readers to see those with a handicap as ordinary people who laugh, cry, and have feelings the same as everyone else.

Since novels about handicaps can be seen as ways to help not only the "handicapped," but the "normal" person as well, novels dealing with handicaps can be analyzed from the psychological as well as the social psychological perspective. Masha Rudman in *Children's Literature: An Issues Approach* gives the teacher, the librarian, and the counselor not only insights into ways of working with handicapped children through literature, but also some criteria for using literature with and about handicapped people. She urges everyone to recognize the individuality of each person. Each person is capable
of being talented or untalented and possessing feelings whether he is handicapped or not.

Readers should look for books in which disabled people are respected, not pitied. Although they should not necessarily perform heroic acts, and should certainly not be superhuman, the characters should be depicted as capable of helping themselves and others. They should be shown as coping with their disability, rather than being rewarded with a miraculous cure because of their positive thoughts and/or good behavior. If a book is to deal with a disability, its effect is diminished if the "problem" simply goes away. What is the disabled person's view of him or herself? If it is negative, what has caused this? What changes occur in the course of the story to help modify this attitude?

Any book of quality avoids the pairing of physical attributes with personality traits or intellectual ability. A person who is physically attractive need not be empty-headed "beautiful but dumb"; a person with a spinal deformity need not be wicked. Using a physical characteristic as a literary signal diminishes the impact of the writing.33 (252-253)

Rudman believes that one way that literature can be used to help those having special needs is through bibliotherapy, a technique using books and reading as a way of promoting emotional growth and health.

The three novels in this section involve people who have the will to win and do so courageously in spite of their handicaps. Even though there are aspects of these novels that relate to the social psychological issues, but because the solutions to the basic problems in these novels are within the individuals, the books are classified as psychological in nature. The protagonists have to decide individually what the quality of their lives will be.

In Barbara Girion's *Handful of Starts*, Julie, the protagonist, discovers she has epilepsy. During the period of time that the
doctors are trying to diagnose her problem, she goes through many overwhelming experiences that greatly affect her self-esteem and confidence levels. In trying to ascertain if the personality traits Julie exhibits are manifestations of the Elkind traits, or as part of her adjusting to living with epilepsy. Muus points out that:

Egocentrism in thinking leads to a preoccupation with physical characteristics, so that each individual adolescent attaches much greater significance to his or her own personal attributes, especially shortcomings, than the peer group does.... This kind of egocentrism is often exaggerated when individuals have an actual physical defect or abnormality. They feel that the eyes of everyone are focused on them and that their defect is the topic of conversation when they are absent, or behind their back. 34

Muus’s insights into Elkind’s egocentrism, which encompasses the four traits of imaginary audience/fantasy, personal fable, apparent hypocrisy, and pseudostupidity, helps the reader understand Julie’s reactions to the strange things that are beginning to happen to her in Juxtaposition with what she perceives others at school are thinking about her.

After having missed some school, Julie returns to school, not knowing how her friends and classmates would treat her.

I wouldn’t talk about it to any of my friends, even Mary Jo. I heard some whispers in English class the first day back in school, so I just tried to sit there quietly and not draw attention to myself. I wouldn’t even answer questions or raise my hand like I used to. I thought if I concentrated hard enough and training my brain by saying, ‘It’s not going to happen anymore, it’s not going to happen anymore,’ I might be able to stop it. 35

It is important to notice how the past unscientific knowledge becomes blurred with the medical information from the doctor. Essentially,
what is happening to Julie and her family can be compared with the first stages of grief, that also accompany the news of any type of chronic illness or trauma.

Primarily because of the many uncertainties and fears about the seizures, Julie gradually begins to lose a lot of her self-confidence. Whereas before the seizures, Julie was out-going, enjoyed drama, and had very good grades, she was now becoming more withdrawn, subdued, and easily embarrassed. Part of the change in her personality can be attributed to a type of mourning process one goes through when he discovers he has a chronic illness. But a large part of the change is the result of the unpredictability of the disease itself. Her friends were not sure how to react to her, especially when she would exhibit the unusual behavior her seizures would cause. On one occasion the mother of one of Julie’s friends who was having a slumber party called Julie’s mother to suggest Julie not stay overnight since the woman was fearful of Julie having a seizure. All of these factors cause Julie to feel very unsure of herself. Over the next two years, the doctor changes her medication quite a number of times in hopes of getting the best combination for her. The fear of having a seizure, especially in front of her peers, is overwhelming. She also develops a fear of being excluded from all the social events she enjoyed doing as an adolescent.

Having her pills with her became an obsession. She had them everywhere. "If I had the pills constantly with me, I wouldn’t forget to take them, and I’d be able to get my problem under control. That’s what Dr. Carlson said we were aiming for."
Control!" But then the medication would affect her school work, making her feel drowzy and dopey. The rumors about her included such things as she was a dope addict, that she was retarded or crazy. Some would not even sit by her on the bus, as if they were afraid they would "catch" what she had.

The ultimate humiliation has to be Ted Korpel wanting to buy her pills, saying he can unload them on to his group and get quite a price. In order to escape from Ted, she runs into the auditorium. When Ms. Barish comes in, Julie unloads all of her troubles onto her, confident that she could trust Ms. Barish. But when Julie tells her that she is having trouble sleeping at night for fear she might mess up her part, and that she never knows when the seizures will happen, Ms. Barish reassigns her as an assistant for backstage.

In spite of all the negative experiences that seem to constantly bombard Julie, in the end she is very hopeful and triumphant. When she tosses her tassle away, it is symbolic of her breaking loose from her hurtful past and re-establishing herself as a person. This act is underscored in her decision to to elsewhere to college rather than to go to Duke because Nancy her sister was there.

Hope is a theme that also occurs in Susan Sallis' Only Love. The protatgonist, Fran Adamson, was born with a congenital defect in her heart, causing her to be paralyzed from the waist down. This novel is written in diary form with the last chapter supposedly written by Lucas Hawkins, Fran's boyfriend.

When Fran came to reside at Thornton Hall, a type of hospital-convalescent home, she was assigned "Aunt Nell" and "Uncle Roger" as
her sponsors. She had been under the care of the state since almost
birth when her mother "put me on the steps of the Social Security
offices in Bristol without a name or pedigree or legs that worked."
(36) But Fran insists on being recognized as a person. "I didn't
intend to go out like a guttering candle; people were going to know
I'd been here. Me: Fran Adamson." (p. 15) Being recognized as an
individual was the main reason she decides her room would be
unique—it would be the flower room. She daily picked fresh flowers
from the garden, thanks to some special arrangements made with the
gardener. Fran always seemed to be able to get what she wanted, but
did so in a kind way.

The author chose a diary format to tell Fran's story with a
chapter at the end written by Lucas Hawkins. By using this
technique, the author allows the reader to see the world from the
protagonist's viewpoint. With the last chapter, "Conclusion by Lucas
Hawkins," the reader has an added dimension of getting a description
of Fran's appearance, insights into Fran's relationship with the
Hawkinses, as well as learning about those people at Thornton Hall
who had been helped to find a better life because of Fran. In short,
Luke's chapter makes Fran's life very realistic.

Although Fran is handicapped physically, she is a very warm,
caring person who refuses to give in to any obstacles that happen to
come into her life. She encourages those around her to enjoy life
and not to allow their problems and handicaps get in their way of
experiencing life in other ways. Fran tends to be happy, positive
about life, and has a delightful sense of humor. She takes on the
role of encourager for those around her. Her handicap does not hinder her spirit in the least. On one occasion she wanted to go out into the rain, but the others thought she was silly for wanting to do such a thing.

...'Look,' I went back to Granny and Pope. 'What paraplegics want more than anything is...sensation. Surely you can understand that? We're missing out with half our bodies. So the other half demands more. Much more. We need a lot of time to look and smell and feel.'

It didn't seem to make much impression on the oldies and Dennis didn't get what I was talking about, but Hawkins stopped mucking about and looked interested. (154)

Of course, getting Hawkins involved with life again was a big project Fran and Dr. Beamish had worked up together.

If people pitied her, Fran developed a kind of mistrust for them, even when she detected pity from Nurse Casey. Fran wrote in her diary, "She stayed where she was, looking after us, and for the first time I felt her pity. It would have been no good asking her advice after all; there's nothing so interfering as pity." (212) She still held Nurse Casey in high regard as she always had, but because of the pity, she did not have the same trust as before.

The last novel considered under this section is Head Over Wheels by Lee Kingman, a novel about a young man who becomes a quadriplegic as a result of a car accident. Kerry and Terry Tredinnick were helping a friend of theirs move furniture, when they are hit as they make a turn. Kerry had been in the back of the van, sitting in a stuffed chair. Bruno and Terry were up front. At the time of the impact, blankets fell down on Kerry, further protecting him from the
impact. Bruno is killed. Terry is in terrible shape, so the hospital in Hansett sends him to a hospital that can better take care of his injuries--Knickerbocker Medical Center. Since the emergency room doctor feels that the twin would help ease Terry's pain, he sends Kerry along in the ambulance with Terry.

The author clearly describes what happens to Terry from the beginning when he is placed in a Striker frame, through the period of rehabilitation, to the return home. The author of this novel has obviously done extensive research into the medical aspects of car accidents and the implications of car accidents on victims and their families. The reader can readily see the stages of mourning emerge as the family members begin to realize fully that Terry will not walk again and how they will have to change and adapt to help him return home. As Kerry makes these adaptations about his twin brother, he begins to realize the need he has to be on his own to find out his own identity, for he realizes through all the pressures of the accident and the recovery period that his life has always been highly intertwined with Terry.

Conclusions

An analysis of those novels that deal primarily with psychological issues reveals that the protagonists reflect aspects of the psychological models of Havighurst, Elkind and Erikson. Some topics seemingly lend themselves more readily to examining self-concept than others do. In the books included in this study, those novels related to growing up and achieving identity were the most likely to
manifest the cognitive developmental stages of Elkind and the identity crisis trait of Erikson.

Those novels that could be more readily identified with Erikson's concept of the identity crisis were those novels having a traumatic event such as a car accident, death of a parent, suicide, or becoming handicapped in some way. The novels in this study that fall into this category are those relating to death and dying and those people having or developing handicaps. The novels considered under the death and dying category reflect almost universally the mourning-grieving process, especially as delineated by Kübler-Ross, a psychotherapist who is considered as a leading authority in this area. Those novels dealing with others who have recently discovered they have a chronic illness that limits their lives in some way and those handicapped because of trauma such as a car crash also go through the mourning process; however, since there were not many novels in this category, it is difficult to make generalizations for the majority of novels related to those having handicaps.

Some of the novels reflect a trend toward being journalistic as a means of teaching the reader in a non-judgmental manner about a particular topic or social issue. The author provides a great deal of technical information in most of these novels, but does so in such a manner that the book seems to be more of a case study rather than fiction. The character development tends to be flat and does not include those glimpses into the "human" side of the person to the extent that other novels might. A couple of examples from the study
include *Head Over Wheels* by Lee Kingman and *Close to the Edge* by Gloria Miklowitz. In *Head Over Wheels*, the author has obviously done a great deal of research into the areas of car crashes, medical treatment and rehabilitation programs of various types of quadriplegia, as well as those aspects impacting on the victim and his family. Likewise, the author of *Close to the Edge* has thoroughly researched the area of adolescent suicide and gives the reader insights into the reasons some teens commit suicide and how to intervene. Both of these novels also illustrate that there is the dimension of society at work in the lives of the characters; therefore, the next chapter will examine novels that focus principally on social psychological issues.
ENDNOTES


2. Carlsen, p. 13

3. Carlsen, p. 61


15. Abrahamson, Richard F. microfiche p. 3


Viorst, Judith. *Necessary Losses*. p. 275
Asher, Sandra *Missing Pieces* p. 39.
Girion, Barbara *A Tangle of Roots* p. 28.
Kroll, Steven *Take It Easy!* pp. 64-65.
Schatter, Rona *A Matter of Time* p. 58.
Miller, Aren't You the One Who...? p. 10
Kingman, Lee. *Head Over Wheels*. 
CHAPTER V

Social Psychological Issues

The purpose of this chapter is to look at those young adult novels with themes that are social psychological in nature. In some instances, the protagonists in these novels rely on others to help them resolve conflicts. Some situations involve other people by the very nature of the topic, such as teen pregnancy and substance abuse. In short, the social psychological point of view recognizes that "our experiences and enjoyment of life is strongly affected and determined by other people: how we think about ourselves and how others think about us often determines how we behave."¹

Three of the four psychologists included in this study are considered to be social psychologists -- Erik Erikson, David Elkind, and Morris Rosenberg. David Elkind's model is oriented toward social cognition, which Muus points out is "concerned with the processes by which children and adolescents conceptualize and learn to understand others: their thoughts, their intentions, their emotions, their social behavior, and their general point of view."² Erikson, whose model is based on Freud, believes that the factors influencing an individual do not originate solely from within the individual, but also come from society to the individual. The adolescent period is especially vital in personality development, according to Erikson,
since it is at this stage the individual faces an identity crisis. Should the person be unsuccessful during this stage, he will be handicapped socially until he can deal with his identity crisis. Rosenberg's principal work deals with self-esteem and the various social factors that influence self-esteem.

Family Relations

Although only six novels are discussed under the topic of family relations, all of the novels in this study depict varying types of family structures, values, and problems that affect the protagonist. But for the purposes of this study, the following six books from the Iowa poll were selected that deal with relations as their primary focus: Daddy's Girl by J. D. Landis, Find a Stranger, Say Goodbye by Lois Lowry, Blues for Silk Garcia by Erika Tamar, Dance a Step Closer by Mary E. Ryan, Tough Choices by Susan Mendonca, and This Old Man by Lois Ruby. Some questions that were considered include: What is the structure of the family? Is it a single-parent or two-parent family? What are the relationships in the family unit? What are the kinds of problems the family unit faces? How are they resolved? of course, each protagonist was studied carefully to determine how his self-concept is developing, especially to see which psychological models are appropriate. All the novels in this chapter were analyzed to see which factors of social psychology were operative.

The first book in this section is Daddy's Girl by J. D. Landis. Although at first glance the story has the conventional family structure of mother, father, and daughter, the opening paragraph
alerts the reader to trouble brewing for the Marcowitz family. Jennifer had always considered herself as "daddy's girl," but she accidentally discovers her dad has another girl -- a girlfriend.

...if it hadn't been unusual, with all kinds of special voluntary activities after class every day, I would never have bumped into my father when I was supposed to be someplace else too. I would never have known--at least at the age of thirteen--the thrill and heartbreak of illicit love.

For some time Jenny tried to deal with this secret about her father by herself. When her mother asked her what was bothering her, Jenny attempted to hide the real reason.

'I just think I'm getting my period.' If Ms. Richter could hear that, she would turn in her grave--and she wasn't even dead yet.

'So soon?' said my mother, looking at me strangely. I'd lied again, and I was caught at it again. I was getting betrayed by my own lies. But it was true I was bleeding. I felt my happy life draining out of me drop by drop. (30-31)

Intertwined with her perception of what was and was not happening, Jenny daydreams about being a detective and finding out about her father's girlfriend and what they do when they are together.

Since Jenny idolized her father, she was greatly confused by his having an affair. On one occasion she says, "I sometimes thought my father was trying to tell me that the only man who was going to be right for me, was a man exactly like himself. I always loved it when he seemed to be saying that." (123) This particular thought came to Jenny as she was with her father and confronted him with what had been going on. At first her father pretended to know nothing about the subject, but she persisted until he admitted she was right.
But the damage had already been done. Jenny had been so confused about the mixed signals that she had been getting from her dad that she had even thought she needed to find a lover and have sex, since she felt she was of age now. Her attempt to have sex with Howie, a close friend of hers, was a disaster. She realized that "I wasn't my father's little girl anymore. I was about to become a woman. No more daddy's girl." (107) Later as she thought back on the experience, she wondered what was happening to her. "I'd always been such a nice girl, and where had it gotten me? Even my boyfriend said he didn't want me anymore, and he had the nerve to do it after I'd offered him my body. Not that I cared all that much." (121)

Elements of Elkind's *imaginary fantasy* are apparent as Jenny waits to meet Susan Lacourte, her father's girlfriend.

Needless to say, I was a complete failure at figuring out what she must be like. Maybe I wanted her to be too many things. But most of all, I hoped she didn't exist. It was strange, but just the way I hadn't really believed my father was having an affair until he actually told me he was, even though I'd seen him kissing a woman and then heard him on the phone at her apartment, I now found that I wasn't ready to believe there actually was a Susan Lacourte he was having an affair with and wouldn't believe in her until I'd actually met her, face to face. Maybe there wasn't a Susan Lacourte. Maybe we both were imagining her. Maybe it was all one tall tale. That's what I was hoping. It was ridiculous. But I wanted all this to disappear. (p. 155)

But it is interesting to note that these instances of fantasies, including sexual fantasies, happen in the earlier parts of the story. As the reader watches Jenny, he becomes aware of the impact that Jenny's discovery of her father's illicit affair has on her. It is comparable to the trauma created by the death of a family member.
and thrusts Jenny into an identity crisis, which leads Jenny to mature more quickly since she has to look at life with greater purpose and realism than she might have had to if the experience had not happened. The resolution process causes her to redefine her own self-worth and to adjust many ideas she has about her parents. For Jenny the moment of stepping up in maturity comes when she decides to tell her mother about the affair. At that particular time, they both have a deeper understanding and appreciation of each other than they have ever had before.

The next two novels involve a search that becomes necessary to help both protagonists determine their identities. In *Find a Stranger, Say Goodbye*, Natalie, who is adopted, is looking for her birth mother. Linda, the protagonist in *Blues for Silk Garcia*, overhears a family friend tell her mother about her father’s death and feels compelled to learn more about "Silk" Garcia, especially since she is convinced she is exactly like him in many ways, especially in music.

In both instances, the self-concept model is a social psychological one incorporating Erikson and Rosenberg, although with Linda there are also traits of Elkind’s trait of imaginary fantasy as she dreams about what life must have been like with her father. She had many romantic ideas about how much her dad must have loved her as she would listen to the recording of "Blues for Linda Ann."

The identity crisis for Natalie in *Find a Stranger, Say Goodbye* came through the searching process, culminating when she visits her birth mother in New York City. Natalie had wanted to know her roots,
since she had known for some time she was adopted. Her parents first
learned of Natalie's interest in her birth mother when they read the
essay Nat had written for a college application. Although they had
always been very open about Natalie being adopted, when Natalie tells
them of her desire to find her birth parents, they are quite hurt.
But for graduation, they give their daughter a box containing all the
documents they have related to her adoption, a checkbook for a
checking account in her name with sufficient money to carry on her
search, and a set of keys for a car they had leased for Nat to use in
her search, along with a letter explaining the gift. In the
concluding paragraph, her parents give her their blessing.

You are mature, sensitive, and responsible. We
wish you success in whatever journeys you make in these
next three months. But we want you to know, also, that
what you find is not important to us. You are our
daughter, and our friend as well. We love you for,
being Natalie, and that's all that matters to us. 4

Natalie is deeply touched by her parents' and sister's gift to her.

As she reads through some of the papers, Natalie finds herself
becoming angry at times. The biggest reason for her anger was
actually the fear that no one wanted her, especially her real
mother. But by the time she had read the telegram telling the
Armstrongs to come, pick up their baby, she discovers she was crying,
and the anger has gone. She found her atlas and looked for the place
given in the telegram, Simmons' Mills, and began to trace the route
she would take to get there, but decided to see her Grandmother
Tallie first to "smooth the edges of my questions into manageable
shapes." (45)
Natalie’s decision to visit with Tallie was a very wise one. Through Tallie, Natalie learned how to cope with her parents and their feelings about her wanting to locate her birth parents.

‘...Sometimes we have to hurt people, in order to keep ourselves whole. We just do it with love, that’s all.’

‘That doesn’t make sense,’ admitted Natalie.

‘Where is it written that anything has to make sense? All I mean is that when you have to hurt someone you love, do it honestly. And you’re doing that. You could have sneaked around and done what you’re doing. It would have been more difficult, of course, but you could have done it, Natalie. And you didn’t. You told them exactly what you were doing. And it hurt, but they know you love them’ (50-51)

Tallie then shares some letters Kay, Natalie’s mother, had written Tallie while they were waiting to adopt a baby and when they finally went to get Natalie. One letter especially touched Natalie as she thought about what her adopted mother was thinking when she finally got her baby daughter. "She will be her own person. It will be such a joy to watch her becoming that." (67) Natalie felt greatly encouraged to know how much her parents had loved her through the years and wanted even more now to discover her roots.

Her search began with the lawyer who had made the arrangements, but she met a dead-end for he had been dead for ten years. But the next person on her list was still alive, even though he was quite ill with cancer. When Doctor Therrian first saw Natalie, he immediately called her "Julie." Through the doctor, she discovers her mother’s name was Julie Jeffries and was fifteen years old when she had Natalie. By going to the library and looking at some old annuals, she was able to piece together more about her mother and what she had wanted to do.
Natalie tracks down Julie, who is now Mrs. E. Phillips Hutchinson, and goes to New York City to visit her. Although both are very nervous when they talk with each other for the first time, they soon feel as if they are close friends and make arrangements to have lunch the next day at the Russian Tea Room.

When Julie enters the restaurant, many recognize her and speak to her. Natalie begins to feel that perhaps they had made a mistake having a meeting in the tea room since so many seemed to know Julie. She was totally awed by Julie and how beautiful she was. When Julie saw Natalie, she smiled and waved. As she came closer to Natalie she could see that Natalie was right. "You look exactly as I did when I was your age. Looking at you is like having a mirror into the past." (135)

During the lunch and afterwards, they both talk about the events of Natalie’s birth and about Natalie’s plans for the future to be a doctor. Julie tries to convince Nat that she would be a very attractive model as well as very successful since she has Julie’s traits. Before she left, Julie gives Natalie the diary she had kept during the pregnancy and the birth.

When Natalie returns home, her family is excited to hear about her search. When she related the story of her search to her father, Natalie told him of her best discovery—finding her grandfather, Dr. Clarence Terrian. She was greatly concerned about him, when she returned home, since the last time she saw him he seemed to be near death. She wants to say goodbye to that phase of her life, and she feels that he is the one she should say it to "mostly...because he
loved me so much that he said goodbye, and let me go." (172) When she sees him in the hospital bed, he is near death and was sleeping. Natalie tells him of her love for him and about the results of her search. Although he never woke while she was there and had no way of knowing how much, if anything, of what she had said, he had actually heard. But when she left, she felt at peace about that part of her life. Later she wrote,

You have to sort everything out.
You have to figure out what you want to hold onto.
You have to acknowledge what is and what was.
And sometimes what never was, at all.

... And you have to relinquish things (1987)

She thought of those she had met that summer, a few of the patients she had come to know that summer, and again considered that this summer had been one of commencement--beginning again.

Linda Garcia's search for information about the father did not have the positive outcome as Natalie's search had. Linda's discoveries about her father caused her to reevaluate herself. Linda knew her father had deserted them when she was five years old. When she was seven, he had sent her a guitar and a record. But whenever she thought about her father, she chose to see only good things about him, especially that he loved her very much.

I still had the record, worn now from repeated playing. "Zigzag," on electric guitar, was fast and flashy; Silk Garcia was obviously a virtuoso. "Blues for Linda Ann," on acoustic, was something else.

I turned on the phonograph and curled up on my bed, hugging my knees. I listened to it and thought about his being dead and shivered as his message came through to me again. It started very slowly, a dark sound of Spain, heavy on the vibrato. Then, imperceptibly, the Spanish wait turned into black blues. An aching melody, full of regrets. Broken rhythms. Wild
dissonances. And an abrupt end. He must have loved me
to have felt all that pain for Linda Ann.

Since the beginning Linda's only information about her father had
come from him, she perceived him favorably and could not understand
the negative feelings the rest of the family had for Silk. Her
mother had not related to Linda anything about her father; but as
Linda talked with her friend Jeff, Linda felt "whatever happened was
between my mother and father, not me. It's crazy not to let me know
anything about my own father." (23)

She did learn about her father from Ray Bronson. He gave Linda a
very glowing picture of her father and his musical talent.

'...He was right up there with the giants, and I'm not
just talking guitarists, okay? My trumpet style
changed from listening to him. I don't know how
technical you want to get--like he'd play a bar in
nine-quarter time broken up into three bars of two and
one of three. Like this.' He was beating it out for
me with his knife against the table. 'No one was
playing anything like he did.'

I had always known he was good; I knew that from
"Blues for Linda Ann"--but "brilliant," "genius," "up
there with the giants"! This was more than I had
expected. It more than made up for my lost fantasy of
Barcelona: my aristocratic great-grandfather, my
vision of dark-eyed women with mantillas like on the
red-and-black Maja soap wrapper. No, this heritage was
better. Silk Garcia, Giant of Jazz. And I was Silk
Garcia's kid.

Ray Bronson must have seen it all over my face,
because he smiled and nodded, like he was telling me to
going ahead, be proud. (p. 68)

But through a phone call from Jeff's cousin Marvin Breslow, an
intern who was working at the hospital when Silk Garcia was brought
in, Linda learns about the nature of her father's death.

I sponged the dishes and watched the soap bubbles.
Some popped. Some floated up above the sink for a
while. I tried to watch the soap bubbles and keep the
words out of my mind. 'The body was in terrible
condition...claimed the body...The body was a mess...’ He sounded so alone, so bruised. My father who made such beautiful music. It hurt me so much. Maybe if he had received love to match all the love, all the longing that was in "Blues for Linda Ann," maybe it would have been different. I heard the echo of myself talking to Marvin Breslow. ‘...It was very distant, not even a blood relative, I don’t think...’ ‘I’m sorry,’ I whispered, ‘I had to say that, I didn’t mean to deny you.’ Flesh and blood. He would be part of me forever. She should have helped him. She should have let me help him. Or at least try. (p. 117)

She thought for some time about her father’s death—he was unconscious when he entered the hospital; he died of hepatitis; his body was in terrible shape with needle marks all over. Doctors thought he was sixty years old, but he was really 38. Her father was an alcoholic and a drug addict. But she did not really comprehend what she had learned.

Linda discovered that Johnny Lonigan, a musician who had performed with Silk for a long time, was going to be performing with his quintet in Greenwich Village. She felt sure that he would be able to tell her a lot about her father since Silk had been a part of the group at one time. She made arrangements to have an interview with Johnny, but under an assumed name, Margaret Farlow, a graduate student at New York University working on a thesis about jazz guitarists. Through her interview with Johnny, she discovers a totally different side of Silk Garcia. Through the discoveries she makes, she is forced to come to terms with her own identity. Lonigan was reluctant to discuss Antonio "Silk" Garcia with Linda at first and encouraged her to stick with the music only. But she finally persuaded him to tell her what he knew. "If you’re talking about
Silk Garcia, you're talking about a psycho. ...The son-of-a-bitch had a piece missing. ...He didn't have normal human feelings. All he did was use people up. He used them up and threw them away like some old crumpled gum wrapper." (p. 139) All of these ideas were new and strange to Linda, for the Silk in her mind was a caring person. But piece by piece, Linda was beginning to see who her father was.

The part of the story that really overwhelmed and shocked her was the time Silk had tried to sell his own daughter for five hundred dollars.

'They said okay, to see if he was serious, and then they had the guy at the station call the cops. The kid was screaming and hanging on to Silk's leg. The cops had to pry her loose, and they took Silk in and they called Jeannie at work--she was modeling in the garment center someplace--and Jeannie took the kid and went back home. Some small town on the Island, I think. She even had to borrow train fare from the guy at the luncheonette on Eighth Street. The kind of girl Jeannie was, he got a letter from her a couple days later, with the money and a thank you and...'

His mouth kept on moving. I could see his lips moving but I couldn't hear his words. (p. 143)

When she thought back to the times when she had insisted she was like Silk, she became very sad and began to lose confidence in herself.

Through Ray Bronson going over the facts with her, Linda gradually begins to realize that she is not a duplicate of her father, that she is unique. Even if she could play "Blues for Linda Ann" exactly the way Silk did, it only meant that she could do the technical tricks and be a good imitation. Slowly she began to realize if she had made any mistakes, she had to take responsibility for them, but her father would never had done that. ..."I'd had a
fairy tale father, more perfect than any real father could have been, a legend to lean on. ...All I'd learned about Silk Garcia added up to fragments I couldn't put together any kind of image. Great or evil, he was lost to me either way. ...From now on, I'd be making my own music." (p. 152) With this awareness, Linda has gone through her "identity crisis" and taken another step toward maturity.

The next two novels involve protagonists living in single-parent families, facing the problems that young people with divorced parents must face—child support payments, custody and legal battles, adjusting to second families, and seeing their parents in unfamiliar roles. In Dance a Step Closer, Mary E. Ryan depicts a mother and her two daughters living in a small apartment. In many ways they represent the typical single-parent family with a female head of house.

Katie, the protagonist of the novel, is sixteen and has high hopes of a dancing career. Her big project is to get a scholarship to the American Dance Conservatory. Already she is paying for her own dance lessons at the Jazz Center. In describing her family, Katie says, "The Kusik family is broke. Penurious. Meaning our landlord, Mr. Samowitz, is starting to sweat over three months' back rent..." 6 Her mother insists there will be more money when the support checks come, a typical problem for single-parent families.

There are a few instances of personal fable related to Katie's thoughts about her career. An episode in the classroom when Katie is caught passing a note for a friend, she thinks to herself, "Who cares? I told myself. When you're a star, they'll all wish they had
paid more attention to you. But by then it will be too late. The trouble with that kind of revenge, of course, is that it's never around when you need it." (p. 10)

Katie displays strong self-confidence, in spite of the problems that are facing the family. She is congenial with her friends, always exhibits a delightful sense of humor, and is confident that she will be successful as a dancer, even though she fully realizes that she will have to work very hard. She is very practical and willing to work to pay for her lessons, and later to go to the conservatory.

As for her father, he lives in California and writes to her frequently. At the end of her latest letter, he added, "Tell your mother a check is in the mail. Things are still up in the air. Herb Babcock will be in touch." (p. 42) Usually there were those parts about telling your mother, but this time Katie feels he is more mysterious than usual. Her first thoughts are that her parents might be getting back together, something she has hoped for for some time, but she realizes that is only her farfetched idea. Later, Katie learns that her dad is wanting to cut the child support payments, since he and his new wife want to start their own family.

Both Katie and her sister Susan, who is older, are deeply hurt by their father's paying less for their support. Hugh was not paying for Susan's college fees, and he was insisting he pay less for Katie. When he came to visit his daughters on Katie's birthday, Katie was pleased he had come. "It made me feel so normal, having both my parents there; it made me feel safe." (p. 124) Susan did
not have the same feelings about her father, especially when he said he had hoped they would feel glad about the baby.

‘Glad?’ Susan stood up. ‘Glad, Daddy? How can I feel glad when I’ve just spent a whole exhausting day trudging around Macy’s looking at marked-down stuff I can’t even afford! Think about us for a change before you start getting glad about stuff. Mom and Katie and me. Remember? I bet you were glad when we were born, too. But it sure didn’t last too long!’ (p. 125)

Cass, their mother, tries to soothe things out so that no hard feelings are made, but Hugh gets the message.

Later Katie has some very profound thoughts about divorce.

Divorce is a pretty screwed-up thing, what it does to families. If I ever have kids, I hope they never have to go through it. One thing it does, though, it makes you appreciate having your parents around, because most of the time one of them’s missing, and you have to worry about who loves who and who lives where and who gets what, and mostly it ends up making you hate yourself. (p. 128)

Her dance instructor, Luis, gives her much encouragement in her dancing, as well as trying to help her see that she has to believe in herself, if she is to succeed. "Look, Sweetie, if you don’t believe in yourself, chances are nobody else will. My saying you’ve got the stuff doesn’t put it on stage, where it counts. You got to do that." (p. 162) Although the reader does not know the outcome of the dance auditions, one feels confident that Katie will be victorious and that her self-confidence will help keep her motivated for some time to come.

In Susan Mendonca’s novel, Tough Choices, the protagonist, Crystal Borne, faces an entirely different family situation. Crystal, who is 13 years old, has faced a long time of being alone,
since her mother has been irresponsible in caring for Crystal. Vicki, Crystal's mother, would leave her alone for long periods at a time, usually to go off with a boyfriend.

At the first custody trial, which was a part of the divorce proceedings, Crystal is filled with many conflicting thoughts and guilt. "Guilt filled Crystal's heart as she surveyed her loved ones. Her people. The phrase conjured up a hundred and one images in her mind of what a family ought to be, but none of them helped her right now." (p. 11) But as she looked at the people, she felt that her mother would be alone if she told them she wanted to be with her father. When the judge asked her decision, all she could say was that she loved both of her parents. The judge decides that she should go with her mother.

Crystal became a dreamer in school, partly because she and her mother moved so much, but also because of the situation at home. In her daydreams, she plays through the trial over and over. On one occasion, she wrote a poem describing her feelings.

The war inside me makes no sound
There is no gunfire, no mortars flying,
Only a tiny outcry deep within
Where a part of me lays dying.

For the war is fought inside me
I am torn and pulled by two heeds
On the outside I do not look hurt
But nobody knows how I bleed. (p. 15)

Originally she had planned to share her poem with her English teacher, but as she rereads it, she is not so sure she really wants anyone to read it. She would be alone again soon, since she had overheard her mother tell Mike, her boyfriend, that she could leave Crystal with Vicki's mother and go with him to Aspen.
But this time Crystal takes matters into her own hands. First she tries to call her father, but there was no answer. She then decided to run off to Grandmother Pettibone’s home. When she arrived at her grandmother’s home, Crystal asked her grandmother to call her father because she felt her dad would know what to do. "I can’t take it there anymore, Grandma. She’s got me so mixed up I don’t know whether I’m coming or going. I hate her for this. I mean it. She doesn’t want me, she’s never wanted me." (25-26)

Of course, Grandmother Pettibone was upset by what Crys had told her about Vicki not loving her, but told Crys she should first call her mother to let her know where she was, then she could call her father collect. Crys ignored the first request and made the call to her father. The next morning Grandmother Pettibone wanted to take Crystal home before Grandpa Pettibone got up, but Crystall felt he should know what had happened too.

When they arrived at Vicki’s place with Crystal, Vicki was quite upset with Crystal, especially about the poem she had found. But Grandpa Pattibone takes Crystal’s side that Crystal should not be left alone, and should have been told about the move to Aspen. Fortunately for Crystal, her father calls about that time telling Vicki he is arranging for temporary custody of Crystal. Crystal feels very relieved and very happy.

There were a number of adjustments Crystal had to make living with her father. Since she had been on her own so much, she was quite independent. Now that she was living with her father and his family, she missed her former freedom and found it frustrating and
confusing at times to be a part of a family. She still had a very deep sense of rejection, primarily as a result of being with her mother.

The psychological models that can be used to analyze the protagonist's self-concept include the identity crisis of Erikson as well as part of the Freudian psychoanalytic model in relationship with rejection. The crisis for Crystal results when she feels she has disappointed her father, step-mother, and step-sister. Crystal feels very badly about making the mistake on the order of the rosebushes, but when Cassy is injured when Crystal was supposed to be watching her, Crystal is overwhelmed with guilt and feels she has to run away. Mario had told her his plans to run away to get work in Mexico; therefore, she decides to go with him. Crystal has come to identify with Mario, a 16-year-old neighbor, because his relationships with his family were very similar to hers.

Through her friendship with Mario and her realization that she was making a big mistake by running away, she calls her dad and step-mother and has them to pick her up at the bus station in Watsonville. They have some serious discussions about their feelings and how they can work together better in the future. One of the concerns foremost on Crystal's mind is having to go back to her mother. Her father suggests that, since being with her mother makes her feel so guilty, she writes a letter to the judge explaining her feelings. The letter she writes to Judge Kimble is very simple, and yet expresses her feelings quite well.
Dear Judge Kimble,

I love my parents very much, but I realize I can’t live with both of them. I am happiest with my father and step-mother, Terry, and my little sister, Casey. With them, I am part of a family. We all love each other.

I love my mom but I can’t live with her. She has a life of her own that doesn’t include me. So it’s better if I visit her once in a while.

I decided this would be best for me on my own, after thinking about it for a very long time. (pp.133-134)

Her father was greatly touched by her letter, but her mother felt that it made her sound like a bad mother. But this time Crystal was able to stand up against her mother and not allow her to feel as if she were the guilty one. Crystal knew that her choice was the right one and that now she had a family for keeps. No longer would she have to face the uncertainties that she did while living with her mother. She had a secure home and a dad and step-mother who loved her.

The last novel in this section on family relations is very unique. In Lois Ruby’s novel *This Old Man* Greta Janssen, lives in a group home because her mother, Marla, thought she would be safest there. Her mother was a prostitute and has decided to leave town and start a new life style. Since her pimp, Hackey Barnes, has already been trying to encourage Greta to take up the trade when she is old enough, her mother is concerned that she find a place for Greta where she will be safe and yet have opportunities to complete her schooling.

I was sixteen, one year older than Wing, but a lot more worldly. He hardly ever left Chinatown, whereas I, Greta Janssen, have had what you’d call a Questionable Childhood. My mother worked a job you wouldn’t brag about in anybody’s front room. Let’s put it this way. The term "old man" had a different meaning in my mother’s world. Hackey Barnes was her
old man, and would be mine now, if my mother was not such a big fan of Ann Landers, who always says, "Wake up and smell the coffee."

The other "Old Man" she was referring to was Wing’s grandfather, who had originally come to this country from China.

Greta considers herself to be a misfit like all of those living in the group home, and has some stereotypic perceptions of what the real world is like.

But I couldn’t go home to the other misfits. Wasn’t there anyone in the entire city of San Francisco who was normal? Who came from a regular middle-class family that decorated their Christmas tree with popcorn and cranberry strings? They owned a station wagon and camped at Yellowstone and Grand Canyon in the summer? Whatever happened to the average two-story home with the white priscilla curtains on the second-floor bedroom windows?

I used to study the Sears catalogues that came in the mail. I used to look at the ruffled curtains and knobby maple tables and the flowery print sofas that opened into double beds, and the toilet-tank covers in blue fluff to match the bath mats. Then I would wonder who bought such things, who lived in homes where the toilets were decorated? Now I thought I’d finally found the secret of Sears, Roebuck, and Company: no one. The catalogues were pictures to illustrate fairy tales, the big headliner fairy tale being the Great American Dream. (p. 97)

On another occasion, Greta shows another side of herself and how she tries to cope with her life and the people in it.

...I figured the thing to do with your life is to form detachments, pull away from things that hold you back. Don’t expect anything from anyone else, then you’ll never be disappointed. How many times had I expected Hackey to act like a regular father? He never did it. How many times had I wanted my mother to be a regular pie-baking mother, and she never was? So, by the time I was fourteen I realized that you don’t need a mother and father. You can bake your own pies, sign your own school notes, make your own decisions about what subjects to take, what time to go to bed, what to eat for supper, what to do in the summer. I don’t need them, I told myself. My mother used to try so hard.
to be a mother. But she never really knew how. If I stopped needing her, I wouldn't have to watch her struggling to be what I needed, and failing time after time.

When I turned sixteen, I announced that I was on my own. Hackey was very pleased. In that case, he said, I could go to work. I could have my own apartment, buy lots of clothes. I could even go to school and just work nights and weekends. He was so considerate about working out the details. How thoughtful he was, how heroic and generous to take on a second generation of Janssen women for his noble public service. It was while the details were being worked out that my mother finally woke up and behaved like a proper mother, called the Juvies, and had me sent over to Anza House.

That's where the old I-Don't-Need-Anybody routine fell apart at the seams, because Mr. Saxe, Elizabeth, the girls, Wing, and Old Man poured into my life all at once. ... (pp. 121-122)

In many respects Greta was doing very well at becoming a very self-confident individual; but yet through finding so many new friends who cared and loved her she was very vulnerable and still full of fears.

Through the counseling sessions with Mr. Saxe, the social worker, Greta is able to finally pinpoint her problem areas and to learn strategies for dealing with them. She discovered the feelings she had toward Hackey Barnes were actually deep fears. Mr. Saxe helped Greta to see that she both loved and hated "Old Man" and Hackey and that both were utterly helpless at times as well as powerful at other times. What made the big difference to Greta was being able to get away from Hackey when she meets him at the hospital, and not to be followed by him. Through another prostitute who was in the hospital at the time, Greta learns that she could outsmart Hackey, and anyone else like him. She does not have to be afraid of others. She is very excited when she tells Mr. Saxe the news.
'The good news is, I think I'm maybe free of Hackey.'

`Wonderful! What will you do if he comes around?'

Mr. Saxe asked.

'I'll just look him in the eye and say, 'Leave me alone!''

'He's not as tough as you imagined him to be?'

I shook my head, remembering how I used to live in mortal fear of him. 'I know he's not going to drag me off anymore, or make me do anything I can't. Strange as it sounds, I think he's sort of fond of me. Also, I don't think he wants the responsibility of a kid, you know? It was different when he found my mother. He was young then. But now I think he's going to stay out of my life, and if he does come around, I can say no to him whenever I want to.' The thought was still new to me and very comforting, like a campfire on the beach.

(pp.190-191)

Greta had learned a very important lesson--how to keep problems in perspective and to tackle her fears and her problems one step at a time. The end result was her self-confidence increased a great deal, and she was a happier person. The psychological model that seems to be most appropriate is that of Rosenberg since there is a great deal of emphasis on self-esteem and the role others play in forming self-confidence.

Teen Pregnancy

The number of teenage pregnancies has drastically increased since 1950. Berzonsky states that

the number of births to girls younger than fifteen years of age has tripled from 1950 to 1977... In 1950, there were 3.2 illegitimate births for every 1,000 unmarried girls less than fifteen years of age; the rate was 10.0 per 1,000 in 1977 (U.S. Bureau of the Census). For unmarried teenagers between the ages of fifteen to nineteen years, the rate of premarital births per thousand has increased from 56.0 to 234.7 (a fourfold increase) over the same period (U.S. Bureau of the Census, 1979)."
Patrick McKenry, Lynda Henley Walters, and Carolyn Johnson, in their article "Adolescent Pregnancy: A Review of the Literature," state that about 10% of the U.S. adolescents get pregnant and 6% give birth each year. One-third of all adolescent births are out-of-wedlock and another one-third of adolescent births are conceived before marriage; thus, only one-third of the first births to adolescents are conceived after marriage has taken place (Alan Guttmacher Institute, 1976).10

The reasons why teenage girls become pregnant are widely varied. Berzonsky notes that "pregnancy may be seen as a means of, for instance, attaining adulthood, gaining peer approval, getting someone to marry you, getting back at parents."11 McKenry, Walters, and Johnson are more specific, and relate in part to the emphasis of this study of self-concept. Under psychological aspects of pregnancy, they state that "weak ego strength results in sexual acting out and, logically, pregnancy (Baikian & Goldman, 1971). Also some girls who have little sense of personal worth may use sex as an escape from their sterile existence (Faigel, 1967), and girls who do not know and accept themselves are less able to use and plan contraception" (Rains, 1971).12 McKenry, Walters, and Johnson state that "The ascendant sociological factor of adolescent pregnancy appears to be some form of family dysfunction" and give several references to support their statement. However, all of the reasons given here must be considered merely as guidelines for thinking about the reasons why teenagers become pregnant, as James Walters, Patrick McKenry, and Lynda Henley Walters point out in "Adolescents' Knowledge of Childbearing are not completely understood..."13 They also state
that "information concerning what youth know about their sexuality, childbearing, and early marriage is limited, but that which is available indicates that an understanding of the interrelated nature of these areas is inadequate."14

The novels analyzed in this section tend to provide agreement with the last statement taken from the Walters, McKenry, and Walters' article. There were five books in this section, four of which dealt with pregnancy, the fifth novel dealt with teenage mother trying to raise her one-year-old son. In the four dealing with pregnancy, there was a great deal of ignorance about how one becomes pregnant, the use of the Pill and any other contraceptives. In none of the novels is the protagonist married.

Without exception, those novels dealing with pregnancy reflect Elkind's concept of personal fable, or "it can't happen to me" type of thinking. The first trimester for each of the protagonists is filled with imaginary fantasies and personal fable. Although not related to the psychological model used in the novels, novels using teen pregnancy as a theme in this study tend to be didactic. The views favored include having a child in a traditional family structure of mother and father; unmarried women should be virgins; but if a mother is unwed, she should give up her child for adoption.

The five novels included in this section are The Turkey's Nest by Alison Prince, Bird at the Window by Jan Truss, Loveletters by Susan Shreve, The Proposal by Karen Ray, and Queen of Swords by Anne E. Crompton. In The Turkey's Nest, the protagonist keeps her baby, but in Loveletters, the protagonist gives hers up for adoption. The
protagonist in *Bird at the Window* has a miscarriage and nearly dies. In *The Proposal*, the protagonist has an abortion. The novel *Queen of Swords* is about an unwed mother whose son Jason is one-year old.

*The Turkey's Next* by Alison Prince is set in England. The protagonist, Kate, is seventeen years old and lives in London. She has been involved with Laurie, a married man whose wife is dying of cancer. When Katie told him about the pregnancy, he offers her 300 pounds for an abortion. Although she does take the money, she does not have an abortion, but uses the money to help with the expenses related to her pregnancy. He insists the money is a loan when he learns that she did not have an abortion. His note requesting the money be returned came to her while she was in the hospital recuperating.

Since she felt that the city is not the place to bring up a child, she chooses to spend the last part of her pregnancy with her aunt on a farm in Suffolk. The story, especially the ending, has elements of the fairy tale, including a "happily-ever-after" type ending. Both her choice to live in the country and the ending reflect some of the social biases of the novel.

There is a strong anti-abortion message in the novel. Kate's mother, Nancy, is the first to suggest she have an abortion, but Kate will have nothing to do with that idea, especially since she feels her mother wants Kate to have the abortion so that she can keep working at the Silver Snack Bar, a job that Kate is convinced has no future.
‘But it’s no reason for having a baby,’ argued her mother, losing her poise a little. ‘It’s so irresponsible, making a new life just to see what it’ll do for you!’

‘No more irresponsible than destroying it!’ said Kate hotly. ‘Don’t you see, Mum, this is a sort of turning point. Looking ahead, I don’t know what’s going to happen or what it will be like, but looking back, there’s nothing worth hanging on to. Having a baby will change everything. I suppose, but it can’t make things any worse.’

Nigel, Nancy’s boyfriend, points out that Laurie, the baby’s father, is being unjustly left out of the decision and that Laurie should be responsible for caring for both Kate and the baby. Nancy’s response points out the difference in the morality codes from present day and Victorian times by stating, "People don’t have responsibilities nowadays." (p. 20)

Kate and her mother decide that the best thing for Kate to do is to stay with her aunt Beth in Suffolk. Nancy argues that the country atmosphere is the best place to have and raise children. This attitude about the country being the best place to raise children is one part of the story that creates the feeling of the novel being contrived and unrealistic. Another part that lends itself to this feeling is the relationship that develops between Kate and Alec, one of the young farmers of the area who lives nearby and does a lot to help Aunt Beth and Kate with the farm.

There are a few instances that reflect Elkind’s egocentric traits, but the bigger issues are those of identity and having a place where she belongs. Some of this sense of not belonging is reflected in the uninvolveinent at any level of the principal characters. Nancy does not want to have Kate around too much since
Nancy seems to feel Kate would interfere with her career, but the irony is that Nancy would like to have a grandchild. However, the relationship between Nancy and Kate is more as sisters than as mother and daughter. Even Aunt Beth regards any decisions Kate makes as Kate's responsibility, especially in the matter of deciding the baby's last name.

While Kate is in the hospital recuperating from having the baby, Aunt Beth brings a surprise visitor to see Kate -- her father who has been living in Australia. When her father later asks her to go to Australia with him, she enthusiastically agrees. This quick decision to go to Australia puts Alec into a new situation. He realizes if he does not ask her to marry him now, he might lose Kate. When he asks her to be his wife, she is not sure at first since she has finally gotten to be with her father, but she decides that her father will understand and says yes to Alec's proposal.

_Bird at the Window_ by Jan Truss also has an English setting for most of the story. The novel begins in Canada. Angela Moynahan, the protagonist, is a graduating senior and is counting the days to the end of school. She is considered by her classmates to be a "brain," but she feels as if she is as caged as the bird that always seems to be outside the English classroom window. The imagery of the bird at the window and the caged bird parallels the development of her self-concept and maturity. The bird at the window had protection from bad weather, but it was free to come and go. The caged bird was protected from bad weather, but had no freedom. At first Angela sees herself as caged in by so many family and social traditions, even
more so when she begins to suspect she is pregnant. In the end, when she finally realizes she is free to be herself and is willing to take a stand for her freedom, she takes a big step to maturity.

During the first trimester of her pregnancy, there is a definite link with Elkind's traits of imaginary audience/fantasy and personal fable. Of course, there is the usual wishing that the pregnancy is not true. When she tells her English teacher, Mr. Olson, she feels that she had made the pregnancy real.

...But she had made THE THING real. Said it out loud. And the panic inside was real. And he had said...abortion. Abortion. Not a catch-word on a Women's Lib banner on television, or an article in her mother's Chatelaine. Not an academic discussion in a dangerously liberal class. No. Abortion--personal. Real. Bloody. A wrench between the legs, for her, Angela Moynaham. She crossed her legs. 16

Angela continues to feel panicky as she thinks about the possibility of having a baby, and even more so as she thinks about having an abortion. She feels that by talking about being pregnant that she has made her fears come true.

She shuddered. Thirty-four schooldays. Forty-eight more days to get through, to decide what to do. Got to do something. Panic seeps in her throat again and she leans hard against his arm. But it has to come right now that she has tempted fate, broken the spell, and told Mr. Olson. Hasn't she known since childhood that if you expect the most terrible thing to happen it never does. That day, the end of the summer before last, if she'd expected, or been prepared, or said the words that her brother could get drowned, then it would never have happened. But she'd never even thought the words, just set a place for him at the supper table--unprepared. So it had happened. (p. 15)

Angela finally decides the best way to handle her pregnancy is to go to England to live with her grandparents until the baby is born.
Her grandmother Dawson writes back encouraging her to come saying it was at Angela's age that her mother left England. At first Angela pays no attention to her grandmother's comments about her mother, but later she realizes that she has used the trip to London as a means of escape. What she is doing is in reality a reenactment of what her mother had done when her mother was her age.

One of the first things that her grandmother tells Angela when she arrives is that she would be using her mother's old room and that she has bought a new mattress—a good one, a fact her grandmother emphasized. Her room becomes a sanctuary for Angela, a place to escape. Her other means of escape is her bicycle.

One of the first things that she does, once she gets to know her way around, is to see the doctor. Since the doctor is a woman, Angela feels that she will understand how Angela feels about being pregnant and would tell her what to do. But as she sits waiting her turn, Angela does not feel part of the other pregnant women sitting on the benches around her.

She wasn't part of this room of women, she thought, watching them, a spectator, patient, as one by one the women went in and came out, while others came in and filled up the black benches with their bodies. (p. 95)

When she gets to be with the doctor, she asks to have an abortion, even though in Canada she had insisted she could not consider abortion as an option. The reasons she gives the doctor was "I didn't mean to have a baby. It was a mistake." (p. 97) Even after the examination, the doctor never answers her request, but does tell Angela that she could arrange for her to go to a home for unmarried
mothers as well as arrange for an adoption for the baby once it is born.

Angela works at a bakery while she lives with her grandparents. To conceal the fact she was pregnant, she buys three strong, beige panty-girdles "that looked to her like suits of armor and had satin reinforced fronts guaranteed to hold in sags and bulges, like the ones she’d laughed at in the catalogue at home." (p. 118)

The letters from home brought her discouraging news. Damion had asked her if she knew about Mr. Olson and referred to it as bad news, but never told her what the news was. Her father had not been feeling well. Gordon has to do most of her father’s work. But there had been good news as well—her mother was doing very well with her art work, and Angela had received the scholarship at school for college. Later, Angeia discovers the news about Mr. Olson was that he quit teaching school, which greatly saddened her.

When life with her grandparents becomes rather volatile and she feels she cannot hide her pregnancy too much longer, Angela moves to London where she finds work in a laundry. One day after work, she is overcome by severe pain. She was able to make it to the door of her landlord’s home. He carries her into his house, then calls the ambulance when he realizes that he is not going to be able to help her. The ambulance rushes her to the hospital. The pain she experiences is very intense. From time to time, she hears them practically shouting to her, giving her instructions to bear down. Finally it was over, but she kept her eyes closed. The medical team tries to save the baby, but they are unsuccessful. Angela is in and
out of consciousness. The scene of the doctor trying to get through to Angela to respond to life is very poignant. He encourages her to cry about the loss of the baby, but she will not allow her mind to stay on grief.

When she got out of the hospital, she learned that her father had been taken to the hospital and wanted her to come home soon. She immediately makes arrangements and flies home. Gordon meets her at the airport and takes her to the hospital to see her dad. They had just done surgery that day for stomach cancer. Later that night her father dies.

Finally Angela realizes that Joe Moynahan is not her real father and that her mother, while Angela was in England, had made plans to get a fellowship to study in England while her husband was still alive, so she must have been planning to leave Joe. Angela is very bitter towards her mother and insists she wants to keep the farm. At one point, Angela feels she might as well give in to everyone around her and settle down and marry Gordon, for that was what they were encouraging her to do. At her bridal shower, she overhears some of the women telling how grateful they were for Joe Moynahan for getting rid of Mr. Olson. Up to this time Angela did not know why Mr. Olson had left. To know that her own father had been the one who had gotten rid of Mr. Olson is a great shock to her, but it makes her reconsider what she is about to do. In a firm voice she announces to the group that she appreciates their gifts and their thoughtfulness, but she is returning them. There is going to be no marriage. With that announcement, Angela began to feel completely free. She knows she can make it on her own.
The third novel in this section is *Loveletters* by Susan Shreve. From the beginning, Katie was considered to be rebellious in school. The school psychologist has suggested to her parents that they play games such as "Scrabble" with her, as a way to spend more time with their daughter. Katie felt the psychologist was stupid. During this time, she met Tommy, a foster child of Melicey Adams. For the next four years they were inseparable. But when Melicey died, Tommy had an extremely difficult time adjusting and was sent to a military school outside the city. But Katie knew something had changed drastically in Tommy. Some were even saying that he was going crazy.

The next portion of the story about two or three years later involves Kate at the high school level. She feels very self-conscious about herself after she learns what some of the boys in her class are saying about her.

Stanley Barnes called her a "stick from the waist down" and said she looked like a wire doll folded together sitting on the school wall. And Alvin Jones, who played quarterback and was generally considered a big gun, told Ellie Sales that Kate was "too serious" and wouldn't "mess around"--he's never liked smart girls much anyway. Besides, she looked a little like a camel from behind when she walked. That did it. she felt like a camel from behind and a wire doll and a stick from the waist down. and her breasts were too big so she hunched her shoulders hoping they'd disappear under her ribcage. (p. 48)

She rarely saw Tommy Adams during this time. She accepted his friendship, even though he was getting to be rather unkind to her, because at least he was someone to talk with.

It was during this time that the new Episcopal priest came to town. They met when she was in his class. After the final exams,
she went to his home to visit with him. Before long, their times together began to take a romantic turn.

They made love almost every day in June and July—raucous, brazen love, full of energy, raw young bodies racing through the breezy cottage, careening, collapsing, wound together like new stems, closely planted. It was as free and open as if they were blazing the sky straight up into the blue without wings. (p. 63)

Of course when sex is indulged in without proper attention to contraceptives, the end result usually is pregnancy. Before long, Kate began to be aware of changes in her body.

The substance of her life was unremarkable, Kate noted, looking with detachment at the contents of her suitcase. But that was going to change. She sensed an excitement like hunger swirling up from her bowels. She lit the candles on her dressing table, sitting across from them so she could see herself in the round mirror over the table. she was a dark woman of mystery and intent. Lights and shadows from the candles bounded off the walls across her rounding body. She stood sideways in the mirror, letting her long dark hair fall across her face; her stomach projected slightly from beneath the folds of her gown, a round hard purple plum, and her breasts were ample—even her small shoulders no longer showed their points. ... (p. 71)

When she first realized that she was pregnant, she pretended that it just was not so, a manifestation of personal fable, but there were obvious signs that made her finally admit that she was, indeed, pregnant.

In the lonely years after her friendship with Tommy she had a sense of waiting. She didn't know what she was waiting for, or if it was anything in particular, but it went away when she suspected she was pregnant. Something had happened equal to her need and loneliness.

She could not think of her responsibility to a child—only of the child itself and the immense space it would fill in her life.
When David Thurston asked her why she waited so long to tell him, or anybody, she didn’t say she had waited on purpose so she might have to have the baby. She wasn’t even sure of that herself. (pp. 79-80)

One thing was sure; she had not wanted to have an abortion.

Kate goes to a home for unwed mothers to wait until she has her baby. Mr. Thurston agreed to pay for all the expenses of her being in the home. When the baby is born, she agrees to give it up for adoption. Life in the home with the other girls is very empty, boring, and purposeless. All of the girls seem to suffer from very poor self-esteem, thinking of themselves as whores, even though they were in similar situations as Kate and had not been promiscuous, but unloved and alone. Their low self-esteem reflects Rosenberg’s model very clearly.

One thing she learned about herself alone is that a certain desperation settled on her and didn’t leave. She was never so alone at home that she couldn’t walk outside and find someone—even Mrs. Otten next door who drank all day and wasn’t good company or Freddie Boy who did the Woodwards’ lawn. But someone. So that the sense would go away of dropping to another planet where there was no vegetation that grew above her knees and no signs of human life whatever.

But she was that alone now, and when she felt a growing panic like nausea overtake her, she’s talk to that lump in her stomach. It moved. A foot or a hand would rumple the taut stomach skin—follow her hand on top of it—and it became a being to Kate in those solitary days, an extension of herself that had no form but a presence like a ghost. She was not absolutely along. (p. 147)

The time to have the baby came and went without any complications. It was painful to give up the baby for adoption, but she knew that she would be unable to care for the baby. But her troubles were not completely over. When she returned home, she had another encounter
with Tommy, but this time it almost proved to be fatal. He had forced her to go to their old clubhouse. When he got her there, he proceeds to tape her and would have killed her, but she is able to outsmart him. In the meantime her parents found clues in Kate’s notes so that they and the police are able to find them in time.

The fourth novel in this section is Karen Ray’s The Proposal that relates the story of two college students. The entire relationship between Sarah and Him reflects both of the Elkind traits of imaginary audience/fantasy and personal fable. They do not seem to grasp the reality of their actions, but seem to regarding sex as a game. Jim especially seems to be rather immature, even though he is older than Sarah. He expects Sarah to be responsible for birth control measures.

...It was like playing house--‘I’ll be the daddy, and you be the mommy’--except that children never discuss paying bills or being stuck in jobs they don’t like.

Sarah was very much in love with Jim and was convinced it would last forever. Because she felt so strongly about him as well as considered herself a liberated woman, she felt that their sexual activity was acceptable. She had proved herself to be of high morals in high school and nothing had changed. But she rationalized that since they would be getting married some day, their sexual activity was not too bad. That feeling changed drastically when she began to realize she just might be pregnant.

As she was trying to fill in the time between class and supper one afternoon, she took down her Bible and read a passage that greatly encouraged her from the New Testament. She then prayed.
You know how I feel. Frightened, uncertain, and nervous. I'm scared about tomorrow and I don't know what I should do. You know I don't want this...I love Jim and I'm afraid of what will happen with us. But if I am pregnant, then it must be what you want for me, though I can't understand it. So if I am, despite my efforts to prevent it, I will find some way to have the baby. I hope that is the right thing. Please help me to know what's right. I'm just so afraid. (p. 3)

Her thinking that her pregnancy might be something the Lord wanted for her represents a type of misinformation that seems to typify the illogical thinking of adolescent girls facing the overwhelming prospect of an unwanted pregnancy. Sarah's other reaction to think that the possibility of a pregnancy was all in her head is another common reaction.

The next day was her appointment at the health clinic. From the time she answered the questionnaire until she left, she kept thinking about her options. At one point, she even thought, "This must be how a criminal feels before a jury comes in, knowing that Jim's solution was simply to have an abortion. He was convinced there was no way of her even thinking about having a child. Sarah was convinced there must be something she could do. "Every situation she'd ever been in before had an answer. Now there was no answer." (p. 23) But she realized she would have to make her own decision. Never before had she felt so alone.

Later when they are together and Sarah asks Jim if he thinks abortion is right or wrong, he does not answer the question directly. He says that abortion is not murder since he could not see how a few cells could be a person, and tries to get Sarah to think of lighter things. His response greatly hurts Sarah and adds to her
feelings of frustration and aloneness. More than ever she feels convinced Jim does not care for her or the baby and the position she is in of having to make a decision to have an abortion. But Jim sticks to his decision that they will not get married, and says to Sarah, "It may sound romantic, but this isn't a fairy tale where there's a mandatory 'And they lived happily ever after' on the end." (p. 35)

Sarah calls an abortion clinic later, makes the appointment, then tells Jim about the cost and the precautions they will need to take afterwards. When she mentions he can stay with her during the abortion procedure, he refuses, saying he cannot stand blood and needles. Sarah responds that she thought he would "chicken" out on her. The abortion procedure is very painful for Sarah. "The machine sounded like a vacuum cleaner. It was sucking away her egg, her fetus, her baby, herself" (p. 71). Sarah had trouble dealing with the action she had taken, even though she kept reminding herself that she has no alternatives. Through the nurse and the aids who were with Sarah after the abortion procedure, Sarah begins to deal with the guilt feelings she has because of the abortion, as well as the disappointment she feels about her relationship with Jim.

During summer vacation, Sarah and Jim decide to be apart to help them decide if they should consider marriage. This turns out to be a time when Sarah begins to find her identity and to make new friends and develop new interests. Jim drops by Sarah's house. She was waiting for Brian, a friend from work, to come so they could go jogging together, which disturbs Jim. He was even more upset when
Sarah told him there would be no sex since she had run out of birth control pills.

The message that seems to emerge from the summer is that Sarah has reached a higher level of maturity than Jim. The reasons behind her growth have come from being responsible for her actions, especially the painful one of having the abortion. During the summer, Sarah demonstrates a new sense of independence and taking charge of her life. While working at a new summer job, she suggests a new area to help increase sales of the product the company manufactures. She develops new friendships and new interests, including jogging. When she ran out of birth control pills, she decides not to renew the prescription. In deciding not to renew the prescription, Sarah consciously decides to resist the pressure Jim had put on her during the school year as well as during his absence that summer that she should be the one responsible for birth control in their relationship. As she continues to take charge of her life, Sarah reflects greater maturity, an indication she has made an effective transition from her identity crisis to adulthood.

The last novel in this section is about an unwed mother who attempts to deal with the problems and pressures of being a single parent, while raising her one-year-old son Jason. The novel is Queen of Swords by Anne Eliot Crompton. The novel's depiction of the psychological development of the protagonist's self-concept is rather weak, but the social psychological issues are more central, including family relations and communications.
After winning a substantial scholarship, Susan makes a decision to go to South Beach School of Design in California. But she is concerned about what to do with Jason. She and her friend Rianna try to think of some ways to care for Jason. Some of the possibilities Susan considers include her parents, her former in-laws, and some social agencies, such as the Catholic Family Services and welfare. As she talks with these people, she knew these places were not for her son. Part of her decision not to use these resources was based on the feelings she had when she tried to call home to her parents, only to find they had moved. When she finally located her father, she was further shocked to learn that her mother had walked out on her father, and he had no idea where she had gone. When she talked with Mrs. Delaney, she learned that Mrs. Delaney was starting her own career so would not want the responsibility of a young child. Susan had to come to terms with a new reality--people change.

Rianna suggests Susan do as she had done with her child. Rianna had taken him with her to the supermarket, then "let him down off the cart and stood him on his feet, and he walked off like a windup toy."19 Rianna then walked off.

Rianna is ashamed, not that she walked off, but that she didn't walk all the way off at once. She hung around to make sure. That cold, quiet ferocity of hers is real, no act. She a whole real person, not like me. Sometimes I talk bold so I'll feel bold. Not Rianna. Rianna is truly as hard as she seems. (p. 94)

Susan later tried a practice run at the bus depot to see if the procedure would work for her, but when the time came to actually do it, she could not bring herself to leave her son that way. Instead,
on the day when Susan is to leave for California, she bundles up
Jason and the possessions she is taking and tells Rianna goodbye.

As Rianna is saying goodbye to Susan and Jason, she gives Susan's
special delivery letter that had come from the welfare office saying
that there was to be a new office opening nearby where Susan was
going to be staying and that they were working out details for them.
No explanation was given why Rianna had kept the letter, but part of
the explanation may be represented by the symbolism of "Queen of
Swords" and "Empress of the Garden," two symbols that appear on the
tarot cards. The "Empress of the Garden" is a symbol of a maturing,
caring woman, a mother. The "Queen of Swords" is symbolic of
bitterness and abandonment. Although earlier Susan identifies with
that symbol because she felt deserted by her parents and her lover,
Paul. But "Queen of Swords" is actually symbolic of Rianna, for she
had abandoned one child and aborted another.

On the other hand, Susan's earlier choice not to have the
abortion, but to have the baby, followed by her decision to go to art
school, then accepting her role as mother by keeping Jason, put her
into the role of "Empress of the Garden." Through these decisions
Susan gains hope. The reader also is encouraged by her actions,
which are further emphasized since all the other relationships in the
story are negative ones.

Prejudice

The King of Siam in the musical The King and I says in one place,
"You must be carefully taught to hate." That thought leaves an
indelible mark on one's mind when he begins to consider the issue of prejudice. Kay Deaux and Lawrence S. Wrightsman in *Social Psychology in the 80s* state that prejudice refers to an "intolerant, unfair, or unfavorable attitude toward another group of people (Harding, Proshansky, Kutner, & Chein, 1969); discrimination refers to specific behaviors toward members of that group which are unfair in comparison with behavior toward members of other groups." Two other terms that are also helpful in understanding prejudice are stereotypes, which means "a form of schema dealing with a particular group," and ethnocentrism which refers to the "emotional attitude that one's own ethnic group, nation, or culture is superior to all others."

There are four books that deal with prejudice in this study. The first two address Nazism and anti-Semitism but in very different ways. *Morning is a Long Time Coming* by Bette Greene is a sequel to *Summer of My German Soldier* and looks at anti-Semitism from a Jewish perspective. The second novel in the category is *Gentlehands* by M. E. Kerr. The stress is primarily on Nazism, especially as it relates to searching for Nazi war criminals.

In *Morning is a Long Time Coming*, the protagonist Patty Bergen appears to display some traces of low self-esteem. Her mother consistently manages to ridicule and belittle her daughter Patty. An example of Mrs. Bergen's behavior happens after the high school graduation ceremony. Patty is with her family, and has turned to pay a compliment to her mother, when her mother says, "I see you've combed your hair. Too bad you didn't remember to do that before the ceremony." Patty immediately has a very unattractive image come
into her mind of "how horrendous I looked with my hair as unkempt as an orangutan." (p. 14) When she spoke to her mother, Patty is aware of feeling very humiliated and hurt. When Patty finally was able to ask her mother why she had treated her own daughter in this way, Mrs. Bergen replied that Patty should be grateful someone was willing to be truthful with her.

Discrimination has been a part of Patty's life consistently, especially while in school. On one occasion she states she has been convicted of two crimes--the premeditated murder of Jesus since she is a Jew; the other, of befriending Anton, the German prisoner of war she had helped to escape. On graduation day, there are a couple of events that give Patty difficulties. One incident involved Representative Stebbins trying to remember who she was; the other was Coach Begley. Seeing him triggers a number of unpleasant memories for Patty. She had sensed that the coach was prejudiced against Jews, but he is "always pretending to like me, pretending that I'm as good as anybody else." (p. 21)

The original incident that had earned the title of "Nazi Lover" for Patty was her helping Anton, the German prisoner-of-war, escape. Patty had hidden Anton in the abandoned rooms over their garage. Since he had never bombed any cities or even wanted to fight, Patty felt it her duty to help him become a free man. In appreciation for what she tried to do, Anton gave her his ring to remind her "you had a friend who loved you enough to give you his most valued possession" (p. 36). Many times she also thought about his statement, "you are a person of worth" (p. 36). After all the negative things her family
kept telling her, Patty held on to this comment, even though she had
great difficulty seeing herself through his more loving point of
view.

There are many ironies that reflect the prejudices of the
community. The biggest irony that caused Patty to be sent to reform
school was her helping Anton, the German Prisoner-of-War, escape.
The ironical part of this escape was a Jewish girl helping a German
at a time when all Germans were equated as being Nazis. Another
instance of irony is Patty’s friendship with Ruth, a former
housekeeper for the Bergens. From Ruth, Patty learns to have empathy
for black people, which is not a typical response for a white person
in their small town. The biggest part of the explanation for Patty’s
view has to stem from the tremendous loving relationship between
Patty and Ruth. Patty even considered Ruth as her mother.

The townspeople did not share Patty’s view about black people.
Patty, in discussing the nature of her community, said,

...Funny thing is, I don’t think that anybody in this
town would ever believe that it’s even remotely
possible for somebody white to love somebody who isn’t.
And as big a problem as that is, there are still
other things which separate us which may be just as big
as the color barrier. Things like religion, education,
economics.... (p. 46)

The nature of the town is reflected in the graduation ceremony and
reception. The time frame for the novel includes McCarthyism,
Nazism, and the extreme patriotism of the community which is seen
through the public officials who attended and the place of honor the
school officials gave them, as well as through the thoughts Patty has
as she meets these people.
The reader learns a great deal about Patty's personality through Ruth. Ruth had seen first-hand how Patty's parents had treated her and had even seen Patty's father physically abuse her. On another occasion Patty's mother had chastised Ruth for acting as if Ruth was Patty's mother. Although Ruth tried to stay out of the conflicts involving Patty, Ruth felt too strongly that Patty needed someone to love her.

Patty's father was a man full of lust. He accused Patty from time to time of being oversexed and that she might "present them with a bastard grandchild" (p. 72). Her mother would not defend her from his condemnation, even though she realized her daughter was not involved socially with anyone. Later when she tells her family that instead of going to college that fall, she plans to go to Europe, he is so angry that he goes to Memphis to talk with Rabbi Goodstein to see what he must do to disinherit Patty.

One of the reasons Patty wanted to go to Europe was to visit Anton's mother to share with her about his time with her, but before going to Germany, Patty visits Paris, meets Roger and has her first love affair. While in Paris, she is hospitalized with ulcers. Through her time in the hospital, she learns through the nurses and Roger how important caring for other people really is. The high point of her trip is her realization that what Anton, Ruth, and now Roger had told her was true--she was a person of value. She is truly a remarkable person to have been exposed to so much physical and emotional abuse from her parents and parts of the community, and yet she is very open-minded and caring in spite of them.
M. E. Kerr's novel Gentlehands deals with the capture of former Nazis. The name "Gentlehands" was given to an SS officer at Auschwitz.

...That SS officer used to play Tosca for all the Jews he guarded, to taunt the ones who were from Rome. It's Puccini, see, and it's set in Rome, and he always sang 'O dolci mani,' with these horrible trained dogs ready to snarl at anything, right at his feet. So they called him Gentlehands!24

Along with the Nazism, there is also anti-Semitism. Between Buddy, the protagonist, and his parents, there is a conflict about being rich since Buddy is dating a girl whose parents are wealthy.

Analyzing the self-concept of the protagonist is difficult since the writer of the novel chose not to deal with Buddy's psychological nature but shows him on the physical level. The reader gets the impression that Buddy is a fairly typical teenager in that he has a part-time summer job, drives a car, enjoys swimming and other teenage pursuits. The last person he wants tagging along with him is his brother, "Streaker," but he is very loyal and honest.

As far as his family relationships are concerned, Buddy appears to be the average American boy who says he will help out, but then forgets to follow through. His father is a policeman who on an occasion or two has been physically abusive to Buddy. Both parents are biased against Mr. Trenker, but Buddy is fairly open-minded. However, as one looks closely at Buddy's being open-minded, the reader might consider that Buddy's behavior manifest some qualities of apparent hypocrisy, that trait delineated by Elkind as being in favor of good causes, but then contradicting one's words later by
doing some act that is directly opposite of the original good cause. In Buddy's case, he strongly supported his Grandfather Trenker, but finally after reading some very damaging information about Mr. Trenker, Buddy supplies the information about the whereabouts for Trenker and Trenker's friend Werner Renner, the man they were really after. When Buddy stops by Beauregard to see Sky, his girlfriend for the last time before school, Nick De Lucca, the Naze hunter who is a friend of Skye's family is there and teils Buddy, "Your tip about that stamp shop in New York helped pull him in Buddy. Thanks" (p. 131).

The last two books to be analyzed under the "prejudice" theme are sports stories that look at discrimination in sports. The Blond Brother by James Geibel deals with racism in basketball; whereas The Running Back by Robert McKay looks at the discrimination against a high school senior who had been incarcerated for a while. Many libraries place these two books in the sports section, but they go beyond the formulaic sports story that was so prevalent in the 1950s and 1960s. These had little plot other than what was related to the sport being emphasized, a fact that Nilsen and Donelson stress about sports stories. They say, "At the heart of most contemporary sports fiction is an examination of the price of fame, the worth of the game, the transitory nature of glory, and the temptation, always doomed, to make temporary glory permanent." Contemporary sports stories tend to be more complex than those of a couple of decades ago.
In *The Blond Brother* by James Geibel, the protagonist, Rich Gaskins, is determined to be a part of the Marchmont High School basketball team. He had been an excellent player at Northridge. He knew there would be some problems at the new school since there were a large number of black students, but he felt since he had resolved the problem in his own mind, there should be little difficulties at school.

He tried to ignore the most noticeable difference, tried to convince himself it was really no different at all. But he was aware of still being slightly surprised to encounter the black faces in his classes. He had expected it, of course, had known that coming North would mean this. And he had convinced himself this was right. Northridge was wrong, keeping all the blacks in Beliwood High, avoiding integration in a complex series of legal and political moves he didn't pretend to understand. He knew it was wrong, believed it, but still hated to leave the comfortable familiarity of it. He had grown up in Northridge, and now he was in Marchmont, in a school teeming with blacks, and he felt vaguely lost.

But basketball had always been his anchor, and as he passed through the door of the enormous fieldhouse, the familiar anticipation returned suddenly and sharply. It was all the same out on the court. The complexities of school adjustment would be left at courtside. The game was the game, and they played it the same in Marchmont as in Northridge. One round ball and ten players. The challenge was clear, the problems of the conflict boldly defined, degrees of success and failure easily determined. It was comforting in its simplicity, and Rich suddenly looked forward to beginning the season more than any time since he had moved to Marchmont.

Rich maintains his simplistic view that all is going to work out well which contributes to his appearing to be very altruistic. Another factor that will contribute later to the image of being a super athlete is his apparent tremendous capacity to endure pain. Rather than sit on the bench, Rich plays in the game regardless of
his injury, letting the coach decide if Rich should play. Another factor that helps to build the image of "Super Athlete" for Rich is the manner in which the press reported the game results for Marchmont. This factor also greatly influenced some of the racial tension for Marchmont, especially the basketball team. Herb Kenner, one of the sports reporters, was responsible for the "Blond Panther" tag then one group of black students turned it into "Blond Brother," in a derogatory manner.

...The theme was clear: Marchmont was Gaskins and four other guys.

Oddly, though, Lew had noticed that the black starters didn't seem to resent the press coverage Rich got. In fact, as he and Robbie discussed several times during the last half of the season, they seemed to have accepted Rich as one of them. The difference in the team's play was apparent. (p. 133)

There are a couple of events that make Rich readjust his thinking about the racial issue and being indestructible. After the league championship game, some of the boys from school attack him as he is getting into his car, causing him serious injuries, including a broken arm. Later when the team plays in the state tournament, he plays with a cast on his arm. Although he gave the game everything he had, the team lost. Rich feels very sad about the loss.

His loss through the ball game was compounded when his girlfriend told him she no longer wanted to go steady with him. Apparently there were quite a few students upset with Rich and Glenna for going with each other, since she was black, and he was white. There were even rumors of fights between blacks and whites that might occur. After the state tournament, Glenna tells Rich that they must stop
seeing each other, that they are causing others to be upset, and that she does not feel strong enough to face all the opposition any longer.

Very reluctantly Rich agrees. Glenna points out to him that he has been living in a black world since he has been on the basketball team, and going with her has cut him off from his white friends. Although he did not want to accept her black world-white world view, he was too tired and frustrated from fighting the prejudice issue any longer.

Later, as he is shooting baskets in his driveway, he thinks about all the things that have happened to him that year, but he especially thinks about the last basketball game at the state tournament. The only way he would see himself any more was as a loser.

Consolations. Games played prior to championship games between losers to determine who would pretend to be less a loser than the other. On the court, Rich had never been forced through what he considered the humiliation of a consolation game, but since the state tournament and its aftermath, he had played his own private version of one every day in his mind. And no matter how hard he played at it, he still came out a loser. (p. 196)

But today had a different twist, for as he was playing, his friends Donnie, Wilson, Dude and Rosie dropped by to play basketball with him. As they play, they tease Rich about their being able to play and that if he keeps practicing, he just might make it too. Rich once again felt a part of the team. He realized now that it took hard work for people to get along well together, but that it could be done.
The second sports story dealing with prejudice is *The Running Back* by Robert McKay. The protagonist, Jack Delaney, has spent time in Marshfield, a reformatory school in Ohio. When his time was up and he was ready to be released, he was not sure what would happen to him. His father had died some time ago. His mother had given up on him while he was at Marshfield and had left town with a man to go to Los Angeles. Although she never contacted Jack, he soon learns that she had made arrangements with his Aunt Frieda and Uncle Fred for him to live with them.

There are some traces of Elkind's egocentric traits of *imaginary audience* and *personal fable* in Jack, but the primary way to see Jack's self-concept is through the Erikson model of the identity crisis and Rosenberg's concept of self-esteem. There are several aspects of the story that have social psychological implications. There are the inner workings of the football team, the composition and workings of the various groups in school, as well as the context of the small town and how it accepts newcomers.

Jack's first hurdle is being accepted by the students and teachers at Holbrook High School, and later the football team when he decides to try out. Jack's first response about playing football when Coach Foss asked him was "All I want is to be left alone, so I can get through this year and graduate." After much thinking about playing football, he decided to give it a try, especially as he remembers how sports gave him that "good getting lost feeling" (p. 14).
The first game Jack plays in was not too successful, but the coach would not let anyone put the blame on the boys but took the blame himself for the loss. As the season progressed, Jack was included more regularly on the team since he was an excellent runner. Jack was beginning to feel very much a part of the team, even though there was still a conflict with Peanuts Gilliam and his gang, who are regarded by the student body as the people who make up sports in the school. But Jack was beginning to think, "I was losing the feeling of being old Marshie Jack, the messed up kid from the reformatory" (p. 44).

At the Millersville game, Jack's defense was not working for him. As they were going to the lockers at the half, Jake, one of Jack's teammates told Jack, "It's happening just like I was afraid it would. Peanuts' buddies ain't blockin' for you, man. I could see it plain on the screen pass" (p. 46). The boys did not have the opportunity to work out any plans for themselves. The coach had seen the same behavior, so when they were together in the locker room, he divided the team--those who wanted to play were to stand on his side; the boys favoring Peanuts were to sit on the bench during the second half and would not be allowed to be on the team for the remainder of the season. The coach's actions cut the team almost in half, but those left played with great enthusiasm. Jack was pleased with the results of the change, even though it would have been great to have some of the others back since they were rather large, but to Jack, it was the first time he felt as if he "was in a team" (p. 55).
The event that would really bring about the biggest change for Jack happened over the week end of the Blanton game. Someone broke into the principal's office and stole money, leaving Jack's leather cap to implicate him in the robbery. Although Police Chief Corwin questioned Jack, he did not believe Jack was guilty since he felt the evidence was circumstantial. Jack knew that he was not guilty, too, but he felt that perhaps he should not play in Saturday's game. Coach Foss told Jack that would be the worst thing he could possibly do. Jack was concerned that he would be like a "sideshow freak," and that there would be people saying the school should not let students suspected of burglary play sports. Coach Foss responds, "Jack, most of the people in this town don't give a damn about that burglary. And they don't give a damn about you. They wouldn't give a damn if the First National Bank got blown up, as long as they got their money back" (p. 98).

Coach Foss helped Jack to see that Jack was making too much of what had happened. If he had been a psychologist, he might have said that Jack should decenter so that he could see what was happening to him from another perspective. Jack was involved in the Elkind egocentric trait of personal fable. Since Jack could not quite understand why no one was resolving the dilemma of who had stolen the money, he reverted back slightly to the thinking that had been a part of his life at Marshfield. At Marshfield everything between inmates was fairly open. If someone was suspected of a wrongdoing, the matter was out in the open, and not kept secret.
Through a very different turn of events, Jack accepts a date with Lori, who had been Peanuts' girl friend. During their time together trying to find a drive-in movie, Lori suggests that Jack ask Peanuts if he had stolen the money and left Jack's cap to frame him. At first Jack could not believe that Lori would suggest such a meeting. But she reassured him that she knew Peanuts quite well and knew that lying was not one of his bad points. If he had committed the crime, he would admit to it.

Jack and Lori go to a nearby bar and find Peanuts and his friends. When Jack asks him if he had framed Jack, Peanuts is startled to think that anyone would ever accuse him of the robbery, but he thinks for a short time about who might have done it, then goes back into the bar. Shortly Peanuts returns with Bobby Johns, one of the huskier ones from Peanuts' gang, and asks Jack to go with them. When Lori sees Jack with Peanuts and Bobby, she becomes concerned about Jack's safety; but he reassures her he is fine and that Peanuts did not commit the robbery.

The conversation the boys had was very helpful in clearing up two major things--Bobby had committed the robbery and framed Jack, and Peanuts was not responsible for the backfield not blocking for Jack in the Millersville game. In fact, when Coach Foss said that Peanuts was responsible, he was dumbfounded. Members of his group had decided on their own that Peanuts would favor their action, and had performed that way without saying anything to Peanuts. Peanuts was a changed person after the talk with Jack. Jack and Peanuts went to Coach Foss to clear up what had happened on the team. Peanuts
apologized and asked if he could get back on the team. Although the coach refused to let Peanuts rejoin the squad, he did allow him to play scrimmage with them to help strengthen the team.

SUBSTANCE ABUSE AND DYSFUNCTIONAL FAMILIES

The books in this section deal with the topic of substance abuse and dysfunctional families. Substance abuse could be more accurately described as chemical dependency, a term Sharon Wegscheider uses in Another Chance "to identify the basic addictive process that includes dependency on both alcohol and other drugs."28 The drugs can be either legal ones, such as prescription or over-the-counter drugs, or the illegal drugs.

The term dysfunctional family refers to the family that can not function effectively. Wegscheider describes the dysfunctional family as one in which "there is one central person who at some point became painfully trapped in his own personal dysfunction and began to spiral downward."29 As Wegscheider views the structure of the dysfunctional family, she notes that each family member plays a separate, distinct role. The specific roles are delineated as a part of the analysis of Joyce Sweeney's Center Line. It is important to note that these roles become addictive over a long period of time, for, as Wegscheider states, "the longer a person plays a role, the more rigidly fixed in it he becomes."30

All of the books analyzed in this section of the study have families that are dysfunctional in nature, with the family in Fike's Point ending in almost total destruction, depending on one's view of
the protagonist. Even though Catherine, nicknamed "Fike," survives
the fire, it is doubtful that she will ever be a whole person again,
given the severity of the damage done by her parents' drug addiction
and neglect.

The first two novels to be analyzed are interesting studies in
contrasts. Although both deal with alcoholism, they do so from
different perspectives. *Center Line* by Joyce Sweeney shows the
effects of an alcoholic father on his five sons. Since the father is
very abusive when he is drunk, the boys live in fear that one day he
may kill one of them when he is in one of his drunken rages.
However, the protagonist of *High and Outside* by Linnea Due is a
teenage alcoholic. Niki and her family use the Alcoholics Anonymous
program to help her recover.

The third novel, *Angel Dust Blues* by Todd Strasser, focuses on
two teenagers who are involved with drugs and what happens to them.
The fourth novel, *Kathleen, Please Come Home* by Scott O'Dell, shows a
teenage runaway and her battle with drugs, including alcohol, and her
subsequent desire to survive.

The last book of this section, *Fike's Point* by Ann Britton, shows
the family at its worst. Catherine, the protagonist, has a brother
who is mentally retarded, undoubtedly the result of the drugs and
alcohol their mother had taken during her pregnancy. Her brother
Dimsey and her parents die, leaving Catherine as the sole survivor.

The story in *Center Line* by Joyce Sweeney is one that could be
duplicated many times in the United States, for there are
approximately seven million children of alcoholic parents.31 There
are quite a number of similarities between the characters in this book and the roles Sharon Wegscheider assigns to members of an alcoholic family. By examining the Wegscheider model first, one can gain helpful insights into the characters' lives as they struggle to survive. It is important to remember, however, the model cannot be accepted merely "as is" since there are always deviations with the characters.

The five roles that Wegscheider assigns to the family include Chief Enabler, Family Hero, Lost Child, Scapegoat, and Mascot. The Chief Enabler is basically motivated by anger, but feels powerless about the family situation. For doing all the enabling jobs, the person feels important, perhaps even self-righteous. The family feels that the enabler is responsible and trustworthy. The price the enabler may pay is illness or possibly being a martyr.

The Family Hero is motivated to perform as he does because of feelings of inadequacy and guilt. His behavior is characterized by being an overachiever. He gains positive attention and a high degree of self-worth, but he really is a workaholic, subject to a compulsive drive. The family hero is forever pursuing a goal that is beyond his reach.

The Scapegoat, on the other hand, is a negative role. In the traditional concept of scapegoat, the burdens come from others to the individual; whereas in Wegscheider's model, the burden comes from within the individual. The other aspects of the Wegscheider model include hurt as the motivating feeling; delinquency as the identifying symptom, with the payoff being negative attention for the
individual, but the scapegoat is able to draw the focus away from the alcoholic. The price the scapegoat pays is usually self-destruction which more often than not will come through addiction, just as the alcoholic parent before him.

The Lost Child, or could be called the forgotten child, is the loner, spending a great deal of him time daydreaming, or pursuing a hobby. He has difficulties adjusting to group contexts, especially because of his shyness. Since the lost child has not been able to deal well with others, he probably will not have a clear sense of his own sexual identity. Since the family does not seem to expect much from the lost child, the lost child does not expect much from himself either.

The Mascot usually is the youngest member of the family. On the surface he appears to be happy-go-lucky, clowning around, and fun to be with. Underneath this happy facade, however, is a person who is very fearful and feels inadequate and unimportant. Wegscheider points out that this role is one of a manipulator, using "diversionary tactics to control a situation and to elicit the response he wants." The Mascot is very immature and, if intervention is not provided, will probably have to cope with mental illness.

In looking at the Cunningham family in Center Line, the oldest son, Shawn, has recently graduated from high school and had planned to go to Ohio State and eventually study law. He appears to be the family hero. All the boys respect him, even Rick who would prefer to be on his own. Shawn addresses all his brothers as "son." In
describing his beatings by his father to Pat, a young girl about his age, he realizes for the first time that he is in a rage. Later while having a nightmare, Chris wakes him up. Shawn describes the dream to Chris, then relates it to the car accident that killed their mother when they were much younger. Shawn still feels guilty about his mother's death. He feels that since he had seen the car coming before his mother had, that he should have been able to warn her. In order to continue to maintain control over the family, Shawn and Chris decide Shawn must continue to suppress his feelings.

Chris could possibly serve as enabler, at least for Shawn. His role in the group is not an identical match with the Webscheider model. Chris is sixteen and the only one who drives, so he has the job of driving the family car on their trip. He is religious, very dependable, especially in Shawn's eyes, and tends to be depressed. He had gloomy thoughts about his brothers, the trip, and their success. He views the world as a frightening place to be.

Rick, who is nicknamed "Torch" because of his fascination with fire, is fifteen and very much the loner, as is Steve, but for different reasons. Rick knew he had to get away from his brothers, because he feels they are crazy for some of the things they say and do. Throughout the trip, Rick steals from his own brothers. On one occasion when Steve is attacked, Rick runs and refuses to fight. Later in the story, the reader learns that Rick feels unloved, as well as responsible for his mother's death. If he had not have acted up on the day she died in the crash, he rationalizes she would not have died. Rick is addicted to amphetamines.
Steve is also withdrawn and an artist. When he has his art materials with him, he becomes so involved in his own world that he would have no awareness of the people around him. He is in many respects the "lost child." Yet Steve does not conform to the expectations of the role completely. During their stay in Indiana, he meets and falls in love with a charming young woman who encourages him to complete school and go into art. They are married and seem to do well.

The last family member is Mark, who is fourteen. He is the mascot. He has the ability to look on the bright side of life and is very resourceful. To help them supplement their money, Shawn's college account, Mark learns how to play the guitar. Every day he goes to a nearby shopping mall and pretends to be a blind person who plays guitar. People seemingly are moved by his performances and put money in his hat. Miguel, a bellhop at the motel where they were staying for a while, saw Mark perform and called him Stevie Wonder.

As far as personality development, the overarching model is that of a dysfunctional family, due to alcoholism. Although there are no indications of the sources for Wegscheider's model, other similar alcohol treatment plans tend to concentrate on Erikson's model, especially the adolescent period, since that is when so many first seem to have difficulty meeting the task of the identity crisis successfully.

The basic story of Center Line revolves around the five boys, shawn, Chris, Steve, Rick, and Mark. They leave their home in Dayton, Ohio, because they had enough of their father, Donald
Cunningham, beating up on them, especially when he was in one of his alcoholic stupors. In a conversation Shawn has with Chris shortly after they leave home, he summarizes why they left home.

...We're here because I'm angry. We're here because I don't think it's right that one human being should beat up on another. We're here because Dad was killing all of us. I've seen all of you changing because of what he's been doing to us. Rick's getting sullen, Steven's a coward, Mark laughs at things that aren't funny, like he's losing touch with reality. You were getting to the point where you blamed yourself for everything that happened.33

He adds that he, too, has been affected by what had been happening. His problem was a fear he was becoming like his father in that he wanted to hit something.

High and Outside by Linnea Due shows another approach to the alcohol problem. In this book, Niki, the protagonist, is a teenage alcoholic. As an alcoholic, she goes through the typical process of first denying her addiction to alcohol and uses her father's excuses about social drinking being acceptable. Her father believed that "if one stuck to the normal routine of cocktails, wine with dinner, and then some liquor or beer to settle the stomach, getting drunk could only be considered an unfortunate accident, a lightning bolt that hopefully would not strike twice."34

Even in the earliest parts of the book, Niki has already advanced to the stage of hiding her alcoholic drinks. She would regularly mix drinks for her parents so she could freshen up her own drink without drawing attention to herself. Another important sign related to Niki's alcoholism are her blackouts. She had broken up with her
boyfriend Chuck because of her drinking, yet she refused to be realistic about herself—that she was an alcoholic.

Throughout her drinking periods, she feels very lonely and depressed. Of course, the alcohol serves only to accentuate her feelings. During this time, she considered suicide on a few occasions. The turning point that led her to Alcoholics Anonymous was an incident that happened at nearby Carmel. She and her best friend, Martha, had gone there to have a good time, but Niki became drunk and beat up on Martha.

Niki had been an honor student and was to begin college her senior year in high school, but when her drinking problem got out of hand, her school work suffered as did her softball playing ability. Primarily because of her drinking, Niki was dropped from the team. "Scotty," her coach, had told Niki that if she would start going to AA meetings, she could play again. After Niki has gone to a meeting or two, she tells her coach that she should not have made going to the AA meetings a condition for staying on the team.

Her friends seemed to have a better perspective of Niki and her drinking problem than her parents did. They just could not see how she could be an alcoholic. Their reasons included Niki had lots of friends, good grades in school, was a star athlete. But Niki points out to them that "lots of alcoholics are successful. It's a disease, and it can be arrested at any point. You don’t have to fall all the way to Skid Row!" (p. 128)

Her first attempt at remaining sober was extremely difficult. The AA members had told her to expect irritability during that first
part of becoming sober. Niki became almost obsessed with the fact she was an alcoholic. Her new friend from AA, Mandy, tries to get Niki to relax so she can give herself some time to adjust to being sober, but Niki begins to make excuses for not going to AA meetings.

Niki goes through a period of testing herself to see if she could prove she was not an alcoholic. The first time she tried, she drank only a half a drink and stopped. She took that as proof she had control of her drinking, so the next night, she tried a rum and Coke. This time the results seemed very good too, except later that day when she got home after ball practice, she had a beer, and could not stop. She became drunk. This phase of her drinking led to uncontrolled drinking as well as deep depression and loneliness.

I balanced on the knife edge of hysteria and depression for days. It was as if I was always hung over, forever caught in that world where nothing mattered, where the worst had already happened. I hardly thought about Martha anymore. I didn’t think of anything. There was nothing anyone could do to me, and my parents seemed to sense it. They edged around the fringes of my life helplessly, afraid to peek inside. (p. 187)

But in the end, Niki realizes that she wants more from life than drinking could ever give her.

Niki returns to the AA meetings, and this time begins to understand the problem better than before. Finally after being sober for six weeks, she meets with Martha. After asking Martha to forgive her for being unkind to her, Niki tells Martha that she is beginning to understand how to deal with her problem. They both acknowledge that they are not going to make promises. Although Niki may have problems, the reader begins to sense that she will come out a winner.
Angel Dust Blues by Todd Strasser, the third book in this section, is a very different kind of story that depicts the losses due to drugs. In order to examine how two young people are affected by drugs, the author concentrates more on the physical and relational aspects of the characters involved rather than on psychological insights into personality. The protagonist is seventeen-year-old Alex Lazer, a high school senior, the son of wealthy and prominent parents. He had dealt drugs for a short time, mainly because of the status he received.

...He simply didn’t need the money and he was beginning to get a new kick from the grass—status. it was like being the goddam Godfather. People like to be seen walking with him in the halls, he was invited to just about every party and activity where drugs were consumed. In short, he was the primo dealer at Deepbrook High.35

Alex was amazed at how quickly one could make money selling drugs as well as how easy it was.

Michael, Alex’s friend, seemed to be just the opposite. Whereas Alex made money, Michael never seemed to have any. When he would hear that Alex had given away grass, Michael would become very irritable, and would even ridicule Alex in front of other kids for giving away the grass. Michael was changing in other ways. He seemed to be skinnier than he had been as well as looking paler.

Alex had changed too. He had given up playing on the tennis team, something he had always excelled in before. His grades were falling. His parents were upset that he had not made a choice as to which college he was going to attend. Alex had no desire to attend college, at least the first year after high school.
...There was no use in explaining how sick he was of everything, sick of the expectations everyone had for his tennis career, sick of coming to school and studying subjects that had nothing to do with life, sick of his parents' and teachers' naggings about grades and colleges and the future. (p. 15)

But yet in spite of Alex's rebellion against his parents, he was also frightened by what was happening to him, especially when the detectives came to his house to arrest him for dealing drugs.

...That whole year, that whole change in his life had gone out of his control. It was no longer just between him and his absentee parents or between him and his irrelevant teachers or even between him and some of the nerds he went to school with. These men were the police and their idea of punishment was considerably more than losing a week's allowance or being kept after school for detention. (p. 19)

The morning of his arrest, Alex had thoughts about his parents. He knew their housekeeper Lucille would be calling them in Florida.

...These detectives were not only taking away their son, but taking away their selfish hopes and dreams as well. Their son would not be the brilliant doctor, the first to discover a cure for, if not cancer, at least tennis elbow. Nor would he achieve any firsts as a brilliant lawyer. Instead he had become the first kid on the block, in the whole community for that matter, to get busted. (p. 8)

But yet as Alex thought about his parents, he wanted them to care for him. There had been many people who had cared for him through the years, but his parents would not seemingly have much to do him. On one occasion he thought all his parents wanted from him was for him to agree with them, but not to cause any problems.

Michael, on the other hand, has no one, at least that is primarily how Alex viewed him. Michael's mother surely cares, but eventually she gives up on him to the point of disowning him. She
has muscular dystrophy, which limits her ability to work, even with chores around the house. At one point in desperation, she had turned Michael in to the authorities, and he was sent to a rehabilitation center for heroin addicts. When Alex talked with her later, she told Alex that Michael had stolen from her and caused her so many problems that she was having to sign certain papers disowning her son.

Alex knew that near the end of their time together that Michael had even gotten a gun. Although the gun did not work, he, nevertheless, had a gun that was the real thing and could be very dangerous. As Abromowitz, Alex’s lawyer, was working on the defense for Alex’s case, he obtained a copy of Michael’s confidential police record. The report included psychological tests that indicated that Michael was "severely multihabituated and potentially recidivistic" (p. 156). Michael had turned state’s evidence and turned in Alex, along with several others he had been associated with. Alex couldn’t believe that his friend would have been the cause for his arrest, so he watched the newspapers to see who else would be arrested, as his lawyer had suggested. Abromowitz was right. All the ones Alex knew about were arrested too.

The event that seems to put Alex back into the clear is a sad one for Michael. Since Michael was back in society, he had resumed his drug habit as well as breaking and entering to get the money to support his habit. This time, however, he is wanted on both sides. Late one evening when Alex is returning home, he discovers Michael in his garage. Michael lies about his role in turning in Alex to the cops, but this time Alex knew the truth. Michael was almost frantic
with fear, begging Alex not to tell anyone where he was. Alex realized he could use the situation to his own favor should he call the cops, but he just was not sure if that was the best thing to do. Michael was obviously sick. The next day at school, Alex calls Dougherty of the County Police and gives the lieutenant the information about Michael being in his garage and being ill. A little later that afternoon, he was told to go home immediately, that the police needed him there.

Michael had broken into the house and stolen sleeping pills Alex's mother had had in her room. In the process, Lucille found Michael in the house, and there had been a scuffle. Michael had been rushed to the hospital and had remained in a coma for three days, with no indication when or if Michael would wake up. The detective told Alex that it was an accidental overdose and that Alex would not be charged, for he was not at fault. Dougherty even told Alex that he was recommending charges against him be reduced.

The important change in Alex, however, was that "his life as a low-maintenance offspring" had now ended. "From now on he would require no maintenance except that which he could administer to himself. He would make his own decisions about where he would go to college and what he would study and what he would do afterward." (p. 203) Even by dealing drugs and being arrested he had shown that he was capable of acting on his own. Now he wished he had never been involved in the drug affair, but he could not do anything about that now. What was important was that Alex was going to be fine.
Kathleen, Please Come Home by Scott O'Dell deals with a teenage runaway who in the course of her running becomes involved with drugs and alcohol as well as becomes pregnant, but miscarries. One primary factor that led to her running away was her mother's actions, though unintended, that caused Kathleen's boyfriend Ramón to be arrested by the immigration department.

Through the diaries that Kathleen and her mother keep, the reader gains insights into the thinking of both mother and daughter. One of the main frustrations the reader experiences is the poor quality of communication between the two that leads to Kathleen running away, then later ignoring the requests for her to return home. When she finally decides to return home, she discovers it is too late. Her mother has sold the house and has left, but the neighbors do not know where.

Erikson's concept of the identity crisis for adolescence gives insights and meaning into Kathleen and her personality growth. The event that seemed to first jolt Kathleen back into reality and eventually to her recovery was the car crash in which everyone in the car was killed except Kathleen. As a result of the crash, she has a miscarriage. At first the nurses did not tell her about the accident or the miscarriage. A week after the accident, the nurse told her she had lost her baby. Kathleen wondered if her life would ever be the same again. A few days later, Kathleen learned about Sybil and the others.

As Kathleen's memory begins to clear, she begins to recall what had happened. Sybil the friend who had encouraged Kathleen to run
away, had been driving and had been taking drugs all the time they had been in Tijuana. Kathleen had been frightened by Sybil’s behavior and activity, but had said nothing, especially after Freddie, a friend they made while "on the road," had sensed the same thing and had offered to drive. Sybil had told him he could walk, if he did not like her driving.

Sybil was going about sixty, passing a truck and trailer, when she lurched over and gave the truck a broadside bump. The car lifted on two wheels, came down, swerved, and hit a railing. Then skidded and turned over.

I remember banging my head on the windshield, seeing starts, hanging on to a broken door, feeling the car turn over on its back, like a bug, with its wheels in the air. That’s all. No screams. No pain. Afterward, a big blank.36

"Big blank" also seems to describe the absence of any display of emotions regarding Kathleen’s reactions to hearing about the death of her friends in the car accident and the death of her unborn baby. When she had first learned that she was pregnant, there was a sense of joy that she was having Ramón’s child.

Now that Kathleen is beginning to feel much better, the nurse can no longer prevent the detective from talking with Kathleen. Detective Larson from the San Diego Police Department gives her a warrant and tells her she is under arrest for possession of drugs. Apparently Sybil had slipped some heroin into Kathleen’s purse. The next day she is moved to the jail, which was not very pleasant for her, even though no one harmed her in any way. Fortunately for Kathleen, a nurse from the hospital had taken pity on her and posted bond for her, so Kathleen was released from jail until her trial on October 29.
After the trial, the judge sentenced her to spend time in the rehabilitation program at Tranquillity House. The purpose of Tranquillity House was to help drug addicts recover from their addiction. Although Kathleen was not too excited about the place, she felt it was much better than being sent to jail. She realized, however, if she did not do well in the first two months of the program, she could still be sent to jail. The program was set up so that after two months, if there was no progress, the person was sent to jail. If the person's record was clean, he would go on probation.

Those in the program were considered as a family. One of the techniques used was called "Dutch Rub." "The idea is to sit a brother or sister down and give him or her a good working-over. The ten members in the house can write down their gripes on slips of paper and deposit them in a box. When the box is full, the Foreman calls a meeting." (p. 172) Kathleen's diary entry for November 8 includes the comments the family members had made about her. Although there were complimentary comments, those who had a gripe against Kathleen said she did not try to relate to the rest of them, but tried to stay in her own little world. Bruce expressed her behavior as if "I were carrying a trunk on my back and the trunk was full of bad vibes." (p. 174) As Kathleen thought about the comments, she had to agree she had been "busy relating to myself, trying to put the pieces back together. Should you put yourself together before you try to relate? Or should it be the other way around?" (p. 174)

Through her time at Tranquillity House and having to find a job, Kathleen begins to see the results of not having any skills. "I
can't type or run a machine of any kind or help in a laboratory. I can't do anything except sell clothes and wait tables. I am a dummy. A real dummy. The world's biggest." (p. 175) During this period, she begins seeing "Kathleen, please come home" regularly in the Union, the local newspaper. Although she at times thought she ought to write her mother and tell her she was all right, she knew she did not want to return home.

On December 13, the newspaper's headlines were about a ring that had been extorting money from the parents of runaway girls. Kathleen was greatly surprised to learn that the leader of the ring was none other than Albert Herman and his son, Teddy. Mr. Herman had been her mother's friend. She probably wondered if he had had anything to do with the time she had seen her mother in Mexico.

After Kathleen is placed on probation, she takes Joy, a friend and former roommate from Tranquility House, to go with her to meet Kathleen's mother. When they arrive at Kathleen's home, she rings the bell; but when no one answered the door, Kathleen went around to the back and noticed the car was gone. When she returned to the front, she found Joy talking with Linda Sanders, who lived up the block. From Linda, Kathleen learns that her mother has been gone for a while and was heading toward Chicago, the last Linda had heard from her. Kathleen's mother had sold the house and left town.

The last piece of business Kathleen attends to on their trip to her old home is getting rid of the remaining heroin that had been concealed in a false tailpipe in Sybil's car that had been wrecked. When Kathleen and Joy got to the part of the wharf where there were
no boats, Kathleen gave the packet of heroin to Joy and told her to throw it as far as she could throw it. For a short time, Joy fingered the packet, talking to herself. Kathleen half expected Joy to turn and run with the packet. Joy threw it out into the bay. The girls watched three sea gulls swoop down and picked up the paper, fought over it until it was shredded into bits. They both walked away from the bay and the wharf. The reader gets the feeling that that act is a way of closing the door on their past addiction and that they will make it now in the world.

The last novel in this section, *Fike’s Point* by Ann Britton, portrays the ultimate fate of a dysfunctional family without the benefits of any positive intervention. The mother and father have been off and on drugs for a very long time. However, they are adamant that Catherine not take any drugs, since they expect her to take care of their son, Dimsy, who is "slow," the result of Mary, the mother, taking heroin during the pregnancy. When Dimsy was born, both he and his mother were high on drugs. As a baby, he screamed a great deal, even after he was fed. When they asked a doctor what the problem might be, he explained that Mary’s addiction had been passed along to the fetus. Now that Dimsy was "on his own," he was having to break his drug addiction.

There were many differences in this family, especially when compared with a traditional family structure. Catherine never referred to her parents as "mom and dad" or "mother and father." She called them by their first names, Mary and Jason. They did a great deal of moving around from place to place. Apparently Catherine had
never gone to school, even though she had learned to read and had to be fairly proficient at it, considering she had read _Wuthering Heights_, which she had borrowed from Clarissa and Kate, two women from the nearby town whom she had met. From time to time Catherine would mention various things she had picked up from reading, including the source of her nickname "Fike."

That’s me, Fike. Really I’m Catherine. At first I was called Cathy, but Jason was reading this book about some Empress Catherine of Russia who was called Fike when she was at home, so after that they just started calling me Fike because they knew it made me mad, and then it stuck. Fike! Can you imagine such a name for a girl?  

Since she had never had the chance to live in a beautiful home, Catherine was fascinated with looking into houses, especially bedrooms. Catherine called it "house peering" and considered it her "favorite and most secret occupation." (p. 30) When she saw girls’ bedrooms with their pretty bedcovers and dressing tables with pull-round curtains, she often thought what it might feel like to have a room all to herself.

When Catherine saw the houses in town, she wondered if they would ever be able to stop wandering around, living in a tent. Jason really enjoyed farming, but

...he reckoned his mind had become clearer since he dropped out, he saw things in perspective, which most people never have time to do, not all their lives, and then they drop dead and they’ve never known what it was all about. He thought we should clear our minds of other people’s stale, old ideas, which had been handed down through history. They should all be thrown over, he reckoned, and new ideas thought up to fit the present technological world we live in. New philosophies based on the present, that was what he was doing, writing a new philosophy. After all, Jesus Christ wouldn’t have written the same old philosophy he
did all those years ago, if he had lived now, so Jason
was filling in for him.
That was why we didn’t live in a house and have a
car and things, because that sort of clutter meant
being a part of the present structure, and prevented
you from moving into a completely new form of life.
(p. 27)

On another occasion Catherine wondered how long it would take Jason
to get his theories "straight in his mind so we could start living
like other people" (p. 37). She considers herself to be middle
class, suburban, and with an uptight mind. Apparently Jason accepted
her thoughts as long as they were fairly close to his way of
thinking.

One day when Catherine was doing house-peering, she decided to
look at a house near to where she lived. It looked as if no one was
around, and there was an open window. She climbed through the window
and eased herself down into the laundry room. The door was shut, so
she opened it to find a roomful of kids--five boys and three girls.
One of the boys invited her to come in. When one of them recognized
her as "that weirdo kid with the drop-outs" (p. 40), they were even
more curious why she was there. One of the girls insisted she had to
take off all her clothes. Although Fike had not thought too much
about it before, she was very self-conscious now because she knew her
pants were not like the other girls’ underwear. she did not have a
bra either. By now, Catherine realized if she was to escape this
place, she would have to do what they asked, so she shook herself
free from the person holding her and began to take off her clothes.

When she got to her pants, they all noticed they were sugar bags,
and that they were red. They were all so stunned by what she had
done and not really sure what to do next, that Catherine was able to run away from them easily. Before long they had begun to chase Fike. They were close behind her and the path was uphill, so she was becoming winded. Catherine stopped at the house in front of her, which was a very wise move for her to make. By now the kids had caught up with Fike and were pulling at her clothes and trying to drag her off the veranda when Kate came to the door. She immediately ordered them off her porch and invited Catherine to come in. Kate calls Clarissa to come help her. Thus, Fike meets two women who will change her life and provide her with the opportunity to live in a regular house. It is through the two sisters that Catherine gets a chance to read, which delights her immensely.

Fike improves her image tremendously with the kids in town when she becomes the dope dealer, thanks to Frank, one of the men in the camp. Frank is a first-class manipulator. He joined the camp with the intention of getting all the people turned on. When Fike asked him if that included her too, he informed her he had other plans for her. Frank was a very smooth operator and knew how to get what he wanted. He was the first to show any affection to Fike, which made her open to his offer to deal drugs in town. Later, however, when Fike discovers him making love to Mary, she becomes very angry. She would like to turn him in, but she realizes if she does, then she will be found out too.

On one occasion when the town kids are picking on Fike and Dimsy, she finds out another disturbing truth that greatly angers her. Dimsy kept asking her for a sweetie. When they arrived back at the
camp, she told Mary what Dimsy kept asking for. Frank pulled a packet of sweets from his pocket and threw them toward Fike. She then gave them to Dimsy who stuffed them all into his mouth at one time.

Since it was so very cold that night, Catherine and Dimsy went to bed early. Dimsy wanted to sleep with Catherine, since his sleeping bag was damp. She allowed him to stay with her for a short time, but since he was so cold, she insisted that he get back into his own sleeping bag.

Later in the night, Fike woke up with a strange feeling. She kept hearing a howling noise outside. At first she thought it must be the wind in the telephone lines, but the more awake she became, the more she became aware that it was Dimsy.

...I caught a glimpse of Dimsy careening across the sloping ground of the section with his arms stretched out either side of him like a bird. He must have gone clean off his rocker or maybe he was delirious. (p. 131)

Dimsy went to the castle, stopped, "doing small, tight circles, then he went right through the great stone entrance" (p. 132).

Fike had almost gotten to him, but he had gotten up to the battlements and was shreiking, "I can fly! I can fly." She tried to find him, but couldn't. She yelled at him to come down, but he ignored her.

The clouds scudded away and the sky lightened. He was flying! I couldn't believe it, his arms were out and he was flying, right against the sky he seemed to fly. Then, like a bird been shot, he fell straight down to the ground. (p. 132)
Fike ran back to the camp to get Mary and Jason, but everyone was in a drugged stupor and did not respond. Finally she found Art, who was awake. He had a powerful light he was flashing in her face. Art then tells her not to worry about Dimsy. Frank had given him acid and called them sweets. It is during this time that Fike discovers Mary and Frank making love, which really upsets her.

When Fike got back to the castle, she found the old man bent over Dimsy, trying to help him. They take Dimsy to the castle, and the old man tries to wipe some dirt off Dimsy's face. Fike tells the old man not to bother that Dimsy is dead. The old man tried to make Fike feel better by offering her one of his old biscuits, but she laughed and then left. Instead of going back to the camp, she goes into town to see Clarissa and Kate. They are pleased to see her and show her the surprise they have fixed for her--her own room. Catherine takes a nice warm bath, then goes to sleep in her own bed, blocking out the horribleness of what had happened earlier.

During the night there are shouts and all sorts of strange noises, waking up everyone in the house. Once can see flashing red lights and hear sirens. There is a fire on the hill. Fike goes with Kate and Clarissa and discovers that everyone has been burned to death and the camp totally destroyed. Harry Mayhew, the old man in the castle, is being led off, possibly to jail. Even though he calls to Fike, she ignores him. Since no one around at the time knows who Fike is, they do not realize that Catherine is Fike.

When Harry's case came to trial, Catherine did not go to his defense. He was sent to the institution for the criminally insane,
but if she would have spoken up, perhaps that would not have been the case. She never told anyone about Dimsy being involved with drugs either, or about the group. She was concerned if she had told these things, then someone might have discovered her own misconduct of selling drugs.

Conclusion

In considering all the novels that are a part of the social psychological portion of this study, there are some trends that emerge. Except in those novels listed with family relationships that also have an identity search, the novels dealing with social psychological issues do not embody the Elkind model of egocentrism. These novels do, however, depict the Erikson model of the identity crisis and Rosenberg's concept of self-esteem.

With topics such as alcoholism, the books tend to follow models of personality development that have emerged from special studies or certain techniques that have been developed in that area. For example, the Wegsheider model is used in several alcoholism programs as a part of therapy for individuals, families, and support groups. The characters in the novel Center Line reflect the different roles the people of a dysfunctional family play. In actual therapy usage, family members would strive to discover what their feelings are about alcohol and toward the alcoholic in their family, and to determine the roles they are playing so that they can begin to take positive measures to become a whole, healthy person. In the novel, the boys eventually learn how to cope with their family problems, even though
they are never able to locate their father, since he left home too when they left home. The other novel dealing with alcoholism approaches the topic from another perspective, that of the Alcoholics Anonymous. Niki, the protagonist in *High and Outside*, reflects the typical alcoholic in the terms used by Alcoholics Anonymous—AA.

When examining the notion of self from the psychological perspective, the emphasis is on observing how the individual views himself, a type of inward appraisal of himself. However, when considering the same idea from a social psychological viewpoint, one is more likely to regard the personality development of the person in question, or in the case of this study, the protagonist. Rosenberg refers to the notion of self as self-esteem, a quantitative measure to some extent in that it is usually regarded as high or low. The novels in this study that dealt with social psychological issues reflected the concept of self-esteem; however, this trait was not so easy to study as were the egocentric traits in Elkind’s model.

When studying topics related to the social psychological viewpoint, the focus is on group relationships and the interworkings of those groups. The books related to sports are an excellent illustration of looking at the workings of a group. Through studying how a team functions, including even possibly some negative aspects, one could determine such traits as leadership qualities, follower qualities, why some groups may or may not work. Although Peanuts Gilliam in *The Running Back* had several negative things working against him, he was able to get the loyalty of those in his group to the point that they would do just about anything for him. Peanuts
and his gang gave up playing football because of their determination to stay together as a group. The coach of the football team recognized that he had to have a group of boys willing to work and play together to have a successful team. Knowing the workings of groups is also very important for the classroom teacher. Recognizing the social relationships and groupings in the school can help the teacher know some of the biases and traditions that are operative in a community. Winning the confidence of the leaders of these groups can be a turning point in getting those groups into the mainstream the teacher may wish the class to follow.

There are some books in which there may not reflect any particular self-concept or personality model, such as *Angel Dust. Blues*. Alex, the protagonist of this book, is portrayed primarily as one who does not show much emotion. Instead the author tends to focus on the action involving the drugs and the comparison of the physical aspects of the two main characters--Alex and Michael. Although the author does not moralize on the harmfulness of drugs, he makes a very strong case against drugs through his portrayal of Michael, the drug addict. Concentrating on the social issue is a common trait for novels dealing with a social psychological issue. In most cases the author allows the reader to determine the morality of the issue being used.
ENDNOTES


14. Walters, p. 163.


Nilsen, p. 226.


Wegscheider, p. 220.

Wegscheider, p. 88.


Wegscheider, p. 144.


CHAPTER VI
CONCLUSIONS, IMPLICATIONS, FURTHER STUDIES

The purpose of this study was to analyze the depiction of the self-concept of the protagonist in selected young adult novels and to compare and contrast that depiction with models of self-concept of selected psychologists, including R. J. Havighurst, David Elkind, Erik Erikson, and Morris Rosenberg. In order to best represent the novels covered in the study, the researcher divided the novels according to psychological and social psychological issues.

The novels considered under psychological issues contained protagonists who acted on their own initiative in resolving their conflicts. The main source of strength for these protagonists came from within themselves, even though they remained actively involved with those around them. The topics considered under psychological issues were "Achieving Identity and Growing Up," "Death and Dying," and "Handicapped."

The novels considered under social psychological issues contained protagonists who recognized that their lives and decisions were influenced by the peoples around them. The typical protagonist in a novel reflecting the social psychological perspective relied on peers, family, significant others or a combination of these to resolve the conflict. The themes that were considered under social
psychological issues were "Family Relations," "Teen Pregnancy," "Prejudice," and "Substance Abuse and Dysfunctional Families."

Findings

Young adult novels give the reader some excellent, realistic insights into adolescent thinking and behavior, including examining how adolescents perceive themselves. Elkind's notion of adolescence as an emerging process toward maturity was verified many times, and was reflected in the majority of novels used in this study. His model about egocentric thinking in adolescence is apparent in young adult literature, particularly the traits of personal fable, imaginary audience/fantasy, and apparent hypocrisy. These adolescent traits were especially noticeable in the novels having as their themes "growing up" and "achieving identity."

Another aspect of Elkind's model of adolescent thinking reflected in the novels concerns the youthful protagonists' tendency to equate their own thought as synonymous with that of another person's thought. The resulting miscommunication would easily have been prevented had the two people listened to each other rather than acting on their assumptions of what they thought the other one said. Several novels in this study that reflect this type of adolescent thinking pattern. Through the process of centering, that is, looking at a situation or problem through another viewpoint, the individual can begin to see another person's perspective.

In both psychological and social psychological novels, the researcher discovered Erikson's concept of identity crisis reflected through the protagonists. Although it was difficult to show any
process directly related to the identity crisis within a text, there was a tendency for the development of the identity to follow the development of the story's plot. When young people are faced with a crisis, whether it be facing the awesome responsibility of being a parent, independence after a boy-girl relationship fails, or death, the protagonists tend to work their way through the crisis and emerge as being more mature people.

In social psychological novels, the self-concept tends to be reflected through the models of Morris Rosenberg's "self-esteem" and Erikson's identity crisis. This is not surprising when one considers that the social psychological perspective focuses on how the individual relates to those around him and is termed "personality" and "self-esteem." On the other hand, the psychological perspective focuses on how the individual thinks about himself and refers to that thought as "self-concept." See Tables 2-4 to see how the models relate to the various themes used in this study.

The charts that follow are set up to examine which models are used in each of the novels analyzed, to examine the use of the models in relation to the gender of the protagonist, and to examine the models in relation to the themes analyzed in the novels used. Initially, when the researcher began the study, she wanted to determine if the older notion that young adult novels with male protagonists were predominately action-oriented was still prevalent; therefore, she included the charts analyzing the relationship of gender with the novels studies.
TABLE 2. FEMALE PROTAGONISTS AND SELF-CONCEPT MODEL

<table>
<thead>
<tr>
<th>BOOKS</th>
<th>Elkind</th>
<th>Erikson</th>
<th>Rosenberg</th>
<th>Other</th>
<th>None</th>
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<td>Missing Pieces</td>
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<td>(grief)</td>
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<td>Britton, Ann</td>
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<td>Fike's Point</td>
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<td>Colman, Hila</td>
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<td>Nobody...Know</td>
<td>X</td>
<td>X</td>
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<td>Corcoran, Barbara</td>
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<td>Making it!</td>
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<td>Crompton, Ann</td>
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<td>Queen of Hearts</td>
<td>X</td>
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<td>Due, Linnea</td>
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<td>High and Outside</td>
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<td>The Sister Act</td>
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Key:

AA = Alcoholic Anonymous  
IA = Imaginary Audience, Fantasy  
PF = Personal Fable  
AH = Apparent Hypocrisy  
PS = Pseudostupidity  
SP = Social Psychology
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**Key:**

IA = Imaginary Audience, Fantasy  
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AH = Apparent Hypocrisy  
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SP = Social Psychology  
Weg = Wegscheider
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**Psychological Issues--"Growing up" and Achieving Identity**

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### TABLE 4. THEMES AND SELF-CONCEPT MODELS (Continued)

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#### Social Psychological Issues--Teen Pregnancy

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**Social Psychological Issues—Substance Abuse and Dysfunctional Families**

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**Key:**

- IA = Imaginary Audience, Fantasy
- PF = Personal Fable
- AH = Apparent Hypocrisy
- PS = Pseudostupidity
- SP = Social Psychology
- Weg = Wegscheider
An analysis of the charts reveals, that novels with male protagonists emphasize the action/adventure elements of a story and do not develop the inner qualities of the male protagonist are not necessarily true in realistic fiction, at least not in the novels studied in this project. Consistent with earlier trends in adolescent literature, however, is that there are more of novels having female protagonists than those having male protagonists.

Elkinds' theories are most noticeable in all of the realistic fiction used in the study. The traits of imaginary Audience/fantasy and personal fable are quite common in realistic adolescent fiction, especially in novels with female protagonists; however, in novels with male protagonists the occurrence was less. Apparent hypocrisy is rarely found in young adult novels. It was found twice in the fifteen novels having male protagonists, and twice in the twenty-eight novels with female protagonists. Pseudostupidity was not identified in any of the novels studied.

Erikson's model of identity crisis was found in several novels, sometimes alone but often with Elkind's model of egocentrism. When Elkind's and Erikson's theories appeared in the same novel, the tendency was for the Elkind traits to be manifested in the earlier parts of the novel when the emphasis was on the protagonist's youthful character, and the Erikson model being reflected toward the conclusion of the novel as the protagonist resolved the conflict and moved toward maturity.

Rosenberg's model of self-esteem was least noticeable in the study and was difficult to analyze. Rosenberg and Erikson tended to
be reflected more through novels dealing with social psychological issues than in those novels dealing with psychological issues.

Another way to examine the depiction of self-concept in the novels analyzed in this study is to observe how self-concept and self-esteem are revealed through the major themes of the novels studied. The protagonists of the novels having "growing up" and "achieving identity" as their theme clearly reflected the Elkind model of egocentrism through the traits of imaginary audience/fantasy, personal fable, and apparent hypocrisy. Many of the novels also manifested aspects of Erikson's concept of identity crisis. Only one novel manifested evidence related to self-esteem, thus reflecting some of the social psychological perspective; however, the emphasis of the novel, Vision Quest, remained on the protagonist, Louden Swain, and the development of his identity. Another novel, City Cool, concentrated on the social psychological issue of belonging to a gang and the importance of belonging, but, again, the emphasis was on Ceelow's search for identity and was considered as a part of the psychological issue of growing up and achieving identity.

In looking at those novels that dealt with the theme of death and dying, however, the protagonists did not, generally, reflect the traits of Elkind's model. The exceptions occurred early in the novels and were related to imaginary audience/fantasy. In the two instances in the novels analyzed, both occurrences happened in public situations. Both protagonists were convinced that "everyone was watching," when in reality no one was paying any attention to them. The emphasis in the novels related to death and dying was on the
mourning or grieving process. The psychological model that appears consistently is that of the identity crisis of Erik Erikson. The changes in self-concept using the Erikson model cannot be traced as easily as the Elkind model since one must be aware of the more subtle nuances of personality and character development; however, by the time the reader has concluded the book, he has an awareness that the protagonists have resolved the conflict and have matured.

In those novels that dealt with handicaps, the protagonists reflected the Erikson model of identity crisis. Although the nature of most handicaps create a need to rely on others for various aspects of life, the protagonists in the novels analyzed in this study dealt with their handicapping problem successfully, and matured through the process of learning to accept the limitations they had to face, doing so in such a way that ultimately they did not allow the handicap to limit their personalities or self-esteem.

The tendency in the majority of novels focusing on social psychological issues was not to focus on the personality or self-esteem of the protagonists, but on the issue being presented. In order to evaluate the self-concept of the protagonist, it was necessary to examine the protagonist’s relations with those around him or her. However, the self-concept was more prevalent in some themes than in others. The researcher discovered that those novels dealing with family relationships tended to be comparable with those novels dealing with growing up and achieving identity. Although there were not too many reflections of the Elkind model, the Erikson and Rosenberg models were manifested. In order to develop an
accurate view of the protagonist, the reader must examine how the protagonist relates primarily to members of his family and then to the other characters in the novel. The matter of relationships is a way these novels differ from those having "growing up" and "achieving identity" as themes.

Another significant difference between the psychological and social psychological novels is the manner in which the social psychological novels are written. The researcher noted that several of the novels dealing with social psychological issues were written in a factual manner, quite similar to journalistic or case study writing. These novels focused on a specific theme or social issue with a great deal of research being evident through the types of details and coverage used in them. In novels that were written in this manner, there were few, if any, indications related to the self-concept or personality development of the protagonist.

Those novels dealing with teenage pregnancy consistently reflected the Elkind traits of imaginary audience/fantasy and personal fable in the first trimester of pregnancy as the protagonist dealt with the prospects of being pregnant and having to see a doctor, telling her family, or a friend, including the father. The Erikson model of identity crisis was not seen in all of the novels, but when it did occur, it reflected a new maturity for the protagonist. In only one novel was self-esteem considered. In Loveletters, the protagonist refers to herself and the other girls in the unwed mother's home as having low self-esteem and thinking of
themselves as people of low morals, even though none of them was promiscuous sexually.

The novels that were analyzed under the headings of "Prejudice" and "Substance Abuse and Dysfunctional Families" did not, on the whole, reflect the psychological models used in this study. The Running Back, however, reflects the Elkind model with the traits of imaginary audience/fantasy and personal fable as the protagonist adjusts to living with his aunt and uncle after being in reformatory school. Elements of Erikson's and Rosenberg's models are also manifested as he matures greatly during his senior year of high school. Another social psychological trait that is depicted in this novel is the inner workings of a team so that the reader sees how the football team actually works together on and off the field.

Those novels considered under "Substance Abuse and Dysfunctional Families" do not reflect the psychological models used in this study. The two novels related to alcoholism reflect models that are used by therapists and counselors working in that field, namely, the alcoholics Anonymous program and the work done by Sharon Wegscheider related to the dysfunctional family. O'Dell's novel Kathleen, Please Come Home manifests some of the aspects of Erikson's model of identity crisis and also shows the use of therapy programs to help those with alcohol and drug addiction.

There were very few instances in which no self-concept model was manifested. There was one novel with a female protagonist and four with male protagonists that did not reflect a self-concept model. In all of these novels the emphasis was on the physical aspects of the
character and the theme being used and not on the self-concept of the protagonist. Four of these novels were directed at social psychological issues.

The important finding of this study is that realistic young adult novels tend to follow the psychological models of self-concept used in this study for adolescence in portraying the protagonists. Since the protagonists tend to be realistically portrayed in problem novels, the adolescent reader could use the protagonist as a model in resolving problems comparable to those facing the adolescent reader. Using these novels in a classroom setting with a teacher who is also teaching the students to become aware of adolescent developmental issues could be helpful in directing the students to consider a wider variety of responses to problems.

Implications

When considering the implications of the findings from this study, one can look at the curricular implications as well as the implications for classroom instruction. Since a part of the classroom instruction depends on teacher training, teacher education programs and in-service training need also to be considered as one examines how to make the best use of the findings of the research of this study.

In analyzing the young adult novels for this study, the researcher became keenly aware of the challenge of looking at the protagonists' self concept. There were times it was necessary to disregard the obvious aspects of the novel, such as the plot, and
investigate subtler aspects of the novel in order to reveal personality and character traits. By following through on a study of character development or any other type of in-depth study that requires higher level thinking skills, the reader would build flexibility into his reading and critical thinking skills.

In discussing the implications of David Elkind's model of adolescent egocentrism, Rolf Muus notes that it 'would appear appropriate to provide children and adolescents with systematic learning opportunities that would require them to project themselves into the psychological situation of another human being.' Following through with Erikson's concept of the identity crisis being the crucial task of adolescence to applying it to the curriculum could also lead one to a similar conclusion about the value of role-play types of activities being appropriate for developing an awareness in the individual ways to relate to problems and solving them which in time would yield personal growth for the individual. The identity crisis versus identity diffusion stage has relevance for the classroom as well as for the broader scope of one's total educational experience in such areas as developing a sexual identity, finding one's values, and career goals.

The various aspects of the English language arts curriculum lend themselves very well to the type of systematic learning opportunities mentioned by Muus. Drama could play an important role in facilitating cognitive and affective growth for adolescents. Role play, simulations, psycho- or socio-drama as just a few of the possibilities the teacher could use. Each one of these techniques
requires that students analyze the character and behavior of the characters in the play. Writing conclusions to open-ended stories, making character analyses, and relating them to personal experience would be some other possibilities for classroom activities.

One writing tool that is especially valuable in developing the student’s awareness of self is the journal, especially the type that is comparable with the diary that reveals one’s innermost thoughts, feelings, and concerns. Many researchers acknowledge the value of journal writing in developing the skill and proficiency of the beginning writer. James E. Miller notes that the journal reveals the nature of the person writing that journal or diary, and even equates writing as discovering one’s self.

Writing that is discovery forces the capturing, the retrieving, the bringing into focus these stray and random thoughts. Sifting through them, we make decisions that are as much about the self as about language. Indeed, writing is largely a process of choosing among alternatives from the images and thoughts of the endless flow, and this choosing is a matter of making up one’s mind, and this making up one’s mind becomes in effect the making up of one’s self. In this way writing that is honest and genuine and serious...constitutes the discovery of the self. 

Dan Kirby and Tom Liner view journal writing of the diary type as being "frequently egocentric, with the writer commenting on problems with the peer group and parents" and from time to time offering "sensitive, insightful, and powerful statements about growing up." Journal writing is a shared writing experience. The writer can share with the teacher as well as peers, but the importance is that through the regular practice of expressing his thoughts, the writer can develop a deeper understanding of himself as well as refining his
technical skills as a writer. The growth in writing that occurs through journal writing has deeper significance for the writer since this type of writing tends to be greatly personal and has a more valid sense of reality than an essay done in response to a mechanical topic such as what the student did last summer.

In general, the teacher should be encouraged to select those techniques that require active student involvement and using decision-making and problem-solving skills. By using these strategies that require students to make choices and decisions, the teacher helps them to take another step through the identity crisis stage, rather than allowing those students to accept either foreclosure or moratorium as ways of avoiding making decisions, according to Erikson's model. Although it is idealistic to contend that there is one approach that will get all students actively involved, the goal should be to increase personal involvement related to the skills, needs, and abilities of the students.

When considering how to utilize the findings of this study in teacher training programs, one needs to examine the theory and philosophy of the training program to make sure that it includes the affective aspects of education, thus the traits of sympathy, altruism, and empathy would be encouraged. This type of philosophy already appears in many early middle childhood programs, but too frequently secondary level teachers focus primarily on the content to be learned and on the cognitive skills.

Teacher education courses need to be designed to integrate the content of adolescent and educational psychology with field
experiences in classrooms using adolescent literature and the development of self-concept. Since realistic adolescent fiction portrays adolescence accurately, adolescent fiction could serve as a tool for examining adolescent behavior and thinking. Equally important would be to develop an understanding of teaching techniques and educational policies so that the teacher-in-training would be able to see first-hand which techniques are more likely to facilitate cognitive and affective growth for students.

Although not all of the information from the analysis sheets was analyzed for this study, the information gathered made the researcher aware that such things as racism, sexism, and other biases are always present in literature. It is important to discuss these topics with the class to assist them in determining what their values are. It is important that the teacher bring these biases to the student’s attention, with the goal being to arouse in each student his own analysis of his attitudes and biases.

Further Studies

The next step directly related to this study would be to analyze the teenage reader’s perception of the protagonist’s self-concept, using the young adult novels from this study, to see how the reader views himself and interacts with the text. Of course, one of the primary areas of change one might want to study might be in the area of the Elkind traits of personal fable, imaginary audience and imaginary fantasy, and apparent hypocrisy.

Other topics related to a study of self-concept or image of the teenager include tracing the development of the adolescent image in
young adult novels over the past two or three decades. It would be interesting to see if that image matches what really happens in adolescent development. Another interesting factor would be to see what matches occur between the teenage image model and leading psychological model for that same time period. The researcher noted that several studies focused on Havighurst and his concept of developmental tasks during a period in classroom practice which was reflected in studies of young adult novels as well.

The impact of the popular adult novel, using G. Robert Carlsen's definition, has never been studied; however, given the number of references to popular novels in the Iowa polls used in this study, it would appear very appropriate to study the effect of that type of novel on teenage readers. Related to the issue of the popular adult novel would be a study to determine is there a ripple effect in fiction that gradually influences literature for younger readers. Another way to examine for a ripple effect would be to look at an issue and check for its use in various genre. Some authors of young adult novels seem to be in touch with social issues and write novels dealing with those issues. An example of such an author is Gloria Miklowitz. One of her recent novels is concerned about the AIDS virus. The novel, *Good-bye Tomorrow*, gives the story of a high school senior who discovers he has the AIDS virus, the result of having received two blood transfusions. Although he does not have the disease, the people around him react differently once they learn he has the virus. The author has gone to great lengths to be as accurate in writing the story as if it were an actual case study.
Miklowitz approached the subject of suicide in *Close to the Edge* with the same degree of accuracy. Both novels relate to social issues that are of great concern to adolescence, and both novels represent issues that have been used in popular adult novels.

Given the many changes in family structure in today's society and the little research on the impact of family relationships on the adolescent, this topic would be a very vital area for study. A look at the family structures in the novels might focus on determining trends in family structures; the treatment of the single-parent family model and how these family patterns and relationships affect self-concept. Such a study might further give one insights into the assumptions society makes about family life and the quality of family life, and if there are any relationships between type of family structure and morality or ethics.

Other possible study topics related to this study include examining any of the social psychological issues in more depth. The areas of teen pregnancy, substance abuse, drinking and driving, especially related to the adolescent population, would be very promising and beneficial. Another approach to the social psychological issues would be to consider them more thoroughly, but using different guidelines to divide the novels than were used in this study. There were a few of the topics used in this study under psychological issues that became social psychological, at least in part, because of the manner in which the problem was handled.

Regardless of the approach taken to examine more closely the relationship between the depiction of self-concept in young adult
novels and the psychological models chosen, the end result would add to the knowledge one has about adolescents. This increased knowledge translates into a better understanding of young people and that period of development—adolescence. Being able to have an increased understanding of adolescents as persons gives teachers and curriculum designers improved insights for developing more effective experiences and materials for learning.
ENDNOTES


4. Kirby, p. 53.
LIST OF REFERENCES


YOUGN ADULT NOVELS USED IN STUDY


Miller, Frances A. Aren't You the One Who...? New York: Atheneum, 1983.


