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Critiquing Psycho-social Abjection of Young Adult's Body in Salinger's *The Catcher in the Rye*

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Abstract

This study applies Julia Kristeva and Karen Coats' critical findings into the psycho-social abjection of the body to an analysis of J.D. Salinger's *The Catcher in the Rye*. It makes an argument for how and why Holden Caulfield, the young adult protagonist of *The Catcher in the Rye*, experiences body abjection and what benefits from it. It argues that adolescents experience rejection as a part of their adult lives. It also makes the case that young adults degrade their own bodies in order to gain their freedom, individuality, and maturity, and that adults degrade the bodies of teenagers in order to maintain their power over them. The yearning for freedom, identity, and adulthood is sparked by the rejection of one's body. This work paves the way for future investigations concerning rejection and the milieu of diverse continents and societies among young adults.

Keywords: *abjection of the body, young adult, freedom, identity, adulthood and rejection*

Introduction

When the American Library Service Association first used the phrase "young adult" in 1957, it was primarily used to describe adolescents who were between the ages of 12 and 19. In the adolescent population as well as in the literary world after the 1960s, the term "young adult" remains prevalent. Authors that focus on adolescent themes begin to refer to their works in literature as "young adults" in their works. The physique of a young

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adult conceals a multitude of functions designed to both captivate and perplex readers. In particular, young people's bodies have long been used as symbols of seduction, authority, celebration, abuse, and subjugation. Thus, a large number of novelists have created stories for readers who are young adults. These authors have written extensively about the body and the many issues that young adults face. In *The Catcher in the Rye* (1951), writer J.D. Salinger portrays Holden Caulfield, a sixteen-year-old expelled student from Pencey School, as an impoverished character who is excluded from social institutions such as schools and colleges. Holden, who is bewildered and disillusioned, rants against the "phoniness" of the adult world and looks for the real reason behind his emotionally volatile and exhausting pursuits. Holden tells the story here, "They kicked me out. It was not my intention to return after my Christmas break" (4). Holden freely acknowledges his stigmatization, rejection, and marginalization. In the novel, his pals shun him right from the start. He faces the psychological and social rejections.

In order to achieve adulthood, identity, and independence, this paper addresses how social and psychological abjections function. It also makes the case for Holden's use of his body to achieve individuality, freedom, and adulthood. The main argument of this essay is that rejection is a crucial stage that every person goes through before becoming mature and realizing how important it is to fit in with society. It uses Julia Kristeva's and Karen Coats' views on abjection for analytical purposes. This study offers an opportunity to understand the body of a young adult, the condition of being abject to it, strategies for overcoming abjection, and the outcomes that young adults achieve after overcoming abjection.

Literature Review and Theoretical Framework

After its release, *The Catcher in the Rye* receives a variety of evaluations and reactions. Donald Costello bases his judgments on how language is used. Costello remarks, "At the time of its publication, the majority of critics who examined *The Catcher in the Rye* believed that its language was an accurate and genuine representation of teenage colloquial speech" (172). He believes that *The Catcher in the Rye* invokes the language of Teenagers. He examines Holden's words in further detail. He clarifies, "Regarding Holden's language—while authentic teenage speech—was definitely not Salinger's main goal. Instead of having to mimic the precise speech patterns of teenagers as a whole, he had to focus on the creative goal of developing a unique character" (172). The language used in the novel represents the uniqueness of the adolescents' character through Holden. Adding the contexts of novel, in his doctoral dissertation, Hukum Thapa views *The Catcher in the Rye* as a post-World War II novel that breaks themes. Thapa contends, "The ideas of modernism and verisimilitude, viewed through the prism of psychological rather than social realism, consolidated in the American academy around new critical analyses of structures, symbols, and motifs, marked the post-World War II moment when *The Catcher in the Rye* made its initial impact" (86).

The protagonist's stories are connected to readers' lives through the topic of rejection and alienation, which gives *The Catcher in the Rye* its initial effect in academics. According to Thapa, *The Catcher in the Rye* opens up new possibilities for American education with the study of young adult.

On the process of unfolding the various issues, the contentious aspects of *The Catcher in the Rye* are examined by critic Helen Frangedis. She builds up controversial problems such as use of unconventional language, lying and dishonesty, atheism or contempt for religion, alcoholism or intoxication, and promiscuity. In her article "Dealing with the Controversial Elements in *The Catcher in the Rye*," she also examines the aspects of homosexuality. Frangedis avers, "The foremost allegation made against *Catcher* is, of course, that it teaches loose moral codes; that it glorifies attitudes and behaviors which parents condemn in their teenagers—drinking, smoking, lying, promiscuity, and more" (72). She illuminates the contexts of conflict between parents and the teenagers. Frangedis ruminates, "*Catcher* is written in the first person point of view, granting us access to the mind and character of our protagonist. The way in which Holden expresses himself reflects his state of mind. Because Holden is a troubled young man, his language is frequently profane, demonstrating his negativism" (73). She invokes the negativity prevailed in the mind and action of Holden. Frangedis further discloses, "Sex is perhaps the most controversial element which the teacher must deal with in *Catcher*. Once again, direct confrontation is the best approach" (74). She critiques the sexual elements present in the novel.

Concurring with Frangedis, Stephan J. Whitefield examines beloved and cursed aspect of *The Catcher in The Rye*. Whitefield demonstrates a bit negative side of the novel. He claims, "Critical and academic interest has been less consistent; and how J. D. Salinger's only novel achieved acclaim is still a bit mystify" (568). He believes that novel initially does not produce much impact in the social and individual activities. Whitefield further furnishes the details cursed parts of the novel. He argues, "The novel became so notorious for igniting controversy that many censors freely admit they have never read it, but are relying on the reputation the book has garnered" (581). Whitefield asserts, "*The Catcher in the Rye* has even taken on an iconic significance precisely because it is reviled as well as revered" (580). He analyzes the despicable and admired elements of the novel. He further illustrates the negative side of the novel. He states, "The deeper flaw with interpreting *The Catcher in the Rye* as a harbinger of revolt is the aura of passivity that pervades the novel" (585). He explains the symbolic gesture of the young adult for the revolt. Whereas Clinton W. Trowbridge investigates *The Catcher in the Rye*'s metaphorical structure. Trowbridge contends, "Thematically speaking, Salinger's intent is to present us with the plight of the idealist in the modern world. The under graduate's, particularly the idealist undergraduate's, enthusiasm for *The Catcher* shows a recognition of this basic purpose as well as compliments Salinger's rendering of his theme" (682). Trowbridge elucidates the idealistic perspectives

of the teenagers. Elaborating the idealist perspective, Trowbridge remarks, "The idealist, the person who sees a difference between what is and what ought to be and is bothered by that vision into some sort of action, has a number of alternatives facing him. If he is to remain an idealist, he must either strive to find his ideal world" (683). Talking about the structure, Trowbridge claims, "Throughout the novel Holden has been in search of a world, a way of life, an ideal that does not change. What he has never been able to accept is the mutability of life. The images that he loves are static images" (689). Holden rarely accepts the changeability of life activities.

Examining the several viewpoints of the reviewers and critics helps one to comprehend *The Catcher in the Rye* in a more critical and straightforward manner. These all assessments reflect untold aspects of novel. To the best of my knowledge, they haven't, however, thoroughly examined the work from the young adults' viewpoints of rejection. Thus, the young adults' dehumanizing body is still hidden. To examine the research gap, I have used the ideas of Karen Coats and Julia Kristeva.

This study employs the viewpoints of Karen Coats and Julia Kristeva to analyze the arguments. In "Abjection and Adolescent Fiction: Ways Out" of *Looking Glasses and Never lands: Lacan, Desire and Subjectivity in Children's Literature*, Coats expresses her ideas regarding abjection and young adult literature. Children face a range of circumstances as they mature into young adults. The perception held by young adults is that they are "outsiders" or "persons of abjection." They might occasionally feel social rejection or develop internal alienation complexes. Thus, young people's main concern remains their search for a "way out" to stop being rejected.

Coats contends that despite their attempts to overcome rejection, young adults have conflicting feelings toward society. The young adults are not readily recognized by society. However, young adults do not adhere to societal standards and beliefs. They make an effort to disregard the social norms. Young adults and society are therefore at odds. Then Coats reveals, "We can understand abjection and its role in violent behavior by reading about it in adolescent fiction. We can also learn some strategies for coping with abjection that may help prevent violence" (138). Young adult fiction examines the brutality, oppression, and resolution. According to Coats, young adult narratives provide information about oppression as well as suggestions for mitigating young adults' propensity for violence.

According to Coats, Kristeva herself describes how rejection causes young adults to become violent, unbearable, and aggressive in order to voice their thoughts in "Approaching Abjection" in *Powers of Horrors*. They use their rejection as a tool to find their place in adult society. It gives them the ability to expand their area and location. It instills in them the strength and aggressiveness needed to rebel against "abjection." Young adults use technology as a channel for "otherness," but in the end, it vitalizes their sense of self. However, she goes

on to argue that abjection is superior to any “ambiguity” as it does not completely cut off the topic and it always carries a risk. Taking reference Coats, Thapa observes the abjection as:

Abjection itself is a composite of judgment and affect, of condemnation and yearning, of signs and drives. Abjection preserves what existed in the archaism of pre-objectal relationship, in the immemorial violence with which a body becomes separated from another body in order to be –maintaining that night in which the outline of the signified thing vanishes and where only the imponderable affect is carried out. (60)

An instance of abjection is one in which the subject and the object are indistinguishable from one another. Additionally, the identity is trapped in the same space where the self and the other are one and the same. According to Kristeva, this divide starts when a person separates from their mother. Young adults therefore view their bodies as a way to overcome rejection.

Coats and Kristeva divide rejection into social and psychological categories. Social abjection is created by society and social institutions including schools, colleges, and other social organizations, even though self-wretchedness itself refers to psychological abjection. Jerry is shown as a young adult hero who is devoid of social and psychological graces. Jerry is rejected on a social and psychological level. Jerry experiences being shunned by their different schools and longs to distance himself from them. But Jerry's situation of marginalization continues to exist as a tool for him to overcome oppression and achieve independence, self-awareness, and maturity.

Abjection of the Body: An Analysis

As Kristeva defines it in *Powers of Horror*, “exclusion or taboo,” abjection is the condition of marginalization or being cast off or degradation (17). According to Kristeva, an object or situation that is rejected or forbidden can be the manifestation of abjection. It is a devaluing state. Similarly, in “Abjection and Adolescent Fiction,” Coats describes abjection as “a means of identity crisis” (137) of the person. According to Coats, individuality's state of tragedy is abjection. According to Coats, being rejected is a catastrophe and a disturbance for any person. The person becomes less of himself. Coats and Kristeva divide rejection into social and psychological categories. While social disgrace is created by society and social institutions like schools, colleges, and other social groups, self-wretchedness itself is a reference to the abjection of body.

Thapa refers, “Salinger portrays his young adult protagonists as discarded people” (116). Agreeing with Thapa, Kristeva states an abject is “the jettisoned object, which is radically excluded and drawn toward the place where meaning collapses” (2) in reference to abject teenagers. Holden experiences precisely that when he is essentially turned away

and shunned by Pencey Preparatory School, a representation of a socially acceptable establishment. Holden says, "They gave me the ax because they kicked me out, and they give me guys the ax pretty often at Pencey" (6). Here, the letter "ax" refers to both his exam failure and his expulsion from the institution. Caulfield is physically shunned. He is not admitted to the Pencey School. Despite receiving counseling from Dr. Thurmer, the head teacher of the school,

Holden resorts to violence as a result of being rejected. He takes part in sinister and menacing acts. In "Abjection and Adolescent Fiction: Ways Out," Coats contends that both kinds of abjections encourage violence, supporting such actions. According to Coats, "violence in the narratives of young-adult fiction is precipitated by both social and psychological abjections" (139). Fictions addressing challenges of young adulthood reveal the brutality and oppression. On abjection, Coats concurs with Kristeva in this instance. A buddy who stabs you, a debtor who sells you up, and a horror that disassembles are just a few examples of how Kristeva describes rejection as "immoral, sinister, scheming, and shady" (4). The abjection is a sign of immoral and violently motivated behavior. According to Kristeva, crime itself is sinister and immoral.

Thapa explicates, "Adults mistreat or dehumanize the body of a young adult" (121). They mistreat the young adults' bodies in order to benefit themselves. In *The Catcher in the Rye*, Salinger also crafts an utterly helpless protagonist in this situation. Salinger depicts a range of circumstances to show how Holden's body experiences rejection. The bond between Jane and Stradlater is one of those that alluded to Holden's sense of rejection. After dating Jane, Stradlater storms into the room. After reading Holden's composition, he becomes clearly irritated and claims that it has nothing to do with the task and that Holden's expulsion is understandable. Stradlater then exits the room. Holden emphasizes, "After he left, I sat there for about a half hour." I mean, I did nothing more than sit on my chair. I couldn't stop thinking about Jane and Stradlater going on a date together. I almost lost my mind from nerves. As I already mentioned, Stradlater was a gorgeous guy (34). Holden is uneasy. He opposes Jane and Stradlater engaging in a sexual relationship. He is attracted to her romantically. He is thinking about Jane all the time. Holden thus continues to be an abomination, tearing apart and discarding the mixture in a furious manner. He uses his physique to justify his aggressive actions.

Thapa avers, "Young adults enjoy the psychological abjection in some context to achieve their identity, recognition and freedom" (122). Adolescents accumulate their experiences by denying themselves. Self-abjection, according to Kristeva, is related to personal experiences. Young adults occasionally keep their needs and wants to themselves. They either avoid discussing their issues with adults or don't express them in public. They admit that they are unsure about their goals. Aligning with the circumstances surrounding the youth, she scans self-abjection as:

The abjection of self would be the culminating form of that experience of the subject to which it is revealed that all its objects are based merely on the inaugural loss that laid the foundations of its own being. There is nothing like the abjection of self to show that all abjection is in fact recognition of the want on which any being, meaning, language, or desire is founded. (5)

According to Kristeva, a person's self-abjection exposes their experience. Young adults are mostly afraid that adults will use their bodies as a tool to manipulate them for the benefit of the youth. Young adults lose the essence of what it means to be human. Afterwards, the young adults' self-abjection serves as a conduit for their awareness.

Holden also experiences psychological rejection on multiple occasions. He enjoys alienating himself. Holden also has a tendency to conceal things from both parents and peers. Holden cautions, "Never divulge any information to anyone. You begin to miss everyone if you do (10). It implies that Holden likes to spend time alone. He muses over the fact that if teenagers confide in adults, they will have no companionship. Holden feels that if his parents and brother hear about his sentiments, they won't help and inspire him. Allie, Holden's brother who recently passed away from leukemia, is missed. Holden's brother D.B. is still alive, but he refuses to talk to him about his feelings. Holden is powerful and mature because of his naive and reserved demeanor. He steadily gains the self-assurance he needs to manage his life.

Furthermore, as Kristeva explains, "The abject would be the 'object' of primal repression" (11) abjection of self also refers to repression. The abject also suggests the repression of desire. Even though Holden has strong sexual motivation, he suppresses it. Holden presents himself as a lowly person. For example, at the Edmont Hotel, Holden pretends that his spinal cord injury prevents him from engaging in sexual activity even though "Sunny," the prostitute, begs him to engage in sensual acts. Holden deceives the sex worker. As Frangedis mentions, Holden "ironically admits that he is a terrific liar" (73). In this context, he clarifies, "I would pay you to come and everything." I genuinely will. I have a lot of money. Simply put, I'm only now beginning to heal after a very serious— (97). In this instance, Holden reveals that he has money to pay while acting as though he has a significant health issue. Holden suppresses his yearning with vigor. Holden's sexual inhibition renders him a despicable person.

Thapa asserts, "The psychological abjection prevails even in the language of Holden" (125). A further indication of Holden's lack of articulation brought on by his psychological rejection is his vocabulary in *The Catcher in the Rye*. "Holden's and all and its twins or something or anything serve no real consistent linguistic function (175)", contends Costello in *American Speech*. Holden's use of language in his expression is inconsistent. These

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exercises merely convey a feeling of looseness in thought and speech. They indicate that Holden is acquainted with these pursuits. Holden is well aware of it, but he won't go into detail. Holden uses erroneous and inconsistent wording throughout the entire book. The entire book uses these terms. Some of the instances include "He's my brother and all" (5), "...right in the pocket and all" (7), and so on. Likewise, Holden demonstrates how much of his experiences and ideas are kept private when he says, "...if you want to know the truth" (8, 34, 44, 53, 191). Holden's incomplete linguistic forms only serve to further diminish him.

The life of an outcast, which drives him toward violence, is another well-known aspect of the book. The New England Quarterly presents Whitefield's *The Catcher in the Rye* as a violent book. Whitefield argues, "*The Catcher in the Rye* is certainly devoid of violence, but no novel has ever exerted such an unsettling attraction for an aloof young adult man who succumbs to the horrifying temptations, gazing out onto Holden's estrangement" (586). Holden's horrifying temptations drive him to act violently and make him an outcast. Holden gets into arguments with the school officials. He disregards the institution's rules and regulations. He also uses aggression against the elevator operator and his roommate. Holden freely acknowledges the brutality as, "I don't remember if he knocked me out or not, except in the goddam movies. But my nose was bleeding all over the place" (45). Holden provides a pathway for the rejection by tolerating violence. He experiences stigma from adults and friends.

Holden is not deterred by the criticism he receives from many quarters. He progressively gets stronger and appears happier in front of his sister. Holden gains strength and happiness from this psychological rejection. He is overjoyed to see his sister at the art gallery while sporting a red hunting cap. His body seems to have changed slightly from previously. He says, "I got soaked anyhow, but my red hunting hat really afforded me quite a lot of protection, in a way. Still, I didn't give a damn. All of a sudden, I was quite joyful" (213). His body gains additional vitality with the use of the red hunting cap to lessen the rejection.

Holden finds himself stuck in limbo by Salinger. Due to his humiliation, he is even unable to return home straight away. Holden so takes pleasure in his own separation. There is nowhere for him to go; he is like a bird in the cloud now. Both parents and peers are the people Holden usually keeps secrets from. He articulates, "Don't ever tell anybody anything. If you do, you start missing everybody" (10). Because of his leukemia, he has missed his brother Allie. Coats presents this role as a "threshold condition, a liminal state that is fraught with angst, drama, and change anxiety" (325). Holden thus becomes "the one by whom the object exists is thus a deject" (Kristeva, 8). Holden continues traveling as a lost wanderer, stopping at Edmont, Ernie's, Central Park, and the National Museum. In the end, Holden visits Mr. Antolini's flat to seek advice. Adolescents should do exactly what adults want

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them to do—rely on them for guidance. Holden has utilized his body to change his depressed state throughout the book. He succeeds in becoming his young adult identity in the majority of the cases, but in the end he stumbles on the hands of adults.

Thus, from the start of *The Catcher in the Rye*, physical abjection is dominant. In the many situations, Holden, the young adult protagonist of the book, experiences rejection. He primarily experiences rejection in the educational environment. Holden faces humiliation at Pencey School. Holden clashes with social as well as psychological abjections as suggested by Kristeva and Coats. However, Holden uses his body to overcome abjection. In this way, Salinger presents not only how the body of young adults meets abjection but also how he uses his body to reverse the abjection.

For young adults, identity and freedom are the main concerns. Adults and society do not readily express their gratitude to them. In order to become established in society, they must work very hard. The quest for individuality and independence is a constant among young adults. They wish to be freed from grownups' authority. They want to use their bodies, food, attire, hairstyles, and clothes, among other things, to establish their uniqueness in the community. The body can be one of the many tools used to investigate identity and freedom. The politics of the young adults' body plays a vital part in securing their identity and independence.

Adolescents typically recall their childhood's "fragmented body." Teenagers view their bodies as inadequate, flimsy, and uncoordinated objects. They feel irritated by their physical restrictions. So, Coats states, "Fragmented body concept as abjection and therefore structurally speaking, adolescence is a time of apocalypse" (139). The broken body itself is a source of abjection. According to Coats, adolescence is an incoherent and dehumanizing time of life. Instead than deterring the young adults from exploring their identity and freedom, that calamity or rejection gives them more strength to do so. Their ego acts as a stimulant in that regard. Holden's ego is "outside, beyond the set, and does not seem to agree with the school's rules of game," much like an abject in general (Kristieva, 2). Holden receives counseling from Dr. Thurmer, the head teacher of the school, and Mr. Spencer, the history teacher. They use phrases like "life is a game that one plays according to the rules" (Salinger, pp. 6–7), but Holden doesn't understand what they mean. He views them as ambiguous statements. The wayward boy would rather be depressed than follow their advice. According to Holden, every adult has authority over the body of a young adult. Holden believes that grownups in general are fake. In this case, his ego actively works against their recommendations.

Holden therefore aspires to pursue uniqueness and freedom even in the face of adult opposition. When he is ejected from the school, Holden experiences very little anguish. He embraces it as a way to explore a different way of living and takes it naturally. In these lines,

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he conveys his joy about receiving a school suspension. He claims, "I was lucky. All of a sudden, I thought of something that helped make me know I was getting the hell out" (4). Holden considers his expulsion from the school a blessing. He views school as a horrible place. He still sees his expulsion as a path to his identity and freedom sanctuary. His self-assurance suggests that he is happy to be rejected. He is inspired to be a different person rather than discouraged by his expulsion from Pencey School, which he views as a hellish experience.

The adolescent stage experiences numerous ups and downs—more errors and fewer corrections—while looking for freedom and identity. Coats agrees, "It is a last battle to establish one's place (or not), finally and irrevocably, within the Symbolic order" (145). Adolescents make a lot of mistakes when trying to get back on their feet. Teenagers who are able to validate their location with both their body and intellect will be able to maintain that identification for a considerable amount of time. In keeping with this notion, Holden from *The Catcher in the Rye* tries to utilize his body and mind to prove his worth following his physical rejection. Holden aspires to continue playing the role of catcher in the rye, saving the youngsters who are about to fall off the cliff and experience that magical time in human history. Holden makes an effort to define himself in both the adult and young adult communities.

Holden expresses to his sister Phoebe his desires as: "And I am standing on the edge of some crazy cliff. What I have to do, I have to catch everybody if they start to go over the cliff – I mean if they are running and they don't look where they are going, I have to come out from somewhere and catch them. That's all I would do all day. I would just be *the catcher in the rye* and all" (173). In this instance, Holden makes it clear that he enjoys finding those who are unable to instruct others or who appear doubtful. Along with his body, he uses his intellect. His need to watch over the kids stems from his youthful self-perception.

To reclaim their identity and lost independence, the oppressed use abjection as a tool of power. Redefining the abjection, Christine Ross asserts, "Abjection is in fact an integral part of the identity process" (149) in the article "Redefinitions of Abjection in Contemporary Performances of the Female Body". Harmonizing with Ross, Kristeva argues, "The abject does not cease challenging its master. The abject and abjection are safe guards" (2). Abject rebels against its master. According to Kristeva, the destitute aspire to reclaim their former freedom and recognition. The abject disregards the advice given by the grownups.

Similarly, Holden rejects to take the advice of his teachers, the principal of his school, and other adults that he perceives as fake. With his physique, Holden hopes to make his presence known among them. Debating with Stradlater, Holden reveals, "Liberate myself from viselike grip" (30). Holden seeks to liberate himself from the adult's restraints by

either challenging his companion to escape from their tight grasp. In addition, Holden resists complying with his professors' requests to observe life's norms and conventions. He enunciates, "Game, my ass. Some game. If you get on the side where all the hot shots are, then it's a game, all right-I will admit that. But if you get on the other side, where there aren't any hot shots, then what's a game about it? Nothing. No game" (8). Holden disregards the advice from his instructors. He makes it very clear that if there are very significant people involved, we must play by the rules; otherwise, there is absolutely no point to the game. He plans to create his own game rules as a result. He repeatedly disobeys the advice offered to him by his controllers or monitors.

Upholding the activities of Holden, Thapa argues, "Adolescence period does not have stable identity. This is the time for adolescence to apply different means to establish their identity. They use their style-hair /clothes to form their distinctiveness" (126). Correspondingly, Coats defines adolescence as a "period of identity crisis" (137). Coats suggests that the early adult years lack identity and that young people have to work very hard to rise to positions of authority. Because of their rejection, Holden and Jerry experience "identity catastrophes" right from the start of the book. They define their personality through their hair and wardrobe choices. Holden and Jerry experience the same thing—they fail to develop a solid identity in both society and school. They encounter rejection in school and in social activities from both adults and their peers. They make a lot of effort to overcome their identity dilemma. They change the circumstance by using their bodies.

Holden uses the various gowns to create a unique look for his body. Following his departure from Spencer, his previous history instructor, Holden terms, "I took off my coat and my tie and unbuttoned my shirt collar, and then I put red hunting hat for a change" (17). The crimson hunting cap is a representation of revolt and transformation. He yearns to establish his individuality with his peers and grownups and wants to project a strong adult body image. Holden uses his body of servitude as a means of achieving his goals.

In the minds of young adults, rejection fosters a sense of life and helps them build their individual identities. Concurring with it, Kristeva scrutinizes, "The abject appears in order to uphold 'I' within the other. The abjection is an alchemy that transforms death drive into a start of life, of new significance" (15). The stage of abjection functions as a catalyst for change, turning the sense of loss into life. According to Kristeva, the aim of abject is to establish one's own personality. The abjection is an experiment meant to give the abject a second chance at life. Holden's journey from self-alienation to his house serves as a foundation for his maturity, freedom, and sense of self. Holden desires to be released from the control of adults.

Conclusion

So, Young adults aim to attain individuality, freedom, and maturity in their life. Young adults try very hard to keep these traits throughout their life. They go through a great deal to research these important subjects. There are numerous ways to gain these items. The devaluation of the body is one way that young adults can investigate these concerns. Coats and Kristeva differentiate between social and psychological forms of rejection. Young adults are concerned about a wide range of concerns, including social and psychological abjections.

Clubs, colleges, and other educational organizations dehumanize young adults. The protagonist Holden, a young adult in *The Catcher in the Rye*, experiences rejection at Pencey School. He gets a suspension from school. He is persuaded to abide by the laws and norms of both life and education by his professors. He views them as scammers, so he rejects their advice. Among his peers in his early adulthood, Holden also experiences rejection from other adults. To overcome his companions' oppression, he resorts to violence.

Holden relishes alienating himself. He prefers not to talk to his living brother and parents about his painful experiences of being mistreated. But he makes use of these humiliations to grow up, become free, and become an adult. In the end, he perceives a difference because of the body's continued abjection as a means of obtaining these priceless items in his life. Upon his return home, he realizes that there is nothing an individual can do to avoid their family, school, and society at large. His awareness of societal reality is a reflection of his identity, independence, and maturity.

Hence, Holden readily accepts the abjection. For him, young people's quests are sparked by the rejection of their bodies. For young adults, the rejection of their bodies serves as a means of happiness and stability. It serves as a source of power and insurrection in addition to serving as a tool for stigmatization. Holden uses it to become more independent, self-aware, and mature.

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