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Psychological Analysis of the Two Main Characters' Personalities in Nicola Yoon's *Everything, Everything*

**A Dissertation Submitted to the Department of Letters and English Language in Partial
Fulfillment of the Requirements for the Degree of Master in Language and Culture**

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Dedication 1

To the part of me that never gave up...

This work is dedicated affectionately to my **grandmother** who left me a long ago. Although you're not here with me, I will always love you and remember you. To my dearest **grandfather** who've been the father and the best friend since the beginning.

To my parents, especially **my mother** the purest soul, who supports and loves me unconditionally...

To my brothers, especially my little hero **Hamza**, who inspired me throughout the journey and never failed to amaze me with his courage.

To my big **family**, and to the **children** who've been my outlet whenever I needed one.

May Allah grant you all of your wishes.

ZEOUI Yassamine,

Dedication 2

I proudly dedicate this work to the closest persons to my heart: my dear parents, my husband Nabil and my children Ahmed, Taqi and Daya. Thank you for your endless love, infinite prayer, and unlimited support and patience.

To all my beautiful sisters: Ratiba, Aida, Rima, Amina, and specially Omra and Hadjer (tapopi) who encourage, support, help me not only in my study but also in my whole life.

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Abstract

This dissertation focuses on analyzing the psychological changes of the two main characters' personalities in Nicola Yoon's debut young adult novel *Everything, Everything* (2015). It also explores the glow up of the American Young Adult literature as a new phenomenon in the twentieth century, as it highlights some of its greatest authors and their outstanding works. The main approach used to conduct this study is the psychoanalytical approach. Accordingly, the study investigates how the mother, Pauline, dealt with the death of her husband and son using different types of defense mechanisms, which Sigmund Freud introduced. Pauline's way of dealing with her grief affects her life and her relationship with her daughter. Her fear of losing another loved one caused her to misdiagnose her daughter with the rare disease SCID and to be trapped in a bubble, she created. The study also aims at examining the personality development of the daughter, Madeline, using Maslow's hierarchy of needs theory. It seeks to shed light on the ability of Madeline to meet all her needs and move to higher stages and realize her self-actualization despite her inability to leave her house for eighteen years. Finally, the dissertation finds out that Yoon's novel *Everything, Everything* has inspired and has taught young adults social and family relationships and that everything is risky including life and love.

Key words: American Young Adult novel, Freud's defense mechanism, Maslow's hierarchy of needs, personality, Nicola Yoon, *Everything, Everything*.

List of Abbreviations

YA: young adult

YAL: young adult literature

SCID: Severe Combined Immunodeficiency Disease

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Introduction

Literature is a type of art that plays the role of a mirror by reflecting the real-life experiences. It inspires its content from the fundamental problems people confront in their lives and transforms them into works of art. Many literary genres have emerged and contributed to the growth of the literary field throughout history, and young adult literature was one of them. The twentieth century was the beginning of numerous movements and changes in literature, for instance the emergence of young adult fiction as a new genre, which was established for specific and sensitive readers. This new genre aimed at presenting the different issues and dilemmas of adolescents' life which were never tackled before. In young adult novels, the protagonist always relates the story to his own experiences; his age falls between eleven and eighteen years just like the age of the targeted audience. The modern classification of young-adult fiction originated during the 1960s, after the publications of very remarkable works which gave a huge change and development within the body of young adult literature. Young adult authors' writing styles were different from the previous works, since they changed the traditional form and structure of YA novels and added new forms and voices. They also add new subject matters about real live problems; as they featured the darker side of adolescent life that was not often represented in works of fiction before. Thus, YAL got the interests of both adult and adolescent readers.

YAL has known many disturbed times during its development. In its beginnings, YA novels flourished with the emergence of exotic writers who set a new ground for the genre, and more works were addressing young adults with new issues and themes. Literary works like: S. E. Hinton's *The Outsiders* (1967), Zindel's *the Pigman* (1968), Cormier's *The Chocolate War* (1974) and Madeleine L'Engle *A Wrinkle in Time* (1962)... all contributed in the progress of YAL. However, the genre experienced a period of failure in

1990s due to the decrease in the number of readers and most importantly the decline of works produced, as well as its quality. This failure ended by the end of 1990s and the beginning of 2000s when many writers start to present more stimulating and exciting works. These works attract a huge number of readers and got numerous literary awards and conducted the enormous growth of YA novels.

Teenagers were attracted to read YA fiction more than ever. The novels express their feelings, thoughts, imagination and psychological status. Since writers use different styles, techniques and psychological theories to influence the readers through their characters within the novel, they describe the psychological challenges the characters face as they develop and search for their identities. Many names related to this field, tried to analyze and understand human behavior and psychology with different theories. The most prominent psychological theorist is Sigmund Freud, known for his defense mechanism theory, which is considered one of his famous theories that plays a significant role in examining the personality of the person. Another well-known theorist who contributed more to the field of psychology is Abraham Maslow. His theory of hierarchy of needs explains the developments of the individual's personality through different stage of needs. They all attempted to study the behaviors, the developments, and the changes that occur in the characters' personalities depicted from ordinary people's experiences in the real-world.

Nicola Yoon is a Jamaican American writer, who published her young adult novel *Everything, Everything* in 2015. Her concern as a mother and her love for her daughter is the inspiration to write such piece of art. From the beginning, Yoon writes this novel from the mother Pauline's point of view, who wants to protect her daughter by locking her in the house and lying to her about her illness because of her husband and son's death. Later, Yoon changes her perspective to the daughter Madeline's point of view. Like any teenager, she wants to discover her identity and develop her personality by living in the

real world with her love Olly, who is her motive to get her quest. Yoon depicts the normal problems teens face in their lives but with unusual storyline of Madeline and her mother Pauline.

Nicola Yoon's master piece *Everything, Everything* has attracted the attention of several critics and scholars to write about. For instance, Shella Aprilia, in her article "The Analysis of Pauline through Feminism Theory on *Everything, Everything* Novel Written by Nicola Yoon" (2019), used feminist theory to explain Pauline's characteristics and good deeds as a mother who tries to protect her daughter by any means. However, in a Conference Paper by Sri Wulan, Asnani, et al (2019) entitled "Self Determination in Nicola Yoon's Novel *Everything, Everything*", the authors focused on the self-determination theory to explain two types of determined motivation that derive Madeline's actions. Siska Dewi Rahayu and Sri Wulan (2019), in their article "Resistance for Truth in Nicola Yoon's Novel *Everything, Everything*", focus on the forms of resistance and fear felt by the protagonist Madeline to find the truth about her illness and the lies of her mother at the end. In addition, Maulida Khurin Inaya, in her thesis entitled "The Anxiety of Pauline and Madeline in Nicola Yoon's *Everything, Everything*" (2021), discussed the causes of anxiety and the forms of defense mechanism experienced by the main characters in the novel. However, this study aims at examining not only the defense mechanisms Pauline used to overcome her trauma but also the way she influenced her daughter's life and personality development.

The current study aims mainly at analyzing the psychological shifts and the deviations in the personalities of the two main characters of Nicola Yoon's novel *Everything, Everything* (2015). It also shows how the mother Pauline has used some of Sigmund Freud's defense mechanisms to hide her sadness and grief because of the death of her husband and son. This loss affects not only Pauline's personality and behavior, but

also her daughter's personality and their relationship with each other. The study also aims at examining the daughter's personality using Maslow's hierarchy of needs theory, as she seeks hard to quest for her identity and meet all her needs to realize her self-actualization.

Since the research's main objective is to analyze the personality of the main characters in Nicola Yoon's novel *Everything, Everything* relying on psychoanalytical theories, it attempts to answer the following main questions: To what extent does Nicola Yoon shed light on personality developments of her main characters in the novel *Everything, Everything*? What are Freud's defense mechanisms used by the mother Pauline to overcome her sadness because of the loss of her husband and son? How does the mother's behavior influence Madeline's personality development? How is Maslow's hierarchy of needs theory applied to analyze the daughter's personality? Does Madeline meet her needs and realize her self-discovery?

In order to answer the previous questions, the study uses two different theories of the psychoanalytical approach to analyze personality developments of the mother "Pauline" and the daughter "Madeline". On one hand, the defense mechanism theory introduced by Sigmund Freud is used to analyze the mother's changes in her personality and behavior towards her daughter and people around her. Pauline has used different defense techniques to overcome her trauma, to cope with her situation, and to live a new peaceful life with her daughter far from the outside world. On the other hand, Abraham Maslow's motivation and personality theory is applied on Madeline's character to show how her personality evolves through different stages.

This dissertation consists of three chapters. The first chapter presents a theoretical framework and definitions relevant to the dissertation's major topic. It provides an overview about young adult literature and an insight on the major figures that changed the field of YAL. Also, it gives background on the psychological theories used in analyzing

the main characters' personalities in the novel. The first theory presented is Sigmund Freud's defense mechanisms, however, several definitions of various defense mechanisms were offered along with some illustrations. The second theory is Abraham Maslow's theory of personality and motivation with a description of its five stages of needs.

The second chapter provides a detailed interpretation of Pauline's psychological status and the different defense mechanisms she applied. First, the chapter starts with an introduction about the writer Nicola Yoon and her literary work *Everything, Everything* (2015). In addition, it explains how Pauline uses the different defense techniques to forget her grief first and second to build a new life along with her daughter after the death of her husband and son. It also shows how her decision of keeping Madeline in the house for eighteen years affected her daughter's personality and life.

The third chapter shows the development in Madeline's personality through the stages of Abraham Maslow's hierarchy of needs. It gives a full description on how Madeline fulfilled all of her needs despite her illness, her isolation from the world and her mother's influence. The chapter also sheds light on how Madeline challenged all the difficult circumstances in order to discover the reality, and finally to reach her self-actualization. After discovering the truth about her illness and her mother's lie, Madeline finally started to build her new identity.

Everything, Everything, a young adult novel by Nichola Yoon, depicts the ordinary adolescent life, with its varied situations from parent-child relationships to tensions, arguments, disagreements, family issues and confrontations. The novel is the best in identifying the influence of the family relationships and the society on the psychological functions and developments in the personalities of the individuals. It also shows how teenagers seek to find their own identities beyond the constraints of their parents and the difficulties they face in their quest for self-discovery.

Chapter One: Introduction to American Young Adult Literature and Freud and Maslow's Personality Theories

The first chapter is a theoretical examination of the American young adult novel as a new genre for young adults. It focuses on two different theories of personality, Sigmund Freud's theory of defense mechanism and Abraham Maslow's theory of personality and motivation. The first segment provides a definition of the American young adult novel and demonstrates its beginnings and development, as well as it introduces the variety of themes the novel tackled and its major figures. However, the second segment presents the theory of Freud of defense mechanism. It gives an insight about the various types of defense mechanisms introduced by Freud and their later development by his daughter Anna. Moreover, it explains how, when and what defense mechanism is used to defend oneself against anxiety and grief. Finally, the third segment presents Maslow's hierarchy of needs with its five stages. It explores how humans are motivated in each stage in his pyramid of needs through specific order, starting from the basic human needs up until self-actualization.

I.1. An Overview of American Young Adult Literature

I.1.1 Early Beginnings and Development of Young Adult Novel

During the twentieth century, many writers were highly innovative and didn't stick to one genre. Many movements took place at that time as it was the beginning of a phenomenon named young adult literature. The recent genre is made mainly for a sensitive audience, a category that writers previously didn't consider writing about them or about their concerns. With its realistic and dystopian steams, Young Adult Literature started gaining the interests of both teenage readers and writers, which lead to the rise of a diversified genre and inspiring works from major figures.

Young adult literature as it is known today is a groundbreaking genre, which is written for readers from 12 to 18 years of age. It is defined by Steven Vanderstaay in his article “Young-Adult Literature: A Writer Strikes the Genre” as:

“Literature where in the protagonist is either a teenager or one who approaches problems from a teenage perspective. Such novels are generally of moderate length and told from the first person. Typically, they describe initiation into the adult world, or the surmounting of a contemporary problem forced upon the protagonist(s) by the adult world. Though generally written for a teenage reader, such novels-like all fine literature-address the entire spectrum of life”. (48)

In simpler words, it is a literature written about and for teenagers, in which the writer addresses their concerns, even the ones considered taboo. Not everyone considers the age of twelve to eighteen as the typical age for teenagers. For example, Rae Simpson defines young adults as “those between the ages of eighteen and twenty-two, or those between the ages eighteen to twenty-five” (1). Generally, young adults are those older than children and younger than adults.

This genre is not meant only for entertainment, but to raise teenagers’ awareness on different important issues and to help them in the beginning of their journey to construct their personalities. Until the 1960s, the term “Young Adult Literature” was not yet known (Trupe 8). Before, writers did not write for this category, all their writings were about and for adults. Adolescents embraced and read those novels which were not meant for them, and this helped in the creation of the genre. Writers were not interested in writing for teenagers because they stereotyped their reading habits as Marc Aronson described them: “Teenagers don’t read”, “teenage boys don’t read”, “teenagers over sixteen only read adult books” and finally, “teenagers have too much to read for school;

they have no time for recreational reading” (qtd.in Smith 3). These beliefs were the excuse for publishers and library directors for not trying to reach teenage readers.

In 1951, J. D. Salinger published *The Catcher in the Rye*, a novel that was meant for adults, yet many adolescents welcomed and read it as it held some characteristics of the young adult novel; like the simplicity of the writing style. It was considered the first young adult novel that tackled the life of the 16-years-old Holden Caulfield (Lohnes), a character to whom many adults and teens related to. Years later, S.E. Hinton’s *The Outsiders* (1967) and Robert Lipsyte’s *the Contender* (1968) were the most significant novels written for young adults and related to their daily lives. In its beginnings, Young Adult Literature was more oriented towards the romantic side of the adolescents’ life, something they did not really approve. They wanted to see life in its chaos and constant change (qtd.in Sinha 10). They wanted to sense authenticity in such works as well as to see the truth of life through individuals’ experiences; as it is stated by S.E Hinton in an article in *The New York Times* book review: “Teenagers today want to read about teenagers today. The world is changing, yet the authors of books for teen-agers are still 15 years behind the times. In the fiction they write, romance is still the most popular theme with a horse and the girl who loved it coming in a close second. Nowhere is the drive-in social jungle mentioned. In short, where is the reality?” (qtd.in Cart “How ‘Young Adult’ Fiction Blossomed” 1). Novels written for young adults were not interesting at that time. They tackled only the romantic side, where the girl waits for a prince on his white horse (Brown and Johnson). However, teens wanted more than a romance and YAL offered them reality and truth, even if it was unpleasant (Richmond 2).

YAL kept developing, evolving and enriching its teen readers. In 1970s, the genre is vastly blossomed; writers moved from the traditional love stories to more realistic themes

(Collins). Real life topics were discussed such as: death, sex, underage drinking, homelessness, and drug use.

This era witnessed the emergence of notable novels such as *Go Ask Alice* (1971) by Beatrice Sparks and *The Chocolate War* (1974) by Robert Cormier, which were considered from “the most important and influential novels in the history of young adult literature” (Cart “Young Adult Literature” 3). Those works and other similar ones enabled teens to have something to lean on, as Paul Volponi asserts “the power of good, realistic young adult fiction is its capacity to give voice to the reader, and to make connection; to allow the reader to experience situation and imagine her- or himself in them... It also has the power to entertain” (1). YAL’s purpose is not merely for entertaining teens but also for educating them. Adolescence is a sensitive period in their lives, they face physical and psychological changes, and these make them feel distant from their families and the world. YAL describes these feelings and changes, and helps teens to go through them.

In 1980s, young adult literature continued to grow up because many writers started writing for teenagers. Authors became more interested in YAL; they started developing the genre and giving its styles more variation. However, the 1990s was a darker time for young adult literature due to the fifteen-year decline the teen population experienced and the budget cuts. The once vigorous genre almost died, as Linda Zuckerman observed: “I think young adult literature is dying?” (qtd.in Cart “Young Adult Literature” 4). Due to the horrible retreat on the reading of the young adult novel, writers started doubting its existence; nevertheless, it did not last long. In the middle of 1990s, the young adult novel recovered again and returned forcefully. The genre was revived and was given more importance. Large number of teens started reading again and the horror genre became popular as well. In the early 2000s, YAL continued to evolve as several book awards were established expressly to recognize it; such as Printz Award, Edwards Award and Alex

Awards. From that time till now, YAL kept flourishing and swinging among numerous types of genres such as: realistic fiction, teen romance, dystopian society and mixed genres novels. Moreover, it took different forms and structures like the verse novel and the graphic novel.

Throughout its long bumpy journey, YAL has discussed extra varied themes for teenagers, that interested even adults who started reading it (Kaplan 11). For instance, it tackled themes as friendship, money, getting into trouble, interest in opposite sex, divorce, remarriage, problems with parents and younger siblings, concerns over grades, working and death (Wells 4-5). Moreover, it moved from the painful exploration of personal identity, to considering other concerns such as post colonialism as presented in *The Kite Runner* (2003) by Khaled Hosseini and racism in *Black Boy White School* (2012) by Brian F. Walker.

I.1.2 Representative Authors and Works

Over the last years, YAL witnessed several changes and earned an exceptional place in the world of literature. It is vital to look at the changes that are occurring in this growing genre of literature. Authors are taking risks with their works and breaking the boundaries of young adult literature's standard format (Koss 73). During its development, new and skillful writers tried to fulfill the needs, interests and pleasures of adolescents using different perspectives to analyze new issues and subjects concerning teenagers in their various topics and genres. Numerous writers have got awarded for their remarkable books; they have shaped a new ground for the genre such as: Robert Cormier, S. E. Hinton, Madeleine L'Engle and Nichola Yoon and the list still in progress.

One of the most significant writers is Robert Edmund Cormier with his remarkable novel *the Chocolate War* (1985). The story takes place in Trinity High school, about Jerry Renault, the new student who refuses Archie Costello's assignment, who is the head of the

Vigils the school's secret society. Archie selects students for his weird assignments and Jerry's assignment was to refuse selling the chocolate for ten days but he continues his refusal. By the end, Jerry involves in a fight organized by the vigils and end up waiting for an ambulance to take him to the hospital.

Robert Cormier was the third writer to receive the Margaret A. Edwards Award for his contribution to literature for young adults. The critic Mitzi Myers claims that Cormier is "the founding father of YA dark realism" (445). Unlike the novels of young adults that always have happy endings, Cormier's works breaks that notion and set a new ground for a whole genre. In his novels, bad guys and criminals sometimes won where as good guys and innocent could lose at the end.

Cormier was criticized and attacked from different viewpoints. His works were full of crude language and pessimism, as it is confirmed by Alleen Nilsen and Kenneth L Donelson: "one censor warned the authors that the novel was 'unnecessarily realistic'" (72). Cormier's honesty and realistic view about the corruption existed in society did not please the critics who were afraid to admit it. Sylvia Patterson Iskander asserted that Robert Cormier's novels have given young adult fiction a new perspective in presenting a harsh and a bad side of humanity that is full of pessimism, as they dealt with evil and corruption in an ethical sight (18). In his novels, Cormier shows that immortality, terror, evil and corruption can succeed even though good exists everywhere.

Robert Michael Lipsyte's first novel *The Contender* (1967) centers on a black seventeen-year-old teenager named Alfred Brooks, who lives with his aunt in New York City. Brooks trains in a boxing gym after dropping out of high school to get away from New York's drug and gang violence. He follows Mr. Donatelli's training instructions to be the perfect contender then a champion. He succeeds in his first fight but in his third fight Mr. Donatelli tells him that he should retire and apply his potentials in other things. Alfred does

not become the champion he dreamed of, but he understands his life as an African American growing up in New York City, with nothing left to prove to himself and others. Alfred quits boxing and starts to help his best friend to be clean of drugs and be a better person. He also continues his high school diploma at night school. Alfred applies all the lessons he has learned, as well as the dispositions he needs to become a productive adult to the rest of his life.

The Contender (1967) is a novel written by the American author and sports journalist Robert Michael Lipsyte's. The novel is regarded as one of the fundamental works in the development of the category of young adult literature as we know it today. Lipsyte receives the Margaret A. Edwards Award for his lifetime contribution to YA writing. He bases his first story for young readers on his experiences as a sport writer. It receives several awards, such as Mike Berger Award (1966), Wel-Met Children's Book Award (1967), and (ALA) American Library Association Notable Book for Children (1940–1970). *The Contender* is generally well received by critics; one of them is John S. Simmons who shows a great respect for Lipsyte's writing in *Elementary English*. Accordingly, Simmons notes that:

My admiration for and promotion of this particular work is because it adheres to certain established traditions for adolescent fiction ... also reflects some recent significant trends in popular, well written novels for young people. Lipsyte's ability to produce a picture of life which is credible for today's adolescents and at the same time stay within those constructions which continue to be observed by hot-eyed censors of "school literary materials" is a tribute to his craftsmanship and an endorsement of the text for use by teachers. (116-19)

The fact that Lipsyte discusses subjects that urge people to think about their worries, choices, possibilities, and relationships contributes to his popularity among teenagers. As any young adult novel's purpose.

S. E. Hinton's *The Outsiders* (1967), a novel follows the life of Ponyboy Curtis, a 14 years old boy with his brothers, who were members in a gang "the greasers". The events developed when Pony and his friend Johnny engaged in a fight and killed a boy from the other gang "the socs". They escaped and hid in a church in another town. Later they decided to meet with Pony's brother outside, but when they came back, they found the church caught on fire with a school group inside. Pony and Johnny race to rescue them. By the end Johnny died. After that Pony's brother also died as the police shot him. After his trial for killing the soc boy, Ponyboy was permitted by the judge to stay at home. Finally, he accepted the death of his brother and friend and he wrote their story for his English class, which appears to be the novel itself.

The novel is considered as one of the books that earned the very first Margaret A. Edwards Award and the real beginning of young adult literature because Hinton was just a teenager when she wrote it. She was at the right place and moment to change "the rules" of the entire field, and change what was expected and possible in books for teenagers (Nilsen and Donelson 8). The novel brought a lot of changes to young adult literature. It has been a back ground for various works and was adapted into a successful movie under the same name by the film director Francis Ford Coppola.

Hinton's novel is welcomed as advancing step for the young adult novel by critics. *The Outsiders* (1967) is a famous novel among critics and young readers because of its harsh realism and willingness to tackle subjects like class differences in the world of teenagers (Nilsen and Donelson 72). Although the novel is considered a hit in the world of young adult literature, critics argue that the book is lacking positive female representation

since the story turns around male characters. For instance, Lydia Wistisen argues that “*The Outsiders* debates masculinity norms... Hinton’s work at the intersections of masculinity, class, and age is continuously drawing on, challenging, and reshaping contemporary discourses” (204). *The Outsiders* can also be viewed as an analysis of postwar masculinity norms and conflicting feelings.

Madeleine L’Engle is another extraordinary writer of YAL. Her book *A Wrinkle in Time* (1962) won the 1963 Newbery Medal. The story starts when Meg Murry a teenage girl goes in an adventure following her missing and trapped father in another planet, after three guardians explained to her that the universe is facing a force of great evil. Then she and her brother Charles Wallace, and her friend travelled around the stars to save the universe. Eventually, Meg liberates her father, and saves her brother from the dark evil using the power of love. The story is a mixture of science fiction, fantasy, and realistic fiction, about good versus evil. According to Nilsen and Donelson, “*A Wrinkle in Time*, which won the 1963 Newbery Medal, also received the Lewis Carroll Shelf Award and the Sequoyah Children’s Book Award is still the most popular and, as far as we know, is the earliest of all the Edwards Award books” (15). The book was widely praised by the readers for its unique blended genre. It was adapted to a movie by director Ava DuVernay in 2018. The novel *A Wrinkle in Time* has been challenged many times since its publication. Various religious groups believe that the novel challenges religious values. However, critics believe that the book contradicts their religious beliefs (Soares 48). Some people think it’s too religious, while others think it is not religious enough as it has been accused by Witchcraft and being inappropriate for children.

Young adult literature reflects the life of adolescents. All novels show their protagonist’s life events which are told by the protagonist himself, a technique to attract young readers (Nilsen and Donelson 20). The voice of the protagonist allows the reader to

connect to the character and feel his experiences and conflicts that are usually important to young adult readers themselves. The age of the main character, which is always between thirteen to nineteen plays a notable role to get the adolescents involved into the events of the book. It aimed at teenagers at that specific age since they engage in different life situations. Novels are written in a simple language to stimulate the reader's interest and help them think clearly about the issue at hand. The narratives also tackle a variety of contemporary subjects, situations, and themes that adolescents experience and attempt to resolve without the interference of their parents.

The content of young adult literature changed remarkably over years. It contains a number of different genres and categories that serve all purposes; it also satisfies all the individual reading's choices and preferences from historical to fantasy and Science Fiction. The main character's gender in young adult literature is changed from male to female or both depending on the subject of the story, which can cover a variety of topics such as disease, death, drugs, alcohol, sexual abuse, pregnancy, addiction. Each novel discusses a certain theme about different life situations. The time and place in which these themes took place helped the reader to connect more to the story and create a specific point of view shaped by the author's perspective in telling the story and his unique style of presenting the characters and the themes.

Since its beginnings, young adult literature has attracted the attention of readers specially adolescents with different interests. Throughout its development, it provided teenagers with many opportunities to explore the pleasure of reading and helped them shape their identities and develop their personalities with real life stories. Moreover, it enables them to understand problems and issues in different aspects of society. There was a number of excellent writers and best authors of young adult works who took a long way to realize that quest.

I.2 An Overview of Freud's Defense Mechanisms and Maslow's Hierarchy of Needs

Psychoanalysis is a modern theory that can be applied to a variety of fields, such as philosophy, society, religion, and most importantly literature. The Critics Nilsen and Donelson said that “close connections exist between adolescent literature and adolescent psychology, with psychology providing the overall picture and literature providing individual portraits” (36). For instance, skillful writers can use psychological theories to create splendid works that depict the behavior, personality and personality development of the individuals in the society. Most of these theories such as the mechanisms of defense by Sigmund Freud and Abraham Maslow's hierarchy of needs are important for analyzing the literary works and understanding their hidden meaning that deeply affect the readers.

I.2.1 Freud's Defense Mechanism

Many theories were formulated to explain how people develop their personalities and deal with problems around them. For instance, the most influential thinker in Psychology Sigmund Freud has a major impact on different subjects such as childhood, memory, sexuality and therapy, as well as ideas about personality. He hypothesized how personality develops over childhood and how the overall personality is structured. He was the first to recognize that the mental life takes out place more in the outside of the conscious awareness.

In his psychoanalytical theory of personality, Freud represented the human mind as housing three parts: the id, the ego, and the superego. He introduced the structural model of personality believing that personality is formed through interactions among the three parts of the unconscious mind the Id, Ego and super Ego. The efforts of balancing those processes results the personality of a human being. The Id represents “the instinctual life”, it always seeks pleasure and has no relation with reality (Cherry 1). It is completely unconscious and focuses on fulfilling and satisfying the physical needs without regard if it

is possible or not. The id has no morality as it cannot distinguish between what is good and what is bad. It houses all the passion while the ego “represents what we call reason and sanity” (Freud 13). On the other hand, the ego is “the person’s sole source of communication with the external world” (Feist et al.33); it is related to reality and ensures that the id and the super ego needs are satisfied in realistic, moral and acceptable ways. Finally, in opposition to the id, the super ego “represents the moral and ideal aspects of personality” (34). It suppresses the unacceptable impulses of the id and it is unrealistic in its demands and strives for perfection.

One of the ego’s processes is defense mechanisms, which are applied to protect and defend the ego from anxiety, guilt and instinctual demands. Defense mechanism is a term which was firstly coined by Sigmund Freud in his early writing in, *The Neuro-Psychosis of Defense* (1894) as a mental function and was expanded through his daughter Anna Freud’s works (Cramer “Understanding Defense Mechanisms” 525). Freud defines defense mechanisms as strategies used by the individual to defend itself from the conflicts between the id and the super-ego. They “often distort or manipulate our experiences, perceptions, and thoughts to reduce feelings of anxiety” (Rooyakkers). They are psychological devices used by the ego to maintain individuals’ mental health.

Freud introduced some defense mechanisms, which his daughter later altered and developed. In this context, more defense mechanisms evolved as other psychoanalysts introduced additional ones which lead to the emergence of more than thirty-seven defense mechanisms. For Freud, people rarely use one defense mechanism to protect themselves; they normally use more than two at once. However, the overuse of defense mechanisms could cause problems, because they are unconscious so the person would start acting out of awareness and he slowly gets detached from reality.

The first defense mechanism is 'Repression', which is "the most important or even the prototypical" mechanism of defense (Hentschel et al. 5). It is used when the ego wants to restrain undesirable impulses, i.e., when a person wants to block unacceptable feelings and thoughts and hides them into the subconscious. For example, when a boy holds hateful feelings for his brother, he tends to hide those feelings to avoid anxiety. Throughout the individual's process of development stressing moments can occur, when it becomes more stressful the ego turns to stay at the present moment; in a more comfortable psychological stage (Feist et al. 41). Fixation, the second defense mechanism, makes the person unable to move, neither forward nor backward, i.e., the person gets stuck and resists the development of the process.

The third defense mechanism is Reaction formation, which reduces anxiety by allowing people to hide their true feelings through acting in the opposite manner. Like treating someone you really hate in very friendly way (Cherry 1). However, through the fourth defense mechanism called displacement, people can focus their unwanted impulses onto other persons or objects, concealing the initial drive (Feist et al.40). For example, they shift their emotions such as anger towards another target. A mother who has problems with her husband would be angry at her children rather than her husband. Regression is the fifth defense mechanism, which is a temporary common way for adults to react to anxiety by reverting into a childlike behavior. When an adult faces a problem outside, he would return to his mother or stay at bed for the whole day.

The sixth defense mechanism Projection which entails seeing one's own undesirable characteristics or feelings in his unconscious projected into others. For instance, when someone cheats on his partner, he entails that his partner cheats on him too. Furthermore, the seventh defense mechanism is introjection, a technique in which people absorb favorable qualities of another person into their own ego. For example, an

adolescent who adopts the life style of his favorite movie star or singer...etc. The eighth defense mechanism, Sublimation, is to redirect unacceptable impulses and thoughts into more acceptable ones. Someone who is experiencing aggressive impulses, he transfers that energy meticulously towards exercises. This mechanism is beneficial for both the individual and society (Feist et al.42).

The ninth defense mechanism is Rationalization. It occurs when someone wants to justify unacceptable behavior by developing false excuses and avoiding the true reason behind that behavior. It is to deceive one self and believing that lie. For example, when a student fails an examination, he would blame his instructor rather than his performance. When people are in difficult period, they tend to isolate themselves consciously by not thinking or talking about a specific topic. This tenth defense mechanism is called isolation. Through the use of the eleventh defense mechanism named Dissociation; the person loses track of time momentarily. He gets detached from reality and oneself trying to find another representation of himself to cope with the stress. He lives in his own separate world disconnected from reality, where he no longer faces unbearable emotions and thoughts.

People at times try to compensate their failure in something through another thing. Compensation is the twelfth defense mechanism that is used through focusing on one's strengths to compensate for their weaknesses. If a person can't cook, he would try to make up for this lack by saying he can do better in cleaning (Grohol and D 4). Usually when people face something sad like the death of a family member, they express their sadness and starts crying. However, other people, via the thirteenth defense mechanism Intellectualization, misdirect their focus and start thinking of details instead of expressing their grief. Furthermore, the fourteenth Def Me is undoing, which is an option the individual chooses when he wants to take back a harmful unconscious behavior; he did by engaging in the opposite one, expecting that this act would balance the two.

When something unbearable happens, people act as if it did not happen. They refuse to accept the reality because they cannot cope with it. So, the fifteenth defense mechanism is called denial; it is the painless choice people opt for. On one hand, the use of defense mechanisms helps the ego to cope with pain, anxiety and makes the psyche safe and secure. It makes us able to understand more stably the world and act more safely. On the other hand, the overuse of defense mechanisms is pathological. Using them frequently or for long periods can be problematic as they can result maladaptive behaviors that cannot be controlled.

According to Horowitz et al. in their book *A Classification Theory of Defense* (1990), defense mechanisms are conscious and simply undisguised behaviors (qtd. in Kline 10). Unlike Freud who believes that they are mostly unconscious defenses which influence both behaviors and emotions, in a way that was perplexing to him which exposed him to criticism. M. J Horowitz, in his work *Introduction to Psychodynamics* (1989), kept the same terminology, defense as other researchers did; however, the concept did not remain the same. Instead, the term was broadened (qtd. in Kline 6). However, theorists used Freud's theory as a starting point and, accordingly, they redefined and reclassified different defense mechanisms. Freud's theories lacked the empirical evidence which gave researchers additional reasons for criticism (11). Despite the debate and controversy over the value of his theories, Freud's theory of defense mechanism has remained the pillar and the starting point for researchers in psychoanalysis. Accordingly, Freud mostly has a significant and lasting influence on the field of psychology.

1.2.2 Abraham Maslow's Hierarchy of Needs

Abraham Maslow's Hierarchy of Needs is a theory of motivation and personality, which is considered part of the humanistic psychology movement. Maslow, the founder of this theory, claimed that people have five types of needs and they are ranked in a hierarchical manner. Starting with the most basic human needs, the physiological one is placed at the bottom of the pyramid; then it is followed by safety and security needs, after that love and belonging needs; later followed by esteem needs and ends up with self-actualization needs at the top. These needs must be fulfilled in this specific order until the individual gets his full potentials, because some human needs are important than others.

The first level in the pyramid of needs contains the physiological needs used as a starting point for motivation theory. It is a satisfaction of the fundamental biological desires that our body needs for survival. Essential needs such as food, air, water, shelter, clothes...without them humans cannot function; as well as vital requirements such as the need to eat, to drink, to breathe, to sleep and to avoid pain. Abraham Maslow's hierarchy of needs is based on encouraging the performances of humans in order to meet specific needs in specific order. According to his theory some needs are more central than others. Some of these demands such as biological ones keep humans alive and without them life would be difficult if not impossible (Uysal et al. 215)

When a human is extremely hungry, he will be interested only in food. If a person, for instance, is in a desert and had to struggle for water, he will think only in satisfying his need for water and he would not be able to think in satisfying other needs. When a person struggles for oxygen underwater while he is swimming, or if he has gone too long without eating, he may have learned how insignificant the demands for love, esteem, or anything else while his body is suffering from a physiological shortage (D, P, Schultz and S, E,

Schultz 252). When an individual is experiencing a physiological needs absence, he will be derived by this absence to fulfill the needed requirements.

The second level in the pyramid represents Safety needs or security needs. They are the needs for peace, stability, protection, order and survival without disordered conditions or physical risks. It is activated when the physiological needs are pleased. When people are not able to secure their safety and peace this will block any ideas about satisfying other needs until safety and existence are satisfied. These needs are most noticeable in children due to their fear and need from their parents. Maslow suggested that safety needs are the most observed in the behaviors of young children because they react obviously and quickly to any threat unlike adults who control their reactions towards risky situations (D, P, Schultz and S, E, Schultz 252). Through time and different situations, adults develop their ability to react in dangerous conditions to sustain their safety, unlike children who still in the learning phase and depending on their parents to secure their safety in such situations.

The third level in the pyramid of needs is occupied by love and belonging needs or social needs. When people feel secure and safe, they automatically feel the need to belong to a certain society or group. Love and social needs refer to the necessity to be loved and accepted among others. People requirements can be expressed in a personal friendship, lover, or partner relationship, or in social ties created within a group. They can also be built and maintained using various forms of social media that allow us to communicate with others (D, P, Schultz and S, E, Schultz 253).

The love needs involve both giving and receiving love in relationships with family or a lover, as it should be from both sides. The sense of belonging also should be from both sides. A person, for instance, should fit in the society and the society should accept him in order to complete the belonging need and avoid isolation, sadness, and anxiety.

When people please their sense of belonging and love their abilities and capacities will rise to satisfy the rest of their requirements. (Uysal et al. 215-6)

The fourth level of needs is called esteem needs, which appear when people achieve their love and belonging needs by fitting in a family group, social group or engaging in relationship with a lover; they tend to search for self-respect and self-worth among others. At this level, it is important for people to desire their self-worth besides the appreciation and respect from others. They demand self-esteem and respect from themselves in the form of sentiments of self-worth, as well as respect from others in the form of status, recognition, or social achievement (D, P, Schultz and S, E, Schultz 306). These needs are divided into two types: the first type is self-esteem which includes self-appreciation, positive self-evaluation, competence, confidence, comfort, accomplishment, and skills. The second type is the need for the respect of others a person needs to recognize that he is accepted, appreciated and approved by others.

Finally, the last level at the top of Abraham Maslow's pyramid of needs is Self-actualization. Self-realization is the maximum effort made by an individual to reach his full potential capacity, talents, and abilities to develop his ideal personality and realize what he really wants. If a person meets all the previous requirements in the hierarchy, he will be restless, frustrated, and dissatisfied if he is not self-actualizing (D, P, Schultz and S, E, Schultz 307). At this level, people want to improve their powers and hidden abilities so that they become more creative, innovative, and successful and the best in whatever they do. Accordingly, Maslow wrote: "A musician must make music, an artist must paint, a poet must write ... to be ultimately at peace" (46). In the hierarchy, a person may be able to meet all of his needs; yet, if he is not self-actualized, he will feel incomplete, unsatisfied, and unhappy. The individual will constantly feel unfinished until he realizes his desire to be flawless in all aspects of his life.

Maslow's theory has been criticized by several critics. The most important criticism is his research methods that lack the empirical support. There is not much evidence that supports his theory and many criticized its inflexibility. Criticisms of Maslow's theory center on his research methods and the lack of experimentally generated supporting data (D, P, Schultz and S, E, Schultz 320). Another important criticism of Maslow's theory is based on biased sample which centered on well-educated and intelligent American men. According to Hanley and Abell, Maslow's hierarchy of needs has a preference toward Western thought, and the idea has been attacked by feminist thinkers, existential philosophers, environmentalists, and others (37).

Furthermore, critics point that the theory ignored the fact that people have different priorities. This rise suspicions about the results of Maslow's theory. There are also criticisms about cultural diversity in the order of the hierarchy of needs; in some cultures, social needs are considered higher than any others. Maslow's defense against this criticism was that his theory was not supported by researchers and it was successful in social, scientific, and personal terms. Accordingly, he claimed that: "It has fitted very well with the personal experience of most people, and has often given them a structured theory that has helped them to make better sense of their inner lives... And yet it still lacks experimental verification and support. I have not yet been able to think of a good way to put it to the test in the laboratory" (xii). As a defense for his work, he emphasized on the positive points in his theory.

Abraham Maslow's hierarchy of needs is based on five levels of human needs starting with the physiological needs and continues to self-actualization needs. His theory claims that these needs motivate humans to achieve them. When the first needs are satisfied, the person automatically wants to please the next need because human needs are

huge. It is part of human nature to desire always to realize more and more things and this is what Maslow expresses in his motivation and personality theory.

To conclude, this chapter sheds light on Young Adult Literature, which is a new genre meant for teenagers. It investigates how YAL developed over time and the themes its writers focused on. It also demonstrates how writers became interested in writing this category, as well as their shift from the romantic to the psychological aspects of teenagers' lives. The chapter explores Freud's Defense Mechanism theory, including the various types of defenses and how they are used. It also looks at Abraham Maslow's Hierarchy of Needs theory, which has five stages and requires humans to complete the previous stage before moving on to the next one. In the psychoanalytical context, the two previous theories of personality will be used in the next chapters to analyze the psyche of Pauline and Madeline, the main characters in the young adult novel *Everything, Everything* (2015), by Nicola Yoon.

Chapter Two: Analysis of the Mother's Personality Using Freud's Theory of Defense

Mechanism

The second chapter provides an analysis of the mother's personality using Freud's theory of defense mechanism. Initially, it presents a brief introduction about the writer Nichola Yoon and her novel *Everything, Everything* (2015). Furthermore, the chapter focuses on applying Freud's theory on Pauline's personality, who used a number of defense mechanisms to overcome her husband and son's death. Due to her inability in meeting the demands of reality and accepting her tragedy, the protagonist's mother used a number of defense mechanisms such as: denial, repression, compensation, displacement, rationalization and sublimation. Additionally, the chapter demonstrates how the painful reality the mother faced had an impact not only on her personality, but also on her daughter's entire life.

II.1. Introduction to the Author and her Work

Nicola Yoon was born on October 1, 1972, in Jamaica; she grows up in Brooklyn, New York because her family moved to USA when she was 11 years old. Since she was 8 years old, she had a passion for writing but in high school she preferred math. While attending Cornell University in Ithaca, New York, Yoon majored in electrical engineering. It did not take long for Nicola Yoon to return to her first passion, and she started joining creative writing classes right at Emerson College school in Boston, Massachusetts where she applied for a job there. Yoon started writing on May 22, 2015, when she attended Cornell. She also worked as a financial data programmer for investment firms before earning her master's degree in creative writing. Yoon continued to work in finance while writing when she could find the time. Currently, Nicola Yoon lives in Los Angeles California with her family, her husband David Yoon and her daughter. With the support of

her husband, she began writing her first book, *Everything, Everything* and it was released in 2015 (Lapite).

Nicola Yoon's novel *Everything, Everything* (2015) goes around an eighteen years old adolescent girl named Madeline who has Severe Combined Immunodeficiency illness, also known as 'bubble baby disease'. Madeline's allergic to everything prevents her from going outside her house; she lived with her insanely protective mother Pauline in a very restricted routine for eighteen years inside her house. Unexpectedly, her life noticed a change when a boy named Olly moves next door with his family. Their relation starts to evolve through emails to secret meetings with the help of her nurse Carla, till taking dangerous risks. Throughout the course of the novel, Madeline faced different emotions any teenager could feel, however, due to her illness she did not seem close to normal. After meeting Olly, she started letting herself to hope and seek for more. As the events of the novel develop, she felt in love with Olly and her life changed completely ever since. She took the greatest risk of her life by getting outside her house, and went with him in a trip she always dreamed of. After that trip, things started to reveal itself. She discovered that there were many abnormal things in her life, including her mother and her fake disease. Then, she recognized that she was trapped by her own mother in her own home for eighteen years with an illusion, the novel ends with Madeleine taking control of her life with the help of Carla by making some decisions to go after her love and to search for her true identity away from her mother and her house.

The novel is *the New York Times* bestselling hardcover book for 40 days. it received several awards such as South Carolina book awards for young adult (2018), Evergreen Teen Book Award (2018) and Rhode Teen Book Award (2017). A film based on the novel with the same name was released and directed by J. Mills Goodloe with the main actors Amandla Stenberg and Nick Robinson. Yoon did an excellent job creating this

surprising novel with a simple style and language that allow the reader not only to enjoy but also to learn lessons about trust, freedom, relationships, love, and risks in everyday life. Deborah Stevenson, in her review, claimed that the novel's plot is a good combination of rebellion and romance, and the narrative style is modern and approachable in its weaving together of brief first-person chapters (231).

II.2. Freud's Defense Mechanisms Used by Pauline

II.2.1 Repression

Pauline used to have a loving husband, a son and a daughter. She used to travel and play soccer; she had a normal life. In one night, her life turned upside down. Her husband and son died in a car accident and all what was left to her was her daughter Madeline. Their death was something she could not bear. Considering it a painful memory, she repressed her feelings and placed them in her unconscious mind hoping to forget them. As her daughter used to fall sick frequently and just one month after their death; she was hospitalized for three days and almost died as Madeline states: "According to my mom I almost died as an infant. And so, I stay on SCID row" (13). After the tragedy Pauline could not accept another loss of a family member.

Madeline's sickness along with her father and brother's death was the time when Pauline started to undergo repression. When the police officers went to tell her about the accident of her husband and son, she was taking care of her sick daughter and she could not believe what was happening. That moment was the transformation in Pauline's personality. She could not handle all these things together; hence, she wanted everything around her to stop. When she was finally able to recall the events of that night, she told the psychiatric doctor how she felt when the policewoman told her they had died:

She kept talking. She told me what happened. But I wasn't there anymore. I was back in the nursery with Maddy. I was rubbing her belly. She was sick again. She was always sick. Ear infections. Diarrhea. Bronchitis. The female officer kept talking and I wanted her to just stop. I wanted everything to just stop, no more crying baby, no more sickness, no more hospitals, no more death, if only everything would just stop once, just stop. (255)

This was the pick of Pauline's repression. From that moment, she could not process the reality. As a result, she misdiagnosed her daughter with SCID in order to not lose her and keep her safe and secure from the outside world.

After the death of her husband and son, Pauline distanced herself from life. She no longer enjoys life or goes on trips as she used to do, all she does is working at the hospital and going back home to take care of Madeline. She is overprotective towards Madeline from the outside world. When Olly and his family moved next to them, his mom baked a Bundt cake to give it to their new neighbors, Madeline and her mother. But Pauline refused to take it without hesitation and explanation: "I'm sorry, but I can't accept this [...] I'm so sorry, my mom says again. It's complicated. I'm really very sorry" (35). She repressed her feeling of sadness and told them she cannot take the cake while smiling and apologizing at the same time. Then, she walked inside the house and continued her dinner with her daughter silently.

In her article, "How Does Repression Work in Our Unconscious Mind?", Kendra Cherry argues that people who repress their memories may find it difficult to express or talk about their thoughts or feelings. They may even become defensive and they may experience numbness or act involuntarily. The same happens with Pauline because of her loss. Pauline devoted herself to her daughter; nonetheless, she never exposed her feelings to her. She blocked any feeling that could hurt her and acted as if nothing happened.

However, repression comes clear to her when Madeline receives an email from Dr. Melissa Francis, the doctor who took care of Madeline when she felt sick in Maui, Hawaii. The doctor sent her an email saying that she does not believe that Madeline has SCID and that she could be misdiagnosed. When Pauline heard the news, she freezes not believing what she's hearing: "She stares at me as if I haven't spoken. She doesn't speak for so long that I begin to question if I have spoken after all" (232). What Pauline heard was shocking for her. She needed time to control her emotions in order to be able to tell her daughter that it is not true and that not many doctors know about that disease. She represses her fear and calms herself so that her daughter cannot figure out the truth she's hiding: "She lowers herself to the edge of the bed. "Oh, no. Is this why you came to see me?" Her voice is soft, pitying. "She got your hopes up, didn't she?" She gestures for me to come and sit beside her. She takes the letter from my hands and wraps her arms around me. "I'm sorry, but it's not true," she says" (232). She softened her voice and spoke calmly to Madeline as if it was something expected to happen. She repressed her stress and talked with confidence so that Madeline believed her because if she manifested any sign of nervousness Madeline would suspect her. Pauline held herself and kept in convincing her daughter that it is not true and that she should protect her from something like this.

Afterwards, the mother was too nervous and almost exposed her emotions when her daughter wanted to see her face but she kept on hugging her tightly repeating that she should protect her, as Madeline stated: "There's an uncertainty to her voice that I don't expect and can't account for" (33). Pauline was fearful that her daughter could know the truth she hid for eighteen years and could leave home where she would be endangered as she always imagined and believed. She feared that the scene of losing a beloved member of the family would be repeated.

The writer of the novel *Everything, Everything*, Nicola Yoon, herself declared in an interview that:

I started writing this book when I was a very nervous new mom. My daughter was just four months old, and I was a complete worrywart. I worried that she'd eat dirt, catch a cold and somehow crawl out the front door. I felt very protective of her. That feeling led me to wonder what life would be like for a girl who always needed protecting in the same way that you protect an infant. ("Nicola Yoon: An Exclusive Interview on *Everything, Everything*")

Yoon's idea of protecting her daughter from the world as an infant and even for the whole life was projected through Pauline's extreme motherly emotions, which came as a result of repressing her sentiments after the accident.

Repression appears in another situation when Pauline figures out that Carla, her daughter's nurse, allowed Olly to enter the house and meet Madeline. She fired her immediately just for the only mistake she believes she did. Despite the fifteen years Carla spent with them, Pauline's instinct of protectiveness and the id desire were more powerful to be handled. She showed no forgiveness or emotions while Carla was packing her things to leave; she neither cared about Madeline's tears nor pleas, as Madeline herself remarked: "Mom holds herself more rigid than I've ever seen her" (128). She handled that anxious moment through thinking that this could've endangered her daughter's life. She felt menace; as if her whole life is being stolen from her. The idea of Madeline leaving home for Olly or anything else drove her insane that she did not even give Carla a second chance or time to defend herself. Despite loving Carla, she considered her as a threat and didn't display any act of sorrow about her departure. She was satisfied that she left because not only her daughter is safe and protected once more, but also her secret along with her sentiments.

Even when Pauline once gave Madeline an old picture of their family before her father and brother died, when Madeline was four months old, she did not cry or tell her daughter about her sadness and that she misses them; on the contrary, she suppressed her emotions totally, as if she still does not believe what happened to them. Accordingly, Madeline stated that her “mom’s eyes fill with tears that don’t fall...” (145), as she just stared at her and walked away. She was never able to mention them or to open up to her daughter who did not know that even such picture exists. She buried their memory deep in her mind which caused her a trauma that she still suffers from till the present.

Pauline repressed all of her emotions and never talked about her husband or son because she did not overcome her painful past, instead she restrained what could make her remember or repeat such terrible accident. She arranged everything in order to provide for herself and her daughter a life she considered as normal.

II.2.2 Compensation:

Being a doctor helped Pauline to take care of her daughter and at the same time to misdiagnose her with the rare disease, SCID. The misdiagnosis was the outcome of what she has been through in the past. In order not to face another painful accident, she preferred to keep her daughter locked in the house, so she would not lose her. As a result, Pauline and especially Madeline missed all the normal and the simple things people do in their daily life. In this context, Madeline said:

Another whole year of being sick, no hope for a cure on the horizon. Another year of missing all the normal teenager things—learner’s permit, first kiss, prom, first heart break, first fender bender [...] Every other day these omissions are easy, easier, at least—to ignore. [...] Technically, I’m an adult. I should be leaving home, going off to college. My mom should be dreading empty-nest syndrome. But because of SCID, I’m not going anywhere. (19)

Pauline spent every moment of her life with her daughter in the bubble she created, loving and taking care of her. She tried to compensate all what they missed in real life with other things to feel at ease. Edward. S Robinson explains, in his article “A Concept of Compensation and Its Psychological Setting” that “through compensation the individual is relieved, to a certain extent, of the stress and strain of conflict” (393). Likewise, Pauline felt the same way. She was soothed when she was doing all those things. She made sure that they would feel comfortable and at ease within their own house, since Madeline is not able to leave it. Madeline’s room was beautiful, so clean and sterilized. Pauline made sure that the house not only should be decontaminated from any bacteria and the smallest danger, but also, she made it look like the outside world so Madeline and she could feel relaxed. Accordingly, Madeline asserts that: “in my white room, against my white walls, on my glistening white book shelves, book spines provide the only color. The books are all brand-new hardcovers—no germly secondhand softcovers for me. They come to me from outside, decontaminated and vacuum-sealed in plastic wrap “(11). Pauline wanted Madeline to feel like in the outside without having to leave the house. She believed that she will compensate their real life with a room that has a similar effect of the external world. In her novel, Nicola Yoon decorated Madeline’s room like a beautiful garden with plants and flowers but not real ones, in a way that allows her to feel free and safe at the same time. Madeline describes the room’s decor as:

like a movie set of a tropical rain forest. It’s filled with realistic and lush-looking fake tropical plants. Banana and coconut trees laden with fake fruit and hibiscus plants with fake flowers are everywhere. There’s even a babbling stream that snakes its way through the room, but there are no fish—at least no real ones. The furniture is aged white wicker that looks like it’s been sitting in the sun. Because it’s meant to be tropical [...] Most days I love it because I can

imagine that the glass has fallen away and I'm Outside. Other days I feel like a fish in an aquarium (71).

Since Pauline is the only friend Madeline had, they enjoyed many activities together like watching movies, playing Phonetic Scrabble and even creating games like Honor Pictionary. The game means "one person draws and the other person is on her honor to make her best guess. If you guess correctly, the other person scores" (18), they also spent every birthday of Madeline baking together, as Madeline herself declared: "We spend the rest of the morning baking my traditional birthday cake of vanilla sponge with vanilla cream frosting" (19). As an attempt to make Madeline overlook the real world.

Madeline never went to school, instead, her mother substituted that by online courses. No real meetings with other people; Madeline did not meet her teachers in person. The only teacher she met is Mr. Waterman: "In two years of tutoring, I've only met Mr. Waterman in person twice. Usually all of my tutoring, including architecture, takes place via Skype (59). For the sake of the safety of Madeline, Pauline had to check the medical background and the overall physical examination of the visitor. He also has to go through a decontamination process in order to meet Madeline (59). This is the reason why Pauline and Madeline never had visitors.

Concerning the second defense mechanism, the critic Edward S Robinson claims that "compensation manifests itself in a variety of ways" (393), and Pauline's way was through providing everything she and her daughter require inside the house without the need to go outside. Through such acts, Pauline felt relieved as she covered up her old life which she could not accept with a new one she created to fit her new personality. Whenever Madeline feels happy her mother's frustration decreases, as Pauline thinks that Madeline could be happy without being outside and that herself will never be worry about

any surprising accidents, she keeps compensating her and her daughter's real life with the fake one so she does not have to face the painful reality.

II.2.3 Rationalization:

When Pauline felt that her only safe sanctuary is in danger, she needed to convince herself that what she is doing is right and it is what should be done for the safety of her daughter. Accordingly, David B Stevenson argues that "if repressed thoughts break through into the conscious mind, they may be reinterpreted and misunderstood as something other than they actually are" (1). Pauline wanted to disguise her suppressed emotions, so when they appeared, she resorted to rationalization and tried to make logical excuses to justify her behavior of misdiagnosing her daughter and locking her in the house for eighteen years.

When Madeline went on a trip with Olly, Pauline was so worried and emailed him many times insisting that Madeline is sick and cannot handle being outside despite knowing that she is not sick and could be anywhere. She writes:

From: Madeline F. Whittier

To: genericuser033@gmail.com

Subject: (no subject)

I know she's with you. You don't understand how sick she is. Bring her home.

From: Madeline F. Whittier

To: genericuser033@gmail.com

Subject: (no subject)

Please tell me where you are. She could get severely ill at any minute. (192)

Pauline still believes and insists that Madeline is sick knowing it is a lie she herself created. Madeline's illness was constantly the only good reason she always used in order to hide her emptiness and her void. After Madeline received the email from the doctor of

Maui, she suspected the truth about her illness and confronted her mother. Pauline started making excuses and justifying her opinion by arguing that: “SCID is so rare and so complicated, honey. Not everyone understands it. There are just so many versions and every person reacts a little differently” (232); then she added: “You saw that for yourself, didn’t you? You were fine for a little while and then you were almost dead in an emergency room. Immune systems are complicated” (232). Pauline used rational excuses to convince her daughter that she is sick, her sickness is rare and difficult to understand. Another excuse Pauline offered to dispel Madeline’s suspicion was that “this Dr. Francis doesn’t know your full medical history. She’s just seeing a tiny fraction of it. She hasn’t been with you this whole time” (232). She wanted to convince her that the doctor was mistaken and unfamiliar with the sickness.

Even when Madeline figured out that she was never sick and left the house, her mom ran over her saying: “... you’re sick. Bad things could happen to you out here” (241). The mother told her daughter to get inside. For the first time she used her husband’s and her son’s death as a reason for her lie, admitting that: “I lost them. I lost your dad and I lost your brother. I couldn’t lose you, too. I just couldn’t” (241). Pauline tries desperately to convince herself and daughter about the veracity of the disease giving her further justifications for what she did. She claims: Right after they died you got so, so sick. You wouldn’t breathe right and I drove you to the emergency room and we had to stay there for three days. And they didn’t know what was wrong. They said it was probably an allergy. They gave me a list of things to stay away from, but I knew it was more than that. She nods her head. (241-42)

When her daughter wanted to know why she did that to her and how she knew it was SCID, her excuse was that she used to fall sick all the time and she almost died once. Thus, she used the doctors’ uncertainty as an excuse too and blamed them, telling her

daughter that they were not sure about what it could be, as she claims: "... they didn't know what was wrong. They said it was probably an allergy. They gave me a list of things to stay away from, but I knew it was more than that" (242). She was convinced that it was another thing they did not realize and she knew what it was.

With the loss of her husband and son, Pauline felt lost and could not risk her daughter's life just because things were not too clear. She chose the safest option for herself, which was to keep Madeline in the house. She used her motherly feelings alongside with her state as a doctor to justify her decision; in addition to that, she used her protection to her daughter as an extra excuse by telling her: "I had to protect you. Anything can happen to you out here. She looks around. Anything can happen to you out here. In the world" (242). Being a doctor and a mother helped Pauline in providing support for what she considered logical about her daughter's condition. She used such excuses to defend her intervention in her daughter's life, despite the fact that the real reason is the death of her husband and son.

II.2.4 Displacement

Since Pauline never expected to lose her husband and son, she became extremely complicated and confused about her life. At that time, she only found the cure for her grief in her daughter, Madeline. Her displacement involved directing this intensely uncomfortable experience toward a less threatening target than the original triggering target as it is stated by Bernard Golden in his article "Displaced Anger: One Destructive Way We Disavow Anger". In this context, she displaced her sadness by focusing on protecting and taking care of her. Pauline underwent displacement because she wanted to feel peaceful and to prevent the loss of the only person left in her family. So, she dedicated her life to protect her daughter and Madeline knew that, when she said: For the thousandth time I realize a new how hard my disease is on her. It's the only world I've known, but

before me she had my brother and my dad. She traveled and played soccer. She had a normal life that did not include being cloistered in a bubble for fourteen hours a day with her sick teenage daughter (36). It's obvious that Pauline had a beautiful life before her husband's and son's death, but after that she did not cope with the idea of losing them. As a result, she displaced her emotions and feelings of loss and grief by taking care of Madeline. She rejected her normal life and displaced it in order to feel safe and secure from pain and sorrow.

Pauline changed her old life with a new one, where she did nothing but taking care of her daughter, as Madeline said in her birthday: "Another year of my mom doing nothing but working and taking care of me" (19). And "Even so, I feel guilty. She's devoted her entire life to me. Who am I to throw that away at the first sign of love?" (106). Her mother did not overcome her trauma that is why she substituted her damaged soul with a giant lie about her daughter's illness. She planned a routine activity to spend time in the house with Madeline, also schedules for checking Maddy's breaths, the room temperature, the air filter status and blood pressure every day. Those are the only concerns in her life for eighteen years since the death of her beloved ones. In addition to work, she designed a lovely house with all the necessary conditions to ensure that Madeline never leaves it because of her illness that she faked. In this context, Madeline describes the sunroom as the "favorite room in the house. It's almost all glass-glass roof and floor to-ceiling glass windows that look out onto our perfectly manicured back lawn. [...] my mom keeps a heated fan running and slightly too-warm breeze fills the room. (71)

Pauline could not cope with her unforgotten shock that is why she creates this lie to be able to shift her hidden and painful sentiments towards a safe person and place, so that she does not have to go through the same painful feelings again. This house is the sanctuary for her soul and sentiments, alongside with her lie and her efforts to keep

Madeline in the house. She made the house as comfortable as possible for her. When Madeline met Olly, he was fascinated with the house: “this is some crazy room, he says, looking around” (77). Pauline tried hard to take out all her frustrations and feelings and directed them towards the protection of her remaining daughter.

After her husband died, Pauline never married again. Usually, a woman needs a man in her life specially a mom, but not Pauline who managed to build a whole life that includes only her daughter and work. She never considered remarrying because she never recovered from her husband’s death. Instead, she directed her emotions toward the only person with whom she feels peace and safe around, which is her daughter. Another situation where Pauline used displacement, it can be manifested in a couple of different forms. It can be displayed as anger toward a less threatening target (Cherry “What Is Displacement in Psychology?”). When she found out that Carla organized meetings of Madeline with Olly, she displaced her fear with anger and got so furious. As a result, she fired her; we know that Madeline’s mother is Carla’s boss who dominates Carla. Even though Carla has been working for a long time, Madeline’s mother still fires her (Handayani, Wuriy, et al 769). She also canceled a number of Madeline’s privileges and her in-person meeting with her teacher of architecture as it is confirmed by Madeline: “she straightens the already perfectly straight stack of drawings. “You understand why I have to do the things I’m doing? Besides firing Carla, she’s also revoked my Internet privileges and canceled my in-person architecture lesson with Mr. Waterman (134).

Because of her anger, Pauline limited any possible contact of Madeline with the outside world. She wants Madeline to be her own and control her life: “the anger that I’d been expecting from her all week finally sparks. But she wasn’t just your friend. She was your nurse. She was supposed to keep you safe. She wasn’t supposed to endanger your life or introduce you to teenage boys who are going to break your heart. Friends don’t give

you false hope.” (135). Instead of cutting any interaction between Madeline and Olly, she generalized her anger to everyone attached to her daughter even the people who had nothing to do with Madeline and Olly’s meeting.

Although Pauline knew that her daughter’s illness is fake, she shifted her fear of losing her daughter and repeating the same tragedy of her husband and son’s death into anger. Accordingly, she got so angry with Carla as it is stated by Siahaan and Sri Wulan in their article “Teenager Relationship in Nicola Yoon’s Novel *Everything, Everything*” that “Carla also receives anger from the protagonist’s mother because Carla lets Maddy to meet Olly whom Maddy has just known” (84). For that reason, the mother cut everything can connect her daughter with the outside world or Carla. In fact, she did so to protect her emotions from any unanticipated tragedy because she cannot handle losing the only person who matters the most to her.

II.2.5 Denial

Pauline did not accept her loss, like any other person who has suffered a significant loss in his life and refuses to recognize or accept it, she diagnosed her daughter with SCID and kept her as a prisoner for eighteen years, never allowing her to leave the house. Even though, Pauline falsified Madeline’s illness, she convinced herself with it and she did everything she could to make Madeline believe that she has SCID. Pauline started to deny the truth from the day she knew about the accident of her husband and son. Using denial as a defense mechanism, she copes with stressors by not acknowledging her reality and/or her consequences. This can range from common resistance to accept consequences of certain events to psychotic denial (Costa 15). When Madeline discovered the truth about her sickness after receiving an email from Dr. Francis who informed her that she is not sick, she told her mother who refused to believe her and kept denying the truth. The

protagonist's mother is afraid and worried that her lying will be known. It is very clear that her mother is silent for a while before answering a question from her daughter (Siahaan and Sri Wulan 86). In this context, Madeline narrates: "she holds up a hand telling me to stop. 'What is it, Madeline?' I take another step. 'This letter. She, Dr. Francis, thinks I'm not sick'. "She says she doesn't think I have SCID. She doesn't think I've ever had it." Then, Pauline answers her: "I'm sorry, but it's not true" (232). Madeline has suspicions about her sickness but her mother rejected the letter and the doctor's opinion and tried to convince her daughter. Subsequently, Pauline insisted again, where she added:

She strokes my hair. "I'm sorry you had to see this. It's so irresponsible." "It's OK," I say against her shoulder. "I knew it was a mistake. I didn't get my hopes up." She pulls away to look into my eyes. "Of course, it's a mistake." Her eyes fill with tears and she pulls me back into her arms. "SCID is so rare and so complicated, honey. Not everyone understands it. There are just so many versions and every person reacts a little differently." (232)

Pauline continued to deny the letter and its content, claiming that it's just a mistake and that the disease is not well known, by making another doctor seeming to have committed a medical mistake diagnosing Madeline's disease. But Madeline is not totally convinced. In the morning she shows Carla the message of Dr. Francis and Carla also seems to be convinced with Dr. Francis diagnoses.

Madeline starts to search for evidence in her mother's office, but she did not find a proof about her sickness. When her mother went to the office, Madeline faced her for the second time to tell her the truth, but Pauline refused to admit the existence of Madeline's claims and she insisted that all the evidence are there in the files:

“You have records for everything, but there’s nothing about SCID in here. Why can’t I find anything?” I grab the red folder from the ground and shove it at her.

“You have everything else.”

“What are you talking about?” she asks. “Of course, it’s in here.”

I’m not sure what I was expecting her to say, but that was not it. Does she really believe it’s all here?

She clutches the folder to her chest like she’s trying to make it a part of herself.

“Did you look carefully? I keep everything.” (239).

This conversation shows that Pauline is still denying that Madeline is healthy and never been sick and she is convinced with the existence of the evidence of Madeline’s illness. In order to hide her fear and anxiety about losing her daughter, she keeps refusing the truth that she has been hiding from the beginning.

Because Pauline was very injured from the accident of her husband and son, she used Denial as a defense mechanism to help her process the storm of emotions that comes with her grief by shielding her from the blow of the great trauma (Gallagher). She developed that sense of denial by creating a big lie then believing it. The lie about her daughter’s illness kept her related to life. Although Madeline exposed her lie and revealed the truth that she does not have SCID, Pauline still denying the reality that her daughter is not sick and has never been. The next dialogue between Pauline and Madeline confirms how Pauline is hurt and damaged:

My mom catches up to me. Her face is a ruin of fear. “What are you doing?

What are you doing? You have to get inside.”

My vision tunnels and I hold her in my sights. “Why, Mom? Why do I have to go inside?”

“Because you’re sick. Bad things could happen to you out here.”

She reaches out to me to pull me toward her, but I jerk away from her.

“No. I’m not going back in.”

“Please,” she begs. “I can’t lose you, too. Not after everything.”

Her eyes are on me, but I know without a doubt that she’s not seeing me at all.

“I lost them. I lost your dad and I lost your brother. I couldn’t lose you, too. I just couldn’t.” (242)

Denial to Pauline was a mean to protect her damaged sentiments, she was deeply distressed and disturbed because of her trauma. As a doctor, she allowed her personal feelings interfere in her diagnosis of her daughter’s health situation. She chose that wrong diagnose to make herself comfortable besides to all the arrangements she did, not only to ensure Madeline’s safety but also to guarantee her self’s safety from any future trauma.

II.2.6 Sublimation

Pauline never faced her injured emotions and feelings, instead she hid them and never tried to fix them. She always chose the easiest way for her to deal with all of her difficult situations since the beginning of her trauma. Even though Pauline was traumatized and distressed, she was very organized and punctual, because she transformed her negative and unwanted emotions into constructive and socially acceptable ones (Cherry “Sublimation in Behavioral Psychology”). She managed to plan a well-ordered life for herself and her daughter based on a big lie in which she succeeded for eighteen years.

When Carla arranged a meeting between Madeline and Olly, Madeline was so worried about her mother and she asked Carla several times if her mother has gone to work, and Carla insured her that she has already gone which shows Pauline’s punctuality:

“For the fifth time I ask Carla if my mom has already left. ‘You know your mother,’ she says. ‘Has she ever been late a day in her life?’ My mother believes in punctuality the way other people believe in God. Time is precious, she says, and it’s rude to waste someone else’s. I’m not even allowed to be late for Friday Night Dinners” (89). This quotation demonstrates that Pauline was very punctual, even when she planned daily schedules to care about her daughter’s health, air filter status, room temperature, Friday dinners and movie nights. She planned for everything, which was her way of dealing with her situation.

Pauline was convinced with her own lie that is why she arranged her life conditions so Madeline will be convinced too: “My mom is meticulous and extravagant in her record keeping. She’s kept everything and it takes me over an hour to get through just a handful of files. There are receipts for big and small purchases, lease agreements, tax documents, warranties, and instruction manuals. She’s even kept movie ticket stubs (237). In this quotation, Madeline explains that alongside with punctuality and organization, her mother was also meticulous about all the details especially the ones concerning her daughter’s allergy, starting from the daily checks and ending with the air lock room, sterilized books, decontaminated room. She took care of all the details that approve her daughter’s sickness which led to convince Madeline of her illness for eighteen years. This was Pauline’s way to hide the lie that she made and built Madeline’s whole life upon and it is the way she feels safe and secure.

Pauline focuses on concealing the truth through calm and peaceful reactions when Madeline almost exposed the truth about her illness when she received Dr. Francis’s email. At that time Pauline was supposed to be afraid, nervous, anxious even angry about the secret she kept for eighteen years will be exposed, but Pauline did the opposite, she remained quiet and calm, this positive coping strategy entails redirecting strong emotions

into an object or activity that is safe and more socially appropriate (DuBois- Maahs). It appears when Madeline told her about the content of the email:

She stares at me as if I haven't spoken. She doesn't speak for so long that I begin to question if I have spoken after all [...] Her voice is soft, pitying. "She got your hopes up, didn't she? [...] She pulls away again and meets my eyes to make sure I'm listening and understanding. Her speech slows down and her tone turns sympathetic—her doctor's voice. "You saw that for yourself, didn't you? You were fine for a little while and then you were almost dead in an emergency room. Immune systems are complicated." (232)

Pauline redirected her fear and nervousness into calmness so her lie will not be revealed, additionally her way of talking peacefully as if nothing is wrong made Madeline safe and protected as Pauline hides all of her feelings from her.

Even though Pauline finds Madeline searching in her office and she finds all her files and records disordered in the ground, she kept herself in serenity and tranquility. She uses sublimation as a defense mechanism not only to convince her daughter but also to protect herself from the truth that her daughter may realize which probably leads Pauline to lose her for good.

According to Freud's theory of personality, Humans' reactions to death are not always the same; they use different types of defense mechanisms in different ways to get over what they have faced. In order to protect her ego and deal with the unexpected loss of her husband and son, Pauline developed different types of coping mechanisms which are: repression, compensation, displacement, denial, rationalization and sublimation. She experienced a severe emotional shock and needed someone by her side. Her daughter's existence was her motive to continue to live as well as her source of concern. She wanted

to protect her regardless of the way, because she did not recover from her shock yet, the reason she resorted to those defense mechanisms.

Chapter Three. Quest for Self-Identity: Analysis of the Daughter's Personality Using Abraham Maslow's Hierarchy of Needs Theory

This chapter examines the development of Madeline's personality through Abraham Maslow's hierarchy of needs. It emphasizes on how Madeline is going to fulfill her needs all the way the five stages of the basic needs in Maslow's Theory of Human Motivation. The necessity to achieve those needs in their specific order motivates Madeline, starting with the first stage of the physiological needs; then the second stage safety and security needs followed by the third stage love and belonging needs; next stage is esteem needs until she reaches the final stage that contains self-actualization needs.

III.1 Physiological Needs

Madeline has been diagnosed with SCID disease since her childhood. Her sickness prevented her from doing a lot of things girls in her age do. However, Madeline's health required specific fundamental biological needs that her mother made sure all of them are satisfied. Madeline's most essential needs like air, food and shelter... were provided in an explicit way. Since Madeline was not able to breathe normal air like ordinary people due to her sickness, her mother not only hired a nurse called Carla to make sure that her daughter breathes, but also, she equipped the house with a machine that filters all the air in the house every four hours so Madeline could satisfy her need for clean air; as Yoon makes it clear in the novel: "The air filters cycle on, making a low hum beneath the sound of the fan. 'How does that work?'. His eyes are scanning the ceiling. 'It's industrial. The windows are sealed so air only comes in through the filters on the roof. Nothing over 0.3 microns gets in. Also, the circulation system completely changes all the air in the house every four hours'" (Yoon 92). this process aided Madeline in fulfilling her most important need which is breathing the clean oxygen she needed.

Her essential needs were all provided inside the house, a house that Pauline prepared with everything to satisfy Madeline's necessities and make it as the only and the perfect shelter for Madeline. Since she knew that, a person with this disease is unable to live a normal life because he will be vulnerable to bacteria, fungi, viruses and will usually die after one year of life (Jamal and Shamsi 69). However, in her beautiful white bedroom, Madeline satisfied her need for sleep and dream: "THAT NIGHT, I dream that the house breathes with me." (29). she also added: "I'M ALMOST ASLEEP that night when my door opens. My mom hovers in the doorway and I keep my eyes closed [...] she comes in and sits on the bed next to me" (127). There is also an outstanding sunroom prepared to make Madeline feel like outside the house, this shelter contains all what Madeline needs like food, clothes, oxygen ...

Madeline had everything she needs and wants in her house, including all of her outfits. Yet, when she was waiting to meet Olly, she struggled to choose her outfit while saying: "My closet consists entirely of white T-shirts and blue jeans. The jeans are arranged by type —straight, skinny, boot cut, wide leg, the ridiculously named 'boyfriend.' My shoes—all Keds, all white—are piled in a heap in the back corner" (89). Even though Madeline has a lot of clothes in her closet, she wanted to buy more only to satisfy her need for more colorful clothes when she stated: "I make a mental note to do some shopping later. I'll buy a T-shirt in every color until I find the one that suits me best" (89). Indeed, Madeline realized what she determined to do by shopping from Blue Tag and bought six T-shirts with different colors along with a canvas shoe she wanted.

Along with her needs for air and clothes that Madeline satisfied, her need for food also has been pleased since Madeline has three meals and two snacks a day prepared by her nurse Carla: "I've never actually been this hungry before. For the most part I've always eaten my three meals and two snacks exactly on time every day. Carla was a big

believer in food. Empty tummy, empty head, she'd say" (180). Her nurse was so punctual when it comes to homeostatic needs such as hunger and thirst, which are obviously essential for survival (Kenrick et al. 298). Thus, she always made sure that Madeline never skips her meals. Not only Carla, her mother too was so concerned about Madeline's food, for instance, every Friday night Pauline organizes a special French dinner that contains only what is suitable for Madeline's health:

"I'VE JUST SAT down at the dining table for dinner. My mom [...] fills my water glass and then Carla's. Friday night dinners are special in my house [...] we have to be careful with the menu because of my allergies, but my mom always makes her version of a cassoulet—a French stew with chicken, sausage, duck, and white beans. It was my dad's favorite dish before he died. The version that my mom cooks for me contains only white beans cooked in chicken broth [...] and begins slicing and buttering pieces of crusty French bread for me" (33).

Madeline satisfied her need for food and water because her mother always stresses the importance of eating healthy food on time. Besides, she provided her with different food that is appropriate for her health, so Madeline can fulfill her demands for food: "It's 12:30 P.M. and I have a half hour for lunch before my history tutor comes online. I'm not hungry. I'm basically never hungry anymore. Apparently, a body can exist on IM alone" (62). This quotation indicates that Madeline does not think about food, her hunger has been satisfied and she is not motivated by it any more, now, she thinks only in talking with Olly, her new friend. Since a lack of food and constant hunger can negatively impact an individual's growth, it can stability and ultimately impact his or her ability to achieve the next level of safety (Kelly et al 99).

All of Madeline's fundamental biological and vital needs are satisfied such as food, air, shelter and clothes. She was motivated to move to the next stage where she needed to guarantee her safety and security.

III.2 Safety Needs

Like any human being Madeline also needs to be safe that is what her mother Pauline made certain of. Since Madeline's childhood. The first thing Pauline did is cleaning the house from any possible bacteria that could endanger her daughter's life; nothing gets in without full decontamination. She has been always careful about that, for that Pauline built a room in the front door of the house so no germs can enter: "But why? She's just being extra cautious. Besides, she won't let anyone past the air lock." The air lock is a small sealed room surrounding the front door. It's airtight so that no potential hazards can leak into the main house when the front door is open. I press my ear against it. At first, I can't hear anything over the air filters, but then I hear a voice." (Yoon 34). Pauline secured the house with equipment to protect her daughter's health

The protagonist's mother will not allow her daughter to be contaminated with the outside world, so rules are made for her daughter to be safe from the outside world (Siahaan and Sri 83). Even when Pauline goes outside the house, she needs to be decontaminated first before entering the house again: "The front door closes and I step back to wait for my mom. She has to remain in the air lock until the filters have a chance to purify the foreign air. A minute later she steps back into the house" (35-36). In this instance, in her review of Yoon's novel in *The New York Times*, Whitney Joiner comments on Madeline's over decontamination by her mother as that: "in order for people to visit (and they don't; besides her nurse, Carla, Madeline's only friends are virtual), they would have to endure a thorough physical and spend an hour in a decontamination airlock". For Madeline, visitors are so rare since they must agree to go through decontamination process

as she stated: “Having a visitor is a big deal because [...] they have to be decontaminated, which is basically like getting a high-speed air bath for about an hour” (Yoon 59), Madeline’s immune system is very sensitive to the outside world and people because of her illness, her mother ensures that nobody or nothing can come into the house without sterilization for the sake of protecting her from any possible physical risks. Pauline prepared a very stabilized and well-ordered life for her daughter, free from any danger that could jeopardize her health and safety.

When Madeline wanted badly to meet Olly, she needed to guarantee her safety first by convincing Carla that he could be decontaminated when he comes to the house. In this context, she said: “He’d get decontaminated and sit across the room, far, far away from me and only for fifteen minutes. Thirty minutes at the most.” (67). Even though she knew that Olly was something strange and risky for her health, she said:

I don’t turn around, talking instead to the Carla in the mirror. “Are you sure about this? You don’t think it’s too risky anymore?”

I look around my white room at my white couch and shelves, my white walls, all of it safe and familiar and unchanging. I think of Olly, decontamination-cold and waiting for me. He’s the opposite of all these things. He’s not safe. He’s not familiar. He’s in constant motion. He’s the biggest risk I’ve ever taken (69).

From the above quotation, it is clear that Olly was unfamiliar to Madeline’s environment and very dangerous to her health. This idea of unfamiliarity is confirmed by Maslow when he declared that: “it is known that Other broader aspects of the attempt to seek safety and stability in the world are seen in the very common preference for familiar rather than unfamiliar things, or for the known rather than the unknown (41).

Furthermore, Madeline persisted in asking Carla until she accepted, but only under certain circumstances, such as decontamination and keeping a safe distance between them,

as Carla confirmed: “Now. You listen to me,” she says. “No touching. You stay on your side of the room and he stays on his. I already told him the same thing.” Then she repeated again: “You stay on your side and he stays on his. No touching. You understand?” [...] “He’s waiting for you in the sunroom.” “Decontaminated?” (68). For being extra careful, Carla keeps repeating all the terms before Madeline meets Olly and the meeting goes as she wanted. After the meeting, Madeline was scared that she is sick: “I spend exactly thirteen minutes in bed convinced that I am getting sick” (77), but when Carla comes, she checked Madeline’s health to make sure that nothing in that meeting threatens her life and convinced her that she is not sick: “It takes her exactly six minutes to unconvince me. “She takes my temperature, blood pressure, heart and pulse rates before declaring that I am simply lovesick” (77). Madeline’s health and safety was priority first to her mother, herself, Carla and finally to Olly. They have been always careful about her security likewise her protection from the different menaces. In this way, Madeline achieved her needs for safe and secured life.

Once again Carla was very careful about the protection of Madeline when she meets Olly as Madeline states: “CARLA MAKES US wait a week before we can see each other again. She wants to be absolutely sure that being in the same room with Olly didn’t activate any of my triggers. Even though I agree with her that we should wait just to be safe” (87). Between every meeting, Carla takes some time to confirm that Madeline is fine and nothing is wrong with her immune system. But in the last meeting, something dangerous happened and Madeline did not tell Carla because she was afraid that she will never let her meet Olly again. This time, Madeline was very careful about her safety and she needed to make sure that she is ok: “Carla says we’re probably OK to see each other again today, but I decide to wait a couple more days. She doesn’t know about the touch on my ankle, the holding hands, the almost-shared breath. I should tell her, but I don’t” (114).

Even when Madeline discovered the truth about her illness and the doctor confirmed that she is in good health. He advised her to slow the change in her life saying: “I don’t think there’s any way to know. I recommend caution” (246). Because she may get seriously sick. For protecting her health, the doctor programmed weekly visits and told her that she should avoid the crowds and strange food also not going often outside her house (247). With the days passing and the health of Madeline is good, Dr. Chase continues to urge caution (251). After six weeks, Dr. Chase again insists that it’s too soon for Madeline to go to high school. Because there are many kids with too many illnesses (253), and her immune system is so weak because it didn’t experience the different viruses and bacteria outside world. He also hardly let Madeline get in person visits with her tutors because he is not yet sure what will happen if she doesn’t pay any attention for her health, and he wants to be certain nothing endangers her life.

Carla takes the doctor’s recommendations seriously to assure not only the safety and security but also stability of Madeline’s life as Madeline stated: “Carla uses all her persuasive powers trying to convince me not to leave home. Not just for my mom’s sake, but for my own. My health is still an unknown” (248). Since going outside her house is forbidden for Madeline, she needed first to confirm her protection and safety then to start discovering the world and socializing with people and exploring the real life she never experienced without being concerned about her safety.

III.3 Love and Belonging Needs

When the physiological and safety needs are met, the need for love and belonging will arise. People need to give love and receive it; they have to love and be loved, in order to allow the emergence of their social needs which motivate their behavior. Madeline was a loveable person. Despite the fact that she did not have many people around her, she had

no difficulty reaching this level. Madeline's needs for love and belonging were met through the three persons she admired her mother, her nurse, and later Olly.

Every child's first love is his mother and so was Madeline's. As she lost her father and brother the only person, she found was her mother. They loved each other much more because they spend a lot of time together since her mother was a doctor who took care of her health which required constant care:

She puts on her stethoscope so that she can listen to my heartbeat [...] Impulsively I give her a quick kiss on the forehead to remind her that it's just me, her favorite patient, her daughter. She opens her eyes, smiles, and caresses my cheek. I guess if you're going to be born with an illness that requires constant care, then it's good to have your mom as your doctor (Yoon 18)

Therefore, they accompanied each other since Madeline's birth. It is clear that Pauline loves, cares and appreciates Madeline, when they were talking and her mother told her she loves her, Madeline was already aware of that: "‘I love you,’ she says. ‘More than you know.’ But I do know. I’ve always felt her heart reaching out to protect mine. I hear lullabies in her voice. I can still feel arms rocking me to sleep and her kisses on my cheeks in the morning. And I love her right back. I can’t imagine the world she’s given up for me” (145).

Madeline knows how valuable she is to her mother. She gave her all the time she had, the protection and the care. At every possible situation, both Madeline and her mother would tell how much they love each other. When Madeline wrote a goodbye letter to her mom she said: "The first thing is that I love you. You already know that, but I may not get the chance to tell you again. So, I love you. I love you. I love you. You are smart and strong and kind and selfless. I couldn't have wished for a better mom" (152). Madeline loves her mother a lot and

considers herself lucky to have her as her mother. When she was in Hawaii looking for a souvenir to give it to her mother Madeline could not think of anything: “What kind of memento do you get for the mother who has loved you your whole life, who has given up the world for you?” (181); everything seemed priceless in comparison to her mother’s affection. Even when she fell sick after her trip in Hawaii, her mom took care of her she was half awoken when she noticed: “My mom has transformed my bedroom into a hospital ward. I’m propped up by pillows in my bed and attached to an IV. I’m surrounded by monitoring equipment. I eat nothing but Jell-O. Each time I awake, she’s by my side. She touches my forehead and speaks to me” (212). During her sickness her mother never let her alone, all the time she remained by her side and talked to her though she was not conscious. She never left her till she woke up. In her article “*What’s (Unconditional) Love Got to Do with It?*”, Crystal Raypole affirms that unconditional love “can provide a sense of security in both childhood and adulthood. Feeling confident in someone’s love and knowing it won’t go away can help create secure attachments and foster autonomy, independence, and self-worth”. Madeline’s needs for love and belonging were met by her mother’s unconditional love for her.

The affection Madeline needed was given by her nurse, Carla, whom she considers her friend. Carla has always known what Madeline desires or feels. When Madeline argued once with Olly, Carla noticed immediately and told her if something happened to her: “You’re OK,” Carla says on her way out the door that evening. She kisses my forehead, and I’m a little girl again” (Yoon 80). Madeline is really happy with her relation with Carla, she makes her feel at ease, she assures her and motivates her as well. Their relationship was more than a patient and a

nurse relation. Carla treats Madeline like a daughter and Madeline recognizes this for what Carla does, like the kiss she gave her. She knows a lot about her and pays attention to her. Madeline once held a book to read while Carla was beside her, she noticed her and said: “Doesn’t that book always make you cry?” (22). She is aware of the things that make Madeline happy and sad as well. However, Madeline told her about Olly too while she kept it a secret from her mother. Madeline loved Carla a lot; when her mother fired Carla, she wept a lot and tried to stop her. Few days later, her mother told her that she’s hiring a new nurse and asked Madeline if she wants to choose, but Madeline told her that she is thinking about Carla and that she misses her a lot and no one can ever replace her.

Because of her illness, she never left the house, making it extremely difficult for her to establish friends or have a sweetheart. Madeline had no actual relations other than her mother and Carla or the very few visits of her tutor of architecture. She had no friends who can visit her. She wanted to make friends but she could not, because of her disease that prevented her from going outside. However, she had online friends and “Tumblr book reviews” (35), where she writes her reviews about each book she reads, but it was never enough to fulfill her need of making friendships. Until one day Olly and his family moved next door. Olly was the first strange person to ask about Madeline and the first to meet her at home as well. She loved him before she saw him as she told him: “I love you, Olly. I loved you before I knew you “(196). He was the lover she was waiting for. Her love needs were not fully met till she met him as she said: “I was happy before I met him. But I’m alive now, and those are not the same thing” (164). The love she received and gave to her mother and Carla made her happy but, Olly’s love satisfied her needs fully. Before him she felt lonely and escaped to her books and imagination. But after she met him, everything changed in her life. She even risked her life for him when he fought with his father who

punched him till he fell down, she run over to him regardless of what could happen to her.

I don't see what happens next because I pull away from my mom and I'm running.

I don't think; I just move. I fly out of the room and down the hall. I'm through the air lock and out the door in no time at all. I don't know where I'm going, but

I have to get to him. I don't know what I'm doing, but I have to protect him. I

sprint across our grass to the edge of the lawn closest to Olly's house. His father

is lunging for him again when I scream, "STOP!" (124).

Because she loved Olly, she felt the urge to protect him not caring about her health. She had never been outside the house for eighteen years, but her fear of Olly pushed her to run out for the first time ever. She kept asking him if he's okay several times, though her mom was grabbing her strongly but she did not move until he assured her that he's totally fine.

Olly loved her back, when they went to Hawaii he confessed to her as it is clarified in the novel: "He takes a breath. 'In my head I know I've been in love before, but it doesn't feel like it. Being in love with you is better than the first time. It feels like the first time and the last time and the only time all at once.' [...] He climbs back into bed and throws an arm out 'I love you, Maddy'" (196). Despite her illness, Olly adored Madeline a lot. He told her that their bond is unique and it is something he never felt or experienced before. The love Madeline received from everyone and the belongingness she felt towards them helped to motivate her and enabled her to move to the next stage.

III.4 Esteem Needs

When the physiological, safety, and love needs are fulfilled, the higher need of esteem and self-respect emerges. After being loved and finding the place where they belong, people seek self-respect and self-worth among others. This level is divided into self-esteem and esteem for others. First is Madeline's self-esteem. According to Maslow: "Satisfaction of the self-esteem need leads to feelings of self-confidence, worth, strength,

capability and adequacy of being useful and necessary in the world” (17). Indeed, Madeline’s personality reflected those feelings as she was an ambitious and confident person despite her illness. It is reflected when she was with her mother deciding which game to play, and Madeline chose the game in which her mother wins and not the game she excels: “I narrow my eyes at her. ‘We’re playing Phonetic, and I’m winning this time,’ I say confidently, though I have no chance of winning” (18). She was determined and confident of her win. She wanted to achieve something by outplaying her mother through choosing the game her mother gains all the time and not the game she’s familiar with.

Madeline’s confidence appears when she decides to leave the house for the first time. She never went outside and she doesn’t know anything about the world. She was not even sure about what she’s doing: “I don’t know, Mom. I don’t know what I’m doing, only that I have to” (152). She overcame her fear and went outside, she wanted to explore the world and experience freedom not caring about what could happen to her. She planned everything and took the first step on her own. Her confidence is shown once again when she wanted to do a handstand when Olly was at her home. Olly was afraid she could hurt herself but she assured him that she can, “You used that one already. Besides, I’m strong,” I say, and flex a single bicep. “I can bench-press my weight in books” (108). Regardless of her state, Madeline was confident about her strength and ability, though she was trying something for the first time. Her disease was never an obstacle for anything. Madeline wanted to achieve, except for going outside which is something she later succeeded in.

Second is the esteem from others. Madeline was surrounded by people who appreciated her. She was doing her eighteenth birthday cake when her mom came and said: “‘Perfect.’ My mom peers over my shoulders as I finish up. ‘Just like you.’ I turn to face

her. She's smiling a wide, proud smile at me" (19). Her mother was proud of seeing Madeline doing something as perfect as her. Madeline was recognized by her nurse Carla too. When Madeline wished for Olly and his family to leave so that her life could return to what it used to be, Carla told her that she would get over such feeling of disappointment like she used to do. Carla always believed in Madeline and considered her a brave person, as she confesses: "You listen to me now. You're the strongest, bravest person I know. You better believe that" (38). Carla watched Madeline for fifteen years and thought she would surrender in the first years because being unable to leave the house is unbearable. However, Madeline did not give up and challenged her sickness. Each time Madeline faces depression or any struggle she defeats it, each day she has a new spirit and a new thing to live for. Madeline inspired Carla; she was amazed by her resistance and ability to make people around her happy despite her situation.

Madeline always does good things, when her teacher of architecture visited her at home to see her project, he liked what she did: "'Well, dear, you've outdone yourself. This is quite lovely!' [...] He shakes his head slightly and then bends over to examine some more. 'Yes, yes, quite lovely. There are only a few things we should talk about'" (59-60). Each time he liked what she did, she liked him even more. Madeline enjoys architecture not because it is her favorite subject only, but because she loves Mr. Waterman's enthusiasm for it. In addition, he never pities Madeline; he treats her as any student he teaches.

Olly has an athletic body; when he met Madeline in her house, she wanted him to teach her one of his moves. He refused at first because he was worried that she will not be able to do it. But Madeline insisted so he showed her how to do it. After Madeline did the move, he was impressed: "Awesome," Olly says, clapping. "You even held it for a few seconds. Pretty soon you won't need the wall at all" (109). He thought she would not do it because she's sick, but she did it and she was able to stand it even for few seconds. He was

amazed by her strength and competence. When it was time for Olly to return to school, he felt bad about Madeline. Since she cannot go to school, he took pictures of everything and sent them to her. Olly wanted to show Madeline the world because she was so precious to him. He wanted her to feel as if she is outside with him. Olly showed Madeline how important she is to him, when he respected her wish to leave her house and see the world. He left with her despite leaving his mom and sister with his alcoholic dad. When they were talking by the beach about the reason that makes his mom never leaves his dad, he told her what his mother told him:

“She says love makes people crazy.” “Do you believe that?”

“Yes. No. Maybe.”

“You’re not supposed to use all the answers,” I say.

He smiles in the dark. “Yes, I believe it.”

“Why?”

“I’m all the way here in Hawaii with you. It’s not easy for me to leave them alone with him.” (204).

Olly has never left his mother and sister alone with his father, because he gets terrified that he would hurt them but when Madeline asked him to go with her to Hawaii he did not refuse. Despite his fear, he left them since Madeline is so valuable to him.

III.5 Self-actualization Needs

Madeline desired more from her life, after she had met all of her previous needs.

“Because this tendency may be described as a drive to become more and more of what one is, and to become all what one is capable of becoming” (Harold J, et al. 14). She is now on the hunt for her true identity. For her Self-realization, Madeline starts to develop a new personality by searching and asking questions about who truly she is between the present

and the past. The following quotation shows that Madeline becomes so confused about her identity before and after knowing the truth about her mother's lie:

It feels like a lifetime ago, like several lifetimes. And the girl that was here? Was that really me? Do I have anything in common with that past Maddy except a strong resemblance and a shared name? [...] When I was younger one of my favorite activities was imagining alternate universe versions of myself. [...] It was fun to imagine those things because I already knew who I was. Now I don't know anything. I don't know who I'm supposed to be in my new world (259).

The quotation above demonstrates that Madeline tries to actualize herself, thus, she needs to know her new personality than develops it and realizes what she really wants in her new world. "Although she describes herself as two Maddys, in reality Madeline is growing up and beginning to make her own decisions about the risks she will take and how she wants to live her life" (Wulan, et al. 764).

Realizing the truth about her illness is the first step that made Madeline another person as she stated: "I'm not so sure. Whoever I was before I found out the truth has died." (248). She makes her best efforts to find out the reality about her mother's deeds towards her and why she locked her in the house for eighteen year, as she declared: "I SPEND THE next few days searching for more information, for anything that will explain what happened to me and what happened to my mother [...] I want details and explanations. I want to know why and why and why. I need to know what happened [...] Would it make a difference? Would I understand?" (248). Discovering the reality that will help her in finding her new identity.

Before knowing the reality, Madeline lived a very ordered life her mother provided with rules that she cannot challenge. But, when the truth exposed, she wanted to live as she always dreamed. She makes changes in her new life along with her new personality starting with her room: “I install a lock on my bedroom door “(249). The lock is for her mother because she does not want to communicate or to forgive her after what she did to her. The old Madeline who used to love her mother is different now; the new one cannot even look or talk to her mother even when she is desperately in need to talk to Madeline. Accordingly, she affirmed: “MY MOM TRIES to enter my room, but the door is locked with me in it. She goes away” (251). Madeline released her ability to be free in her decisions and be creative by painting her room with different colors and choosing not to talk to her mother.

The novel does not become bogged down in details but shows Madeline taking the initiative to discover the truth about her health, confronting her mother and beginning to set boundaries while still living at home (Wulan, et al. 767). These changes did not occur in Madeline’s life before, but this time it takes place not only in her room and the whole house but also in her new personality. It is her way towards self-actualizing since she realized exactly what she wants to do to make her life better or perfect as she detailed: “I ORDER REAL plants for the sunroom. I deprogram the air filters and open the windows. I buy five goldfish and name them all Olly and let them loose in the fountain” (253). All of these things were forbidden before because of her illness; after knowing she is not sick any more, she wanted to have everything she has not earlier inside the house.

At this stage, Madeline can actualize her individuality perfectly, but she wanted to reach her complete potentials to achieve her ideal personality. To do so, she needed to

experience life outside the house not alone but with Olly, because she started to realize her true identity when she met him: “I’m not doing this just because of Olly. Or maybe I am. I don’t know. I don’t know how to explain it. It’s Olly and it’s not Olly at the same time. It’s like I can’t look at the world in the old way anymore. I found this new part of myself when I met him and the new part doesn’t know how to stay quiet and still and just observe” (152). Olly was the changing point in Madeline’s life, as it is stated by Wulan et al: “Olly, the caring boy whom Madeline falls for, is a believable character with real life problems who unwittingly motivates Madeline to risk all in order to live more fully. He shows some attention to Madeline and succeeds to make her more cheerful to live her life even with severe disease” (760-61).

In the few months after Madeline knew the truth about her illness and confirmed it by the doctors, she experienced a series of events that changed her sight towards her life completely and she knew that when she stated just before meeting Olly again: “More than anything I’ve experienced in the last few weeks—saying good-bye to Carla, leaving home against Dr. Chase’s advice, leaving my mom in her sadness—seeing him looking so different causes me the most panic. I don’t know why I expected him to be the same. I’m not.” (266-67) Although Madeline tries “so hard to find the single pivotal the moment that set [her] life on this path” (267-68). She understood exactly what happened to her and what her mother did because she loved her. Eventually, she sets a new life outside her mother’s prison without illness and fear with her beloved Olly, besides learning to accept life with its risks.

According to Maslow’s theory of “Hierarchy of Needs”, people discover and develop their identities when their needs are met. He arranged them in a form of pyramid from the lowest basic needs till the highest self-actualization. Those needs were manifested through the development of the main character, Madeline. Despite her disease and inability

to go outside, she was able to fulfill her needs. First, Madeline fulfilled her physiological needs by eating her meals on time, breathing the filtered oxygen, wearing and buying colorful clothes, and by sleeping and dreaming in her beautiful house. Second, she met the safety needs easily due to her sickness, via securing herself and by the protection her mother offered along with her nurse and boyfriend. Third, Madeline's love and belongingness needs are met through giving and receiving love and affection from the few people that she knows: her mom, her nurse, her boyfriend. Then, she fulfills her esteem needs as she is a strong and confident girl. Moreover, she gets appreciated, respected and recognized by her beloved. Finally, by fulfilling all the stages Madeline was able to reach the highest one, self-actualization. After discovering that her sickness was a lie, Madeline struggled to know who she is and why things turned to be this way. Eventually, she realized everything in her life and decided to start a new one after she knew what she really wants.

Conclusion

Since its inception, the Young Adult novel has come a long way. It has sparked the interest of not only teenagers, but also a wide range of readers with its intriguing content.

Young adult novels, by capturing their harsh reality, have helped teenagers in understanding, avoiding and confronting real life problems like: racism, interest in opposite sex, divorce and family violence, alcohol, mental illness and mainly self-discovery. Through its representations, YAL has helped teenagers in viewing their struggles, thoughts and personality changes through the progression of unlimited characters under different real circumstances.

This study uses the psychoanalytical approach as the basis for its analysis, as it provides a deep understanding of the characters' personalities and motives in the Young Adult Novel *Everything, Everything* (2015) by Nicola Yoon. The writer manages to highlight the personality shifts of both the mother and the daughter and how the tragedy of death affected their relationship and even their whole lives. In her novel, Yoon gives valuable insights into how the protagonist Madeline goes through different stages of personality development to reach her self-discovery. Her mother Pauline has a big impact on Madeline's psychological situation, behavior and personality development. Because of her pain of the loss of her husband and son in a car accident, Pauline makes her daughter spend her whole life inside a bubble. Thus, the research examines the mother's personality through Freud's theory of defense mechanism. It explores how the mother used different types of Freud's defense mechanism, as repression, denial, compensation, displacement, rationalization and sublimation, to deal with her daughter's illness and to repress her feelings of sorrow and pain.

In the novel, the mother employs 'displacement' through directing her feelings of sadness towards protecting her only daughter. On the other hand, she employs 'compensation' to cover up her inability to accept her old life, and to make up her daughter for the normal life she prevented her from living. Pauline refuses to believe that what she had done to her daughter was wrong. Instead, she uses the defense mechanism

‘rationalization’ to justify her wrongdoing, giving logical reasons in opposition to the real reason. Through ‘denial’, however, Pauline insists on denying the reality that her husband and son are dead, as well as the fact that her daughter had never been sick. In addition, she applied ‘sublimation’ by redirecting her frustration, anxiety, and sadness into being extremely organized, punctual, and meticulous person both inside and outside her house. The application of those defense mechanisms has affected not only Pauline’s psychological status but also her daughter’s personality development.

The present study also explores the transformations in Madeline’s personality and identity in order to achieve self-actualization according to Maslow’s theory of hierarchy of needs. Moreover, it proves that Madeline, by the end of the novel, is able to meet her needs despite being locked in her house for eighteen years. First, she has no difficulty to satisfy her physiological and safety needs due to her state. Her mother makes sure that she has everything she needed: food, clothing, filtered oxygen, a safe home, and protection. She never feels unsafe or threatened inside their home. After the fulfillment of the previous stages, Yoon’s main character moves to a higher stage, where she meets partially her love and belonging needs through loving and being loved from her mother and her nurse, Carla. However, Madeline’s needs for love and belonging are completely satisfied after she met and fell in love with Olly, who reciprocated her feelings. Despite their different worlds, Olly is the reason for her to risk her life for the first time in eighteen years. Besides, she meets her esteem needs by believing in herself, her strength, and her confidence; she also has esteem from others by being recognized, appreciated, and respected by the few people she knows. Madeline reaches the final stage of Maslow’s pyramid, self-actualization, when she decides to leave her home to explore the outside world and make up for what she missed over the previous years. Madeline struggles to know her reality; she wants to discover her true self and to know who she truly is. She

leaves her home without hating or resenting her mother for what she did to her. Madeline forgives her mother and tries to accept what had happened. She seeks hard to satisfy her needs until she finally reaches her self-actualization.

The findings of the research confirm that Pauline never recovered from the death of her husband and son. As a result, she applies different types of defense mechanisms to cope with her loss and sadness. Furthermore, Pauline has a big impact on her daughter's life, but she doesn't prevent her from developing her personality. Madeline is always inside her home for eighteen years, yet, she finally succeeds in fulfilling all the five needs gradually, except for self-actualization which she met later by going outside.

The simplicity of the language and the style enables Yoon to convey what she wants through her Young Adult novel *Everything, Everything* (2015), which dealt not only with teen love relationships, but also with the bonds between a mother and her daughter. She wants everyone to be able to see themselves in the characters of the novel as she herself does after having a daughter. Yoon was afraid of raising her baby and wanted to protect her, that's why she poured all of her fears, worries and protection into her amazing novel *Everything, Everything*.

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Résumé

Cette mémoire se concentre sur l'analyse des changements psychologiques de la personnalité des deux personnages principaux dans le premier roman pour jeunes adultes de Nicola Yoon, *Everything, Everything* (2015). Il explore également l'éclat de la littérature américaine pour jeunes adultes en tant que nouveau phénomène au XXe siècle, en mettant en lumière certains de ses plus grands auteurs et leurs œuvres exceptionnelles. L'approche principale utilisée pour mener cette étude est l'approche psychanalytique. En conséquence, l'étude examine comment la mère, Pauline, a occupée de la mort de son mari et de son fils en utilisant différents types de mécanismes de défense qui sont introduits par Sigmund Freud. La façon dont Pauline gère son chagrin a affecté sa vie et sa relation avec sa fille. Sa peur de perdre un autre être cher l'a amenée à mal diagnostiquer sa fille atteinte de la maladie rare SCID et à être piégée dans une bulle ; elle a créé. L'étude vise également à examiner le développement de la personnalité de la fille, Madeline, en utilisant la théorie de la hiérarchie des besoins de Maslow. Il cherche à mettre la lumière sur la capacité de Madeline à subvenir à tous ses besoins et à passer à des étapes supérieures et à réaliser son épanouissement malgré son incapacité à quitter sa maison pendant dix-huit ans. Enfin, la thèse découvre que le roman de Yoon *Everything, Everything* a inspiré et enseigné aux jeunes adultes sur les relations sociales et familiales et que tout est risqué, y compris la vie et l'amour.

Mots-clés : roman américain pour jeunes adultes, mécanisme de défense de Freud, hiérarchie des besoins de Maslow, personnalité, Nicola Yoon, *Everything, Everything*.

ملخص

تركز هذه المذكرة على تحليل التغيرات النفسية للشخصيتين الرئيسيتين في رواية نيكولا يون الأولى للشباب البالغين كل شيء ، كل شيء (2015). كما تستكشف توهج أدب الشباب الأمريكي كظاهرة جديدة في القرن العشرين ، وتسلط الضوء على بعض أعظم مؤلفيها وأعمالهم المتميزة. المنهج الرئيسي المستخدم لإجراء هذه الدراسة هو منهج التحليل النفسي. وفقاً لذلك ، تبحث الدراسة في كيفية تفاعل بولين ، الأم مع وفاة زوجها وابنها باستخدام أنواع مختلفة من آليات الدفاع. والتي قدمها سيغموند فرويد. طريقة بولين في التعامل مع حزنها أثرت على شخصيتها وعلاقتها بابنتها. خوفها من فقدان شخص آخر تسبب في تشخيص ابنتها بشكل خاطئ بمرض SCID النادر ومحاصرتها في فقاعة ؛ من صنعها. تهدف الدراسة أيضاً إلى فحص تطور شخصية الابنة مادلين باستخدام نظرية ماسلو للتسلسل الهرمي للاحتياجات. وتسعى إلى تسليط الضوء على قدرة مادلين على تلبية جميع احتياجاتها والانتقال إلى مراحل أعلى وتحقيق ذاتها على الرغم من عدم قدرتها على مغادرة منزلها لمدة ثمانية عشر عاماً. وأخيراً ، الأطروحة تكشف أن رواية يون "كل شيء ، كل شيء" قد ألهمت وعلمت الشباب عن العلاقات الاجتماعية والأسرية وأن كل شيء محفوف بالمخاطر بما في ذلك الحياة والحب.

الكلمات المفتاحية: رواية الشباب الأمريكية ، آلية فرويد الدفاعية ، التسلسل الهرمي للاحتياجات لماسلو ، الشخصية ، نيكولا يون كل شيء ، كل شيء.