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**Exploring the Identity Crisis of Percy Jackson in Rick Riordan's
"The Lightning Thief"**

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Dedication

This thesis is dedicated to my lovely and wonderful parents

Abderrezak and Amal Ayad whom I love the most.

They provided me with great support along the whole path and light my way with their guidance and unconditional love.

And to my brothers Haithem and Zakaria, also my friends Kami and Hadjou, who supported me.

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Abstract

The purpose thesis is defining how the theme of identity emerged from post modernism to modern day by many scholars and philosophers, through young adult literature that handled it as main theme in their writings. However; the theme identity was described in literature as an identity crisis in which it draws the attention of many psychologists and took it into consideration to analyze stories and novel especially young adult literature fiction that includes fantasies, because it addresses young adolescent readers who are concerned with the deconstruction of their identity through their adventure of life from infancy to adulthood. Those psychologists tend to develop their own theories according to their style of analyzing literatures, by conducting the human mind and psych. One of the psychologists Carl Jung tend to analyze the deep psych of the human especially adolescents which is the conscious and unconscious mind by developing his own process which is individuation theory that conduct one of the archetypes such as mythology; in the conducted piece of literature Rick Riordan Percy Jackson & the Olympians series the novel of the “The Lightning Thief” that deals with the journey of the hero that seeks to find his identity because of his unknown nature as a demigod, the Individuation process was the perfect theory to be applied in this novel to match the psychological analysis of the main character Percy.

Key Words: Postmodernism, Identity Crisis, Mythology, Percy Jackson, the Lightning Thief

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I. General Introduction:

It is an undeniable fact that postmodern literature has a historical impact during the 20th century. It is considered to be a form of literature that is distinguished by using different features that pass the boundaries of modernist literature; such as unreliable narration, metafiction, Intersexuality, fantasy ...etc. This literature developed within American Literature in 21st century and witnessed a big tendency of postmodern works during this period. Postmodern Literature is used to handle literary theories and genres; such as adult literature, children literature, and reconstruct it according to young people's interests and needs to rebuild themselves because they are the most looking forward reading category in society. It difficult to define Postmodernism in some simple sentences, it is a set of ideas and ideologies that differ from field to another.

The identity crisis emerged from postmodernism through various periods till nowadays where conflicts and struggles were faced by people through many civilizations, also emerged through the constant changes that appear In literary writings especially in young adult novels the term identity crisis is widely used, because adolescence is a complicated period in young people's lives, also they face circumstances that make them losing hope and faith with their selves which makes them struggle to involve and find their position within society. Postmodernists tend to identify this theme in their short stories and novels in order to stimulate the adults' minds and consider it as the construction of identity rather than Identity crisis.

However, Identity became a common theme among literary scholars and psychologist like, Freud, Erickson, and Jung and many other scholars that tend to simplify this term by including it

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in their theories of analysis. With the ability to intervene some procedure that can clarify authors tension of using psychological feature in their stories and novels that addresses the mind.

Many mythological thinking have been applied on some postmodern writings, and they tend to revive the use of those mythologies. It has great impact on readers' especially young people, because it aims to motivate them to build their social lives and improve themselves through learning how they become stronger, powerful and heroes. In addition, postmodern writers tend to use a technique of personification, which means they try to depict a mythological character within the identity question of an adult.

The young adult novel "The Lightning Thief" was written by Rick Riorden in which the writer used the theme of Identity and the personification of a Greek Semi-God in Percy Jackson's character, which led to the identity question of this character psychologically and sociologically. This novel will clarify the significance of the relation between the Semi-God and the identity question.

The suggested research tackles Post Modern Literature and the question of the identity crises issue that is embodied in a Greek Semi-god characterized in Percy Jackson in Rick Riordan young adult novel "The Lightning Thief", that portray the existence of the Greek mythology as an aspect to understand Percy's character in the novel.

The research will answer the following sub-questions, in which each question will be involved in one chapter:

- 1) How Post Modernism developed the theme of Identity in the field of literature and its relation to young adult literature?

2) How did Identity established through Literature and what are the main identity theories?

3) How Rick Riordan depicted Greek myths in Percy's identity question?

This research aims to center on revealing the reasons of implementing Greek mythology elements in the identity and the psychological conditions that the adolescent character passes through. It also seeks to answer throughout Rick Riordan's "The Lightning Thief" the connection of using this kind of archetypes and themes in the young adult literature.

The purpose of conducting this research is to illustrate the reasons and the implementation homogeny the ties between mythology elements and identity in young adult novel, and how it shapes the consciousness of young character. Also this research is carrying out to unveil the use of Greek myths in connection with identity, and how it effects on psychological process and the changes that occur of this semi-god character.

The research will relay on psychological approach using individuation theory; to interpret the psychological conditions and maturing process of the character and how he became a hero, and using archetypal criticism to clarify the significance of using mythology that represent the semi-god identity and unconscious to understand the character in the novel. This methodology will help to analyses the novel "The Lightning Thief" through different articles, books, and thesis.

Post-Modern writers tend to use some developed methods in literature and specifically in young adult literature, they used imaginative fiction and unrealistic characters or settings in reaction or response to psychological needs, which led to providing themes that can be considered as investigated issues; therefore , this research will help undergraduate students to takes account and to understand the reasons behind this application, specifically the use of

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mythology in order to clarify and make clear image to understand a character, also the use of identity as the main theme in young adult literature.

Chapter One

Postmodernisme Framework

Introduction:

Postmodernism is among the most relevant cultural, philosophical and artistic trends in our modern era. In other words; a series of complicated perspectives, which came into existence in the second half of the twentieth century in response to Modernism and under the influence of enlightenment since the Second World War, is still growing until now. One of those perspectives consisting in techniques in Literature that was created by postmodernist writers such as Intertextuality, Irony and Black humor, Minimalism, Metafiction, Fabulation and other various techniques.

In the other hand, postmodern literature deals with human social, cultural, and historical progress; and the individual is the core problem in the area of postmodern research. The identity issue and the survival problem are the main themes in this context; these two concepts are interconnected in literary fiction whereas examining the individual who has a disturbing history. The ideology of identity and difference rationalizes the social hierarchies and discrimination, adopting the exclusionary and cultural, national, gender identification and supporting roles that have been characterized by oppression, maintains the exclusionary and oppressive actions of social environment. Postmodernism have some concerns about people who constructs their identity from an alternative identity, and this brings a broad scope of debate.

In addition, Young Adult Literature in new genre of literature that is addressed to young people and has specific aims in the content. This literature is wide range nowadays and most of literary works have been adapted to films; furthermore, this genre has a main theme that tend to used by authors in their novel, which is identity issue because it reflects the real identity issues of

adolescents in real life, since this literature was aimed to young people they will interact with it as it is their own story in real life.

1. Historical Background:

1.1. Postmodernism:

Postmodernism is one of the most significant political, intellectual and creative trends in our modern period that have been influenced through a long historical period of time by many feature and in many fields especially in literature.

1.2. The Notion of Postmodernism:

Postmodernism is a set of new social, political and literary ideas that have arisen in recent years as a consequence of postmodern studies spanning a broad variety of fields such as fashion , architecture, writing, film, sociology, media, philosophy, etc (Mahboob & Shariful 2).

In order to grasp the term Postmodernism, Modernism has to be recognized and explained. Modernism originated from the transformation of Western society in the late 19th century and the beginning of the 20th century. The rapid shift in industrialization, urbanization, and the effects of World War I influenced the rejection of the Enlightenment thought, and the philosophy of Realism (Sim, 319).

Postmodernism is connected to Modern period; therefore, the objection of the basic values of modernism is a key factor of the different phenomenon of literature, as in architecture, known as Postmodernism. No clear concept of Postmodernism is conceivable, but it reflects the

weakening of the distinctions between high society and mass culture — a distinction that Clement Greenberg and the Modernists had resolutely protected (Kleiner48).

Ihab Hassan an American literary theorist distinguished that in the earlier part of the 20th century all the movements were part of the avant-garde, mostly because they had disappeared and attacked the bourgeoisie with their art. Modernism, though, has proven strictness, distant and heretical. Unlike avant-garde, Modernism is linked to people like Proust, Gide, Joyce, Yeats, Lawrence, Eliot and others (Ihab, 591).

John Watkins Chapmanin, in the 1880s, invented the word Postmodernism to define a span of time of fresh and unique theories, concepts, philosophies, and viewpoints and ideologies (Bran) .In 1930, the concept was used by Arnold J. Toynbee to define the general ideology of the historical revolution of “postmodern era” as a beginning in the end of the 19th century, controlled by the European middle class, and the starting of the 20th, when a broad urban working class arose (Toynbee74).

On the other hand Postmodernism's first understanding concept is mainly abstract and closely related to the study of Lyotard. It appears as an explanation of the response to the "traditional conceptions of understanding, reality and truth, sense, perception, correspondence, and so on" adopted by modernism (Geyh38). The second associated concept of postmodernism "cultural postmodernism" is primarily to be traced to the research of Frederic Jameson. In Jameson's view, cultural postmodernism is revealed through the “effacement [...] of some key boundaries or separations, most notably the erosion of the older distinction between high culture and so-called mass or popular culture (Jameson, 1847). Moreover in 1942, it was used by H. R. Hays to mark a modern type of literature (Bran). The concept of postmodernism has a significant

standing nowadays because it is applied to many different spheres as architecture, art, science, society, politics...etc.

1.3. Postmodern Philosophers:

The philosophical roots of postmodernism are important in its process of development, not only the changes that occurs on society and other fields such as art, design, and architecture...etc, also on the philosophical background as well. The philosophical appearance was first in the works of Kierkegaard a Danish writer and Nietzsche a German writer, the perception of their works make skepticism about authority, education, cultural and political forms. His argument that “God is dead,” and his view that established principles no longer exist influenced numerous political trends, including existentialism and postmodernism.

Postmodernism in philosophy and critical theory is mainly related with the interaction between real and unreal meaning, truth and history; subjectivity and identity. There is a never-ending debate what is postmodern and what is not. Many theorists reject the existence of postmodernism and claim that they still live in a modern world, and not postmodern world.

Postmodernism in philosophy is correlated with poststructuralism in sociology, which is perceived to be a component of it. From this point; there are the most notable philosophers and scholars in postmodern philosophy field.

1.3.1. Jean-Francois Lyotard:

Lyotard can be called the father of postmodernism; his book named by *The Postmodern Condition: A Report on Knowledge* is considered to be the most significant theoretical expression of postmodernism in philosophy. Lyotard’s image of postmodernism is more a feature of

civilization than a revolutionary age. Lyotard argues that they should discard the “meta-narratives” of Western civilization as they have lost all their legitimacy. He is calling them meta-narrations; Metanarratives do not mean merely the technique of narration, but it is a nihilistic approach towards Marxism, through these he means also Christianity, and Enlightenment which are in some way a common world view. On the other hand, in the early 20th century, the avant-garde promoted pluralism radically and thus challenged these meta-narratives (Bukdahl 215). The most important feature of postmodernism, according to Lyotard, is its diversity which does not represent any one philosophy.

1.3.2. Jacques Derrida :

Derrida is a French philosopher who is affiliated with the theory of poststructuralism movement. It opposes the structuralist pattern of thought and reflects a sign of skepticism against the obtained authority (Sim, 321).

The foundation of Derrida’s works is language and its deconstruction. What Derrida wants to demonstrate is the instability of the vocabulary and structure in general. Signs are not always static beings, so there is rarely a seamless relation between the signifier and the signified to ensure unproblematic contact. Language is what leads us, according to him. Hence Derrida emphasizes the task of writing. Deconstruction of Derrida is a specific type of literary and philosophical study. This is based on the assumption that both Western literature and theory essentially focus on metaphysics of existence, where the inner sense is available by means of pure existence. Deconstruction rejects the existence of a single and consistent definition, in favor of the probability of a plurality of definitions (Derrida, 4-5).

1.3.3. Michel Foucault:

Foucault is a French postmodern thinker who was against poststructuralism. He is involved in oppressed people whose identity removes them from political power; communities such as insane individuals, criminals and homosexuals. The reality of variation is stressed in his work. He explores the marginalization of distinction, even demonization, through its Setting behavioral standards and institutions such as insane asylums, prisons and hospitals that are directly related to managing with discrepancies (Sim, 225).

According to Foucault, these institutions are symbols of political influence, and how a ruling party will enforce its will over others. In addition according to him strength is knowledge, it is in the shape of absolute reality in human discourses. The ultimate reality does not occur in the postmodern setting, because what is true to one might not be reality to another. Absolute reality does not prevail in the postmodern universe since what is valid for one cannot be accurate for another. Therefore, Foucault's definition reflects the majority in postmodernism (Paul, Nicolas, 38).

1.3.4. Jean Baudillard:

Baudillard a French philosopher and he is one of the most influential contemporary visionaries, widely recognized for his unique and surprising approach in the fields of philosophy and culture, and well-established as the pioneer of postmodernism. The “hyper-reality” and “*Simulation*” are two theories that he introduced and became the core principles of postmodernism. For the first time in history, Baudrillard suggested that human beings do not interfere in their own lives. In a written article titled “*What do you do after a binge?*” He related to the question of how the revolutionary movements of modernism, i.e. sexual and ethnic equality,

freedom of expression, and the abolition of the privilege class, slowly and in contrast to each other, developed an "exhibitive culture" and transformed in this community toward the problems that they wanted to be posed. Baudrillard claimed that the reality of postmodern is a realm of illusion and simulation; therefore from his point of view, they have come to an ultra-real and lost world. In other words, reality is being produced and created, but it is out of humans' control. In an article in the early 1990's, that was written by Baudrillard titled "*The Gulf War did not take place*" indicated that the mass-media had portrayed the war for them and that it was totally forged and manufactured, everything they perceive from history and the actual world is simply an image that has been presented to them and that the mass-media are serving as their viewpoint to the universe, and even if they are trying to be opposite to the advanced capitalist system, they have immediately become part of it (Baudrillard, 98).

1.4. Postmodernism in Literature:

Postmodernism can be found in different fields such as Philosophy, Politics, Feminism, Art, Architecture, Music, Literature, Law, Medicine, Science, Technology...etc. Postmodern literature is also called a post-World War II literature; it includes explicit techniques and methods such as Pastiche, Fragmentation, Intertextuality, Meta-fiction, Paranoia, Paradox, Black humor, and Questionable Narrators (Chaudhary, Sharma, 51).

This literature came as a response to theories of Enlightenment suggested in modernist (Chaudhary, Sharma, 2011). Although post-modern literature does not reflect all post-modern literary works, there are substantial similarities between a number of post-war innovations in literature such as (theater of absurdity), (Beat Generation) and (Magic Realism); Such postwar innovations are often referred to as "postmodern"(Chaudhary, Sharma, 51).

Martin Esslin first invented the word (the theatre of the absurd) in the 1950s to define a phenomenon in theatre (Chaudhary, Sharma, 2011). Majority of the plays of the (the theater of the absurd) were in many ways similar to postmodern fiction; Samuel Beckett was the first to make the dramatic move from modernism to postmodernism (Wanger, 28). In the 1940s, Samuel Beckett began to focus on language deprivation and man as a loser, to seek to pursue Joyce's path, and received the Nobel Prize for his works on narrative styles (Wanger, 28).

In the other hand, Jack Kerouac was the first to come up with the phrase of (The Beat Generation) relating to young Americans who opposed traditional culture in the 1950s. Additionally, several classes of postmodern American authors including the Black Mountain Poets, the New York Academy, and so forth, have been referred to as (Beat Generation) and later as Postmodernists (Machale, 158).

Moreover, the word (Magic Realism) was used as ordinary truth by Latin American authors who deal with magical aspects. This method is mostly connected to the conventional technique of storytelling (Chaudhary, Sharma, 52).

Although, postmodern authors that have been influenced by early stories to form and narrate their tales. (Chaudhary & Sharma, 2011) for example, Postmodern literature is inspired by a variety of early works, such as *The Arabian Nights*, *Don Quixote*, *The Decameron*, and several other books that are regarded to be an important influencers of postmodern literature (Barry, 2002). Theorists and commentators have found it difficult to describe postmodernism and postmodern literature; instead, they offer unique features and characteristics that can help differentiate it from other literature of previous periods (Sharma & Chaudhary, 52).

2. Features and Techniques of Postmodern Literature:

Postmodernism in literature reveals some prevailing characteristics that are frequently occur in postmodern fiction, those features make postmodern literature unique with its own perspective. There are several themes and techniques and those are some of them in bellow:

2.1. Intertextuality:

On account that postmodernism is a decentered philosophy of the world where individual works are not separate inventions, most of the research of postmodern literature focuses on intertextuality: the relationship between literary texts, in which a text meaning is shaped by another text using different figures including quotation, plagiarism, translation, allusion. Writers adopt concepts and meanings from other literary works to construct their own literary productions; this approach lets authors develop new narrative ideologies. Critics refer to this as an example of the absence of originality and dependency on clichés of postmodernism. Intertextuality of postmodern literature may be a connection or contrast to another literary piece, a broader consideration of a piece or the adoption of a design. Intertextuality in postmodernism has various implications to suit different writers, from those who remain true to the original conception of works and others who merely use it as a trendy means and speak about allusion and influence. This technique is considered as an important element used by postmodernists and it may appear in fairy tales as in popular genres such as science fiction. There are a numerous examples of intertextuality such as John Barth's *The Sot-Weed Factor*, which deals with the poem by Ebenezer Cooke of the same name... etc (Sharma & Chaudhary, 2011). Often intertextuality can be more than a single connection to a text (Orr, 2003).

Julia Kristeva has developed the word intertextuality. Intertextuality, while described as a post structural term, existed as a common principle that illustrates the communicative relations between the text and the other and between the text and the context (Prayer78).

Kirsteva claims that a text is collected as a set of quotes, and its integration and a build above another. Intertextuality recovers intersubjectivity. In “The Bounded Text”, Kristeva deals with the mechanism of producing a language beyond the already-present literature. The writers are not creative and do not build something from the original imagination of their writings, but from the current writings. It defines the text as the possible combination of multiple sentences and ideas extracted from other texts, overlapping and modifying each other; nevertheless, Bakhtin's idea of Dialogism is focused about how persons use language in particular social contexts, but Kristeva cares mostly of text and textuality. They both reach at a level where the text cannot be separated from the social or cultural textuality which is framework where the text is produced. This social text and the literary text are strongly connected to construct a well coherent piece of literature (Prayer 79).

2.2. Irony, Playfulness and Black Humor:

The postmodern authors describe the themes of murder, suicide, depression, war, barbarism, drug abuse, terminal illness, domestic violence, sexual violence, insanity, nightmare, disease, racism...etc, in their works often in a comical manner.

Linda Hutcheon argues that irony and humor are perceived as the key aspects of postmodern literature. Some authors like John Bath, Joseph Hells, William Gaddis, Kurt Vonnegut are some of those authors who are first considered in their works the usage of black humor before they became identified as postmodernist (Hutcheon, 2004).

Although irony and black humor are the most common tools of postmodern writings, they are still used first by modern writers. They also describe themselves and their social and political issues through their novels in an ironic and a humor way (Barth, 1995).

2.3. Minimalism:

Literary minimalism may be defined as an emphasis on a depiction of the surface where readers are supposed to take an active part in constructing a story. In minimalist stories and novels the protagonists appear to be odd; in fact, the short stories are usually tales about a reality of life. Moreover, Minimalism, which is the reverse of maximalism, is the depiction of just the most essential and necessary pieces, unique for the economy of language, because writers are hesitant to use adjectives, adverbs or irrelevant details, and rather than giving every minute of information, the author offers a general background and instead encourages the imagination of the reader to form the story. Literary minimalism is most frequently identified with Samuel Beckett among those listed as postmodernist (Sharma & Chaudhary, 53).

2.4. Metafiction:

Metafiction is a fiction in which the author self-reflection explicitly refers to the artificiality or literary nature of a work by parodying or differing from novelistic conventions (especially naturalism) and traditional narrative techniques; while it first appeared in Shakespeare and Chaucer's earlier plays, it may find its position in postmodern literature (Sharma & Chaudhy.53).

The common samples of metafictional works are; *Ian McEwan's Atonement*, *Flann O'Brien's Swim-Two-Birds*, *Stephen King's Misery and Secret Window*, *André Gide's The*

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Counterfeiters, Michael Morpurgo's *Wide Sea*, Kenn's *More Bears!*, and other numerous literary examples (Sharma & Chaudhy 53).

Metafiction continues to attract attention to its role by raising questions regarding the interaction between fantasy and fact and drawing a distinction between them, it is used by authors to attract the attention of the reader and to supply him facts regarding fiction.

2.5. Fabulation:

Fabulation is a concept that is often associated for metafiction interchangeably and refers to pastiche and magic realism, this technique is a rejection of realism that supports the concept that literature is a work produced and not constrained by conceptions of mimesis and verisimilitude. Fabulation contradicts certain conventional ideas of literature and incorporates certain new traditional conceptions of narrative, like incredible elements of fantasy such as magic and myth, or elements of common genres like science fiction. Robert Scholes had invented the term in his novel, *The Fabulators* and *Haroun and the Sea of Stories* by Salman Rushdie are a better example of fabulation (Sharma & Chaudhy.2011).

Often postmodern techniques are combined to each other and writers tend to use them together for example; metafiction and pastiche are often used for irony. All these features help to comprehend the postmodern literary tradition (Sharma & Chaudhy.2011).

3. Identity Crisis in Postmodernism:

3.1. Historical Overview:

Postmodern literature as a whole represents postmodern life and society and discusses the problem of identity crisis in different areas of individual, racial, ethnic sexual, social and cultural existence (Kusnir, 2011).

In a period of time, new writers portraying ethnic minorities including Jewish writers and those from British colonies started to achieve a prominent position in English literature such as Ben Okri, Kazuo Ishiguro, Salman Rushdie and Hanif Kureishi. During this period, English authors have expressed a strong understanding of the negative impact of economic revolution on social existence. Yet those movements led to the rise of feminism and post-colonial theories (Kusnir, 2011).

Postmodern writers treat the issue of identity much more after the civil-right movement in the United States of America in the 1960s although it had previously been dealt with by other authors (Kusnir, 2011).

3.2. Identity Crisis as a Feature in Postmodern Literature:

In literary works, identity as a literary theme appears through the explicit and implicit features of the characters; these features lead the reader to recognize the character's behaviors and thoughts, also it has become a major concerned theme of postmodern writers. Some authors seek to identify themselves as a significant aspect of identity through religion and social engagement (Frosh, 1991).

Identity crisis can arise from conflict and struggle between individual and a group of people, another individual or natural forces...etc. This conflict will lead the character to improve himself / herself (Kusnir, 2011). Tragedy has become inevitable; it is mostly tied to the identity disorder of the characters (Frosh, 1991).

Modernists and postmodernists have struggled to provide the precise answer to the problem what precisely does the "I" imply. Dumitrescu argues that identity is a significant topic in the modern and post-modern sense (Dumitrescu, 2001).

Furthermore, the postmodern writers started to discuss several issues after 1945, including social, psychological and cultural identities. Yet the Identity in literature represents personality, culture and society of the author. The literary work reflects the identity of the author through all his fictional characters (Dumitrescu, 2001).

In literature, tragedy may be found as part of an identity crisis; where the conflict between characters in defining themselves and their positions in society would surely contribute to a tragedy, for example, a novel by Walker, *The Color Purple*, contains identity confusion of the characters that causes social and personal tragedy (Frosh, 1991).

Yet; Kellner Claims that identity was not provided much consideration in postmodern culture that was not an important issue to be tackled. The identity crisis of individual adolescent is especially concerned with their attempt to present their roles in their society (Kellner, 1992)

3.3. The Construction of Identity Crisis:

Within this growing "postmodern" world, the notion of identity forming is not identical to that of a preexisting definition of identity. This is a major question; how individuals' identity has been fragmented, and how a multi-narrative culture shapes their identity, and those changes occur by differences of race, gender, sexual preferences, ethnicity, or class. There are several conditions behind the construction of the identity, this change underwent from.

3.3.1. Absence of Truth:

Postmodernists claim that their belief in truth is simply an interpretation of reality formed by their own socially created prejudice (Grenz, 1996). Grenz claims that, however, there is no total truth; there is just a produced fact for any sort of reason (Grenz, 1996).

In the other side, Canadian literary theorist Linda Hutcheon reflects on the distinction between modernisms, which has rigid guidelines and identity as a norm, and postmodernism, that is mainly defined by diversity (Hutcheon, 2004). She states: "the modernist concept of single and alienated otherness is challenged by the postmodern questioning of binaries that conceal hierarchies (self/other). (...) Difference suggests multiplicity, heterogeneity, plurality, rather than binary opposition and exclusion" (Hutcheon, 2004).

In addition without forgetting that absence of truth is considered as one of the main features of postmodern literature

3.3.2. Gender Identities and Rise of Feminism:

With the rise of Feminism, the concept of gender identities appeared. Throughout the pre-feminist era, it was easy to describe what was to be a male or a woman, but that interpretation is

difficult in modern culture; Moreover, the gender identity has been limited to a specific sexual identity femininity and masculinity in the pre-feminist era. As a result, men are no longer aware of what it means to be a man and women do not know what it means to be a woman (Frosh, 1991)

4. Identity Crisis in Young Adult Literature:

Kellner claim that identity was not granted much focus in postmodern society because it was not an important topic to be explored. The identity crisis of individuals, particularly young adult, concerns their attempt to identify their position in their society (Kellner, 1992). Since people had a confusion to identify themselves and define their position in society, literary works focuses on implementing this theme in their young adult literature addressing young readers.

4.1. Young Adult Literature at Glance:

Children's and YA literature is a relatively new literary genre, focused on the power of disparity between the adult author and the young reader, it is usually addressed to teenagers and young adults between the ages of twelve and twenty. The young adult novel originated in the late 1960s-early 1970s as a hyper-realistic genre, concentrating on daily challenges and issues that teenagers are dealing with, including sexuality, drugs, abuse, parental rebellion, and social stress. Young adult novels have progressively started to resemble adult novels in terms of plot, vocabulary, and style. This has been a huge problem for most adults, as the distinctions between adult and young adult styles have declined dramatically over the years (Cart, 2011).

From the beginning of this genre, young adult literature has more generally been composed with the implicit purpose of teaching something like a message, a personality trait, or any sort of behavior. This form of writing with an aim in mind is defined as didacticism. Didactic

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literature is generally aimed at young, easily manipulated minds to motivate progress; the didactic form in young adult literature is most apparent in the early processes of the genre: pieces produced before the 1960s. The novels of the YA released at that period were highly didactic. Parents proposed literature to their own children, talking about changing attitudes or illustrating how a better, progressive person would behave during that span of time (Myracle 36-37).

As a result, the teen novels of that period appeared to be secure. They were not concerned with actual issues, but clearly with items the parents needed their children to learn. During the 1970s, however, didactic quality experienced rapid transformation (Ellis 94-95).

With time young adult literature writers tend to use inappropriate context in their works like bad language, homosexual bisexuality, hypocrisy and alcoholism, which led to some changes; although, those adolescent issues and problems are still under consideration, several modern YA novels are relying on the latest dystopian theme. According to the theory of mimetic realism, discussed in deep by theorist Matthew Potolsky, art works appear to represent the truth in life. Through adapting his mimetic principle to recent developments in literature, one may claim that YA dystopia does not portray fantasy, for example, but rather depicts selectively existing, concrete community (Potolsky93).

The young adult literature field has developed from a didactic framework such as problematic novels and taboo themes to a mimetic perspective of modern life through dystopian fiction.

4.2. Identity Crisis in Young Adult Literature:

Young Adult Literature is often interested in this idea of experiences that shape the identity of an individual, and identity development has become a common theme in several Young Adult Fiction novels.

The purpose of identity and self-image is not to interpret individual characters in the novels examined in a particular manner, but to explain how their experiences with disease, the natural world, family relationships, social pressure, community and friendships form who they are. Some engagements are very sensitive in where the Young Adult Literature allows the protagonists in the novels the ability to seek feedback from another person at the end, causing the image-of-self-formation to continue at an understandable process. Since adolescents are reading novels and finding parallels between the novelistic fantasy realms and their own experiences, they have to understand how such experiences influence them. The literary developments that take place in the context of young adults over time impact societies as a whole; because teenagers are already shaping their identities from the texts they consume (Erikson, 1968).

Blake indicates that young people are seeking to improve their self image in comparison to their social practices (Blake 118-120).

Additionally, memory is probably the biggest plot source of literature. Not only does it form the personality of fictional characters, rendering it dynamic and much like a true human being; it often evokes the memory of readers and thereby influences their identity in connection with fiction. Therefore, that's why teenagers read fiction: it has the ability to form their personalities. Until now, they have not really been able to understand how that is possible; yet,

due to psychology, it is understood that reading literature certainly enhances readers' theory of mind (Kidd & Castano, 2013).

Conclusion:

Postmodernist had been emerged in various fields and they were portrayed with their own perspective and socio cultural background, also philosophers tried to arise with their new techniques concerning literature by rejecting any reality or actuality and traditional norms as a contradiction to modernism, postmodern authors demonstrate contemporary life by their fiction. The authors also use fact as their topic but only individual minds and their emotions are selected as their topic of literature, which is often part of reality. ; In the other side postmodernism went through a period of time where people met with challenges throughout history in several phases and did not find themselves, which led to the deconstruction of their identity, for them, identity is the result of a constructional process, rather than an extractive industry by using it as a theme in their writings; yet others sees that identity in postmodern society was not given much attention as it was not an essential subject to be discussed, and it is still a debatable subject. Some writers seek to use identity crisis in Young Adult novels in order to make teenagers sees themselves as the protagonist of the novel and to affect their inner thoughts by using real life circumstances that a teenager go through.

Chapter Two

Identity in Literature

Introduction:

Identity is a term that has become so relevant in modern cultural studies and literary criticism which is a questionable theme in different contexts especially in literature that was used by many authors a long historical period of time. It illustrates how one can perceive or describe oneself as separate or close to others because the person needs to achieve his sense of self that lead him to be satisfied about his life and confront with all factors that occurs during his life to construct and form his identity.

Identity formation might be a very difficult process if one discovers himself confronted by a different culture, place and community that may end up with several problems of identity crisis; therefore, different scholars and psychologists among them Freud, Erickson, and Jung in which they established some theories to analyse individual's state of mind at the level of social psychology that is the impact of social interactions on the formation of the one's identity and personal psychology that is the impact of the personal experiences on the psych and the formation of the identity.

Additionally, archetypes are the repeated patterns that are saved in the human psych and they resemble the Creator, Lover, Hero, Rebel, Care Giver, Every person, Jester, Death...etc; yet, the archetype of the hero is used in literature as a myth especially in young adult literature; though mythology started as a means of discussing questions about life, describing history, creating society, and teaching people, from the world's ancient legends through modern, young adult fantasy novels that are addressed mainly to young people in order to answer their raising questions about their identity issues in their social and personal lives.

1. Identity as a concept:

Etymologically the basic identity paradox is implicit in the concept itself. Nevertheless, the word means similarity and variation from the Latin root *idem*, meaning the same (Buckingham1). Therefore many critics had defined the term identity in various ways as follows:

The concept of identity may be interpreted as a condition of being who or what an individual is, what type of person he or she is, as well as how they are connected with others; hence, it is the state of being or becoming that characterizes one from another. In brief, this means that personality is not only the thoughts and beliefs of people on who they are but also the mutual connections with their community. More specifically, while the essence of a person's identity can be represented as fixed and solid, it would also be dynamic and fluid from another perspective, as Amartya Sen stated in *The Illusion of Destiny* (18 - 21).

Moreover, Stuart Hall in his interesting essay *Cultural Identity and Diaspora*; consider identity as a concept that is always questionable precisely because it is still in an evolving manner. He sees identity as being not as obvious or unproblematic as people believe it is, instead of seeing identity as a reality already achieved by modern cultural traditions, He also perceives that the idea of identity cannot be seen as a product but it is formed in its images and never outside, so it is a continuing process for him (222). In other words, two forms of identification are differentiated, according to Hall; on one side, identity as being which entails cohesion and a sense of belonging, on the other side, identity as becoming; more significantly, for him, identity is not just a part of the future but also a part of the past, since it undertakes constant shifts including historical ones (236).

As Kathryn Woodward implies, because identity is a relational term it may be either characterized by similarities or as sometimes occurs by distinctions, i.e by binary oppositions, example as self / other, white/black, master/slave...etc; moreover, identity being shared inspires

social relations. She argues that certain conflicts can be faced amongst conflicting identities from various places, individuals, and societies. However, she continues to clarify that; Identity offers individuals a role in the community, which shows the link between the person and the society which exists in. It offers to the person an insight into who they are and how they contribute to each other and the society they live in (1).

Buckingham distinguishes identity as the notion that the person, during his life, can get about himself through his course of growth and social progress. This includes multiple aspects of his personality, such as religion and ideologies, skin color, and personal choices; both of these details help to illustrate individual identification (1-3).

Identity is who is a person, or what something is. It may also relate to the behaviors, emotions, or convictions that differentiate people from others. It is the condition or impression that is related to and capable of recognizing someone or something (McIntosh).

Identity for Venn refers to factors that count as subjects in terms of categories such as color, gender, class, language, nationality, role, and region that classify subjects in terms of categories. Therefore in terms of accepted social ties and the concept of group belonging (79). He also believes that identity is an object that arises concerning someone else or others; it is a collective self (2).

Identity involves knowing someone or something and telling or confirming who he/she is? It is just as well to identify an issue, a requirement, a reality, etc. and to prove that it exists (Bottomley).

2. Self-Identity:

The concept self simply reflects the nature of a human being or I feel such emotions are guided by the human spirit or psyche. When it is possible to define or determine one's own

identity or role or status, the feeling is assumed to be self-identity as it was defined by some researchers from Indian universities (Moslema & Bapi p1121).

Abrams & Hogg describes identity as one's conception, or perception of who the one is (one's identity) is generally constructed of self-descriptions in terms of the distinguishing features of the social categories of which one belongs (7). In other words Identity is essential for self-concept, social morality, and national comprehension.

As Jenkins states, the person who has the power to distinguish himself from others and to decide the role he / she plays in his / her life and relationship their identity is always taken for granted. Identity determination can be seen as a major concern (1-3). Self is characterized by identity; therefore, those who have identity disorder generally find it difficult to identify themselves (Benabou & Tirole).

3. Self Identity Crisis:

An identity crisis is, according to Ninkovich, a stage of disorientation in which ideals and relationships are brought into question once taken for granted. Self-adjustment issues that confuse individuals caught up in an identity disorder such as "who am I?" and "where do I belong?"(16); which means it is a sense of unhappiness and uncertainty when someone does not know who really is, or what the real reason of one's life is_ it discusses a psychological state of mind_; therefore, it is a psychological state or disorder and role uncertainty that arises primarily in adolescence as a result of contrasting internal and external interactions, stresses and desires, which also cause anxiety and panic.

On another hand, Identity issue is created by the presence of various social groups and races in which the lower class feels oppressed toward the upper class and in which the black

community feels excluded and marginalized by the white. When it comes to gender, this assumes that females are the core of the identity problem, and what causes this form of a dilemma is the reality that we remain in a patriarchal social structure where males are the superior and dominant matter and females are the underprivileged and oppressed object.

4. Identity in Literature:

Identity in literature may be the way writers portray themselves by introducing new culture and language after exile from their birthplace to another world; hence, the genre of migrant literature was established to cure and resolve the problem of migration and the development of environmental identity among migrants; additionally, it may also be linked to the use of pen names by writers who seek to hide their roots or gender, and this approach is typically adopted by female authors who hope that their works will be published and embraced in society (Fearon).

According to some literary scholars Gergen 1991; Norton Peirce 1995; Sarup 1996; Weedon 1987, identity is neither a permanent nor a fixed phenomenon, however, a continuous structure that shifts and evolves, while internally in conflict.; in other words, across time and space, it is transforming and insightful, as Duff and Uchida maintain that identity is surprisingly connected to national, political, technological, educational and institutional contexts, because it is context-related. In the same way, Zegeye agrees with what precedes and states that identity is open-ended, dynamic, and continuously being developed and rebuilt as people pass from one social situation to another, resulting in a deeply fractured and context-dependent self (1). Likewise, identity is a lifelong phase that, based on the social context, is often a matter of continuous transition, giving emergence to a new individual.

Besides, Durranti 1997; Spolsky 1998; Hall 1997 maintained that language is one of the principal characteristics of identity because it has several roles that are communicative, cultural communication, awareness creation, and identity-forming. This latter is strongly advocated by discourse analysts such as Buzzelli, Johnston 2002; Gee 1996; Maclure 1993, who claim that identity is formulated, developed, and expressed largely by language and discourse.

Here are some literary examples about the use of identity in which characters trapped between the conflicting pressures of the community and the self, alienated from the environment of which they are strangers; Characters like Herzog, Joseph or Charles Citrine in Saul Bellow's novels *Herzog* (1964), *The Dangling Man* (1944) and *Humboldt's Gift* (1975); Holden Caulfield in J. D. Salinger's *The Catcher in the Rye* (1951); Nat Turner in W. Styron's *The Confessions of Nat Turner* (1967); Rabbit in John Updike's series *Rabbit, Run* (1960), *Rabbit Redux* (1971), *Rabbit Is Rich* (1981) and *Rabbit at Rest* (1990); Tod Andrews in Barth's *The Floating Opera* (1956) and Giles, the goat-boy, in the novel bearing the same title (1966) (Stan&Colipca 326).

5. Identity Construction:

Forming one's identity is not that easy; sometimes, it is very demanding and even overwhelming. Ferguson (2015) discusses Identity and how various factors, such as gender, race, and class, impact, and influences it. Identity is drawn from our past, and may also form our own Identity. It is really special, almost like a signature that helps him/her to connect with the world around him/her. The race is a very significant factor that may shape one's identity, and since an individual was affiliated with an ethnic group, the race of a person may affect how he/she is being seen and viewed by others; furthermore, racial identities may contribute to discrimination and injustice. At the same time, this may be the root of pride, inspiration, and belonging. As

regards gender identity, this applies to one's inner sense of self as a female or male, and gender refers to the culturally generated attitudes and personality characteristics. As for social groups, it plays an important role in defining one's identity by which he/she can contribute to a certain community that has the same social standing in which he/she can be treated differently in comparison to others; it can even be a source of oppression or a pride. Ferguson suggests that the atmosphere and community are the factors that influence the features that help to form a personal identity, on which they determine what is right and what is wrong.

Woodward (2004) describes the distinction between identity and personality by stating that personality represents the traits that the person might have like being smart or shy, while identity is all about the aspect of choices that individual may have while interacting with the world around. One's identity may be defined by the fact that one is close or distinct from others. Identity can also be seen as the creation of the community in which individuals live; it is a mixture of how a person sees himself and how others see him by taking into account that identity may be permanent or shift based on the pressures that may be exerted on an individual (6).

Additionally, there are various identity forms, including cultural, racial, national, political, and religious identity. Cultural identity is the perception that you belong to a community or society. Ethnic identity is the affiliation of a specific race, typically based on a supposed traditional heritage or ancestry. Religious identity is the collection of values and behaviors that are widely held by the person, including the commitment to formalized values and norms, ancestral or cultural customs, literature, history, mythology, religious belief, and spiritual experience (Yousef53).

Barker state that identity is the ideologies that people carry about their selves that they can call self-identity; whereas, other people's anticipations and convictions shape an individual's social identity (165); this means identity is crucial in identifying who / what an individual, a society or a nation is on a larger scale. Identity can be divided into two major types: one as self-identity and the other as social identity. In other words, Identity is not only a matter of self-description but also of social ascription. As a consequence, Society thus plays a significant part in defining one's own personality.

5.1. Personal Identity Construction:

As personal identity is characterized as a set of beliefs and ideologies that one develops about himself, which emerges over the essence of someone's life, including aspects that one has as a priority over others. It is often the matter of duties that one makes to do what is right or what should be done, what he wants or the valuable decision he makes in a social situation, for example, that he deals with the sufficient circumstances for an individual to continue to be the same individual over time.

According to Fearon, personal identity is a collection of qualities, values, interests, or concepts of behavior that an individual thinks to differentiate it in socially significant ways and that; first, the person takes specific pride in; second, the person holds no particular pride in, but who orients his actions in such a manner that he is at a loss as to how to behave and what to do without them, or third, the person thinks that he cannot enhance even though he wants to (21). Therefore, Fearon demonstrates that personal identity is constructed based on when and how people identify themselves within their societies.

5.2.Social Identity Construction:

If personal identity is perceived on the basis of whether and how one considers and characterizes himself within a society, then he is therefore influenced by those norms which are reinforced by the judgments of his society; in other words, it is the portion of the individual's self-concept derived from perceived membership within a given social group or society. Furthermore, it is perceived to be a social phenomenon rather than an individual's property, when it is exchanged throughout association with the formation of a specific social identity. Herrigel states that social identity is the quest for social differentiation, dignity, and position over the self, function, and limits of nation and culture within historically relevant discourses (371).

Basically, social identity might be both self-definition and social self-definition in the social sense of what the person ascribes to his environment as beliefs and mores. Thus, it is the social group that distinguishes its members, whether they actually represent the group's inherent traits (Fearon 12).

6. Theories of Identity:

The theory of social identity and psychological identity theories are the major theories of identity. However, the theory of social identity tends to focus on the person as a part of a social community of individuals and how he/she associates with the individuals within the group and how he/she can differentiate him/herself from them; whereas, psychological identity theories concentrate on the person's inner psyche system as an autonomous structure that leads to the building of the individual's personal identity.

6.1.Social Identity Theory:

The theory of social identity is the major theory produced in social science by Henri Tajfel and John Turner in 1979. This theory promotes the definition of identity based on the social distinctions created by society, nationality, race, ethnicity, gender, class, etc. of the individual, which are linked in power and status rather than the assumption of individuals (Trepte256). Abrams and Hogg (1988) also tended to illustrate the minimum standards that allow people to discriminate in favor of an in-group to which they belong and against an out-group to obtain self-esteem and self-confidence (Trepte256). Likewise, Sherman Hamilton considered that negative association with a valued category would definitely harm one's self-esteem level (88-89). The group is considered, by Tajfel as a cognitive, evaluative, and emotional component (Trepte256).

Also, the theory of social identity was further established in collaboration with various scholars, particularly Tajfel's colleague Turner (1987), who later suggested the theory of self-categorization (Trepte 257). The self-Categorization theory is an additional development of social Identity theory; thus, in the theory of social identity, the self has the power to distinguish itself from other social categories as it can identify itself into various classifications. This mechanism is called "self-categorization" in social identity theory (Stets & Burke 224-237).

The theory of social identity confirms that group membership builds the in-group or (self-categorization) in terms that the in-group is favored at the disadvantage of the out-group (Trepte 257). They suggested the example of (minimal group paradigm) from which they contend that the categorization of the mere individuals is necessary to drive them to disloyalty within the group. Classes were labeled at random in that experiment. He, therefore, mentioned four main concepts

of the theory of social identity, which are social categorization, social identification, social comparison, and achievement of self-esteem (Trepte 257).

6.1.1. Social Categorization:

Only by identifying information in schemes and categories can one promote the process of decoding and encoding messages, and it is the same for other individuals in their community, they tend to divide people into groups to construct and understand social connections (Trepte257).

Tajfel and Turner claim that social categorizations are constructed here as cognitive devices that fragment, identify and organize the social life, and enable individuals to adopt certain forms of social practice; these tools establish and describe the role of individuals in society (Tajfel & Turner283).

On the other hand, in personality theory for McCall and Simmons, it is primarily called the oppressor's identification; starting by grouping individuals to consider their social context as assimilation begins at that stage, and the alienation from the history and community of the original identity rises highly and rapidly (Stets&Burke224-225). In this situation, categorical interpretation represents social reality rather than manipulates it. People are classified according to who they really are. For this reason, and for the theory of identity, Stryker argues that self-categorization is similarly important for the development of one's identity in which categorization relies on a named and categorized universe (234).

6.1.2. Social Comparison:

The purpose of social comparison is to determine the social categories of which an individual belongs, and it typically compares categories that are identical to the community of the

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person and applies to the dimensions of the group composition. The in-group similarity relationship might be defined by these similarities and measurements (Treppe258).

Tajfel and Turner (1979) proposed three social comparison structures: first, the degrees to which people are associated with an in-group to integrate their group membership as a component of their self-conception; Second, To the point that the dominant context provides a framework for a distinction between groups; and third, to the supposed significance of the comparison group, which is itself formed by the relative and absolute position of the in-group (283).

In short, it's based on a social distinction analogy. In the theory of social identity, they categorize their community differently from the others first, concerning progressive principles, traditions, norms, beliefs...etc, and have associated themselves with that party. Then, through comparison and distinction, they ascribe to themselves where others do not hold, when two groups are known as adversaries and different; they are instantly motivated to fight to preserve their self-esteem (Treppe 258).

6.1.3. Social Identification:

Social identity is characterized as the self-awareness of the person that comes from his / her perception of his / her membership in a specific social group with importance in degree linked to that membership (Tajfel & Turner283).

Social identity may also be described as the mechanism that more specifically distinguishes individuals within an in-group. The same manners and behaviors can be expressed by persons within a category. Otherwise, they can look the same and have the same

characteristics and resemble each other (Trepte259). Therefore, the contrast between the in-group and the out-group determines social identity (Trepte259).

Tajfel (1972); Hogg and Abrams (1995) clarified that in addition to the feelings and beliefs expressed to the person, social identity is the individual's awareness sense of belonging to a specific social community. In *Differentiation between Social Groups: Studies in the Social Psychology of Intergroup Relations*, Tajfel describes the social category as the awareness of oneself as members of a social community along with the importance and emotional meaning of this membership. After that, the social difference is not only accounted for, but it does so by taking into account the existence of social, material, and political factors as well as (33-47).

6.1.4. Self-Esteem:

Tajfel (1969) suggests that gaining self-esteem is the primary objective of the inspiration that underlies a positive social identity (Trepte260). Tajfel (1979) suggests that positive self-esteem is accomplished by a favorable assessment of the individual community; however, the motive of self-esteem is not incorporated in the mechanism of social identity in the theory of social identity but is treated as a principle. On the other hand, Hogg and Abrams propose (self-esteem) hypothesis, which notes two outcomes: first, the dependent self-esteem which assumes improving self-esteem if the in-group discrimination succeeds; second, separate variables or out-of-group prejudice are reinforced by factors of self-esteem (Trepte260).

In addition to self-esteem, there are several other requirements; for example, the inspiration of self-knowledge can be accomplished by an inter-group comparison of the development of positive social identity (Trepte260).

6.2. Psychological Theories of Identity:

The concept of identity; was especially used by psychologists, psychiatrists, and sociologists as a means of understanding selfhood or individuality. The development of identity and all its associated problems was a concern to many thinkers; therefore, the social interaction of the construction of identity offers a theory about identity's emerging social psychology. Very recently, many personality theories have been suggested that set forward various psychological viewpoints on the essence of the person and identity (Adams&Marshall 429).

Within the psychological sciences, the study of psych in adolescence has long been applied to essential writings on identity and its relationship to puberty, conflict forces shifts in family relations, and the final resolution of the oedipal complex. Unfortunately, a small number of empiric studies have been conducted to examine identity from these viewpoints (Adams&Marshall 429).

Many influential sociologists such as Charles Horton Cooley, Talcott Parsons, and Emile Durkheim, have addressed self and identity in the sociological sciences in the context of the individual and the group; however, according to Mead 1934, it seems to have seen no specific school of thought in sociology concentrate more on self than on symbolic interactionism. There has been a range of experimental studies focused on components of Mead writings and findings (Adams&Marshall 430).

Psychologists argue that identity is developed among people, and that one identity may occur in the absence of others and that it may have certain hidden characteristics; however, some researchers believe that in examining one identity, only specific actions can help; whereas, most

psychologists claim that almost everything about the person and his / her thoughts, emotions, social and physical instincts can be involved in identity (Ewan6).

Personality, according to Snow (2010), is split into two parts: the outer world, which consists of all the visible activities exchanged with others, and the inner world, which is inconspicuous, such as emotions, dreams, desires, etc. Identity can also involve unseen or unconscious phases and conscious phases (Ewan6).

For many psychologists, including Erikson, Freud, and Jung, among many others, this particular concept has been a central point for them

6.2.1. Identity in Sigmund Freud's standpoint:

According to Freud, identity is formed in such way that there are three essential elements; unconscious, preconscious, and conscious, or what he termed it the topographic model that he maintains, that the function of the unconscious is to acquire the repressed materials which come either from the conscious mind or from the preconscious mind; therefore, he comes to the end with a point that demonstrates that all violence is unconscious while not all that is unconscious is being repressed. This is the product of his sessions with his patients, who are essentially unconsciously engaged in repression (Ewan16).

Later, Freud resulted in the structural paradigm theory to dominate this problem and describe the identity through which he differentiated three entities: Ego, Superego, and Id. He believes that these three entities are interrelated within the subconscious (Ewan17).

The Ego is formed at the age of 2-3 years; it behaves according to what Freud called the rules of truth so that it can ensure that the needs of the Id can be fulfilled in ways appropriate to

the Superego. Ego takes the role of a horse rider who leads his horse anywhere he wishes to go, and so does the Ego to the Id by transmuting the Id's will into action. These entities are important for realizing the inner conflict of human existence, for they are inherent within the human being and management needs in various ways (Schultz and Schultz39).

Inability to associate oneself with the norms of society will lead one to struggle from disorder in engaging with sexual instincts and desires; this is what Freud called psychological abnormality (Heather, 2007), which means, as Sue states, abnormal psychology is a field of scientific research that seeks to identify, understand, predict, and change actions that are labeled unusual or abnormal. Its subject varies from odd and incredible to a more common place from violent murders, suicides, and "perverted" sexual acts commonly covered by news media to inappropriate issues like depression, sleep disruption, and anxiety (Sue et, al 2).

Psychological issues are produced by maladaptive cognitive, behavioral, and emotional behavior and can rise, including pain, distress, anxiety, depression, etc. Freud then proposes five stages of development, and he believes that across these stages; Oral, Anal, Phallic, Latent, and Genital, some abnormality in one's behavior occurs (Schultz and Schultz 43-45).

6.2.2. Identity in Erik Erikson's Standpoint:

Erik Erikson is one of the most impressive psychologists on the subject of identity; he is known for his most popular personal development of psychosocial theory, which is considered as a reconstruction of the ego psychology of Freud. According to this philosophy, Erikson intensifies the social contact with the outside world, which helps to build one's identity through which the individual himself will be part of such transformations that eventually take place through eight various psychosocial phases over one's life. The writings of Erikson are centered on

the system of the sexual mechanism described by Sigmund Freud, but more deeply centered on the psychosocial mechanism and its exchangeable relation with human development. Moreover, most of the analysis on identity status, influenced and derived from Erikson's writings, has focused on the validity of identity forms, probable stage-like relationships between identity status, and the association between identity and intimacy (Adems&Marshall429).

However, Erik Erikson is known to be the founder of the psychosocial developmental theory that can be applied throughout the whole life with more focus on intimacy and social influences rather than sexual desires. He claims that an individual's commitment to the world around them is what motivates every person and influences their behavior. This specific theory expresses the relationship between the infant and the family and the outside world (Schultz and Schultz160).

The psychosocial theory of human development suggested by Erikson is described by Schultz and Schultz (2012) by explaining how this theory is perceived to be a revision of Freud's psychosexual theory, but with a stronger emphasis on psychosocial aspects linked to social and cultural changes rather than sexual problems. They also describe the eight psychosocial processes of personality development in more detail; Basic trust vs. Basic mistrust, Autonomy vs. Shame, Initiative vs. Guilt, Industry vs. Inferiority, Identity vs. Role Confusion, Intimacy vs. Isolation, Generativity vs. stagnation, and Ego Integrity vs. Despair. At each phase, there is a new developmental life problem that needs to be addressed, either in an adaptive or in an inadaptive manner (163-169).

Erikson was interested in Freud's thought of fixation, but in presenting the steps of identity formation. He used various definitions and principles. Erikson stresses, in contrast to

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Freud, that personality formation is not limited; instead, it is ongoing throughout the life of the whole persons (Ewan158-159).

According to Erikson, the Ego has a vital role to play in completing the necessary healthy roles, in addition to its role of protecting against illegitimate instincts and anxieties, each of these activities is to preserve a sense of belonging (Ewan157).

Moreover, Erikson remains faithful to Freud's identity system by separating the three entities proposed by Freud; Ego, Superego, and Id. Erikson claims that the Ego introduces the whole identity of the person rather than the Id, although it is separated into two parts, one conscious and the other unconscious. He also believes that while the Ego takes the role of protector in arresting the Id, illegal desires, supports the Superego, the Ego has its own independent life (Fleming230).

The condition of what is called the Identity crisis by Erikson it contains an inner sense of uncertainty, a little sense of self-definition, and an inability to obtain the help offered by a social position; Erikson suggested a psychological and identity formation theory he called Psychosocial Development, which stresses how the relationships of individuals with others affect the development of personalities (Schultz and Schultz162).

Erikson claims that the progress of human identity formation depends on the overlapping of these crises and that each stage is relevant for the development of the following stage (Fleming231)

6.2.3. Identity in Carl Gustav Jung's Standpoint:

The Swiss psychologist, Carl Jung, is among the most well-known figures in Psychology. He is the founder of Analytical Psychology that is a psychoanalysis mechanism which minimizes the effect of sexual impacts on emotional conditions and emphasizes the incorporation of unconscious power and motives underlying human actions; Therefore, the analytical psychology relies on the Jungian collective unconscious and symbolic archetypes (Ewan 54)

Jungian Analytical Psychology, unlike Freudian Psychoanalysis, discusses the metaphysical aspect of the mind. Jung's substantial insight into the human spirit describes him as a remarkable and divisive psychologist in his professional field. Moreover, regarding his exceptionally spiritual perspective to what he defined as the mysteries of the unconscious, Jung based his hypotheses mostly on phenomenology and biology with ambiguous allusions to the existence of the psyche; hence, circumventing scientifically focused on rejection (Fleming402).

Jung believes that there is two major structure of the human mind; Conscious, and unconscious. The unconscious mind consists of two layers; Intimate unconscious and the collective unconscious; the personal unconscious contains the special experiences and memories of the human that are preserved in the unconscious mind. On the other hand, the collective unconscious encompasses the shared inherited experiences, psychological predispositions, and behavioral patterns that all humans have acquired over time (Ewan 58-59).

Besides, Jung refers to these commonly inherited human traits as archetypes; these archetypes are a psychosomatic term that links body and mind, instinct, and image. In the case of analytical psychology, an archetype can be used to describe the individual's unconscious ideas, which are mirrored in his outward actions. Archetypes are conveyed by dreams, visions, and

myths in which Jung assumes are used to make sense of the psyche. These archetypes express themselves as figures/characters, events/situations, and patterns/symbols (Schultz and Schultz 91).

Jung believes that there are countless archetypes and that they can take on unlimited forms in which the repeated figures are: The Hero, The Kid, The Sage, the Devil, the Trickster, the damsel in crisis, the Father, the Great Mother. In regards, Jung demonstrates the presence of certain archetypes that form and lead the life of the individual. These essential archetypes are as follows: the shadow, the anima or animus, the self, and the persona (Schultz and Schultz91).

6.2.3.1.The Anima:

In all its ambiguity, The Anima represents the nature of femininity. It reflects the feminine characteristics of the psyche of a male and shows an unreasonable gentleness, sympathy, and sensitivity to others. Jung states that every man takes with him the eternal picture of a woman, not this or that particular picture of a woman, but a specific feminine picture. Because this image is implicit, it is often placed unconsciously on the person of a beloved one and is one of the key causes of an emotional desire or opposition. Thus, the Anima component allows a man to interact with a woman in the outside universe (Schultz and Schultz 92).

6.2.3.2.The Animus:

Likewise, Animus is the masculine aspect of a woman's character, it reveals what masculinity actually is, and it represents the most rational part of a woman's psyche; consequently, an animus is an archetype that assists a woman to get in touch and to recognize a man. Both Anima and Animus present themselves in dreams in the form of separate female /

male experiences, which increase the dreamer's knowledge of their own sex and strengthen their perception of their relationship with the opposite (Schultz and Schultz 92).

The animus is the portrayal of the masculine features in the psyche of the woman, while the anima is the portrayal of the feminine features in the psyche of the man.

6.2.3.3.The Persona:

Persona is one of the collective unconscious archetypes that Jung indicated; it relates to the outward image or the social face that one produces to mask his true feelings, desires, and thoughts, and to reflect himself to the world (Fleming 390).

Also, it illustrates all the various masks between different categories and conditions that a person wears. The overuse of these masks could provoke the individual to forget his true identity. The person wears many personas over a lifetime to specifically fulfill the cultural and social requirements of a perfect matter. In reality, the Persona archetype encourages social interactions and performs as a cover to protect the Ego from negative images (Schultz and Schultz 91).

According to Jung, the three identity aspects aren't totally separated from one another. Yet, it communicates constantly to the compensatory manner, this complex interrelationship between the conscious and the unconscious contributes to the personal development and transformation through what Jung called the individuation process (Ewan64).

6.2.3.4.The Individuation Process:

Individuation is a state of psychological wellbeing arising from the combination of both the conscious and unconscious aspects of the personality (Schultz and Schultz 95).

Individuation is a challenging and complex process of self-discovery; therefore, several obstacles along the way are expected to prevent a good result; first of all, the incredible and sometimes the horrifying contents of shadow must be taken to consciousness and witnessed both mentally and emotionally, the persona must also be broken down for this image, which is collectively focused on prevents true individuality (Ewan64).

Therefore, an individual must be in contact with the Shadow and Anima / Animus until he or she completes the Individuation and finally reaches the Self.

7. Jung's Literature Review:

Rowland (2005) offers an overview of Jung's writings on the myth that are essential to the comprehension of the cultural scope of analytical psychology and its influence on literary studies. Rowland illustrates that Jung relates archetypal symbols to the psyche through myth as a language of the spirit; as a result, Jung was really strong criticized by psychologists for his concerns in the mystic and metaphysical aspects of the human psyche; however, Jungian psychology has assumed notably effective in the approach to literature as it transcends the metaphysical interpretation of the human psyche.

Similarly, Rowland explores the connection between Jungian psychology and contemporary literary criticism in *C.G. Jung and Literary Theory:: The Challenge for Fiction (1999)*. Rowland discusses the deconstructive intimacy between Jungian writings and literary theories under which shared critique and encouragement are acceptable by the literary study. Also, he claims that cognitive psychology works within the Postmodern paradigms of literary theory as The Jungian concept of self operates as Derrida's supplement, which purports to

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generate psychological theoretical narratives; therefore, he stresses the significance of the Jungian Literary Criticism in postmodern literature.

8. Mythology:

The word mythology originated in the early 15th century and refers to myth presentation; it is grounded from the middle French “mythologie” derived from Greek “mythologia” originating from Late Latin “mythology” meaning legendary folklore; a narrative of supernatural legends, a traditional, story, and tale (Douglas). The term myth is rooted in the Greek myth, which means the word, speech, tale, or narrative, and the logy refers to the area of research (Mark&Robert).

Mythology includes both the analysis of myth as a subject and the analysis of the Series of Myths of Culture; therefore, stories and common stories which have been carried down from one generation to another, and which contain knowledge from a community of people, are considered myths (James 9), they are also traditional tales that demonstrate how people lived and how thoughts were created (Parker&Stanton 10).

Generally, myths are historically formed tales that involve gods, kings, and heroes; stories typically relate to the origin of the world, and often its coming destruction. Myths describe how the gods formed the human species; they represent the relations between distinct gods and between gods and human beings as well; they illustrate how to live by providing ethical guidelines and how to cope with heroes' lives as a standard for a community, their wide focus is the significant aspects of human beings and mythical creatures (Kathleen 61).

Mythology, a collection of several myths, seeks to describe life, divinity, and religion; to examine the nature of existence and death; to contend for natural phenomena, and to chronicle cultural heroes' adventures (Harmon 326).

Myths are of several and various kinds, including hero myths, myths of creation, myths of love and marriage, and myths of nature. Any kind of myth incorporates familiar and common concepts such as love, life, marriage, death, greed, goodness, and the coming of age. Joseph Campbell, the writer of many books on mythology and modern culture, explained that universal principles are as important to contemporary people as they were to ancient Greeks and Romans since myths give life models to appeal to when struggling with hard decisions and circumstances (Campbell 16). Considering that myths have widely known themes, they might in some way reflect the features of our collective racial imagination, the lasting features of the human spirit-or as some claim today of the psyche (Campbell 26).

8.1.Greek Mythology:

Primarily, the series of legends, narratives, and mythical tales created by ancient Greek people are referred to as Greek mythology. The beliefs in spirituality, religion, and worship were drawn from Greek mythology. The analysis of this mythology focuses mainly on the structures, the pattern of gained attitudes adopted frequently until they were almost habitual, customs, and rituals of the Antique Greek ("Greek Mythology").

Additionally, the first people to shape gods resembling humankind were the Greeks; those gods and goddesses were attractive and elderly people marked by the characteristic of being humorous and deserving of admiring or respect; there were also wonderful animals and some monsters (Kathleen 61).

8.2. Mythology in Literature:

The antique mythical tale has an inarguable way that begun its existence in American literature by translating *Metamorphoses* as a colonial authority by George Sandy in Virginia in the 17th century. Before the 19th century, however, this field had been used by inferior and normal versifiers, than in the 20th Century, ancient narratives reemerged (Miles17). Some American poets and playwrights, such as Ashbery, Duncan, Jarrell, Jeffers, Levertov, Lowell, MacLeish, O'Neill, Rexroth, Rich, Rukeyser, Tennessee Williams, measured ancient world mythology to be a solid tide, to be included in the current theme; since the 20th century began, antique mythology was already there (Miles 18).

Most authors of myths are unclear, and many stories are founded in the pre-writing period, but some of them have a clear source. Homer is a well-known example of a person known to have published myths. In his *Iliad* and *Odyssey*, he first mentioned Greek myths; in these literary works, and he portrayed various mythical details and tales from classical mythology (Graf 57).

Teenagers are impressive, and the principles of a community must be introduced to young kids from an early age. Traditions that originate from myths may help young people understand about culture and its role in that society (Campbell 45).

Reading and knowing myths offer guidance into internal issues, internal mysteries, internal stages of transition in life, and young people may rely on that information to help them cope with circumstances in their own lives (Campbell 2).

Literary works for young readers are one of the most important types of literature that affect contemporary Western culture; these works have a huge influence on young people and

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differ in style. Each style varies from the others and deals with the theme of the mythological world of Greece (Brazouski&Klatt 18).

The same points between the superheroes of comic books published in series and the legendary Greek heroes; offer a significant literary genre that helps classical scholars to see how contemporary writers reinterpret ancient Greek mythological texts; Though the comic books are influenced by various factors, but the most apparent is the Greek mythology, particularly in Western countries such as the United States, which has become a bridge between history and Greek culture (Lathem 111).

Mythology is no longer associated just with the analysis of old or other forms of literature. Mythologists are at current time anthropologists, philologists, etiologists, ethnologists, and even most of them psychologists. Then there are ritualists, disseminators, structuralists, Jungians, Freudians, and culturalists via these fields of study, not without endless unique mutuality. Obtaining information on the most significant theorists and theories can motivate learners of temporary mythology to discover the right approach (Leeming 1).

8.3. The Relation between Mythology and Identity:

Mythology and young adult literature sometimes include some life lessons that every young person needs it through his life process, such as maturity, which is the period of going from infancy to adulthood. Young adult literature, which contains mythology, offers children and adolescents life patterns, and develops a relationship with the people from which the child is culturally derived.

Late storytellers instructed young and old people through using verbal myths, much like books that are used today. Furthermore, rituals emerge from myths, and together they shape a

manual device of life guidance. Hence, ancient myths and rituals are meant to combine the mind and the body (Campbell 87).

Through the use of literary devices, such as archetypes of the hero through his journey in the novels, impact the young readers and help them to see how society is built. Heroes are significant and important characters in fiction who provide as a model for others. In hero tales, the hero moves out to achieve something (Frye "Myth"213).

The hero's aim is not to look for fun but on a mission. One of Joseph Campbell's novels describes the mythological hero's journey as a chain. The hero exits at home inexperienced and young, and, regardless of the obstacles faced throughout his path, he returns home older, wiser, and stronger. At the beginning of the journey, a wise guide generally occurs to the hero and supports the hero along the way with encouragement and advice. The hero faces a range of physical and mental obstacles on the journey, some of which threaten the hero's life. Eventually, the hero reaches the mythological low point phase, develops ultimate adversity, and receives his reward (Campbell "Hero" 246).

Heroic stories make us learn and obtain lessons about the social nature of the community, the durability of the human psyche, and the actions of individuals. Moreover, heroes such as Theseus, Hercules, Jason, and Odysseus are motivating when they beat horrific creatures in a battle, and their inner fears, insecurities, and other weak points are overcome. The monsters themselves reflect the factors that people face in their lives, such as illness, hunger, and disasters; also, heroes interact with emotions that everyone deals with, such as fear, jealousy, hatred, and greed, and resolve those emotions and conquer them, and they; are moral examples for humanity and shows that the human mind at its finest can solve almost any dilemma (Randall 84).

Conclusion:

It can be said that personal identity and social identity are fundamentally social in nature, precisely because they are social consequences. Identity is not something humans create on their own, but they develop it. It became a term used in literary psychoanalysis to analyze characters that can be addressed to certain groups of people. Many psychologists succeeded in developing their own identity theories that cope up with certain analysis among them Carl Jung, his theory is one of the complicated processes in analyzing literature; however, his process tackled many archetypes in life that affect the human mind through his life by developing certain techniques that investigate in both the conscious and the unconscious psyche and determine the question that makes an identity crisis.

Chapter Three

Percy's Journey of Identity

Introduction:

Percy Jackson & The Olympians “ The Lightning Thief” is a novel in which its hero is a demigod Percy that draw the attention to be distinguished as the main subject of this study by analyzing it using the individuation theory due to the psychological struggles that he faced along his adventure and has a connection with his maturity process.

Greek culture became a component of western civilization. In this novel, the use of fantastic aspects can be found in, for example, Percy Jackson, finding that he is a superhero, the boy of a mortal female, and the Greek god Poseidon. Percy falls into a confusing situation as the world placed him in the role of a hero.

1. Bibliography of Rick Riordan :

Rick Riordan, his real name Richard Russell Riordan Jr. is the notable American author of the Percy Jackson and Olympians series. He was born on June 5, 1964, and raised in Texas. He joined high school in Alamo Heights and graduated in 1982. Rick studied at the University of Texas in Austin for higher education, with a dual major in English and history. Since graduating from college, Rick Riordan wanted a professional life in education; he taught in different middle schools in San Francisco, he taught English, History, and Greek mythology for 15 years. In 2002, for his excellent teaching facilities, he was awarded the St. Mary's Hall First Master Teacher Award. From an early age, Rick started to love writing; in his adolescent years, he made many efforts to write his short stories; he was named the writer of the high school newspaper at school. And he was not until graduation from San Francisco College and teaching then he took writing seriously (“Famous Authors”).

The novel of "*Percy Jackson and Olympians*" was created with the help of Riordan's son named Haley, who was diagnosed with ADHD disorder_ which means problems in controlling one's behavior and troubles in paying attention_, also with dyslexia, he had a powerful interest in what his father taught, Greek mythology. In one of the nights, Haley asks his father to tell him a tale includes Greek mythologies. R. Riordan soon created the character of Percy Jackson, a twelve-year-old boy who accidentally finds himself a demigod. After that, Riordan started a brilliantly constructed imaginative story of Percy's adventure, then it comes to Haley's mind the idea to ask his father to write this tale as a novel. Yet, Riordan took time out to write the tale, not wanting to disappoint his son's request, after that Riordan referred some aspects of this disorder to Percy to illustrate his appreciation and concern for dyslexic people. After some time, The Percy Jackson series by Riordan succeeded and came into the world of literature. Yet, his emotions of nostalgia for Texas prompted him to compose a mystery novel set in his homeland, San Antonio. Therefore, the book "*Big Red Tequila*," portrayed the central character of "*Tres Navarre*", a Ph.D. private eye in English. Riordan is the writer of five series, including "*Percy Jackson and the Olympians*", "*The Heroes of Olympus*", "*The 39 Clues Series*", "*The Kane Chronicles*", and "*The Tres Navarre Series*". A separate novel entitled "*Cold Springs*", which was released in 2004 ("Famous Authors").

2. Plot Summary:

Percy Jackson, the hero at Rick Riordan's *Percy Jackson and the Olympians: The Lightning Thief* is a rebellious twelve-year - old boy at Yancy Academy, a private school for troubled teens, with his closest friend, Grover, before he even learns that there's something special about him. When they were on a school trip with Percy's sixth grade students, Mrs. Dodd's math teacher unexpectedly shifted, her eyes start to flame, Percy narrates, her hands

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extended out and transformed into talons, her sweater molded into leathery, broad wings, she was not a human, she was a shrunken hag with bat wings and nails and a mouth full of yellow fangs, and she was going to rip him into pieces; Fortunately, the Latin professor, Mr. Brunner, drops Percy a pen, which transforms into a weapon in his hand, helping him to protect himself from Mrs. Dodd; she transforms into a mass of yellow powder as soon as the weapon hits her; surprisingly, when it's all finished, everybody, including Grover and Mr. Brunner, were behaving as if Mrs. Dodds never existed. And this is just the start of Percy Jackson's adventure.

When school is out for the summer, Percy's friend Grover insists on joining Percy to his mom's home. Percy and his mother, Sally Jackson, are really caring for each other; she is a kind-hearted lady who strives to be a writer. She had never been able to make those dreams come true and work in a candy store just to make living. She is married to Gabe Ugliano, the stepfather of Percy, who rejects him and treats him as a resident in the house instead of a stepson, thinking that Percy should give him cash and come back for room and board; but every year, Percy's mother sends him to another abroad school and enables her abusive husband, to abuse him horribly. As summer begins, Percy goes to the beach with his mother, Sally and his friend Grover. Where they faced a huge storm and both of them are woken up by Grover, who reveals that he's not a human teenager, but a mystic creature, a Satyr with his goat legs. He informs Percy and Sally that they are in risk and he informs Percy that he was guarding him once Percy became old enough to attend the Half Blood Camp, a mystical summer camp for the training of the half-gods. Unexpectedly, they are targeted by a Minotaur who beats Grover unconscious and catches Sally, who disappears in a flash of light. Thinking that his mother is dead, Percy fights the Minotaur and destroys it, Percy with his deeply saddened, thinking he just witnessed his mother's death. Yet he continues to rescue his best friend, taking him to the protection of Camp Half Blood.

Percy is presented to his Latin professor at camp, who shows himself to be Chiron, the centaur and trainer of legendary heroes. At the camp, Percy discovers that the Greek gods are quite true and still alive in our modern world. He discovers more about their new culture, such as the fact that Olympus hovers hidden around the Empire State Building.

Percy also discovers that the "big three" (Zeus, Hades, and Poseidon) have avoided to have mortal kids in the last sixty years, claiming that any of their ancestors would be too powerful. However, the other gods can have children that make up the student body of the camp. Percy faces Annabeth, the daughter of Athena. He also meets with Luke, the son of Hermes. Not all of his meetings are running nicely though, and Percy ends up having enemies with Clarisse, the daughter of Ares. Firstly, Percy did not know who his father is. During one of the training sessions, it was discovered that he was actually the son of Poseidon, the first in three generations.

Soon after that, Percy discovers that there is a problem with Olympus. Zeus's master bolt has been taken, and Zeus claims that Poseidon is responsible for this. Master Bolt is so necessary because it's the tool that all other lightning bolts are shaped after. Zeus claims that Poseidon was using Percy to grab the bolt. He gives Poseidon ten days to get the bolt back. Poseidon doesn't want to make conflict with Zeus, because he realizes he can't pursue the bolt on his own. He headed to Percy for seeking help to figure out where the bolt actually is and who stole it. Chiron claims that Hades is the one who took it to put Poseidon and Zeus against each other; therefore, Percy needs to fly to the Underworld, in Los Angeles, to face Hades. He needs to consult with the Oracle before going. The Oracle advises him that he will fail to rescue what is most important, and also informs him that he will be cheated before the journey is over.

Percy is heading out with the guidance of Annabeth and Grover. During their journey, the team learns to trust each other and to make their own personal journey. Grover faces his fear of monsters, which allows him to persuade the Council of Cloven Elders to permit him to pursue the lost god, Pan. Annabeth begins to accept Percy, regarding his father and mother's long-standing enemies. Percy needs to come to handle with anger at his real father, who's been avoiding him for too long. They even confront more mystical creatures on their way, including the Medusa, the Chimera, Procrustes, the Stretcher, and even the god Ares. Percy has given Ares a mystery bag in exchange for a favor. Percy also met Nereid, who offers him three magical stones from Poseidon that can push anybody to the sea no matter where they are.

The group eventually appears in the Underworld only to find that Hades was not the only suspect. Instead, it was the defeated Titan, Kronos, who had the power to control the dreams of both men and gods. Kronos persuaded an anonymous person to grab items from Zeus and Hades in hopes of beginning a war against the powerful gods. Kronos' robber, however, was caught by Ares, who had sent the missing objects to Percy in the bag. The team is being attacked by a dead army, as Hades thinks they are the ones guilty. Percy might send them back to the ocean, but he still wants to return with his mother. Since he had only three stones, he was obliged to save himself and his mates, informing his mother that one day he would come back for her.

Percy and his peers are running to the surface and combating Ares and they manage to destroy him and return the lost objects back; yet, this offers Percy an opportunity to see his father at Olympus, who declares how much he is proud of Percy even though he was previously far from his son. Poseidon informs Percy that his mother was returning as a farewell gift from Hades. He also informed Percy that he's going to have a tough decision to make. Percy is then returning to his house, where he discovers the head of medusa, which had been sent to him previously.

Percy tries to use it to turn his stepfather to rock so that his mother can be independent, but she forbids him and informs Percy that she must be the one who dumps him.

Percy arrives to the camp, in which his friend Luke betrays him, because Luke was the one who Kronos had earlier chosen him to take the bolt; Eventually Luke poisons Percy and informs him that Kronos will arise and defeat all the other gods. Yet Percy was saved due to the help of Chiron and prevails on Luke and he could return the lightning bolt to where it belongs.

3. The Character of Percy Jackson:

Percy Jackson, the actual name of Perseus Jackson, was discovered to be a demigod at the age of twelve. Percy is the 12-year-old protagonist in this book. Percy is dealing with ADHD, dyslexia, and running into trouble, so he has been suspended every year since he began kindergarten, he was popular as a freak pupil. Percy faces many Psychological issues during his life especially in school; he was abused by his colleagues because of his disease that make him a troubled person and his only friend is Grover who was always next to him, also he had some problems with his teacher Mrs. Dodds; Percy become the saddest student at Yancy College, North New York, regardless of these things, beside all this problems the abuse of his stepfather that consider him as a stranger and use him for his own benefits, makes his mother to send him every summer to broad school because she is the only person who care about him and love him.

In this novel this describes him as person who start from nothing to a hero; however, after he went out in his journey in summer where his mother send him he surprisingly discovered Camp Half Blood where his friend Grover send him to protect him, also he founds that the disease that had been diagnosed with is a normal thing for a demigod; Yet he faces circumstances

through this trip and his war, escape, and the way he seeks to be a hero have a relation with his adulthood individuation process.

4. Analysis of the Character:

Percy's adulthood is represented in the Jungian Individuation Process Theory. Percy's individualization process has been demonstrated by his state of mind. In the order we understand it two elements of the psyche can be analyzed that are conscious and unconscious.

4.1. Conscious:

Percy's conscious element can be separated into two major sections; mental function and mental attitude that is characterized in Percy's character in the novel, which can be included in Jung's Typology. Those elements may denote the nature and the position of Percy's consciousness within social interaction.

4.1.2. Mind Function:

Percy's mind functions controlled by logical reasoning; he evaluates everything based on logical things. Percy usually measures one thing and takes a decision based on his understanding. He is hard to trust anything out of his understanding. It is seen in the quotes below; however, when Chiron tries to convince Percy that the Greek gods actually occurred, Percy rejected it because he had no imagery that might have existed in a present world; he believes only in existed real and logical things.

“: -But they are narratives,”

“-I said. “They are myths, to explicate lightning and the seasons and material.”

“- They're what people belief before there was scientific discipline” (Riordan, 51).

4.2.2. Mind Attitude:

Percy is an introverted person. Normally, he's keeping his real emotion. He hides his doubts. He still tries to look strong and courageous. He masks his sadness, so he struggles in the depths of his heart. He still trying to appear optimistic; even though he is not sure he's going to be successful and he doesn't care about his purpose, about God, about the world.

The evidence that shows Percy as an introverted person; first of all, Percy appreciates his mother. Even though he truly loves her, Percy always covers his emotion that he is so satisfied because his mother is so concerned about him. Percy needs to hide his deep emotions so that he can be seen as a mature, confident, courageous, and strong man.

The other reason why Percy is included in Introvert's categorization is can be seen when he declares to Grover his true intention that he should travel to the underworld, not to finish his task to make the mysterious bolt occur, but simply for personal reasons, to save his mother's life by revealing it out of the underworld.

“: What lay in front of me was worse than petrification. “I have not straight with you, “he told Grover. “I do not care about the maestro bolt. I agreed to travel to the underworld so I could convey back my mom” (Riordan 144).

Percy did not care what's going to happen to the world if he doesn't finish his task. It doesn't matter if Zeus and Poseidon bring into conflicts because the most important thing for Percy is his beloved mother. He confuses with his desire to rescue his female mother, almost like an introvert who does not care for the world outside of him.

4.3. Unconscious:

There are two major factors of the unconscious which are personal and collective unconscious that appears in Percy's character in the novel.

4.3.1. Personal Unconscious:

There are some personal events in the novel, a journey that offer a special sense and function upon the growth of his adulthood in relation to Percy's personal unconsciousness.

Percy's first encounter is the beast in the Metropolitan Museum of Art. His mathematical teacher, Mrs. Dodds, turned into a Rage and attacked him. This picture, made Percy considers that the beasts exist, and they are going after him for some reason.

“: Then the weirdest thing happened. Her eyes began to glow like barbecue coals. Her fingers stretched, turning into talon. Her jacket melted into big, curvaceous wings. She was not human. She was a dried-up beldam with chiropteran wings and claws and mouth full of xanthous Fangs, and she was approximately to slit me to threads” (Riordan 10)

Second, Percy witnessed his mother killed by a creature named Minotaur. He could not do anything to save her from this creature, he was too afraid and it intensively affected him. Yet this catastrophe provokes his courage for revenge and to deal with the Minotaur or other beasts without any worry.

Although Percy was the courage to go on the journey and defeat all monsters, he faced unexpected things where he knew that he will face his real father and that he will be betrayed by one of his friends. The whole journey was afraid that his tow friend Grover and Annabeth was cheating on him that make him confused and not focusing on the purpose of this journey where he has to return the bolt; this made the sense of betrayal grow in his mind.

“: You shall travel west, and face the God who has turned. You shall return what was stolen, and see it safely returned. You shall be betrayed by one who calls you a friend. And you shall neglect to salvage what matters most, in the terminal” (Riordan 106).

Yet, this was Percy's first challenge in the quest. In this sequence, Percy learns to collaborate with his two mates to render the best of the monsters. Both of his friends can give their best so that Percy can get away from the beast. Yet, after his mother's death, Percy promised that he would not get away anymore and that he would even be dead, he would stay to save all that was important in his life.

Percy and his mates face Medusa and beat her successfully. Even if they may survive from this disaster, Percy accuses the Olympic Gods of this disaster. He completely lost his concern of the gods; he did not accept that no one God is protecting them, also striving to complete the search for the glorification of the Olympian Gods; As a result of his dissatisfaction, Percy sent Medusa's head to the Olympic Gods.

In another sight, Percy finally considers that his male father, Poseidon, is only trying to secure him. He was targeted by Chimera and was severely injured by Chimera's bite, which includes dead toxicants. Sing his complicated state of affairs; he attempted to get far from the top of the Gateway Arch Building through the doors. The Mississippi River is waiting for him at the bottom. For a minute before the jump, Percy has been attempting to regain the experiences of his biological parent and apologize to him. After that, Poseidon addresses Percy's request. Although he dropped into the river, he was protected by the force of Poseidon. Percy heritages Poseidon's magical power is well adjusted to the depths of the water. After this accident, Percy would be able to handle completely every river and ocean. Poseidon gives Percy the ability to direct Water.

This is Percy's best experience. Percy is in a battle fight with Ares the God of War. Complete of murdering intention, Ares is attempting to kill Percy. He did not want his secret revealed that he was the one who tricked Percy to bring the bag containing the Zeus lightning bolt. Full of courage with his father's support and all that happens from all that dissimulation, Percy invites Ares to battle one on one weapon of battle and exchange some position, at the end of the battle, with the power to control the sea, Percy makes Ares kneel and admits his defeat.

4.3.2. Collective Unconscious:

Percy's collective unconscious exists in the novel through what he experienced during his journey such as Greek mythic creatures because he has a belief in the gods of Greece; first is the idea that the path of the Greek gods arrives at the heart of the West (55). Second is the truth that the Olympus Climax is the House of God situated on the 600th floor of the Empire State Building (75). Third the immortal is everlasting, they cannot always be killed, but they can only vanish for an unpreventable minute (52). Additionally, the Greek's huge Three (Zeus, Hades, Poseidon) provided an agreement to not having children with human beings because they might be more powerful and unstoppable (87). The power of the Gods with the mortal universe forms a storm to intimidate the person's mind.

On the other hand, the collective unconscious of Percy's psych about Heroes is reflected in the novel; First, a superhero or a Demigod superhero who is not allowed to kill mortal human beings (115). Further to the hero's special rights, a hero can go everywhere; threatens anybody, each moment as long as they're brave enough and energetic enough to make it possible (109). There is a traditional policy that the hero should be grown up with his mortal parent (149). Then the idea that a hero is doomed to be devastating (257).

4.3.2.1. Persona:

he social interactions of the character of Percy in the novel are going to be examined during his journey; although Percy has fewer interactions, he still wants to protect his friends against the beasts, with no fear in his face; however, in the social interaction side, he is the one who cares about all his friends' jobs during this journey. Therefore Percy is trying to be a brave person, he tries to cover his sadness, his doubts, and his capacity to be a confident person who confronts any hard position. There are several quotes in the novel that describe the courageous side of Percy.

“: I was entirely an orphan.” “I would hold to populate with a Smelly Gabe? No. That would never go on. I would populate in the streets foremost. I would fight I was 17 and fall in the ground forces. I would make something” (Riordan45)

On the other hand, another fact about Percy shows his social interaction while wearing the mask of tolerance. Even though Percy is upset at the death of his mother, he does not accuse Grover, he refused to encourage his friend Grover to be responsible for the death of his mother; though Grover insists to guard him and his mother and he failed, Percy claims that he is the one who should be the first to defend his female parent and his mates..

“: Grover was still sniveling”. “The hapless kid, the hapless caprine animal, lecher, whatever-looked as if he expected to be hit.” I said, “It was not your mistake” (Riordan 45).

On another side, Percy drops his fear and he reveals his courage in front of his beloved Miss Annabeth Case. He refuses the support of Annabeth because he needs to show that he is a gentleman and a brave person.

“: Stay out of it, wise miss.” “Annabeth looked offended, but she did remain out of it, and I did not truly desire her aid. I was the new child. I had to gain my aim rep.” (Riordan68)

4.3.2.2. Anima and Animus:

Percy has a part of the anima. Percy's anima will start showing up as he remembers his female mom. Anima was a part of his current habit. His anima often emerges while he is in a challenging situation. After that, Percy's anima would be studied in the preceding notes.

“: And not merely any cookies-my mother’s homemade bluish chocolate-chip cookies, pantry and hot, with the bit still running. Drinking it, my whole organic structure felt warm and good, full of energy. My heartache did not travel off, but I felt as if my mother had merely brushed her manus against my cheek, given me a cookie the manner she used to when I was little, and told me everything was traveling to be all right” (Riordan 45).

From the mentioned text, we can see the connection between his anima side and his female mom. Chocolate, cakes, and pastries are Percy’s favorite bites that express the memories of his female parent. It's the feminine side of Percy, or we may say that it's one of Percy's animas.

The other anima of Percy is his failure to conduct the exercise. Normally, a superhero male boy is a strong gamer; although Percy's got a unique instance he is not intelligent or a muscular adult male. It has a poor organic form and less capacity to play games, and his product is ignored by his colleagues.

Conclusion:

The analysis of the character of Percy by providing with the process of individuation shows that; first, the Greek myth is important to the western society and specially to young people who had issues to define themselves and had a position in their community; second, The

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analysis of the character of Percy Jackson by using this process and some of its procedures that tackles the conscious and the unconscious of the human mind; clarify that Percy has inner and outsider conflicts in which his adventure helped him to obtain his real identity and origins to give him a clear image about many raised questions that have been in his mind since a younger age and led to construction of his identity crisis; finally, Rick Riordan seems to be acknowledgeable for psychoanalysis that enable him to portray his character within the frontier of psychoanalysis.

I. General Conclusion:

Postmodern authors tend to use fictional characters portraying the features of ambiguity and disorder within their identity and this process continues to innovate until the emergence of psychoanalysis approach of literary criticism that unveiled the reason behind this use of such characteristics and it gives a detailed explanation of the underlying process of the human psyche. Writers; thus, suggest that these expectations are meant to imagine and reflect the essence of the characters. However, psychoanalysis scholars determine that those fictional characters are young adult characters in which the identity quest starts from childhood to adulthood through social and personal interactions.

Therefore, among many identity theorists; Carl Jung established the process of individuation and provides it with the explanation of the human psychological process by dividing it into two types conscious and unconscious and each one is divided to other elements such as collective unconscious and personal unconscious ...that appear in the development of human's identity crisis from young age to adolescent age ; meanwhile, he used archetypes such as Persona, Animus, Anima and the Shadow to understand the nature of the character disorder. However mythology was one of the main backgrounds of this theory. Therefore, the idea that we are in the domain of literary studies encourages us to examine a fictional universe full of literary works that have strong relevant data. Therefore, "The Lightning Thief" was the novel chosen as a sample because the main character Percy makes the novel appropriate for analysis where identity

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crisis theory is selected as an approach. Percy's identity main issue is due to his effort to discover his identity and role in society, and the amount of mixed thoughts and emotions that he have about particular things and people, because of his desire to blend into society and he eventually have a variety of adventures and practices that led to helping him discovering his true self.

The present current study has developed that the experience of psychoanalysis opens doors to multi-layer analysis and explanations of the psychological status of the character. It has proven that literary elements such as dreams, fantasies and memories reflect the character's secret unconscious desires.

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المخلص :

تهدف الأطروحة إلى تحديد كيفية ظهور موضوع الهوية من ما بعد الحداثة إلى العصر الحديث من قبل العديد من العلماء والفلاسفة ، من خلال أدب الشباب الذي تناولها كموضوع رئيسي في كتاباتهم. ومع ذلك؛ تم وصف هوية الموضوع في الأدب على أنها أزمة هوية تلت فيها انتباه العديد من علماء النفس وأخذوها في الاعتبار لتحليل القصص والروايات خاصة أدب البالغين الصغار الذي يتضمن الخيال ، لأنها تخاطب القراء اليافعين المهتمين بقضايا تفكيك هويتهم من خلال مغامرتهم في الحياة من الطفولة إلى البلوغ. يميل علماء النفس هؤلاء إلى تطوير نظرياتهم الخاصة وفقاً لأسلوبهم في تحليل الآداب ، من خلال إدارة العقل البشري والنفسية. يميل أحد علماء النفس كارل يونج إلى تحليل النفسية العميقة للإنسان وخاصة المراهقين وهو العقل الواعي واللاواعي من خلال تطوير عملياته الخاصة التي هي نظرية الفردانية التي تدير أحد النماذج الأولية مثل الأساطير ؛ في الجزء الأدبي الذي أجراه ريك ريبوردان بيرسي جاكسون والأولمبيون ، رواية "ذا لايتنين ثيف" التي تتناول

رحلة البطل الذي يسعى للعثور على هويته بسبب طبيعته المجهولة كنصف إله ، كانت عملية التفرد النظرية المثالية التي سيتم تطبيقها في هذه الرواية لتتناسب مع التحليل النفسي للشخصية الرئيسية بيرسي .