

The Appeal of Twilight:

What Attracts Readers to the Twilight Saga?

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This Master's Thesis is carried out as a part of the education at the University of Agder and is therefore approved as a part of this education. However, this does not imply that the University answers for the methods that are used or the conclusions that are drawn.

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Introduction

The Twilight saga is not only a series of four books, or a series of five films, it is a phenomenon that extratextual evidence can show for. In Forks, Washington you can tag along on a Twilight-tour where you can stop at the local diner to have a Bella-burger, and in Volterra, Italy you may join other Twilight-fans in following Bella's footsteps that she took in *New Moon*¹. Forks had, until now, been only a shady small town, but the Pacific North-West has proven to be a popular location for supernatural happenings before. Both David Lynch's dark series *Twin Peaks* and the supernatural series *X-Files* have used the area as location when filming. Also, Charles Burns' comic book series *Black Hole* used the area as its location, placing its plot in the suburbs of Seattle (Random House, 1995-2013). Tanya Erzen writes that according to the local newspaper in Forks, July 2009 alone had 18,000 fans visiting to see the place where Bella lives and goes to school (Erzen, 2011). All over the world, you may buy pillow cases with Edward Cullen's face on it, or maybe a pencil sharpener that has 'Team Jacob' written all over it. The world-wide box office numbers evidence the saga's popularity, when their numbers show closely up to ten times what the budget was. The movie adaptation *Twilight* quickly turned the saga into a money-machine. The Twilight franchise has evolved into a global phenomenon since the first book was published in 2005, and even though excellent marketing should have some credit for this undeniable success, there is something about the story of Bella, Edward and Jacob that inspires, engages, and captivates the minds of readers all over the world.

This thesis is divided into three main sections. In my first chapter I will make an attempt to place the Twilight Saga amongst other vampire narratives, going back to *The Vampyre* that John Polidori published in 1819. Polidori started the trend of writing the vampire as a character more similar to an aristocrat than a zombie, which was the general

¹ In appendix 1 you may have a look at the tour guide and map for this tour.

perception of the vampire character in the 18th century. Bram Stoker published *Dracula* in 1897 and continued the trend of portraying the vampire as an aristocrat. Count Dracula is manipulative and scary, and his otherness and solitude represented in its time the fear of the unknown. Having had some years in Hollywood, the vampire character gradually changed depending on its audience, and through the nineteen seventies, -eighties, and -nineties, what started as genuine horror had turned into teenage drama with a twist. Now vampires appeared on daytime TV, and its viewers were stay-at-home moms and kids who had finished school early. In continuing to this change in cinematic vampires, the vampire fiction in book form also underwent a transformation. This chapter states clearly that vampires were happening when *Twilight* was published, and this will be used as one of the arguments to why the saga was, and continues to be so popular.

In my second chapter I explore to what extent Edward Cullen is a Byronic hero. Lord Byron's literary heroes started a tendency amongst male characters in literature, and in Victorian novels, such as *Pride and Prejudice*, *Wuthering Heights*, and *Jane Eyre* some of the traits of the Byronic hero are vivid. By defining the Byronic hero and placing the Victorian heroes in accordance, I make an attempt to define to what degree Edward Cullen is one. The Byronic hero has proven to be a popular one amongst young female reader for many years, and considering Edward Cullen's affiliation with him, I also find it interesting to look at how young readers respond to the *Twilight* saga. The books are classified as young adult literature, and young adults make the largest target group when it comes to marketing *Twilight*. There are however adult readers of *Twilight*, and I want to find out why they too have been bitten by the phenomenon.

When the first novel in the *Twilight* Saga, *Twilight*, was published, there were loud voices critiquing its author's lack of literary skills. This was no literary accomplishment at all, which should come as no surprise considering the author not being a trained writer.

Regardless of this, the books have attained undeniable success. The way Meyer writes mirrors in large scale the Hollywood-way of telling stories, and this quality enabled the books to easily transform into successful movie adaptations. But, the easily accessible storyline of *Twilight* is not necessarily rooted in Hollywood, but arguably in what Joseph Campbell defines as the monomyth. By externalizing personal trials that all humans experience, such as adolescence, in literature, more readers can identify with the stories. In my final chapter I explore how *Twilight* fits into the theory of the monomyth in addition to digging into the psychological aspect of the saga by looking at the tension between the id and the super-ego that continuously plays out in it. The constant restraint of the super-ego, with the strong pull of the id, becomes so much clearer when the protagonist is a vampire and all emotions are multiplied. This is a clear parallel to adolescence.

My overall goal in this thesis is to find out what it is that makes the *Twilight* saga so popular. What it is about the characters that makes the readers love them. What it is about the storyline that allows so many readers to dive into it and make it a part of their lives. Why popular culture swallows a novel that is obviously not written by the standards that literary critics would want.

Chapter 1: Placing Twilight in History: Comparing and Contrasting

Twilight with Other Vampire Narratives

Stephenie Meyer admits to not having done any research on the topic of vampires or other mythological creatures before writing *Twilight*², and I find it interesting how she decided to shape her versions of them. She writes in *The Twilight Saga: the Official Illustrated Guide* that “The only time I really did any research on vampires was when the character Bella did research on vampires. Because I was creating my own world, I didn’t want to find out just how many rules I was breaking.” (Meyer, 2011, p. 79). The vampires we are introduced to in *Twilight* differ, not only from the almost 200 years old story *The Vampyre* and the well-known *Dracula*, but also from the vampires in the more contemporary series *Buffy the Vampire Slayer*, *True Blood*, and *The Vampire Diaries*. I will begin with the first written vampire story *The Vampyre* and journey chronologically through the vampire’s history in Hollywood to today’s vampire stories.

1.1 From Polidori to Hollywood: Vampire narratives in books, cinema and TV from the early 1800’s until the mid-1900’s

John Polidori’s horror story *The Vampyre* from 1819 is just that, a horror. It is a story of a vampire that walks among people, claiming to have no vile intentions before it suddenly is too late to realize one’s mistake in trusting him when he takes the life of an innocent young woman in order to stay “alive” himself. Previous to this story, the vampires were portrayed as “mindless revenants, creatures of animal instinct that looked hideous and crawled out of their graves every night” (Lovevampires, 2006-2011 Accessed 10.10.2012), being “from the peasant classes, living a rural existence, uneducated, dirty and quite frankly having no appeal whatsoever for its victims. This is clearly the Nosferatu, a violent scavenger, a brainless

² When not italicized, *Twilight* refers to the entire plot in the saga. When it is italicized, *Twilight* refers only to the first book in the series.

revenant seeking only for the blood it needs to survive” (Louisianax). Louisianax writes further that “With the advent of Polidori the figure of the vampire took a dramatic leap forward, leaving behind the shabby, stupid, blundering image of the Nosferatu for a more sophisticated and refined social animal, the Toreador or Byronic vampire” (Louisianax). This usage of the term Nosferatu is however not so accurate. Bram Stoker used the term twice in *Dracula* claiming it to be the Romanian word for the un-dead, the word however is not, according to *The Encyclopedia of Vampires, Werewolves, and Other Monsters* by Rosemary Ellen Guiley, Romanian at all. Being originally a mistaken term for vampire or un-dead, it has however “entered the popular vampire lore via Bram Stoker in *Dracula* (1897) and F.W. Murnau’s film adaptation of his novel, *Nosferatu* (1922)” (Guiley, 2005, p. 214). According to Guiley the most similar words to nosferatu are necuratul, which is Romanian and means ‘the evil one’, ‘devil’, ‘demon’ or ‘diavol’, nesuferit, which also is Romanian meaning ‘unbearable’, or nosophoros, which is Greek and means ‘plague carrier’. Regardless of what we chose to name the pre-Polidori vampires “[he] transformed the figure of the vampire from the beastly ghoul of earlier mythologies into a glamorous aristocrat whose violence and sexual allure literally made him a ‘ladykiller’ (Kronzek, 2009, p. vi)”. According to www.lovevampires.com

Lord Ruthven is a smooth, socially adept man who frequents parties, can travel and sleeps in a regular bed (not his grave) each night. He shows his evil character in more subtle ways. He enjoys toying with Aubrey’s mind, driving him to the point of madness as he preys upon Aubrey’s nearest and dearest. He promotes vice and is a corrupter of innocence (Lovevampires, 2006-2011).

Polidori “made use of the Greek lore that one becomes a vampire as a punishment for a heinous crime committed in life and is doomed to prey upon those whom he loved the most while upon the earth” (Guiley, 2005, p. 300). This perception of how a vampire is created has

not been adapted in popular vampire fiction but there are many of Polidori's elements that have:

“The notable elements that became embedded in the literary vampire are

- The vampire is the reanimated dead
- The vampire is not a creature of the past, but lives in present society, passing undetected among his victims.
- The vampire is not a peasant, but is a wealthy aristocrat who has the freedom to travel.
- The vampire is brooding, mysterious, dark, and fatally seductive – but is amoral in that he cares not about the destruction and ruination of others.
- The vampire does not attack simply for food; there is an erotic element between the vampire and his victim. The erotic and libertine elements are given more emphasis than any need for blood.
- The vampire exerts a psychic vampirism on his victims as well as blood vampirism.
- The vampire has a supernatural relationship with the moon.”

(Guiley, 2005, p. 301)

Reading this list one can immediately recognize elements that are vivid in modern day vampire narratives, though in the Twilight saga³ some have been slightly modified or edited. The last element on the list is only the case in *Dracula* and not in the other post-Polidori narratives mentioned here. This is no surprise since Bram Stoker was in great part influenced by Polidori's story when he wrote *Dracula* some seventy years later. Polidori's work revived an already existing vampire craze in England, making it more mainstream. This craze still exists to the fullest, in large parts of Europe, USA and Asia, seen from the huge success and

³ I will use 'saga' to refer to the overall plot in the books and films.

popularity of Stephenie Meyer's Twilight saga. Over these 190 years however, vampires have undergone several reinventions. Polidori's Lord Ruthven might be of the same mythological origin as Meyer's Edward but the differences between them are striking.

Bram Stoker's *Dracula* was published in 1897 and continues to some degree Polidori's perception of a vampire's nature. Dracula is both a vampire and a shape-shifter. He is helpless when it comes to sunlight, and he can not only take the shape of animals like bats, mice and wolves, but he can also control them. He is also capable of controlling the weather, a trait that has not survived many vampire narratives in later years. When Jonathan Harker describes Count Dracula's appearance it is not exactly as a beautiful man. He writes in his journal that he was a "tall, old man, clean-shaven save for a long white moustache, and clad in black from head to foot, without a single speck of colour about him anywhere." (Stoker, 1897, p. 25). He describes his eyebrows as massive, his nose as thin, his mouth as rather cruel-looking and writes that "the general effect was one of extraordinary pallor" (Stoker, 1897, p. 28). There are several descriptions of Count Dracula having red eyes, or eyes which seem red. In chapter three Harker writes that the Count has "dark, piercing eyes, that seemed to be almost red" (Stoker, 1897, p. 51) and in chapter 21 Dr. Seward recalls that "his eyes flamed red with devilish passion" (Stoker, 1897, p. 336). Considering this being one of the elements which makes it uncomfortable to be around a vampire, it seems as though this element, like so many other, has been softened in Twilight, in order to appeal to a young and innocent audience.

While Dracula at times bears resemblances to animals, both physically and in terms of actions, he also has a softer side to him. The Count has interests in England, both in terms of real-estate and love. His affections for Lucy, and finally Mina, tell us of a lonely man in search for both passion and compassion, still, *Dracula* is not a romantic story. Count Dracula and his three female blood-thirsty friends are the only vampires we meet in *Dracula*, and the

relationship between them is not filled with personal affection. The story of Count Dracula might be allegories of fear of insanity, otherness, and loneliness, through Dr. Ruthven who has been driven mad by spending time with Dracula at an earlier state, and Dracula, who is alone and feels lonely. When Lucy turns into a vampire, the vampire killer Van Helsing states that the only way of killing her is by driving a wooden stake through her heart, cut off her head and fill it with garlic. This is considered an effective way of getting rid of “normal” vampires, but Count Dracula can survive attacks that to other vampires are lethal. This is however only if he is allowed to recover in the earth of his homeland. This is why he brings 50 boxes of earth when he travels to Whitby, England.

In contemporary vampire fiction, such as the *Twilight Saga* and *The Vampire Diaries* it is more common to see vampires belonging to clans and families rather than appearing as lonesome travelers and the boundary between sanity and insanity is no longer as vivid as it was a hundred years ago. Today many vampires represent repressed minorities, such as the gay community, as done in *True Blood*. But, before I take a closer look at contemporary vampire fiction, some aspects of the history of vampires in Hollywood should be mentioned. The German director F.W. Murnau made an adaptation of *Dracula* in 1922 and named it *Nosferatu*. This was the first of the many adaptations to come. Universal Studios had not yet bought the rights when Murnau, without permission, used the material in *Dracula* as inspiration for his film. Even though the book had not been copyrighted, Stoker’s widow sued Murnau, who was finally forced to eliminate all copies of the film. Fortunately for us, one copy reappeared when Universal Studios had purchased a copy for the London Film Society in 1924. *Nosferatu* refused to die.

Murnau made many changes in his adaptation of *Dracula*. He changed all of the names, so in his version Count Dracula the Vampire is named Count Orlok the Nosferatu, Reinfeld is named Knock, Harker is named Hutter, and Mina is named Ellen. The antagonist

and final destruction of Dracula, Van Helsing, is completely omitted from *Nosferatu*, and it is sunlight that is the end for Count Orlok, after Ellen willingly sacrifices her life to keep the Count in her room past his curfew. Murnau provided Hutter with a book named “Book of Vampires” that contained the recipe on how to defeat the vampire. *Dracula* had not previously been seen as a romantic story, but, in *Nosferatu* there is an undeniable attraction between Ellen and Orlok. Because only women are able to distract Orlok, which the “Book of Vampires” clearly states is the case, “this film introduces the concept of Mina as a willing sacrifice to the Count” (Hensley, 2002). The male-female tension thus emerges in *Nosferatu* where it was not apparent in *Dracula*. Wayne E. Hensley states in ‘The Contribution of F.W. Murnau’s *Nosferatu* To the Evolution of *Dracula*’ that “there appears to be no direct or indirect references in Stoker’s notes for *Dracula* that any sexual undertones were intended” (Hensley, 2002), and Lane Roth argues in ‘*Dracula* Meets the Zeitgeist: *Nosferatu* (1922) as Film Adaptation’ that the inclusion of this in *Nosferatu* is due to the social and political structures in Post WWI Germany. She concludes her article by saying that “surely no subsequent English or American version of *Dracula* is so much the product or symptom of moral malaise and social-psychological *Angst*” (Roth, 1979), even though later vampire narratives, especially American, have continued the romantic and sexual tradition in vampire fiction one may claim that Murnau started.

In continuation to the acquiring of *Nosferatu*, Universal Studios produced many films inspired by it and its book of origin. In 1931 *Dracula*, starring Bella Lugosi, came out, and throughout the 1930’s and 1940’s this triumph was successfully cloned many times. In Britain in 1958, Hammer film “introduced graphic horror in color to their demythologized but ferally sexual *Horror of Dracula*” (Roth, 1979). This film starred Christopher Lee, who acted in many film adaptations of *Dracula* in the following decades, and turned out to be an international box office success.

With Hollywood having made great success creating vampire movies, it was now time for television to adopt the idea. In 1966 producer Dan Curtis produced the gothic drama *Dark Shadows* that was supposed to evolve around the character Victoria Winters. The ratings however were low and Curtis took a gamble and introduced a vampire character. This character did not only save the show as it changed its focus to evolve around the vampire, but it turned it into a pop culture sensation. Eventually werewolves, witches and time travelling too were intertwined into the vampire story. (Worland, 2012). The series was not only a great success in its time, but it also, as Rick Worland writes in his article ‘Dark Shadows 1970: Industry, Anxiety, and Adaptation’, “transcended that context to please later generations of viewers” (Worland, 2012). The show also attracted all sorts of viewers, both the traditional daytime television viewers and a juvenile audience of both sexes. They were all fascinated by Curtis’s gothic world where anything could happen.

1.2 The Vampire Tradition Continues: The Vampires in *Buffy the Vampire Slayer*, *True Blood*, *The Vampire Diaries*, and the *Twilight Saga*

In the mid 1990’s *Buffy the Vampire Slayer* was invited into our living rooms. This high-school drama captured teenage viewers and made the audience for vampire-mythologies larger than ever before. Buffy is a teenage girl who has been given the calling of being a vampire hunter. She has moved to Sunnydale which happens to be a town placed just on top of the hell mouth. The place swarms of supernatural creatures, from vampires to insect-people and Buffy is the one to save the day. In this series the vampires are still the monsters, unlike in the series mentioned below, with one exception: Angel. Angel is a good looking vampire who has retrieved his soul and turned good and tries not to feed off people, and Buffy has fallen in love with him. The romantic teenage drama had for the first time been fused with the creatures of the un-dead, and it would not be for the last time. For seven years we could watch the popular series which contrasted so much with our previous perception of vampires.

Season one of *True Blood* came out in 2008. This adaptation of Charlene Harris' novel *Dead Until Dark* and the following books are of the controversial kind. What remains hidden in the Twilight saga when it comes to sexual tension is dancing on the surface in *True Blood*. In this series vampires have rights. They are a part of society and pay taxes and participate in politics just like humans. It has been two years since they "came out of the coffin", and technology has advanced and helped creating a blood-substitute called True Blood so that vampires no longer have to drink human blood to survive. Drinking from another human however remains something many vampires lust for, and many do so during sexual intercourse with humans of both same and opposite sex. Vampires have the advantage of being able to make humans forget what has happened to them, this is called glamouring, so fortunately for them there are no witnesses to their crimes.

The following year *The Vampire Diaries* airs. Another series about vampires and teenagers surface, and it is embraced by both fans of the book series it is adapted from and by people unfamiliar with them. This series embraces a range of aspects when it comes to mythological creatures. There are not only vampires and werewolves, but originals, doppelgangers, witches, hybrids and magic rings that allow vampires to walk in the sun or rings that prevent non-supernatural people from dying. Here, like in *True Blood* vampires can make people forget things that have happened to them or that they have witnessed, they can also make them do things against their will, but in this series it is called "compelling" someone. To protect oneself from being compelled one can drink or wear the herb vervain, but taking these precautions assumes that you know that there are vampires walking amidst, which is not the case for most people. Vampires do not tamper with people's memories in the Twilight saga in the ways they do in *True Blood* and *The Vampire Diaries*, only once does Edward mention it by saying to Bella "It seems I'm going to have to tamper with your memory" (Meyer, 2005, p. 315), and this remark is, naturally, soon forgotten by Bella.

Twilight was published in 2005. The first of what was to become a series of four books. In the books, Bella Swan is both narrator and protagonist and it is through her that we learn about her past in Phoenix and her reasons for moving to Forks, Washington. It is through Bella's eyes we are introduced to the paranormal reality in the *Twilight* saga. She is clumsy and if she does not pay attention, she is prone to slip her feet and fall, and her general clumsiness makes her a character in need of protection. Anna Silver argues in her article 'Twilight Is not for Maidens: Gender, Sexuality, and the Family in Stephenie Meyer's *Twilight* Series'⁴ that Bella "embodies, in her physical klutziness the adolescent girl ill at ease in her new woman's body and with her first emotions of first love and lust" (Silver, 2010, p. 5). This does however provide "numerous opportunities for Meyer to remonstrate the dynamic relationship of perpetual rescuer and rescued" (Silver, 2010, p. 5), as it offers the opportunity for Edward to step in as rescuer and protector. Edward is even referred to as Bella's gravity in *New Moon*. This parallel between Bella and adolescence is something I will explore further in my second chapter when I discuss the books' popularity amongst young adult readers.

The *Twilight* saga is mostly a three-way drama between Bella, Edward and Jacob. Bella has to choose between Edward, the blood thirsty vampire that claims to be a "vegetarian" but still really wants to drink her blood, and Jacob, the werewolf that wishes to kill all vampires. In *Twilight* the werewolves only exist because there are vampires in the area, since it is only then that the wolf gene is triggered. This love battle turns thus into a battle between two supernatural creatures that are considered natural enemies. To sum up the plot shortly: What happens is that Bella chooses Edward but keeps Jacob on a leash. Edward and Bella get married, and on their honeymoon Bella becomes pregnant with a human-vampire hybrid. This creature is too strong and fast-growing for Bella to survive the pregnancy, and Bella's life as a human ends in childbirth. Just before she is gone for good,

⁴ Here Anna Silver uses 'series' as I use 'saga'. We are both ultimately talking about the story of *Twilight*, and not the book-series.

Edward injects his venom directly into Bella's heart and she wakes up a vampire. A new Bella is born at the same time as their daughter Renéesme. Not only has Bella reached her dream of becoming a vampire so that she can stay young for Edward, she is not as fragile anymore. The clumsy girl we were introduced to in *Twilight* no longer exists. The Bella we now meet is one of great insight and a strong personality. It is as though it was being a vampire that was her destiny, her gravity, all along, not Edward. Even though she is happy being married to him, it is not until she is a vampire that her true, strong identity surfaces. Her "superpower" is, as she slightly disappointed calls it, extreme self-control, or a shield. She can now, like she also could when she was human, avoid being affected by other's powers. Now, in addition, she can put up shields and protect others from being hurt. In the final battle in *Breaking Dawn* Bella uses this power to protect her loved ones, and finally Bella too can contribute in the fights fought in her name. Silver argues that the perception of the mother as the "life force" that protects the vulnerable from evil has much in common with the Victorian ideas about middle-class women as the guardian of the home and protector of the family. I agree that this is the case in *Twilight*, and I will explore Bella's role as a woman further in chapter 2.

It was evident that the supernatural mixed with the romantic drama of teenage life was a success when *Buffy the Vampire Slayer* opened the door for other teenage-vampire-romance TV series, such as the ones mentioned above, and the *Twilight* saga⁵. Clearly the fantastic elements of an alternative reality worked well with the bildungsroman, and my next two chapters will look deeper into these two elements. The bildungsroman, where we meet characters who go through a change in order to grow into a more complete being, has been popular for a long time, and Joseph Campbell explains in his theories of the monomyth why this story is so appealing. Before I explain Campbell's theories further I will in chapter 2 look into the saga's treatment of gender roles by looking at the character Edward Cullen and

⁵ In Appendix 2 you may have a closer look at the similarities and differences between the vampires in *Buffy the Vampire Slayer*, *True Blood*, *The Vampire Diaries*, and the *Twilight* saga.

compare him with typical male characters within the romance genre, exemplified through some of the classical romantic novels written by Austin and the Brönte sisters. I will also make an attempt to place Twilight within the genre young adult literature.

Chapter 2: The Genres in Twilight: Byronic Heroes, Gender Roles and Young Adult literature

The vampires that present-day readers are familiar with are the ones that modern literature, television and films have provided. The television show *Buffy the Vampire Slayer* does to some degree present us with an image of vampires that are beastly and deadly, but there is one vampire that stands out from the crowd. This vampire, Angel, is, as his name would suggest, not merely a threat to Buffy like the other vampires are, but more a positive force in her life, a kind of savior. *Buffy the Vampire Slayer* is the first of many stories where male vampires are fused with the classic romantic heroes, a trait that is very visible in Twilight's Edward. TIME magazine wrote about Stephenie Meyer's Edward in 2009 that "today Mr. Darcy is a vampire" (Card, 2009), and they are not the only ones to compare him with the classic Byronic heroes. In this chapter I will argue to what extent the Twilight saga as a modern vampire narrative, constitute the new "Jane Austin genre", and whether Meyer may be called a 21st Century version of Brönte or Austen. I will compare the Twilight saga with three of the classical Victorian novels *Pride and Prejudice*, *Jane Eyre* and *Wuthering Heights* and explore to what extent the series may be called typical Victorian and to what extent Edward Cullen fits the mold of the typical Byronic hero. Further on I wish to consider the saga as young adult literature and explore whether it may be called a contemporary bildungsroman or not.

In 'Rewriting the Byronic Hero' Jessica Groper defines the Byronic hero as a man who is "attractive, in an unusual, sometimes sinister way" and who is "exiting in his subvertiveness, but to love him is to put oneself and one's soul in danger" (Groper, 2011, p. 132). The name Byronic is taken from the poet Lord Byron, whose main characters Manfred and Giaour, like Heathcliff in *Wuthering Hights* (1847) and Mr. Rochester in *Jane Eyre* (1847), are men who are "perpetually outsider[s] who bring death when [they] enter society" (p. 132). This type of character is often connected with literary vampires, like Angel in *Buffy*

the Vampire Slayer and Edward in the Twilight saga. While Abigail Myers compares Edward to Mr. Rochester to suggest that Edward indeed is a Byronic hero, Groper states that even though it is excellent to compare Edward to him, Mr. Rochester is not, in contrast to Heathcliff, a good representative for the Byronic hero (Groper, 2011, p. 133). Heathcliff pays no regard to the fact that the woman he confesses his love to is married, and believes firmly that his love for Catherine is superior to the love her husband has for her. To begin with, Mr. Rochester too fits the mold perfectly as a man who is “attractive, secretive, manipulative and immoral” (p. 133), but as the story develops he ends up being the exception rather than the rule, managing to achieve a happy ending. Edward Cullen could also be given the same characteristics as Mr. Rochester. He is very attractive, definitely secretive, to some extent manipulative, and his existence as a vampire suggests immorality. However, the relationships they have with Jane and Bella are what make them different. By refraining from Mr. Rochester, Jane remains pure and is later rewarded with Rochester as a husband, while in Twilight it is Edward who has to be the one to resist Bella’s attempt to seduce him. Groper concludes that while “Rochester is a reformed Byronic hero; Edward is not a Byronic hero at all” (Groper, 2011, p. 133). She claims that “Edward is his own redeemer and that it is the goodness of his character that allows for this happy ending”, and that it is his “responses to Byronic impulses that reveals how resistant he is to that role” (pp. 134-135). She states that “Meyer’s depiction of Edward is reminiscent of the Byronic hero archetype”, but that she, “gives the tradition a different, safer twist to create an anti-Byronic hero” (Groper, 2011, pp. 132-133).

Kate Cochran also discusses to what degree Edward Cullen fits the mold of the Byronic hero in “’An Old-Fashioned Gentleman’? Edward’s Imaginary History’. To begin with in her article she discusses how literature and history play together before she narrows her viewpoint to Edward’s history in particular. According to Cochran “Edward [...]

embodies the old-fashioned qualities of the nineteenth-century Byronic heroes from Bella's favorite romantic novels" (Cochran, 2010, p. 8). In addition to sharing characteristics with the Victorian gentleman whose moral ideal constituted a kind of secular sainthood, he is a vampire. He loathes the being that he is and this self-hatred is one of the traits that makes him identifiable with the Byronic heroes. He is a typical anti-hero, an angel of destruction. He is beautiful and terrifying and his introspection often leads to black moods and self-destructive behavior. (Cochran, 2010). Believing that he is doomed and that his soul is lost, virtue is all he has left. He cannot lose control with Bella and wishes that he could be stronger than he is. Edward bears similarities with Mr. Darcy from Jane Austen's *Pride and Prejudice* (1813), in addition to Rochester and Heathcliff. Like Darcy, his self-disgust is manifested as disgust for his love object. Initially it seems as though Edward does not like Bella, that he might even find her repulsive, even though this is later revealed as not being the case at all. Similar to Rochester, Edward has a paternal role and has a tendency towards attempting to control the woman he loves. Bella often sits on Edward's lap like a child, an image that to some would appear slightly disturbing, while comforting to others. Heathcliff carries with him a wildness and a wish to become more civilized, a parallel to Edward who is a predator but wishes to be more human.

Cochran claims that Edward is a fusion of the different Byronic heroes while Groper claims that he is not one at all. No matter how we term his characteristics, Edward undoubtedly shares some traits with both the Victorian gentleman and the Byronic heroes. He is an example of the anti-hero who turns out to be the perfect partner for Bella. He is an embodiment of self-restraint, which is admirable considering the heightening of senses that a vampire experiences. Instead of allowing himself to follow his desires, Edward's self-control and self-hatred has kept him in check, giving him much spare time to master many aspects of life. His musical talent is one of the many things that Bella admires. It appears to her as

though Edward is superior in everything he does. Teenage male readers would unquestionably relate to the problem of self-restraint when it comes to being physical with a girl he likes. Edward could to them easily be a role model and an ideal to look up to considering his abilities to control his emotions and re-direct his energy towards typical teenage chores such as reading (school) and music (hobbies). Girl reader could also learn through this how they would prefer their ideal boyfriend to be, and the many declaration of love directed towards Edward and Jacob indicates that this is what girls do. Vampires were once only dangerous and scary, now they are romantic and sexy too. To Bella, Edward has no darkness. He is her prince.

The typical Victorian romance is here illustrated through some of Jane Austen's and Charlotte and Emily Brönte's famous novels of the time. Let us first look at Jane Austen's *Pride and Prejudice*, a love story typical of the 1800's. The novel was first published in England in 1813 and illustrates the typical life of fine English society in the 1800's. Elizabeth Bennet, the second of five sisters, is a controversial girl who is well spoken and often speaks her mind. She is very different from her many class-bound acquaintances, and has a tendency to rely on her first impression of people. Her first meeting with Mr. Darcy does not leave her with a good impression of him, and her negative feelings towards him is one of the things that continuously disrupts any romance between the two. Mr. Darcy has distinct opinions when it comes to society, and when he first is introduced to the Bennet family at a ball, he does not hide his discontent with their lack of fine societal relations. His negative attitude and rude manner leaves him standing alone most of the night, and whatever he utters are complaints. When Mr. Bingley makes an attempt to encourage Mr. Darcy to dance, he simply replies, unknowingly that Elizabeth is listening, that "[a]t such an assembly as this it would be insupportable. Your sisters are engaged, and there is not another woman in the room whom it

would not be a punishment to me to stand up with” (Austen, 2001, p. 8). His attachment to class differences blinds him to what he later realizes is the love of his life.

Like Byron’s Manfred, Mr. Darcy is a proud man, and it is his pride that causes Elizabeth’s prejudice. She does not hover to make judgment of Mr. Darcy and is prone to gossip. Having, due to her prejudice, convinced herself of his actual and supposed faults, she is taken by surprise when he asks for her hand in marriage. Persistent that he is not right for her, she rejects his proposal. It is only later, when she is told by someone else that the rumors of him were untrue, and experiences a change of manner in him that she starts to realize the goodness that he embodies. Mr. Darcy changes into a more agreeable man after admitting to himself and Elizabeth that he loves her, a change similar to the ones Mr. Rochester experiences, as I will look into further down. He no longer appears as proud when he meets her, and his attitude towards her family in particular changes. When the Bennet family is put in the awkward position where Mr. Wickam demands a fair amount of money in return for marrying their youngest daughter and not putting them all to shame, Mr. Darcy insists upon paying the lot. His affection for Elizabeth makes him act more selflessly than before, and gradually he becomes a man whom Elizabeth can love back. Because of this happy ending, I argue that Mr. Darcy too, in addition to Mr. Rochester, is a reformed Byronic hero.

Sara Wootton, in her article ‘The Byronic in *Jane Austen’s Persuasion and Pride and Prejudice*’, discusses to what degree Mr. Darcy embodies the traits of the Byronic hero. She mentions the possibilities of Austen being somewhat inspired by Lord Byron, though they never met, but argues, despite of “striking similarities between the hero of *Pride and Prejudice* and a number of Byron’s male protagonists” (Wootton, 2007), that she was not under the direct influence. What she argues may be the cause for the similarities in the characters are that they both responded to the same cultural influences. Austen was in addition familiar with Byron’s works and may thus have been unconsciously influenced by them.

During the time in which the novel was written, men were struggling to maintain the feeling of masculinity and at the same time fit into the somewhat feminized fine society. (Wootton, 2007). It seems as though Mr. Darcy would be a strong representation of these men. Elizabeth notices more than once that he does not talk in a gentleman-like manner, and that he has a tendency of not being able to conceal his emotions like a true gentleman should. His first proposal to Elizabeth is a clear example of this.

In Charlotte Brönte's *Jane Eyre* we meet Jane Eyre in her quest for purpose in life. It is first when she meets Mr. Edward Rochester at Thornfield manor that she experiences romantic feelings. Initially he does not recognize Jane as an equal, but merely as a subordinate, her being a governess. It is when he learns the honesty and truthfulness in her manner that he realizes how much he appreciates her. Despite Jane's lack of fortune, Mr. Rochester asks her to marry him, and she, after first accusing him of mocking her, agrees. It is not until their wedding day that it is revealed to Jane that her soon-to-be husband already is married. After being deceived by her one true love, she leaves and does not come back for a year, only to find the house burnt down. Mr. Rochester has lost his sight, and his mentally ill wife died during the fire. Jane still loves Edward, and now that his wife no longer lives, conveniently enough, they can marry after all. As mentioned above, Jane refrains from Mr. Rochester after learning his deceit, and is later rewarded for this through marriage. The story ends here. All we learn is that they are together, and that they are happy. Even though Mr. Rochester may not fit the mold of a typical Byronic hero, the novel may be said to be typically Victorian. The poor mistreated girl, coming from a broken home, is on a journey towards happiness, and the only likely solution for her to achieve this is through marriage.

In Emily Brönte's *Wuthering Heights* the reader is invited into the entangled love story between Catherine and Heathcliff. Catherine loves Heathcliff, but being an upper-class woman, she worries about her reputation and starts having doubts about being with him.

Heathcliff, an orphan gypsy, taken in by Catherine's father, suffers from an ill reputation and struggles for social acceptance. Having grown up surrounded by people who despise him, with the exception of Catherine and her father, he ends up a bitter, hateful man. Despite their fights and betraying each other, Catherine never stops loving Heathcliff, but by the time she is ready to leave her wealthy life and her husband, she has become pregnant. When she catches pneumonia she is unable to survive and she dies giving birth to a daughter. Heathcliff goes on living an unhappy life for several more years, until he finally cannot take the grief anymore and shoots himself. Unable to make Catherine haunt him while he lived on, death was the only place for him to be with her.

Heathcliff may be said to fit the mold of the death-bringing Byronic outsider extremely well. He curses those who do not love him and preys on other people's unhappiness. He does not physically kill anyone, but he may be said to be the indirect cause of more than one of the deaths that takes place in the novel. Even though he is a man of darkness who refers to himself as a doomed soul, Catherine cannot stop loving him. There is an attraction there which finally turns out to be the death of them both. In contrast to *Pride and Prejudice* and *Jane Eyre*, *Wuthering Heights* does not offer marriage as a solution for women to be happy. All of the marriages we witness end in either separation or death, and not in equality of the sexes or the finding of one's true identity. In this manner it breaks with the Victorian tradition to offer marriage as the final solution of a problematic love story. When we compare Heathcliff with Edward Cullen we see that there are some distinct differences in terms of selfishness. Heathcliff is in some ways protective of Catherine, but eventually it becomes clear that what is most important to him are his own feelings and his need for affection. He forces himself in to see Catherine though she is too ill for visitors, and when he later hears of her death, the first thing he asks is if she mentioned him before she died. His behavior is typical of the Byronic hero and Groper states that "[t]he Byronic hero will mourn

his lovers death, but he will not change his choices to prevent it” (Groper, 2011, p. 134).

Edward’s protectiveness of Bella goes beyond the one of Heathcliff. Edward’s protectiveness grows into obsession and he constantly tries to protect Bella and to foresee potential danger she might get into. Edward feels the need to protect Bella and would rather see her living a full life, growing old, than to see her suffer through the extremely painful vampire transformation, even though a transformation would give him an eternity with the woman he loves. This heroic trait is maintained when Bella finally is turned into a vampire by Edward, not by him biting her like a monster, but by him saving her by injecting his venom into her heart when she is about to die giving birth.

There are however some similarities between *Wuthering Heights* and the Twilight saga. Not only is *Wuthering Heights* mentioned more than once in *Twilight* (Meyer, 2005, pp. 30,33), but there are striking similarities both between the male and the female characters. Like Heathcliff preys on people’s unhappiness, Edward literally preys on people’s blood. Even though he has chosen the “vegetarian” way of living, this is in fact his nature. They are also both referred to as souls doomed for hell, Heathcliff because of him being an unbaptized bastard, Edward because he is a vampire, a creature of death. Like Catherine was with child and had to sacrifice her own life in childbirth, Bella too dies from the damages of carrying a hybrid child when birthing Renesmee. In both of the narratives the lovers can only be together in death, only in the Twilight saga they can live on as vampires. It is not the Victorian aspect of *Wuthering Heights* that we see traits of in Twilight, but more the character Heathcliff and his Byronic traits. What does contribute to the argument that the story in large scale is inspired by Victorian thinking, is the fact that Edward and Bella do, like Mr. Darcy and Elizabeth, and Mr. Rochester and Jane, marry to achieve happiness. However, when we in *Breaking Dawn* are taken beyond the wedding and into the marriage and evolvment of family life, the Twilight saga arguably breaks from the Victorian tradition. Anna Silver argues

however in her article 'Twilight is not for Maidens: Gender, Sexuality, and the Family in Stephenie Meyer's Twilight Series' that the life force that the mother, here Bella, embodies, which protects the vulnerable from evil, has much in common with the Victorian ideas about femininity and women's domestic power. The woman was to be the guardian of the home, "shielding her family from the pollution and immorality of the public sphere" (Silver, 2010, p. 2). This is literally what Bella does when she in *Breaking Dawn* puts up her shield to protect the ones she loves.

In addition to discussing the similarities the Twilight saga has with the Victorian classics, Anna Silver mentions in her article the controlling manner in which Edward Cullen behaves towards Bella. She mentions how other critics argue how Twilight "perpetuates outdated and troubling gender norms" because of Edward's behavior as a "frequently domineering and controlling" (Silver, 2010, p. 2) character. She brings to our attention Elizabeth Hands feminist critique of the gender dynamics in the saga about how Edward acts nothing like a teenager of 17, but "talks and acts like an obsessively controlling adult male" (Silver, 2010, p. 2). In addition, she refers to feminist Mormon housewives' critique towards the idea that it is okay for a young girl to sacrifice her own personal safety if they 'really' love someone. Silver asks if the books "promote retrograde ideas about female submission to male authority" (Silver, 2010, p. 2), and contemplates whether this is especially troubling in the genre of young adult (YA) literature, "whose readers might not yet have developed the critical apparatus of the adult reader" (Silver, 2010, p. 2).

Silver is of the opinion that the novels deserve a more in-depth discussion that is not yet covered considering that the focus has until now merely been on the romance between Edward and Bella. According to Silver there are larger themes beneath the surface that "add to the series' appeal and cultural significance, particularly within the genre of YA fiction" (Silver, 2010, p. 2). The American nuclear family, and the woman's role in it, is a theme that

the saga is particularly concerned with. Having come from a broken home, Bella longs for stability and frames. Silver writes that “Bella’s desire for eternal life as a vampire with Edward is closely connected with her longing for a stable family, which she has been denied after her parent’s divorce” (Silver, 2010, p. 2), and directs her focus towards the Cullen family and all that they represent. The Cullen family is to Bella what her own parents were not. While Edward, in addition to being her lover, steps up as a parental figure ever so often, Esme plays well the role of the ideal mother. By giving the Cullens a domesticity, and by not ending the story after the wedding, Meyer focuses on the domestic nature of the plot in the saga, similar to the many fairy tales and Victorian romances of which she is inspired by. In contrast to these however, Meyer does not consider a wedding an appropriate ending, but as a new beginning, and in the final novel *Breaking Dawn* “Meyer allows Bella to become the kind of mother that she never had” (Silver, 2010, p. 3). Bella is the image of the self-sacrificial mother who would do anything for her unborn child, and a warrior mother who will fight to protect her loved ones. According to Silver, “Meyer thus proposes that marriage and motherhood provide women with equality that they do not possess as single women.”, that “motherhood becomes a location not only of pleasure and satisfaction but also of power.” (Silver, 2010, p. 3). Silver critiques, in other words, the elements within the saga that can be characterized as typical Victorian or Byronic, and their prominence within YA literature.

YA literature is concerned with the experience of adolescence and young people’s formation of identity. Silver defines adolescence as

a transitional point between childhood and adulthood during which adolescents cope with the often uncomfortable transformations of their bodies and with events that typically occur for the first time during teen years, including first sexual experiences,

exposure to alcohol and drugs, and the complex social world of high school. (Silver, 2010, p. 3)

Whether realistic or fantastic, YA literature engages in these issues of identity that occur during this liminal time. Silver argues that YA literature has a tendency of being moralizing and instructing, maybe because most of its authors are adult. Continuingly Silver mentions how the critic Peter Hollindale cautions readers to be aware of the ideology in YA literature. He fears that the readers will “simply internalize such ‘unexamined’ and ‘shared’ values without reflection.”(Silver, 2010, p. 3). Robin McCallum writes in her analysis of YA literature about how a large part of it “attempts to construct and impose a unified (monologic) worldview upon readers”(Silver, 2010, p. 3), and Silver argues, in agreement, that this applies to the Twilight saga’s conclusion of a “monologic representation of the virtuous family and woman” (Silver, 2010, p. 3). She reminds us that the saga is a part of a genre that is often written solely to “teach young men and women in the confusion of identity formation how to live what the author deems a virtuous, moral and meaningful life” (Silver, 2010, p. 3), and that it because of this should not be surprising that the books are written with what she calls an “abstinence-only ‘agenda’” (Silver, 2010, p. 3). I argue that today’s readers of YA literature are not much younger, and in addition much more enlightened than the first readers of Austen and Brönte, and that Silver’s arguments on whether the readers have developed their critical apparatus or not falls short. I will not argue for female submission to male authorities, only that this as an underlying theme should not be censored from today’s YA literature. If one is to eliminate literature that we fear would harm or affect our children in a bad way, then we do not encourage them to think for themselves. I believe that YA literature should include a wide range of didactical approaches so that the readers individually may reflect upon the topics that are brought up and consequently shape their identities based on their reflections and decisions.

Further on in her article, Silver mentions the reversal of mother/daughter roles between Bella and her mother Renee. Bella often expresses her worries about her mother's helplessness, and in the very beginning of *Twilight* it is Bella who sacrifices her life in Phoenix in order for her mother to be happy, not the other way around. Throughout the saga it is Esme who plays the maternal role for Bella, and Silver argues that Meyer "offers Renee as a foil and anti-role model for [her]" (Silver, 2010, p. 4). When living with her father Charlie in Forks, Bella, by voluntarily taking on the cooking and laundry duties, puts on the maternal role that her mother had rejected. Charlie is not a typical father figure, but acts more like a big brother or uncle, and Silver argues that "unlike many bildungsromanen that validate individual accomplishment and autonomy, Meyer's novel all but ignores individualism in favor of affiliation" (Silver, 2010, p. 4). In the first three books in the series of four books, I agree that this is the case, but when Bella in *Breaking Dawn* achieves happiness through marriage, childbirth, and vampirism, it is clear that her choices are made based on individual needs and wishes, not for what is for the best for the people around her. Her happiness does however require other people, and Bella seems unable to achieve happiness without especially Edward.

In her article "Contemporary Bildungsromans and the Prosumer Girl", Leisha Jones explores the evolution of the bildungsroman genre and discusses to what extent the Twilight saga is one. According to Jones

the traditional bildungsroman begins with a child coming of age, a rising action event distancing that individual from predetermined assumptions and mores, and the long and arduous process of self-discovery toward a maturity that includes the assimilation

of contemporary cultural values and the participation and recognition of that individual by society (Jones, 2011, p. 446).

She continues to argue that these coming-of-age books are typically given a male protagonist and criticizes the roles the females previously often have been given in many of these novels. She argues that “in most of the novels of development it seems clear that the authors conceive of growing up female as a choice between auxiliary or secondary personhood, sacrificial victimization, madness, and death” (Jones, 2011, p. 440), and I agree with her statement that Twilight “hits all of these markers” (Jones, 2011, p. 440). If we are to characterize the typical females in a typical bildungsroman as characters who are “shaped by the dominant social norms of womanhood” (Jones, 2011, p. 440), and who are, as Jones puts it “learning to be submissive, accepting pain as female condition, equating sexuality with danger, marrying after the inevitable failure of a rebellious autonomy, and regressing from full societal participation in order to actualize the inconsequential status of the female self” (Jones, 2011), then Bella Swan offers no exception. I agree with Jones when she argues that the Twilight saga indeed can be called a bildungsroman proper because its story encompasses all these traits. Bella’s journey sets off when she leaves Phoenix and moves to Forks. Her life in Forks is one long journey towards self-realization and immortality, a liminal space of maturing where she is faced with having to make choices that will change her and her family’s lives forever. In her journey through this tunnel of adolescence, “vampirism” pulls from the other side to finally pull her through into discovery of her true self. I will explore this journey and how “vampirism” functions as the story’s boon further in chapter 3.

After having taken into consideration the definitions of Byronic heroes that Groper provides, I wish to argue that none of the novels mentioned above may be called both a typical Victorian novel and at the same time be said to have a character that is a typical Byronic hero. While both *Pride and Prejudice* and *Jane Eyre* may be called typical Victorian, their male

protagonists are, as both Groper and I have argued, reformed Byronic heroes. Because both Mr. Rochester and Mr. Darcy achieve a happy ending, they break from the Byronic tradition that Heathcliff may be said to be a strong representative for, considering that he brings only pain and suffering as he selfishly wanders around in self-pity. However, as he might be referred to as a Byronic hero, *Wuthering Heights* breaks from the Victorian traditions since it does not offer marriage as a final solution to ensure women's happiness. In *Wuthering Heights* marriage seems more like a curse than a blessing for the female protagonist Catherine. The Twilight saga shares traits with typical Victorian fiction when the solution for Bella turns out to be marriage and family life. What is most important to her is to keep her loved ones safe, and she does not hover to risk her own life to keep them safe. The character Edward is in many ways similar to all of the men I have mentioned above. As a vampire he is a symbol of death, an existence that he loathes to be in. His conscience bothers him and he longs to tame himself by only drinking animal blood, just like Heathcliff eventually attempts to civilize himself. Initially, Edward, like Mr. Darcy and to some extent Mr. Rochester, manifests his self-disgust in his love object, and the romantic relationship that develops starts out with prejudice and pride. Edward Cullen may appear as a 17 year-old boy, but his manners belong to a man of over a hundred years. Sometimes he seems more like Bella's father than a potential lover when he, like Mr. Rochester, has a tendency to attempt to control the woman he loves.

Even though Edward Cullen has so much in common with the Byronic heroes, or at least the Byronic traits that the Victorian heroes embody, I have to agree with Groper when she states that he is no Byronic hero. Edward is an anti-hero in some aspects, but he is also an anti-Byronic hero. He has strong impulses to act in his own favor, but his ability to resist them makes it possible for him and Bella to achieve a happy ending. Because of his ability to

remain virtuous and resist Bella's temptations, Bella may finally marry, become a mother, and achieve self-realization.

Stephenie Meyer may be said to be a contemporary Brönte or Austen in the way she promotes anti-feminist values similar to the ones that were prominent in the 19th Century. The final solution is for Bella what it was for Jane and Elizabeth: marriage. However, contemporary women, including Bella, are not left with the same restraints as 19th Century women had. If Elizabeth and her older sister had not married, and married well too, it would mean ruin for their family. This is not at all the case for Bella. 21st Century women are not dependent on a man in order to do well in life, and Bella could move to a warm, sunny place instead of Alaska to get her degree, and eventually get a fine job that she could have kept for years had not Edward entered her life. Meyer however makes it so that the love between man and woman is more valuable than individual success, and thus Bella looks for true happiness in other people, not within herself. By calling Edward a Victorian gentleman, Cochran suggests that Meyer is comparable with the Brönte sisters and Austen. I agree that she resembles them in several aspects, but I do not agree that she is a contemporary version of them. The values and ideas that she promotes are old-fashioned and conservative, and are nothing like the contemporary idea that you create your own happiness, even as a woman. I could however argue that the Twilight saga as a vampire narrative constitutes the new Jane Austen Genre. It does this in terms of feminism, or rather lack of it, but mostly because of the character Edward. His new embodiment of the Victorian and Byronic anti-hero and as a male character who possesses everything a woman could ever want in a man contributes to validate the argument that Twilight constitutes the new Jane Austen Genre.

The Twilight saga has been characterized as young adult literature; however it does have many adult readers. Silver argues that the character Edward is problematic for the YA-genre in terms of feminist values, because young boys and girls might not be able to be

critical towards what they read. I suggest that both teenagers and young adults today are far more enlightened and trained to be critical than we might think, and that themes like these should not be omitted though they are controversial. The Twilight saga is a good example of a bildungsroman where the protagonist is on a journey towards self-realization. The liminal space in which she travels is one full of magical creatures such as over-protective vampires and dysfunctional families, a place where she undoubtedly is forced to make choices in order to develop. In the next chapter I will introduce Joseph Campbell's theories on the monomyth and explore the journey that the hero travels on in order to find his or her true self.

Chapter 3: Myth and Identity in the Twilight saga: The Twilight Saga

Negotiates with the Monomyth

According to Joseph Campbell, myth is a patterned mirror for the ego that lets you know where you are in life. Myth, the story, functions for the reader as an interpretation of one's own trials and the reader will if he looks find clues to his own identity in it. Campbell says that until you are 14-15 years of age, you are utterly dependent on family and society, that over the first fifteen years, children develop a psychology of dependence and submission. In the process of coming into the mature ego of authority, the child must break from that psychological bondage of dependency. He must kill the infantile ego and grow into a self-responsible authority that has courage for his thoughts and his life. (Campbell, 1987).

Through time mankind has developed stories and myths for different reasons. One reason would be to pass down values and beliefs. Campbell argues that there is a common theme in all of the myths, and he calls this the monomyth. (Campbell, 1988). These unchanging eternal legends, the one single myth that all people have in common, usually takes the form of a hero's journey. In *A Hero with a Thousand Faces* Campbell breaks down the hero's journey into seventeen steps or motifs. Some legends may include them all, but this is not necessary for it to be considered part of a monomyth, as long as there are enough steps represented. Campbell does not specify just how many constitutes enough. The seventeen steps are put into three categories: the departure, the initiation, and the return. Figure 1 shows a schematic display of the steps.

Katherine Proukou writes in her article 'Young Adult Literature: Rite of Passage or Rite of Its Own' about young adult literature and its concern with the metamorphosis of life. She argues that the protagonist hero must be young of age, not just because of the intended young readers, but because YA literature is a genre of possibilities that allows the reader to

remember youth and its opportunities. The change from adolescence to adulthood is a psychological transformation that we all must undergo, and Campbell states that

because everyone can identify with the transformational ‘call’ of adolescence and its demands, it is a universal link to its mythological association with the hero’s call, its tests and wisdom-based rewards, as well as to psychological associations with transformation of knowing (Proukou, 2005, p. 63).

The departure	1. Call to action	The hero is leaving the safe comfortable life for adventure.
	2. Refusal of the call	
	3. Supernatural aid	
	4. Crossing the threshold	
	5. The belly of the whale	
The initiation	6. The road of trials	The process in which the protagonist is growing into a hero.
	7. Meeting a goddess	
	8. Meeting a temptress	
	9. Atoning with the father	
	10. Apotheosis	
	11. The ultimate boon	
The return	12. The refusal to return	The hero is going home after he has completed his mission.
	13. The magic flight	
	14. The rescue	
	15. The return threshold	
	16. The master of both worlds	
	17. Freedom to live	

Figure 1

There is a collective consciousness that allows us to connect with stories that are considered part of the monomyth, and according to Proukou, “monomyths [...] are the immortal plays of primordial history that act like themes of music in the collective consciousness of women and men” (Proukou, 2005, p. 62).

In the following chapter I will make an attempt to apply the hero’s journey to the Twilight saga and explore if Twilight can be considered part of a monomyth. *The Power of*

Myth is a collection of interviews with Joseph Campbell where he elaborates on the different steps in the hero's journey. I will use this in combination with *The Hero with a Thousand Faces* to define the seventeen steps and apply them to *Twilight*.

3.1 Monomyth and The Hero's Journey

3.1.1 The Departure

This is the stage in which the hero leaves his safe and comfortable life for the benefit of adventure. This separation with the familiar is divided into the following five sub-categories: (1) The Call; (2) Refusal of the Call; (3) Supernatural Aid; (4) Crossing the Threshold, and (5) The Belly of the Whale. The separation can happen through wandering off into a dark and scary forest, or falling down a rabbit-hole, it may even consist of the hero's literal death. The hero who is ready for it experiences a call for adventure. This call can come in various ways and suggests that the hero is ready for something new. This call to adventure "signifies that destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown" (Campbell, 1988, p. 58). However, the hero might refuse to accept his calling, but this is most often a delay of the following acceptance. After having accepted the task, the hero is given some sort of supernatural aid. This can be a protective figure, often an ageless supernatural person with the ability to contact and guide the hero whenever necessary. This person provides the hero with the tools he needs to succeed. Having the tools that he needs and a helper to guide him, the hero meets the threshold guardian. The preparation is now over and this is where the adventure begins. The threshold guardian is someone that the hero must challenge in order to pass the threshold and enter the unknown. This threshold is the catalyst of the hero's journey and brings the hero into the belly of the whale; he is swallowed into the unknown. The belly of the whale is a symbol of re-birth and illustrates that the hero must go through a metamorphosis of some sort before he can re-

enter the outside world. This change within the hero prepares him for the initiation into the unknown world and its secrets.

The story of Bella Swan begins with a separation from her mother and her home in Phoenix. She wanders willingly into the unknown town Forks, not knowing of its potential dangers and trials. Here she meets Edward Cullen. This is Bella's call for adventure. When Edward enters her life she describes it as a shift of gravity, he is her everything and she longs to get to know him. (Meyer, 2005). When it comes to refusal of the call, one may say that this is something that Edward tries to force upon Bella when he makes such strong attempts not to get to know her, and not to be her friend. His first reaction when he sees Bella is that he holds his nose and leans as far away from her as possible. He leaves school and town for some days without letting her know why (and why would he really?), but when he comes back he changes his behavior and pays more interest in her. We learn later that Edward held his nose because of Bella's intoxicating smell which made him want to kill her, and that he left town for a few days because he had to hunt. The supernatural aid that stands by Bella and supports her is Edward's sister Alice. She knows, from her ability to predict the future, that she and Bella will be good friends and is a prime force towards implementing Bella into the Cullen family. When Bella and the Cullens are out playing baseball, three unfamiliar, non-vegetarian vampires appear. One of these, James, may be said to be Bella's threshold guardian. He is a hunter and is determined to hunt Bella down. The climax in *Twilight*, the first of the four novels, is when James is taken down and killed, not by the hero Bella, but by the Cullens. By killing James, Bella is now safe from danger (for now), and she may begin a life as Edward's girlfriend and as part of the Cullen family. The belly of the whale may be said to be when Bella is lying in the hospital bed, almost having died from the injuries caused by James' attack. It may also be, and I believe this is more the case, the months where Bella, in *New Moon*, suffers from depression after Edward has left her, believing that leaving her will

protect her from danger. During these months, Bella has to learn to live without Edward, something she arguably fails to do considering that she pursues danger and becomes an adrenaline junkie just so she can see his face and hear his voice. When Bella experiences a near death experience Edward appears as hallucinations. Clearly Bella is suffering mentally from being away from what until now has only seemed like a teenage crush. During these months she undergoes a transformation where she must stop being so selfish and look at things in a larger perspective. An example would be when she is on the beach and Jacob has just saved her from drowning after cliff-diving, and the first thing she is told when she wakes up is that her father's best friend, Harry Clearwater, has just had a heart attack. These news makes her realize that by jumping cliffs and being reckless, she is not doing anyone any favor. This cliff-diving is the last reckless thing Bella does before one may say she exits the belly of the whale. She has survived a long depression, realized that Edward does not want her, and is willing to get on with her life.

3.1.2 The Initiation

The initiation is the part of the story where the protagonist grows into being a hero and achieves what is needed for him to strengthen his community. The stage is divided into six sub-categories: (6) The Road of Trials; (7) Meeting a Goddess; (8) Meeting a Temptress; (9) Atoning with the father; (10) Apotheosis, and (11) The Ultimate Boon. When the hero has crossed the threshold, he will encounter a number of trials. He moves in a landscape filled with dangerous trials and tests, and the supernatural helper which he encountered before he entered this world is there to help him along the way. In this stage the hero "discovers and assimilates his opposite (his unsuspected self)" (Campbell, 1988, p. 108), and is forced to "put aside his pride, his virtue, beauty, and life, and bow or submit to the absolutely intolerable" (Campbell, 1988, p. 108). The resistances break one by one, and the hero has begun the journey on "the long and really perilous path of initiatory conquests and moments of

illumination” (Campbell, 1988, p. 109). When the barriers have been broken and the ogres have been killed is called the ultimate adventure, and this is commonly represented by a mystical marriage between the hero and the Queen Goddess of the World. This marriage “represents the hero’s total mastery of life; for the woman is life, the hero its knower and master” (Campbell, 1988, p. 120). The female has through history been described as a temptress, a serpent that the male hero must be protected from, and through gaining control over the female through marriage, the hero thus gains control of life. With this, atonement with the father often follows and the hero realizes that he and the father are the same. Apotheosis follows. The hero has reached a state of divinity, often a god-like state, and he is initiated into the secrets of the universe. The Bodhisattva in the Mahayana Buddhism is an example of a person reaching divinity like this. In this state the hero is given the elixir of the gods which is the source of their power, and if it is not given to him voluntarily, he might try to steal it. When the hero has attained the elixir of life, his life renewing goal, he must begin his return so that he may share his boon with the community from which he came.

In the Twilight saga the growth from protagonist to hero happens largely during the end of the second book (*New Moon*), in the third book (*Eclipse*) and in the first half of the fourth book (*Breaking Dawn*). Edward returns from his exile and declared his love for Bella and they become officially boyfriend and girlfriend. The trials they meet together now are trials that exist because of Bella’s involvement in the supernatural reality. The wolf-gene has been triggered within the Quileute tribe and a long truce between them and “the cold ones” is threatened. The vampires have made a promise not to hunt in Forks, but if Bella would ever be turned, a war will seemingly be inevitable. Although the wolves and the vampires are natural enemies, they are also forced to co-exist because of Bella’s love triangle with Edward and Jacob. The two of them naturally wish to tear each other’s heads off, but since Bella loves them both and cannot choose one over the other, they make constant effort to get along. The

vampires that are not part of the Cullen clan possess another trial for Bella. The Italian clan Volturi wishes to see Bella turned into a vampire, having let her live once before because Alice, who can predict the future, convinced them that she one day would turn. In addition, Victoria, James' lover, wants Bella for revenge. Edward killed James, the love of her life, now she wants to kill Bella, the love of his life. In addition to Alice, Jacob too functions as a kind of supernatural helper once he is turned into a wolf in *New Moon*. The two of them are naturally despised by each other, but because they both wish to protect Bella, the two sides are willing to fight together against Victoria and her army of newborns in *Eclipse*.

When Victoria is taken down and everything starts to settle, Bella accepts Edward's proposal and there is a wedding. Here Edward may be seen as the male version of the goddess; still Bella remains the temptress of the two. Because the hero is female, the roles have been reversed some places when we are using Campbell's model as a point of departure. Edward is the one who longs for a grand wedding, and Bella is the one who is scared of commitment and hesitates to accept the proposal, and wishes to keep the wedding small. Bella's marriage with Edward does very much represent total mastery of life, since Edward is the embodiment of eternal youth and immortality. In *Twilight* it is not the woman that is life, but, somewhat ironic, the vampires. When it comes to her father Charlie, there really is not much for Bella to atone considering that she is the one playing the parental role. But, Edward needs approval from Charlie in order to marry his daughter, which could be difficult considering how Edward's flight in *New Moon* reduced Bella to a mental case for months. Charlie is obviously worried about his daughter's wellbeing and would rather see her with his trusted friend's son, Jacob. Finally Charlie accepts Edward as his new son in law, and Bella and Edward's new life as husband and wife may begin.

In the midst of their honeymoon Bella realizes that she is pregnant and the trip ends abruptly. Bella is carrying a hybrid child that will kill her eventually, and the only way for

Bella to “survive” the childbirth is to be turned into a vampire just after the child is removed. Edward injects his venom directly into Bella’s heart, and Bella rises from death as a vampire. Silver mentions that her apotheosis is her new identity as the mother she never has, and even though this is very much the case, I argue that her apotheosis, her god-like state, is mainly as a vampire. She has survived death. The elixir that is given Bella is the venom that Edward injects into her heart. She does not have to steal it, but makes it so that Edward feels he has no choice but to give it to her. In Bella’s journey vampirism is the ultimate boon. This is what she has fought for, supported by Alice, since she fell in love with Edward and learned the truth about him. The elixir of life and Bella’s life-renewing goal is attained, and Bella is ready for her life as vampire.

3.1.3 The Return

When the hero has fulfilled his quest and attained his boon, the norm of the monomyth is that he must return to his community to share it. Whatever the hero may have attained must be brought back to “redound to the renewing of the community, the nation, the planet, or the ten thousand worlds” (Campbell, 1988, p. 193). The return stage is divided into six sub-categories: (12) The Refusal to Return; (13) The Magic Flight; (14) The Rescue; (15) The Return Threshold; (16) The Master of Both Worlds; and (17) Freedom to Live. When the hero has had a taste of the divine, he often refuses to go back to share the boon. In Mahayana Buddhism the bodhisattva must return from the supernatural ecstasy in order to be a bodhisattva or his journey would be for his salvation only, not for the good of the people. The bodhisattva’s purpose is to guide others in their journey towards enlightenment, and to share his boon. Campbell writes however that “[numerous] indeed are the heroes fabled to have taken up residence forever in the blessed isle of the unaging Goddess of Immortal Being” (Campbell, 1988, p. 193), and brings forth the example of the Hindu warrior king Muchukunda who, after having been bestowed the boon, retreated to his cave to live an

ascetic life that would release him from his attachment to the forms of being. The hero may in other words choose to refuse to return, however, most heroes do not. The flight home may be swift if the boon was willingly given to the hero, but if it was stolen, the flight may be “complicated by marvels of magical obstruction and evasion” (Campbell, 1988, p. 197). If the hero is caught during his flight, or if he chooses to remain in the realms of the gods, he might have to be rescued or brought back from without.

What Campbell emphasizes as important in the understanding of myth is that the two worlds, the divine and the human, the two kingdoms, are actually one. “The realm of the gods is a forgotten dimension of the world we know” (Campbell, 1988, p. 217), and to explore this dimension is the whole sense of the hero’s deed. In the forgotten dimension, what seemed important in the normal world disappears, and when returning to the normal world the hero will soon find that his boon is “quickly rationalized into nonentity, and the need becomes great for another hero to refresh the word” (Campbell, 1988, p. 218). The hero’s ultimate difficult task is to teach the knowledge he has gained on his journey into divinity to the people at home. The hero must cross the return threshold and re-enter the world to do the unavoidable work of “representing the eternity in time, and perceiving in time eternity” (Campbell, 1988, p. 218)

According to Campbell, Friedrich Nietzsche declares that “[the] cosmic dancer [...] does not rest heavily in a single spot, but gaily, lightly, turns and leaps from one position to another” (Campbell, 1988, p. 229). The hero is able to move between the worlds as he wishes, and he has the ability to in one world remain uncontaminated by the principles of the other, and vice versa. He can speak from one point at a time without invalidating the insights of the rest; he is master of the two worlds. The hero finally returns home with the wisdom of

identifying the symbols as vehicles of communication and not as the *tenor*⁶. By mistaking the symbols for something more than they are, not only valuable ink may be spilled, but blood. It is when he is able to see that the symbols are vehicles and that the divine and human dimensions are the same that the hero has the freedom to live. He is aware of the natural order of things and may live free of attachment and concern.

Bella is one of the heroes one may say refuses to return. Her divine state as vampire is permanent and she is unable to escape it, she can however share her newly given gifts with the world, both the human one and the supernatural one. As vampire, Bella's ability to remain unaffected by other vampires' abilities evolves into a shield that she can put up if an enemy is threatening her and others, and she is able to share some of her boon. Still, the ones that she shares her boon with when she puts up her shield in the final battle are all supernatural creatures and part of the divine world that Bella is now part of. It is, however, arguably, regardless of their ignorance, for the benefit of the community that she does this. Bella's shield could be what saved Dr. Cullen and his family that day, and what would Forks be without their beloved doctor? At this point it becomes difficult to apply Joseph Campbell's theories of the hero's journey to the Twilight saga. There is no apparent magical flight, other than Bella's first run and hunt as a vampire, and she is beyond being rescued once she is turned. When it comes to the return threshold one may say that explaining the fast growing Renéesme to Bella's father could be an obstacle, but Charlie is a man of few words and thus few questions and he accepts the adoption explanation. The story ends before we get to know anything about Bella's mortal friends' reaction to the child (if they are ever introduced), so this potential problem is no threshold. When it comes to mastering two worlds I would argue that Bella has completely given up one for the other. She has in some ways included Charlie,

⁶ The *tenor* is, according to Campbell, the final term that symbols refer to. Campbell states that symbols are only *vehicles* and that the final term is the *tenor*. These should not be mistaken for one another. (Campbell, 1988, p. 236)

but his romantic relationship with Sue Clearwater suggests that Charlie would have been included into the supernatural regardless of Bella. In *Breaking Dawn* Bella contemplates that “Sue would be with Charlie – the werewolves’ mom with the vampire’s dad – and he wouldn’t be alone anymore” (Meyer, 2008, p. 752).

Finally Bella is left with the freedom to live through death. Her understanding of the world has changed completely, and she does not feel the need to share her knowledge with too many people. As long as she can live with her husband and daughter in her house in the forest, she is willing to accept her “happily ever after” without feeling the need to share her boon. Even though some of the steps are less easy to apply to *Twilight*, I have shown that it can be considered part of a monomyth. There are elements in the saga that are easily comparable with ancient myths and fairy tales, and if there is, as Campbell claims, a universal monomyth, then *Twilight* undoubtedly employs it. I believe that this relation that *Twilight* has with the monomyth is one of the elements that contributes to the popularity of the saga. The beginning of Bella’s journey is applicable to the universal story of the hero journeying through adolescence towards enlightenment and adulthood, a universal myth that we can all relate to.

The part of *Twilight* that separates it from the average fairy tale or myths in general, is the ending. As mentioned in chapter 2, Meyer goes beyond the wedding, where the Brönte sisters and Austen find it suitable to end, and into the marriage. In addition to breaking with the marriage- and happily ever after plot, she allows Bella to keep her boon. While a hero, according to Campbell “comes back from this mysterious adventure with the power to bestow boons on his fellow man” (Campbell, 1988, p. 30), Bella has no intention of sharing her boon. Sharing it could also be rather radical, considering that she would have to turn people into vampires in order for them to see the world as she does. While most heroes are concerned with their people and their community, like Moses who went up to the Sinai Mountain to get

the stone tablets with the Ten Commandments so that he could share them with God's people, Bella feels no responsibility towards anyone but herself and the supernatural world that she now belongs to. The boon is often for the good of the collective. The people in the desert needed guidelines in order to survive the forty year long walk, but what do people need Bella to give them? Nothing! That Bella becomes a vampire is good for her and the Cullens, not for the mortal world from which she is from. One may argue that her happiness affects the people around her, but it is clear that Forks did well before Bella arrived, and Phoenix is doing well now that she has left. That Bella is a vampire is a positive thing in her supernatural dimension, where she can use her shield to protect her loved ones in lethal battles, but the not-supernatural people around her share no benefit from Bella's boon.

3.2 The Hero and the Id

Why is it that Twilight resonates with so many people? Why is it so popular? Heather Anastasiu answers these questions by analyzing the usage of tension between the id and the super-ego in the Twilight Saga. By using Freud's theories that one's conscious identity is created through the balance between the id and the super-ego, she provides us with a psychoanalytical approach to why the characters Edward and Bella are so popular. The tension between these characters is explained through a Freudian lens.

The id is the unconscious self that holds our darkest desires and passions, for example sex and violence, while the super-ego is the conscious self that controls our natural desires. "In short, the id is what we *want* to do, [while] the super-ego is what we *ought* to do" (Anastasiu, 2011, p. 41). Edward is in a constant struggle when it comes to just this. He hungers for Bella's blood, but his conscious self wants him not to act on those impulses. He demonstrates the tension between the id and the super-ego but manages to restrain himself and control his impulses. Bella likewise hungers for Edward and the sexual awakening that he arouses within her, this romance is however potentially deadly and she must control her

impulses. Together the two of them learn to navigate and balance “these sometimes destructive unconscious impulses” (Anastasiu, 2011, p. 42) and consequently manage to find their one true identity and become “stable whole selves” (Anastasiu, 2011, p. 42).

According to Joseph Campbell people need to work out the psychological tensions that make us tell myth stories in the first place, and that we can do so unconsciously through identifying with the fictional characters’ journey. *Twilight* provides a platform where the readers’ unconscious drama can play out, because they too need a release for the psychological tension between the id and the super-ego. The psychoanalytic reader-response critic Norman Holland further explains that the fiction creates a safe place where the “readers experience individual satisfaction by reading about the external drama of fictional characters” (Holland, 1975 qtd. in Anastasiu, 2011, p. 42). I find just this theory crucial in the discussion about the popularity of *Twilight*. The fact that it can function as a safe place for the readers to let go of their restraints and allow their fantasies to float freely, makes it attractive for readers who might feel restrained by the norms of society. There are no taboos in *Twilight*, and there is no shame. There is only the reader and his or her experiences with the fantasies it embodies, and this makes it attractive.

Initially, *Twilight* started as just a dream for the author Stephenie Meyer. The dream captivated her and she was curious of what would happen next. Hence she started to write it all down, starting with the book’s middle section, writing to the end and then do the beginning. “Something [that her] unconscious mind had created, captivated her conscious mind [and] she began to explore it intentionally” (Anastasiu, 2011, p. 43). She kept this hidden from her husband due to a feeling of embarrassment over the content of the story and her being obsessed by vampires, and this can be explained through what Holland writes: “fantasies that boldly represent the desires of the adult ... will ordinarily arouse guilt and anxiety” (Holland, 1975 qtd. in Anastasiu, 2011, p. 43). Meyer wrote for herself and later, her

sister, and did not need to exercise as much conscious restraint as she might have if she had known from the start that the story would be published. Norman Holland claims that many authors write their own fears and desires in fictional characters, that “by externalizing the conflict [...] they allow the possibility for real internal psychological work to be done” (Holland, 1975 qtd. in Anastasiu, 2011, p. 43). Campbell takes this further and claims that the need to externalize unconscious conflict “is the reason behind all myth-making and storytelling” (Anastasiu, 2011, p. 43). Holland further suggests that the act of creating fiction can be therapeutic, and in Meyer’s case this is true. Meyer herself describes that “[writing *Twilight*] was a release” (Anastasiu, 2011, p. 44) of bottled up emotions that she needed to express. She was in a zombie way of life and needed a change, and through writing, she was able to regain the identity that she felt she had lost, and also reshape it to express her conscious self at a new stage in life. That Bella feels a strong responsibility for her mother’s happiness and moves to Forks where any form of happiness is unexpected, reflects the “super-ego’s firm grip on Bella’s identity, subordinating all other desires” (Anastasiu, 2011, p. 44). Bella has, like Meyer, fallen into a zombie way of life.

The vampire has, ever since Bram Stoker, been a dual symbol of death and sex. This could be the reason why Meyer’s dream made Edward a vampire in the first place. When Bella thinks of Edward she “feels a rush of emotions pulsing through [her]” and “flutter[ing] through [her] stomach” (Meyer, 2005, pp. 63, 167). When she is in the shower and realizes how dangerous he really is, but that she still wants him “small shudders trembled through [her]” (Meyer, 2005, p. 170), and in a darkened science classroom, an “electric current that seemed to be originating from somewhere in his body” makes her almost hyperventilate (Meyer, 2005, pp. 191-192). It is clear that “the stirrings of her id, her instinctual passions, are straining for release” (Anastasiu, 2011, p. 46). A typical female teenage reader would have no problem relating to the feelings that Bella is going through, and to be able to live it out

through Bella offers a release of the constant rush of emotions that adolescent teenagers constantly struggle to restrain.

The meadow holds the place, not only for Meyer's dream, but for the place where Bella and Edward share more than one magical moment. The first time he takes Bella to the meadow, Edward has not made up his mind whether he will control his desires or not. When Bella tells him that her father doesn't know that she's up there with him, he gets angry because this makes it more difficult for him to restrain himself from drinking her blood. Nobody would know that he did it. When they arrive at the meadow however Edward makes up his mind that he wants to control himself, and this entire scene consequently "provides a lush push and pull between lust and restraint" (Anastasiu, 2011, p. 46). He concludes, before they leave, "I have human instincts – they may be buried deep, but they're there" (Meyer, 2005, p. 244). Balance is the key to the shaping of identities in Bella and Edward and when they start to maneuver their ways between id and super-ego, they realize that they have the power to determine who they should be, and still keep their identity and complex natures intact. (Anastasiu, 2011, p. 47).

The books' appeal is driven by the tension between the id and super-ego. The books flourish with what Christine Seifert calls "abstinence porn" and she describes it as "sensational, erotic, and titillating" (Anastasiu, 2011, p. 47). Sexual longing is in other words given lush exploration in the novels. Lev Grossman writes in TIME magazine April 2008 that

What makes Meyer's books so distinctive is that they're about the erotics of abstinence. [...] It's never quite clear whether Edward wants to sleep with Bella or rip her throat out or both, but he wants something, and he wants it bad, and you feel it all the more because he never gets it. That's the power of the Twilight books: they're

squeaky, geeky clean on the surface, but right below it, they are absolutely, deliciously filthy. (Grossman, 2008).

Meyer herself says that she did get some pressure to put a big sex scene in the books, but argued that “you can go anywhere for graphic sex. It's harder to find a romance where they dwell on the hand-holding. I was a late bloomer. When I was 16, holding hands was just--wow” (Grossman, 2008). Anastasiu concludes in her article that even though “the id is given a long leash in the novel, at the end of the day, the super-ego is always there to rein it in before it becomes destructive” (Anastasiu, 2011, p. 48). I agree with Meyer’s reply that books like *Twilight*, where they “dwell on the hand-holding” are hard to come by. Vampire narratives that are popular today, like *True Blood* or *The Vampire Diaries* do not hold back much when it comes to sex, and for a teenager there should be alternatives that do this. In secondary school (13-18years) many of the youths have not yet experienced this aspect of life, and fantasy literature shows a depiction of sex that has few roots in the reality they live in. Meyer offers a world where the youths can be youths and do not have to contemplate around too many of the challenges related to sex.

“[Norman] Holland believes that readers project their own characteristic patterns of desire and adaptation [...] and re-create their identity in the text” (Holland, 1975 qtd. in Anastasiu, 2011, p. 49). In other words, he believes that the readers are making the text a part of their own psychic economy and thus making themselves part of the literary work. (Anastasiu, 2011). The genre urban fantasy makes it more accessible for the reader to identify with the characters. This type of fantasy has one less level of abstraction, “reeling the fantasy back to reality while still keeping it far enough at bay to remain unthreatening to the reader” (Anastasiu, 2011, p. 49). Like London represents the not-supernatural reality in J. K. Rowling’s *Harry Potter*, Forks, Washington represents the grounded reality in the *Twilight* fantasy, where one would never expect to find anything paranormal or fantastic.

Campbell states the importance of vicariously participating in the hero's journeys past important thresholds in life where metamorphosis is required in order for the individual to (continue existing as a stable self) maintain his identity in a dynamic world (Anastasiu, 2011, p. 50). *Twilight* places the crisis of identity in adolescence and is thus "especially powerful in depicting the necessary metamorphoses of life" (Anastasiu, 2011, p. 50). Girl readers can draw inspiration and courage from identifying with Bella. She can help them embrace their emerging sexuality and navigate the difficult terrain of claiming agency and voice in the transition from adolescence to adulthood. Sex is a big part of this transition and readers allow themselves to unleash their id desires for the duration of the novel and afterwards. By speaking openly of the female body and desires, Meyer opens up discussions about "the anxieties surrounding adolescent female bodies" (Anastasiu, 2011, p. 50).

Some adult readers refer to the novel as their fountain of youth. This bildungsroman functions to some adult readers as a means to stay in contact with "the vitality associated with youth" (Anastasiu, 2011, p. 51), and a help to continually affirm their identities when entering new stages in life, without losing oneself. There is however a sense of embarrassment connected to being an adult reader of *Twilight*. One member of the *Twilight-MOMS* website recalls: "I felt like the only one in the whole world out there my age who was completely obsessed with these books and that there was something severely wrong with me." (Anastasiu, 2011, p. 51), and she joined this online forum to prove to herself that she wasn't going through some midlife crisis. It turned out that many adult woman readers of *Twilight* felt a sense of guilt or embarrassment at their reactions to the book, and this to some sense due to the critique towards the character Bella. The first novel has been represented as "hyper feminine: uncontrollable, silly and irrational" and the women who identifies with Bella must then negotiate their experiences with these associations. (Anastasiu, 2011, p. 51).

“The fact that so many women and girls *have* enjoyed the novel, even sometimes in spite of the fact of their personal feminist identification, suggests that it is meeting needs, conscious or unconscious” (Anastasiu, 2011, p. 52). There is still little to choose from when it comes to female fantasy, and “[the] popularity of Twilight and the output of female dollars for the books, movies, and merchandise can be seen as a political statement for the validity of female fantasy” (Anastasiu, 2011, p. 52). It is the characters and the relationship between them that makes Twilight so compelling. The answer to why this is the case can be found at an interior level. “This text dramatically reflects humankind’s most basic drives and the need to negotiate between id desires and super-ego responsibilities in order to maintain and reshape our identities in the face of an always-evolving world.” (Anastasiu, 2011, p. 53). The Twilight saga is hugely popular with both young and old, and I agree with Anastasiu when she claims that a part of the discussion around Twilight should evolve around the role it might play in “gratifying individual fantasies through vicarious wish-fulfillment as well as the potentially positive opportunities it provides for self-reflection, self-discovery, and self-renewal” (Anastasiu, 2011, p. 53).

Conclusion

My initial question when first embarking on the task of writing this thesis was ‘why is Twilight so popular?’. I started by placing Twilight in terms of history and mythology by comparing and contrasting the saga with other vampire narratives. History has shown that time is ripe for vampire narratives like this one, and other narratives have opened the door towards allowing us to experiment with mythology. Television history has, through its mediated vampires, made the way for literature to change its form, and Twilight thus has much in common with the stories told in Hollywood, considering that it is written more cinematically than its predecessors in vampire literature. The box office numbers speak clearly of the success of the five film adaptations of the saga. One reason behind this success is that in the making of the first film, Stephenie Meyer played an active part in discussing small changes in the story with the director Catherine Hardwicke, she even has a small role as a customer in the local diner. In addition to including the author of the novels, the fan base was also included in the making, and through blogging, the fans could read and comment on the suggested changes before they were finally decided. This cooperation made sure the fans would have no major surprises when they would see the film adapted from their favorite book, and they would consequently become major ambassadors for the film. Maggie Parke has in her article ‘Fanpires, Utilizing Fan Culture in Event Film Adaptations’ compared the budget and income of four event film adaptations. The films that she compares *Twilight* to are *The Fellowship of the Ring*, *Eragon* and *The Seeker*. The numbers listed in Figure 2 show clearly how the Twilight saga has benefitted from utilizing the fan base.

Vampire films were originally based on a plot taken from the novel *Dracula*, but as Hollywood realized the success of the genre, more films emerged. These newer films had its plot created for the purpose of being screened, and thus the vampire fiction narrative evolved into being more cinematic. While books were, in the early 19th Century, still the main media

Film	Budget	Opening Weekend	Worldwide Box Office	U.S. Box Office
<i>The Seeker</i> (2007)	\$45 million	\$3.7 million	\$23.6 million	\$8.8 million
<i>Eragon</i> (2006)	\$100 million	\$23.2 million	\$245.2 million	\$75 million
<i>The Fellowship of the Ring</i> (2001)	\$125 million	\$90.3 million	\$968.7 million	\$317.6 million
<i>Twilight</i> (2008)	\$37 million	\$69.6 million	\$351.5 million	\$191.5 million

Figure 2 (Parke, 2011, p. 37)

of storytelling, today cinema and TV have taken over a large part of the role as main storyteller. When people of the 21st Century thus create fiction, it is the cinematic structure many have been accustomed to that they use, and in Stephenie Meyer this is the case. When a book is written with the same structure as a typical Hollywood film, a successful adaptation is less challenging to make. *Dracula* is written in a way that easily captures the readers. The entire novel is written as diary entries, journals, newspaper clippings and other secondary sources that were never meant to be read. To read something that was intended not to be read increases the credibility of what is written, and *Dracula* thus introduces the “psychological impact of the unintended message” (Hensley, 2002). The book is undoubtedly a universal success in book format, but to successfully make a good adaptation that could create the same feelings for the characters as Stoker does, has proven difficult since *Dracula* is not written in the cinematic Hollywood style. The *Twilight* novels however may not be called brilliant pieces of literature, solely on that note, that these novels are cinematic post-Hollywood stories. Many trained writers succeed in creating well-written literature in a period in time where cinema and TV in large scale affects our ways of telling stories, but Meyer was no novelist when she wrote *Twilight* and is obviously affected by cinematic storytelling.

I have shown the characteristics of the Byronic hero and explored to what extent Edward Cullen fits the mold. I have compared Edward with the Victorian heroes Mr. Darcy, Mr. Rochester, and Heathcliff, and come to the conclusion that Edward Cullen bears traits of both the Victorian male and the Byronic hero, he can however not be characterized

exclusively as one. Edward is a fusion of the beloved characters of Austen and Brönte and embodies characteristics that are both loved and hated. In contemporary novels, television, and films, the anti-hero is prominent. The roughness in a man, the potential of needing to be fixed, the self-loathing and proud character that often appears in modern TV, cinema and books, attracts readers and viewers just as much today as they did in the 19th century. It is thus no surprise that the character Edward is loved. Even though he drinks blood and wishes to drink Bella's blood, and acts in an overprotective and controlling manner, he seduces both Bella and the readers with his perfect family, his extreme self-control, and his ability to make Bella feel loved. A typical teenager will relate to the heightening of emotions that Edward as a vampire is a victim to and relate to the difficulties of restraining from for example sex. Also, the sense of safety that he radiates captures both Bella and the readers, and makes us forget about the potential dangers that hover beneath the surface. I find it interesting that Edward can be identified with the hero that Lord Byron created in the 18th Century when it was originally Lord Byron's *Fragment of a Novel* that inspired Polidori to write *The Vampyre*. Lord Byron has in other words not only started the tradition of Byronic Heroes, but was in some manners the initial vampire narrator too. Today, two traditions that both started with Byron is often fused together into Vampire-Byronic characters, and Edward Cullen is one of them.

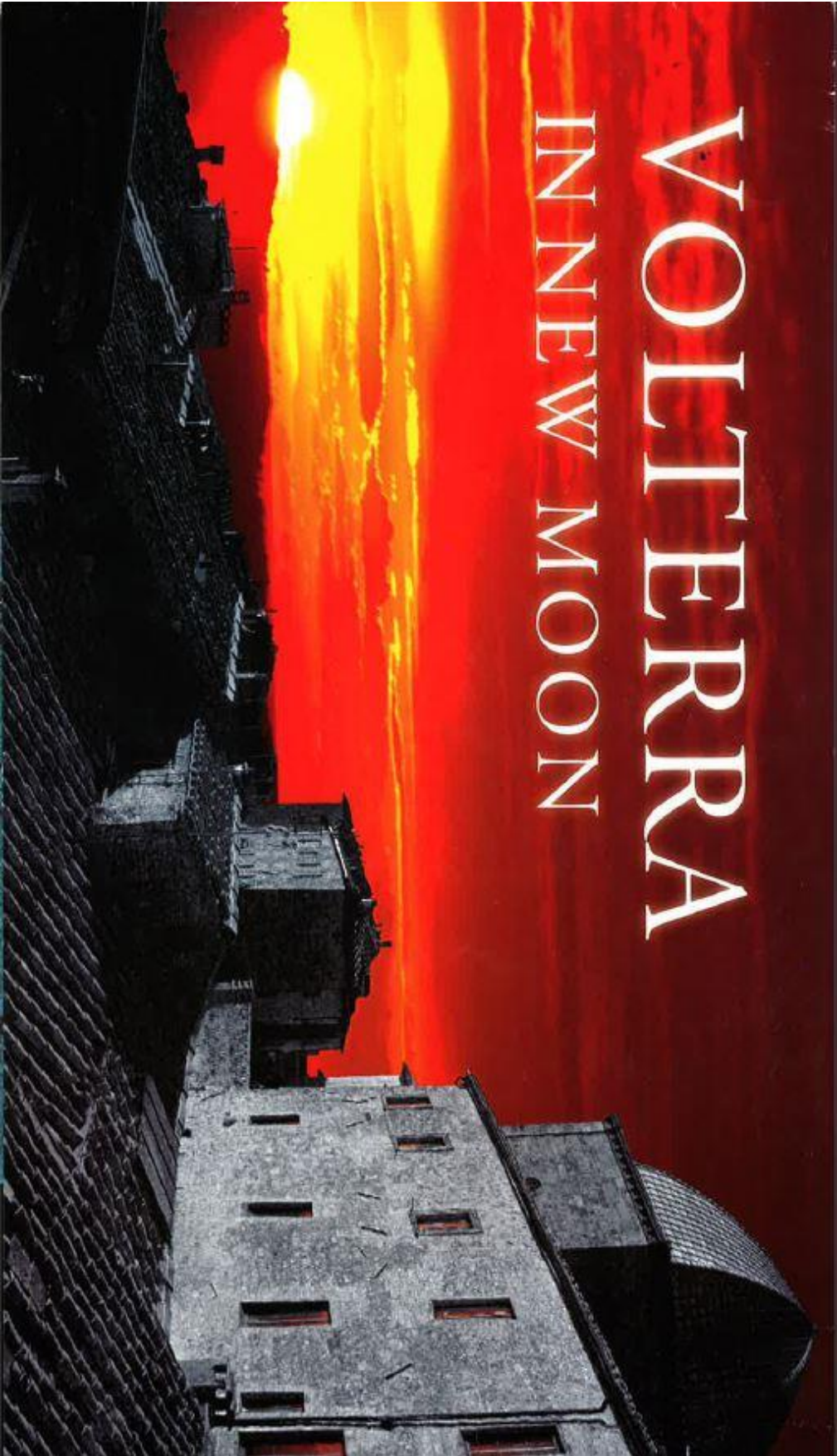
(Vladimir, 2007)

Even though Edward in some ways functions as a hero in the saga, it is Bella who, according to Joseph Campbell's theories of the hero's journey, is the hero. Bella is not only the protagonist of the story, she is also the narrator. The readers are thus invited into the mind of a travelling hero on her way towards self-realization. I have shown the seventeen steps of the hero's journey and explored to what extent they can be applied to Bella's journey. My conclusion to this analysis is that the departure and the initiation are easily applicable to the Twilight saga. During this part of the journey the hero travels as part of a collective

monomyth, and the journey can easily be seen as a metaphor of the universal journey that we all undergo from childhood, through adolescence, towards adulthood. The collective monomyth is a vital argument when discussing why the saga is popular. The fact that the journey that Bella is on is so easily identifiable for the readers makes it easy for them to immerse into the stories and fall in love with the characters. Adolescent readers are in the midst of this process of change and might find inspiration in Bella. They might also feel that they are learning from her mistakes, and thus use the novels as an aid in their own journey. The Twilight-MOMS are mostly women in their mid-thirties, why should they find Twilight so appealing? I believe that many women look back at their youth wishing they were still young and free. When grown women read stories like Twilight, they can re-live their youth through Bella. The story may also function as a reminder of how things once were, and help identifying with youth today. One Twilight-MOM spoke warmly of the books because they provided a platform where she and her daughter could talk about difficult topics, such as love, sex, and family, through what was their shared favorite book.

The books' appeal is driven by the tension between the id and super-ego and the erotics of abstinence. Though it is not a long series of books we are dealing with, the readers will habitually long for the next novel in the series because of the way the saga deals with the tension between the id and the super-ego. In Twilight, Bella is the Campbellian hero while Edward represents the Byronic hero. Meyer has renegotiated the characteristics of the hero by fusing these contrastive heroes and thus turned the story of the hero into a more modern sensibility especially attractive for the young female reader. The undeniable appeal of Twilight is due to just this fusion of elements. The monomythical collectiveness in Campbell's hero is applicable in every reader's life and the Byronic hero's history shows an undeniable success with female readers. In addition to being a fusion of two such appealing traits, the saga has been exposed to excellent marketing in a time ripe for this type of

literature. The Twilight saga is in short popular because of this fusion of heroes, because it came out at the right time, because it relates to both male and female teenagers, and because it offers a safe place where the reader can unleash his or her id-desires.



...SE, MENTRE SIETE IN TOSCANA, AVETE IL TEMPO DI VISITARE SOLO UNA DELLE CITTÀ ARROCCATE SULLE COLLINE, SCEGLETE VOLTERRA.

The New York Times



“IN TOSCANA LA CITTÀ DI VOLTERRA È SENZA TEMPO, APPARENTEMENTE IMMORTALE.”

The Telegraph



“ABBIAMO TROVATO LA CITTÀ SUGGESTIVA E LA SUA STORIA AFFASCINANTE, ANCHE SENZA LA FAMA DERIVATA DALL'OPERA DI STEPHEN MEYER.”

USA Today



“IF YOU HAVE TIME TO SEE ONLY ONE HILL TOWN WHILE YOU'RE IN TUSCANY, VOLTERRA GETS OUR VOTE.”

The New York Times

“VOLTERRA IN TUSCANY IS AGHLESS, SEEMINGLY IMMORTAL.”

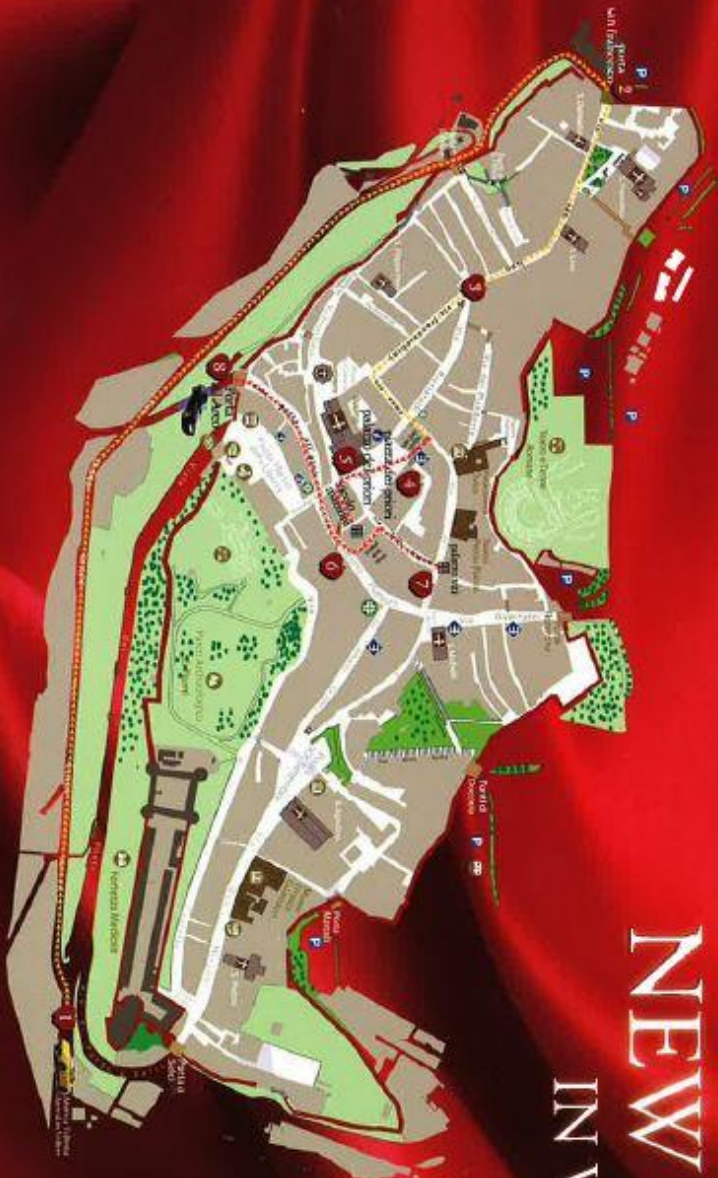
The Telegraph

“WE FOUND THE HISTORY AND THE TOWN FASCINATING (AND THAT'S EVEN WITHOUT THE WHOLE STEPHEN MEYER.)”

USA Today



NEW MOON IN VOLTERRA



- 1 *Astoria, Volterra*
Porta in Volterra
- 2 *Porta San Francesco*
San Francesco gate
- 3 *via Francesco*
Francesco street
- 4 *Piazza dei Pichi*
main square
- 5 *Palazzo dei Priori*
The clock tower
- 6 *via de' Mozanti*
Mozanti alley
- 7 *Palazzo Viti*
The Viti Museum
- 8 *Piazza all'Arco*
Arco all'Arco gate

ETRUSCHI
Etruscans
550 B.C.

ROMANI
Romans
Roman theater
1st century B.C.

MEDIO EVO
Middle Ages
Palazzo dei Priori
Palazzo dei Priori
1208

RINASCIMENTO
Renaissance
Fortezza Medicea
Medici's fortress
1572

1800
I MACCIANTONI DELL'ALABASTRO
Alabaster merchants

1900
VAGHE STELLE DELL'ORSA
MAJORA - Luciano Visconti

2006
NEW MOON

predecessor La Roccia della Luna
run in the Carlini Frencie
presence a well
still in use

epigraphic evidence
run in the Carlini Frencie
still in use



1
Arrivo a Volterra
Arrival in Volterra



2
Alice entra in città
Alice drove into the city



3



4



5

Hai due minuti, corri, Bella, corri!
You have two minutes. Go, Bella, go!



6

Bella ritrova Edward nel vicolo
Bella finds Edward in the alleyway



7

Usciamo da un ingresso lussuoso e ben arredato.
We left through a tastefully luxurious lobby



8

Sotto l'arco di pietra scura
Through the dark stone archway

hot on sulle tracce di Edward e Bella Edward e Bella Amore

UN VIAGGIO TRA LA STORIA...

«...AVEVO APPENA TERMINATO UN CAPITOLO DI "New Moon" CHE SI SVOLGE IN ITALIA. LA STORIA ERA AMBIENTATA IN UNA CITTÀ TOSCANNA, PERCHÉ È UNA TERRA ANTICA, RICCA DI CIVILTÀ. L'È ABITA UNA FAMIGLIA DI VAMPIRI, I VOLTURI. PENSAVO AD UN LUOGO FITIZIO DEL TUTTO IMMAGINARIO PER EVITARE POSSIBILI ALLARMISMI TRA LA POPOLAZIONE. FUI HO CONTROLLATO SULLA MAPPA E HO LETTO... VOLTERRA. SONO CORSA SUBITO SUL SITO DI QUELLA CITTÀ E MI È PRESO UN COLPO. INFATTI LA PIAZZA CON LA TORRE DELL'OROLOGIO DI CUI AVEVO SCRITTO SUL LIBRO, MA SI ERA MATERIALIZZATA SUL MONITOR! SE CI PENSO HO ANCORA I BRIVIDI - SORRIDE DIVERTITA - ALLORA HO INTITOLATO QUEL CAPITOLO "VOLTERRA", E HO DECISO DI PRESENTARE IL LIBRO IN QUESTA CITTÀ. POF A DIRE IL VERO - CONTINUA CON FARE MISTERIOSO - ÈRO CURIOSA DI VEDERE DOVE VIVONO I VOLTURI! E SONO ARRIVATA QUÀ. UN LUOGO DAVVERO MEVA-GLIOSO!»

Stephanie Meyer

(intervista: *Extradio Cinema*, 19/01/2007)

Quindi, Edward...

«VUOLE INFRANGERE LE REGOLE NELLA LORO CITTÀ, QUELLA CHE IN REALTÀ NON È ANCHE NO DA TREMILA ANNI, DALL'EPOCA ETRUSCA. SONO TALMENTE PROTETTI CHE LA CACCIA NON È CONSENTITA ALL'INTERNO DELLE MURA. PROBABILMENTE VOLTERRA È LA CITTÀ PIÙ PROTETTA DEL MONDO, PERDONO DAI VAMPIRI»

Stephanie Meyer, New Moon - 2006

La famiglia Volturi

«...Went immediately onto the website of that town, and got a

click.

In fact, the square with the clock tower, which I described in my book, materialized itself on my screen! It was Piazza dei Priori! I'd think about it, it gets me the creeps. Thus the title. I chose for that chapter was "Volterra" and I decided to launch the book in that town. In actual fact, to tell the truth, I was anxious to see over the fabric five, and so I decided to

come here.

What a marvelous place!»

Stephanie Meyer

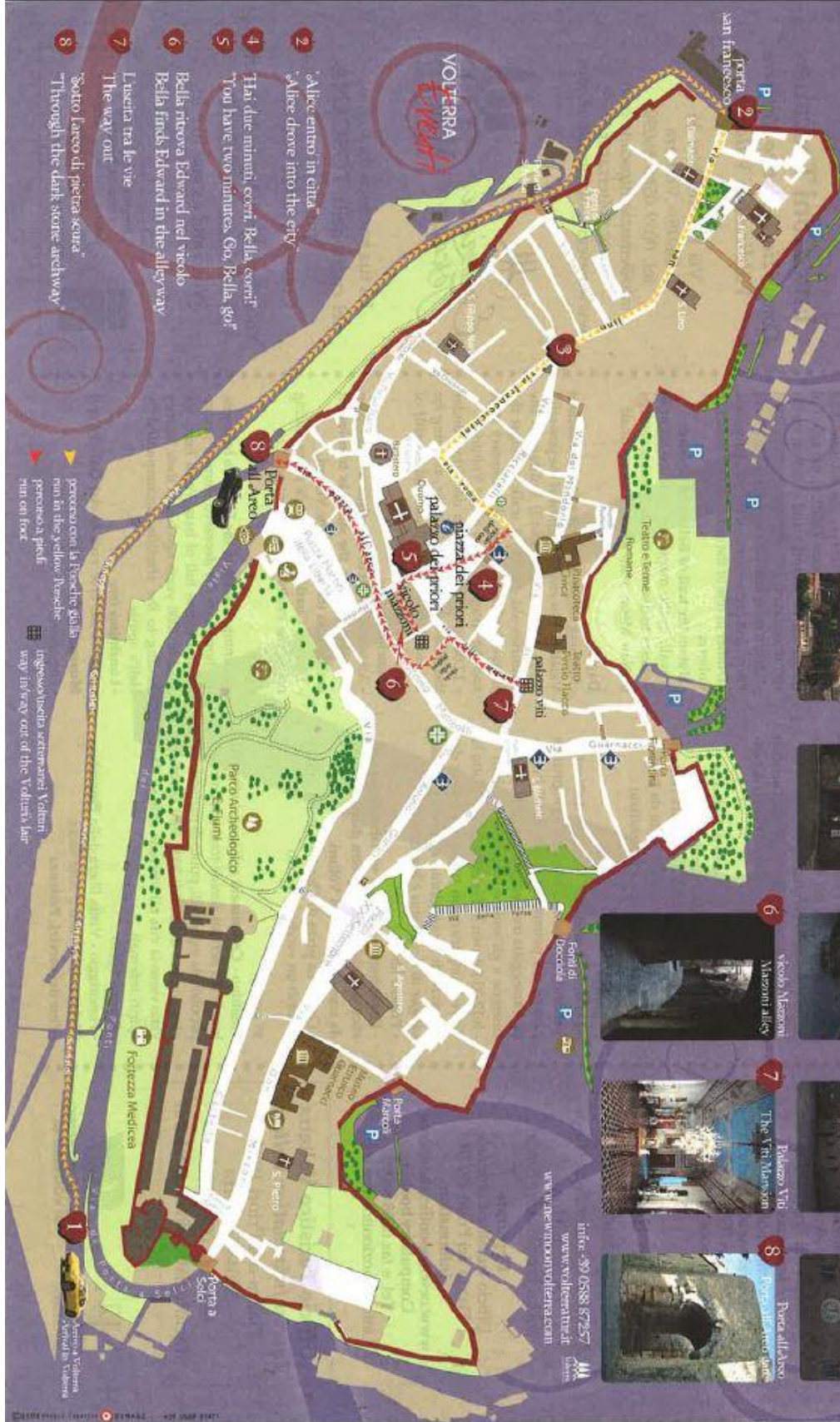
(intervista: *Extradio Cinema*, 19/01/2007)

So Edward...

«Is planning to flood that in their own city—the city they've secretly held for three thousand years, since the time of the Etruscans. They are so protective of their city that they don't allow hunting within its walls. Volterra is probably the safest city in the world—from vampire attack or the reverse!»

Stephanie Meyer, New Moon - 2006

new moon Volterra map



- 2 Alice entro in città
"Alice drove into the city"
- 4 Hai due minuti, corri, Bella, corri!
"You have two minutes, Go, Bella, go!"
- 6 Bella ritrova Edward nel vicolo
Bella finds Edward in the alleyway
- 7 L'uscita tra le vie
The way out
- 8 Santo Jacopo di pietra scura
"Through the dark stone archway"

- 1 Arrivo a Volterra
Arrival in Volterra
- 2 Porta San Francesco
San Francesco gate
- 3 Via Francesco I
Franceschini street
- 4 Piazza dei Priori
Piazza dei Priori in square
- 5 Palazzo dei Priori
The Priors' Tower
- 6 Vicolo Mazzoni
Mazzoni alley
- 7 Palazzo Viti
The Viti Mansion
- 8 Porta all'Arco
Porsche archway

Info: +39 0588 87257
www.volterra.it
www.newmoonvolterra.com

Sulle tracce di Edward e Bella

Passaggiata alla scoperta dei luoghi di New Moon con finale a sorpresa!

Partenze

Ufficio Turistico Comunale
Piazza dei Priori 19/20

Informazioni

www.newmoonofficialhour.com
Prenotazione obbligatoria
Tel. e fax 0588 866099
info@emozionitoscane.com

Hot on the trail of Bella and Edward

A walk to discover the settings of New Moon,

with a breathtaking finale!

Departure

Ufficio Turistico Comunale
Piazza dei Priori 19/20

Information

www.newmoonofficialhour.com
Compulsory booking
Tel. e fax 0588 866099
info@emozionitoscane.com

Ufficio Turistico Volterra Tourist Information Volterra

Piazza dei Priori 19/20
56048 Volterra
tel. e fax 0588 87257
ufficio@turistico@volterratour.it


 FONDAZIONE
CASSA DI RISERVA
DI VOLTERRA

 CASSA DI RISPARMIO
DI VOLTERRA S.p.A.

Volterra, l'ombra dei Volturi Sulle tracce di Edward e Bella

Proposta di viaggio 3 giorni - 2 notti

1° giorno

- Arrivo a Volterra, l'antica e misteriosa Velathri etrusca, città dei terribili Volturi e stemazione nella struttura prescelta
- h.17.30 - Incontro presso l'Ufficio Turistico in Piazza dei Priori e consegna del kit di benvenuto
- Cena in un antico palazzo di Volterra

- Sulle Tracce di Edward e Bella:

- Passeggiata nella magica e oscura notte di Volterra alla scoperta dei luoghi da brivido di New Moon con finale mozzafiato

2° giorno

- Mattino - I misteri e le magie dell'antica Velathri, cercando nelle pietre l'enigmatico passato dei potentissimi padroni di Volterra. Passeggiata tra i resti archeologici, le urne cinerarie e gli antichi palazzi dei Volturi
- h.12.00 Ritorno in Piazza dei Priori sotto la Torre Campanaria in trepidante attesa dei ritocchi di mezzogiorno e aperitivo rosso sangue di Aro, Caius e Marcus
- Pranzo libero
- Promeriggio - Visita a un laboratorio artistico dell'alabastro, la pietra di lava e fredda come la pelle dei Volturi.
- Cena - La pizza di Charlie e Bella sono le volte di un vecchio palazzo

3° giorno

- Mattino - Camminata agli ipogei etruschi, le case dei defunti, umide tombe sotterranee popolate da pipistrelli, punto di partenza del viaggio che i defunti di 3000 anni fa compivano verso la vita ultraterrena scorati dagli spiriti infernali
- Pranzo libero
- Promeriggio - Visita libera della Pinacoteca Civica e del Museo d'Arte Sacra.
- Fine dei servizi. Partenza

Volterra, shadows of the Volturi

Hot on the trail of Edward and Bella

3 Days - 2 Nights

Day 1

- Arrival in Volterra, the ancient and mysterious Etruscan Velathri, the town of the dreadful Volturi - and check-in at the accommodation of your choice
- 5.30pm meet at the Tourist Board in Piazza Priori, and presentation of the welcome pack.
- Dinner in one of the most ancient palace in Volterra.

- Hot on the trail of Bella and Edward: A walk in the magic and obscure night of Volterra to discover the frightening settings of New Moon, with a breathtaking finale

- Day 2
- Morning - Mystery and magic of the ancient Velathri. The enigmatic past of the powerful lords of Volterra is still hidden in the centuries-old stones. A walk amongst the archaeological remains, the funerary urns and the ancient palazzi of the Volturi
- 12.00am meet in Piazza dei Priori under the shadow of the Bell Tower, awaiting for the midday bell toll. Blood red aperitif of Aro, Caius and Marcus
- Lunchtime free
- Afternoon. Visit of an artistic workshop on alabaster carving, the stone as translucent and cold as the skin of the Volturi.
- Dinner: Charlie and Bella's pizza, sitting under the vaults of an ancient palazzo

Day 3

- Morning. A walk to the Etruscan hypogea, the homes of the deceased, humid underground tombs full of bats. From here, the dead of 3000 years ago began their journey leading to the afterlife, accompanied by Hell's spirits
- Lunchtime free
- Afternoon. Free visit to Art Gallery and Museum of Sacred Art
- Departure

Informazioni e prenotazioni Agenzia Viaggi e Tour Operator

Information and booking
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Emozioni Toscane Consorzio Turistico Volterra Valticcina Valdara

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APPENDIX 2

	Buffy the Vampire Slayer	True Blood	The Vampire Diaries	The Twilight Saga
Sunlight	Vampires burn in sunlight	Vampires burn in sunlight	Vampires burn in sunlight, but can wear enchanted rings etc. to not burn	Vampires sparkle in sunlight
Beauty	Vampires are ugly, with a few exceptions	Vampires are sexy and beautiful	Vampires are sexy and beautiful	Vampires are sexy and beautiful
Eyes	A vampire's eye-color changes when it is ready to attack. They are often yellow, and the pupils tend to change in size.	Same eye-color as when human, never changes	Same eye-color as when human, never changes	Eye-color changes. Black: Hungry Yellow: Full from drinking animal blood Red: Full from drinking human blood, or one's own human blood is still in its veins.
Teeth	Vampires have fangs; it is the canines that are protuberant.	Vampires have fangs; it is the lateral incisors that are protuberant.	Vampires have fangs; it is the canines that are protuberant.	Vampires do not have fangs.
Transition	If you are bitten, you become a vampire	If you drink vampire blood and then die, you wake up a vampire	If you are bitten and then killed, you wake up a thirsty vampire. The transition is completed when he/she drinks human blood	You become a vampire if a vampire bites you and is able to stop before draining you
Tears	Vampires cry normal tears	Vampires cry tears of blood	Vampires cry normal tears	Vampires do not cry
Bleeding	Vampires bleed, but it heals fast	Vampires bleed, but it heals fast	Vampires bleed, but it heals fast	Vampires do not bleed
Blood	Vampire blood has no special abilities.	Vampire blood is a drug to humans. It also has healing powers.	A vampire's blood has healing powers to humans	
Physical abilities	Vampires are not very smart nor very fast	Vampires are very fast and strong	Vampires are fast and strong	Vampires are fast and strong
How to weaken a vampire	Garlic,	Silver, drain its blood, not having fed in a long time	Not having fed in a long time, the herb vervain	
How to kill a vampire	Stake through heart, sunlight	Stake through heart, sunlight	Stake through heart, sunlight	Tear off its limbs and burn them. Can only be killed by supernatural creatures
Tampering with the mind		Can glamour people to forget or do what they want	Can compel people to forget	Edward mentions once that he can tamper with Bella's memory

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