Cultivating Perspectives:
Fragile Bodies in Stephenie Meyer's *Twilight Series*

by

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ABSTRACT

This dissertation project exposes the troubling engagement with classifications of materiality within text and bodies in Stephenie Meyer's contemporary American vampire narrative, the *Twilight Series* (2005-2008). It does so by disclosing the troubling readings inherent in genre; revealing problematic representations in the gendered body of the protagonist, Bella Swan; exposing current cultural constructions of the adolescent female; demonstrating the nuclear structure of the family as inextricably connected to an iconic image of the trinity—man, woman, and child; and uncovering a chronicle of the body of the racialized "other." That is to say, this project analyzes five persistent perspectives of the body—gendered, adolescent, transforming, reproducing, and embodying a "contact zone"—while relying on the methodologies of new feminist materialisms, posthumanism, postfeminism and vampire literary criticism. These conditions are characteristic of the "genre shift" in contemporary American vampire narrative in general, meaning that current vampire fiction tends to shift outside of the boundaries of its own classification, as in the case of Meyer's material, which is read by a diverse readership outside of its Young Adult categorization. As such, this project closely examines the vampire exposed in Meyer's remarkably popular text, as well as key texts published in the late twentieth and early twenty-first centuries, such as Joss Whedon's television series *Buffy the Vampire Slayer* (1997-2003), Alan Ball's HBO series *True Blood* (2009-2014), Kathryn Bigelow's *Near Dark* (1987) and Joel Schumacher's *The Lost Boys* (1987). The constellation of vampire narratives that comprise this project share many concerns—a transient or groundless body that is

free from foundation and based upon change rather than fixity—and reveal the body as a series of actions rather than as a state. The purpose of this project is to expose readings characteristic in particular genre classifications, as well as representations of the corporeal figure in contemporary vampire narratives, so as to illuminate current reactions to particular "types" of bodies. As such, it clarifies the displaced subject formation and decentred body regardless of favorable or disagreeable readings of action or passivity.

For,
my brother,
Kevin MacLeod
shine on you crazy diamond

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If it will not do to see literature as an 'objective', descriptive category neither will it do to say that literature is just what people whimsically choose to call literature. For there is nothing at all whimsical about such kinds of value-judgement: they have their roots in deeper structures of belief which are as apparently unshakeable as the Empire State building. What we have uncovered so far, then, is not only that literature does not exist in the sense that insects do, and that the value-judgements by which it is constituted are historically variable, but that these value-judgements themselves have a close relation to social ideologies. They refer in the end not simply to private taste, but to the assumptions by which certain social groups exercise and maintain power over others."

(Terry Eagleton, *Literary Theory: An Introduction* 14)

Late capitalism has catapulted us out of centuries-old bodily practices which were centred on survival, procreation, the provision of shelter and the satisfaction of hunger. Now birthing, illness and aging, while part of the ordinary cycle of life, are also events that can be interrupted or altered by personal endeavor in which one harnesses the medical advances and surgical restructurings on offer. Our body is judged as our individual production. We can fashion it through artifice, through the naturalistic routes of bio-organic products or through a combination of these, but whatever the means, our body is our calling card, vested with showing the results of our hard work and watchfulness or, alternatively, our failure and sloth.

(Susie Orbach, *Bodies* 6)

At the intersection between these quotations from the literary theorist Terry Eagleton and social critic Susie Orbach, it is possible to position both the political force in the conventional belief of the values that literature—in all its changing significances—embodies, as well as the crucial confrontation to the construction of the body. For Eagleton, literature is not impartially established; it is not a structure of capricious selection on random standards of taste. It exhibits social representations, which illuminate attitudes within unrelated social ideologies; it develops from persuasive nuances of social tenets characterizing entrenched—often invisible—systems of belief; and it props up the conventions of societal arrangements by which

privileged groups practice and preserve control. If the labour of literature for Eagleton is simply to reproduce the *status quo* in the construction of societal norms, writers such as Joss Whedon, Stephenie Meyer, and Richelle Mead, as well as Veronica Roth, Suzanne Collins, Cassandra Clare, and many other so-called Young Adult popular writers have produced a more involved position for literature in the defiance of classification, as well as an often troubling and problematic construction of corporeality and subjectivity. For these writers, transforming and shifting the genre of Young Adult literature has emerged through a consideration and an ongoing discussion in the practices of biology and technology and the intersection between the two. The crossing of boundaries between human and monster, human and animal, and human and machine are particularly relevant in these texts examining biotechnology, as well as the prospective transformation of the human form. These tropes are persistent in Young Adult literature in the early twenty-first century. For Eagleton, there is a necessary position expected for literature, a reflection of the position of dominance within social constructs. For these other writers, such as Stephenie Meyer and her contentious vampire narrative, the *Twilight Series* (2005-2008), the importance of shifting genre and the problematic body transformations are theorized as reciprocally urgent in the essential necessity to reject dominant social constructions in America in the early twenty-first-century.

In examining the modes in which the body and its theories of materialization and construction are illuminated in contemporary vampire material, it is clear that vampire narrative is a controlled space for the examination of the body because it

produces bodies that chronicle secrets that are closeted and then exposed.[1] But if the exposure of the body and the closeting of subjectivity signifies, in this new vampire material, a full array of political possibilities, Orbach's words propose that the actual system in which this politics is constructed ought to be recognized as hostile, restricting the actualization of bodies in and outside of the text. That is, it is hostile towards the perception of a "type" of audience associated with Meyer's material, particularly her vampire narrative, as well as restricting bodies represented within the text.

Alongside an analysis of the living dead figure, especially in its direct reference towards genre, representations of the body in Meyer's vampire narrative, particularly in comparison to other characterizations in other vampire material, form the basis of this project. Where the living body is mutable and elastic, it may appear as if the figure of the vampire is motionless. Where the living body shifts from one state of being to another, it may appear as if representations of the living dead articulate a continual inertia. The continuity of the figure of the vampire is suspect, for it must shed its living aspects and become something else, something other, something separate from what it once was: it is born anew, an exile to its own form. It is its very lack of stability that suggests a sense of fragility as it claims a space that it is never quite occupying. The cinematic and literary vampire appears to record the

[1] For example, for Meyer's vampires, the secret of what they are must be maintained; it is their ultimate law, enforced by the Volturi, the lawmakers, to the severest extent of corporal punishment. However, their secret is exposed to Bella Swan. Where Meyer's vampires' status as the living dead must be closeted, Alan Ball's vampires, from the HBO television series *True Blood* (2008-2014) adapted from Charlaine Harris's *Southern Vampire Series* (2001-), proclaim their status as the living dead: they "come out of the coffin" (Harris 3) but closet their natures and intentions.

industry of the body as an evolution removed from biology; for the living dead, evolution appears to *imply* a choice.

At this moment in time, as indicative in its intense proliferation, the general consuming obsession with the vampire raises important questions about the meaning of these images of the living and living dead body.[2] Why have the last four decades seen such a significant surge in these liminal body representations?[3] How are the current representations of vampires different from earlier representations? What are the implications of these multiplying representations for contemporary ideologies of the human, the posthuman, subjectivity, alterity, and the relation of subjects across categories of identity? What values are attached to or embedded in the image of the living dead, and what do they mean for *us*? In "Anorexia Nervosa: Psychopathology as the Crystallization of Culture" (1997), Susan Bordo writes:

> Throughout my discussion, it will be assumed that the body, far from being some fundamentally stable, a cultural constant to which we must contrast all culturally relative and institutional forms, is

[2] With the advent and popularity of Frank Darabont's television series *The Walking Dead* (2010-2014), based upon the comic series, *The Walking Dead* (2003-) created by writer Robert Kirkman and artist Tony Moore, the term "walking dead" or "walkers" as references to zombies is *apropos*. Throughout this project "living dead" is synonymous with vampires and is not used in reference to zombies.

[3] The last two decades of the twentieth century witnessed an extraordinary surge in the number of texts in which vampires figured prominently. Examples of such texts include more than half of Anne Rice's *Vampire Chronicles* (1976-2003), Katherine Bigelow's film *Near Dark* (1987), Joel Schumacher's film *The Lost Boys* (1987), Tim Powers's novel *The Stress of Her Regard* (1989), Francis Ford Coppola's film *Bram Stoker's Dracula* (1992), and Joss Whedon's television series *Buffy the Vampire Slayer* (1997-2003). During the first two decades of the twenty-first century texts and films focusing on vampires continued. Some of these include Charlaine Harris's *Southern Vampire Series* (2001-), Scott Westerfeld's novel *Peeps* (2005), Stephenie Meyer's best-selling *Twilight Series* of novels, Francis Lawrence's film *I Am Legend* (2007), Tomas Alfredson's film *Let The Right One In* (2008), and Alan Ball's HBO adaptation of the *Southern Vampire Series* in HBO's *True Blood* (2009-2014).

> constantly 'in the grip', as Foucault puts it, of cultural practices. Not that this is a matter of cultural repression of the instinctual or natural body. Rather, there is no 'natural' body. (229)

Bordo suggests that recognizing there is no "natural" body, as well as realizing the body is in the grip of cultural practices, may allow readers of, for example, vampire fiction to see the cultural constructions and categorizations of bodies. The perceived structures and territorialities of the human body are timely and pertinent ways of revealing ongoing biases towards particular "types" of categories and bodies. Representations of the vampire articulate opinions towards genre, the body, and subjectivity often as malleable constructions, such as Milly Williamson's analysis in *The Lure of the Vampire: Gender, Fiction and Fandom from Bram Stoker to Buffy* (2005).

Williamson and other scholars and critics of vampire narratives, such as Gordon Melton, David J. Skal, Margaret L. Carter, Carol A. Senf, Nina Auerbach, Kelly Oliver, Deborah Mutch, Jessica Sheffield, Elyse Merlo, Nancy R. Reagin, Melissa A. Click, Jennifer Stevens Aubrey, and Anne Helen Petersen, come the closest to doing the kind of work that I address here: the examination of genre and the corporeal figure in literary and filmic material concerning the living dead. These theorists examine the constraints of categorizations in vampire material, which reveals diverse forms of engagement as well as atypical systems of reading, such as Williamson's careful analysis of Bram Stoker's *Dracula* (1897) as being read and engaged with by an unexpected audience: women, the working class, and the poor. Furthermore, these scholars approach vampire literature as a body of work that exposes relevant political and social constructs, such as Skal's supposition that Anne Rice's *The Vampire Chronicles* (1976-) represent the body of the vampire as the Other

of the homosexual, or Auerbach's assertion that Joel Schumacher's *The Lost Boys* (1987) addresses the fear of AIDS in the bodies of its vampires. This group of scholars has tended to theorize the genres of vampire material as quite possibly classifications that are not nearly as demarcated as often accepted. The have tended to theorize the body of the living dead in vampire material as a site of contemporary political concerns embodied in representations of the vampire.

In light of the scholarship above, my project asks that we treat the *Twilight Series* as a case study in genre as another tool to control and denigrate the audience of Young Adult literature, and also the literature itself as being perceived as something "lacking." Indeed, those products marketed towards the young girl but, perhaps, enjoyed by others are perceived and self-identified as someone delighting in a "dirty pleasure" through "bad objects" (Petersen 51, 52). Furthermore, my project asks that we try to think of the body in Meyer's texts as something other than just a representation of current anxieties. Rather, I read the as a harbinger for emergent assembled corporealities and subjectivities that are struggling in the grip of nostalgia for a consistency that continues to slip from our grasp and persists in enacting and reproducing bodies that fight to maintain. We might see here, for instance, an inappropriate and outdated support system for the white, heterosexual, male agent—as Meyer's character Jacob Black, the Quileute half-man and half-savage wolf does for the schooled, wealthy, and white Edward Cullen.

Aside from drawing upon those critics contributing to the study of categorizations and the living and living dead figures in vampire fiction, my project engages with the implications of the feminine body as, of course, a cultural construct, but also as a location for the backlash so apparent in current postfeminist postures.

Furthermore, my project makes use of and relates to the implications of new materialisms in pursuing the re-introduction of biological and material intervention in a feminist analysis of the classification and troubled corporealities of, particularly, Meyer's vampire fiction. This is the area of scholarship that I assert has been overlooked. This project considers critical material that regards the body as a site that problematizes cultural assemblages—such as Vicki Kirby, Judith Halberstam, Susie Orbach, Bonnie Mann, Angela Tenga, and Danielle Dick McGeough—alongside theoretical material that gestures towards or clearly highlights the repression of the materiality of the feminine body—such as Didier Ansieu, Drew Leder, Elizabeth Grosz, Karen Barad—as marking monstrosity, transformation, beauty, reproduction, iconic nostalgia, or feminine body as a site of geography. New materialism is a current central theme in the implications of feminist epistemology, and—rightly so—in feminist theoretical work in vampire fiction, for "traditional vampire fiction has been just that—traditional. Women are victims or objects of desire" (Gomez 89). My point of departure is an integration of, if not between, new feminist materialism and postfeminism, a district in which the two make contact.

A quick survey of the cultural history of the vampire suggests just how much has changed. In season six, episode nine of Joss Whedon's *Buffy the Vampire Slayer* (1997-2003), "Smashed" (20 November 2001), Spike says, in his usual irreverent manner, "Creature of the night here, yeah? Some people forget that." With the onslaught of Meyer's vampires who are not damaged or weakened during the day, it is easy to forget that the vampire was once considered a creature of the night, an unholy and dark force. Unlike most monsters, the vampire tolerates extreme modifications in its representations. The physical structure of the image of the

vampire is frequently altered: components are habitually reshaped, modified, or replaced. It is remarkable how much physical change the vampire can undergo without having any influence upon the judgment that it is the same monster as before. For example, Max Schreck's Count Orlok from F.W. Murnau's *Nosferatu, eine Symphonie des Grauens* (1922) is an expression of angular disquiet from his teeth, to his nose, to his ears, and finally to his fingers. Schreck's vampire embodies the monster. He is merely a shadow of what might have been human. Bela Lugosi's representation of Count Dracula, from Tod Browning's American film, *Dracula* (1931), is an expression of hypnotic seduction. Lugosi's Count Dracula does not rely upon fangs; instead, Lugosi's monster relies upon the intensity of his gaze. Like the letters of the alphabet, a A @ a, the vampire is a term in a system of difference: in other words, the vampire undergoes intense reformations, yet it is still recognizably a vampire.

Despite the ongoing reformations in the body of the vampire, vampire fiction in the early twenty-first-century destabilizes and decentres the human figure. My intervention in examining genre and bodies in vampire fiction is to expose persistent intolerances towards the organic, biological, and materiality of the feminine figure, as well as continuing predetermined attitudes towards material that is engaged in by or perceived to be engaged in by a certain "type" of feminine figure. In examining the altered, reshaped, and transient body, five perspectives are cultivated and revealed of the body in Meyer's *Twilight Series*: the gendered body; the adolescent female figure; the genre shift in the figure of the living dead; the revered figures of the nuclear family structure and the child; and the body used as a contact zone or a site of geography. In examining the emerging role of the contemporary American vampire in the context of the liminal and unstable body, these depictions

of the body are frequently understood and nearly unconditionally interpreted as a process toward something: a feminine ideal; a contained body that maintains its boundaries; the sanctification of the nuclear family structure and the child; elevated states of objectification, and images of unfragmented identities.

My project is significant now because there is a proliferation of vampire fiction, film, and other material, and this proliferation connects with new feminist materialism—the organic, materiality of the body—and postfeminism—the identifying of categories or classifications of material and audience as "less than" other categories of material and their audiences. There is a clear genre shift that is beginning to materialize within representations of the vampire.

If theorizing the living dead in the terms outlined here enables an analysis of their representation, it also provides a critical method for tracking that genre shift, as well as the realignments of the living dead currently taking place. This project investigates how a variety of discourses concerning the living dead might both re-articulate and destablilize the contemporary representations of the body in vampire narrative. To that end, this project considers the current representations of the living and living dead body in Meyer's *Twilight Series*, and explores how it differs from other representations and the implications of these multiplying representations for contemporary ideologies of the body.

In Meyer's representations of the living and the living dead, bodies occupy liminal space. These bodies are either transitional, in a process of becoming something else, or they occupy positions that blur boundaries that are neither human nor animal, neither living nor dead. For example, Meyer's protagonist inhabits liminal space as a representation of a body transitioning from adolescence into adult as well

as a body that occupies positions between living and living dead. In "The Hero and the Id: A Psychoanalytic Inquiry into the Popularity of *Twilight*" (2011), Heather Anastasiu suggests, "Adolescence itself is a liminal space in which individuals are forced to work their way through lingering elements of childhood while also pushing toward adulthood and social responsibility" (58). Bella Swan in the *Twilight* series occupies this transitional process: her body transitions into a different mode of being while she is eighteen, and Bella's body appears to perpetually occupy adolescence. In the *Twilight Series: Breaking Dawn* (2008), Meyer writes:

> It became a battle inside [Bella]—[her] sprinting heart racing against the attacking fire. Both were losing. The fire was doomed, having consumed everything that was combustible; [her] heart galloped toward its last beat.
>
> The fire constricted, concentrating inside that one remaining human organ with a final, unbearable surge. The surge was answered by a deep, hollow-sounding thud. [Bella's] heart stuttered twice, and then thudded quietly again just once more.
>
> There was no sound. No breathing. Not even [hers].
>
> For a moment, the absence of pain was all [she] could comprehend.
>
> And then [she] opened [her] eyes and gazed above … in wonder. (385-6)

At the moment of Bella's transition from human into a vampire, her body occupies the blurred boundary between a body that is, clearly, alive but not living. Bella's

transformation is a blurring of boundaries—living and living dead—that the body occupies.

Investigating the emerging genre shift in Meyer's representations of the living dead exposes contemporary framing and cultural constructions of the body. Chapter One, "The Fairest of Them All: The Enchanted Body of Bella Swan," depicts the ideal feminine form as fragile. Meyer represents her protagonist Bella Swan's transformation from living to living dead as simultaneously inevitable and sought after. The complicated politics of Bella's gendered body are framed in binaries. It is the biological materiality of her body that is often expressed: her body's materiality is labeled. For example, in Meyer's first novel, *Twilight* (2005), Bella's body is described as "soft," "vulnerable," "breakable," and "clumsy" (10, 397, 310, 321). In contrast, Edward's body is depicted as "hard and muscular," his hold is "unbreakable," and he is "graceful" (24, 305, 178). Through most of Meyer's vampire narrative, Bella is human and her identity, as Vicki Kirby writes regarding identity of women, is "associated with the body and nature" (5). Edward's subject formation, as Kirby suggests of man's identity, is "located in [his] transcendence as mind and culture" (5). These binaries between the genders are defined and supported as well as simultaneously reversed in Meyer's framing of fairy tales throughout the romance of Bella and Edward. Meyer's assemblage of the fairy tale through her vampire narrative is clearly marked; for example, in the final novel of the series, *Breaking Dawn* (2008), Bella's first-person narration exposes the striking influence of the fairy tale, as she describes the wedding cottage Edward's family has built for her, Edward, and their daughter, Renesmee:

> It was a place where anyone could believe magic existed. A place where you just expected Snow White to walk right in with her apple in hand, or a unicorn to stop and nibble at the rosebushes.
>
> Edward had always thought that he belonged to the world of horror stories. Of course, I'd known he was dead wrong. It was obvious he belonged *here*. In a fairy tale. (479)

Such critical work as Colette Murphy's "Someday My *Vampire* Will Come? Society's (and the Media's) Lovesick Infatuation with Prince-Like Vampires" (2011), Angela Tenga's "Read Only as Directed: Psychology, Intertextuality, and Hyperreality in the Series" (2011), Bonnie Gaarden's "Twilight: Fairy Tale and Feminine Development" (2012), and Heike Steinhoff's and Maria Verena Siebert's "The Female Body Revamped: Beauty, Monstrosity and Body Transformation in the *Twilight* Saga (2011)" have examined the perceptible connection between Bella and the damsel in distress so popularly depicted in fairytales.

My first chapter argues that Meyer's construction of the gendered body as depicted in her protagonist, Bella Swan, exposes complicated politics, for Bella simultaneously embodies the attributes of the damsel in distress as well as Prince Charming. By depicting Bella's subject formation as dependent upon Edward, Meyer's depiction of Bella's body illustrates—new feminist materialisms issues—Kirby's concerns of the female body as a corporeality that is used to address the literal and the metaphorical: "There is no 'outside' this entanglement" (9). Meyer's protagonist offers deliverance from the problematic female body through her death and subsequent resurrection as a vampire. Meyer's body of the vampire is less problematic than representations of the living dead because Bella's body opens new

possibilities for life—reproduction is returned to the feminine body in Meyer's vampire narrative.

The second chapter, "Cultural Constructions: The Boundary of the Body," investigates the shifts in scholarly approaches to Bram Stoker's *Dracula* (1897) as a measure of exposure to the perception of audience, not only of Stoker's vampire tale but also of Meyer's vampire narrative. If not a fallacy of the audience, perhaps, a narrowing of the audience is exposed in critical discourse and academic articles. Like the body, the child and the teenager are cultural constructions, which uncover perceptions towards the audience of Meyer's *Twilight Series*. Milly Williamson argues that by reading Stoker's novel through a particular and specific lens, masculine and Freudian, other readings and audiences are overlooked. In Catherine Strong's conference paper, "'…it sucked because it was written for *teenage girls'*—Twilight, anti-fans and symbolic violence" (2009), Strong argues that Meyer's series is emphatically dismissed as a series written for teenage girls. As Elizabeth Grosz's title—*Volatile Bodies: Toward a Corporeal Feminism* (1994)—attests, the feminine body *is* volatile. The characteristics, behaviours, and bodily changes of teenaged Bella have instigated feelings of outrage and irritation in readers of the novels and viewers of the films. In "That Teenage Feeling: *Twilight*, Fantasy, and Feminist Readers" (2011), Anne Helen Petersen indicates that Meyer's vampire series is, for her, a "dirty pleasure" (51). My chapter continues by tracing the two waves of teenage cinema in examining vampire narratives initially marketed toward the adolescent, and it continues with a study of the "genre shift" so prevalent in Meyer's *Twilight Series*. The porous boundary of the body of the monster as indicative in, for example, Joel Schumacher's *The Lost Boys* (1987) is absent in Meyer's depiction of the vampire.

When the teenage brother duo of vampire hunters—Edgar (Corey Feldman) and Alan (Jamison Newlander) Frog—alongside Sam (Corey Haim) loudly stumble through a coastal cave searching for the coffins of the teenage vampires that strut along Santa Carla's boardwalk every night, they find them hanging like bats from the roof of the cave. The Frog brothers climb with their backpacks full of stakes, and Alan Frog tells Sam, "First come, first staked." Once staked, the vampire explodes: a rush of liquid, blood, and guts covers the Frog brothers. Unlike the body of the monster in Schumacher's film, Edward's body is utterly and completely contained: it is Bella's human body that occupies the space of the porous, leaking, and abject monster.

My second chapter turns to the constructed body of the monster, the adolescent female, and the body of the implied audience. I argue that the cultural construction of the body as exposed in vampire material reveals the troubling of the feminine body both inside and outside of the text. My second chapter examines Meyer's genre shift; for example, just as Williamson suggests there is inertia in the scholarly work studying Stoker's *Dracula,* I suggest a similar inertia or bias is exhibited towards Meyer's vampire fiction. My chapter continues with an examination of Bella's chaotic body that is a site of the monstrous feminine. Bella's abject, chaotic, and monstrous body is abolished when she becomes the living dead, the monster, and leaves her body behind. In a reversal of the monstrous feminine as identified in Barbara Creed's seminal work *The Monstrous-Feminine: Film, Feminism, Psychoanalysis* (1993), Bella's porous boundary is the monster, and only when she sheds the human is she shifted outside of her own monstrosity.

My third chapter, "Will I Stay this Way Forever?:" The Bodies of Monsters and Heroes," takes up a comparative study between Bella Swan and Buffy Summers from Whedon's television series, *Buffy the Vampire Slayer* (1997-2003). This chapter is separated into two sections. The first, "*Another* Copernican Revolution," investigates the shifting appearances and behaviours of the living dead in the late twentieth and early twenty-first centuries. The unstable boundaries of the monsters' body in Meyer's vampire narrative and Whedon's *Buffy the Vampire Slayer* expose an intersection between the coming-of-age tale and posthuman theory as insisting the body is in flux, representing a site of becoming. The second, "Going through the Motions," argues that despite its appearance, the vampire is neither ageless nor immortal. I examine the protagonists as expressing arranged gender reversals. My chapter argues that Meyer's protagonist, Bella, disrupts Edward Cullen's monotonous existence and arrested development; I examine a site that has so far gathered little scholarly attention: how the vampire merges the formation of body, such as the blending between the child and the adult that creates a problematic body.

In chapter four, I demonstrate how Meyer presents her protagonist's body as a symbol of hope that restores the image of man-woman-child while claiming the future—even that long span of time for the immortal—as perpetually held in trust for the *child*. "Reproductive Futurism: Stephenie Meyer's Representation of the Child in the *Twilight Series*" considers the social construction of the body and subjectivity of the child in vampire narratives, using Lee Edelman's *No Future: Queer Theory and the Death Drive* (2004) as a point of departure. One of the most significant discussions in queer theory today takes up Edelman's analysis of the image of the child as an iconic and emblematic figure who, by its very nature, not only excludes, but also invalidates

those—particularly within the queer community—that do not by design or desire procreate. As Edelman writes: "Indeed, at the heart of my polemical engagement with the cultural text of politics and the politics of cultural texts lies a simple provocation: that queerness names the side of those not 'fighting for the children,' the side outside the consensus by which all politics confirms the absolute value of reproductive futurism" (3). Edelman suggests that those political and cultural tools that advocate a reverence towards the child ought to be dismantled. I suggest that the *Twilight Series* might enact a different vision—a vision in which the child need not be iconic; rather, it is the image of the holy triad of the heteronormative nuclear family structure—man, woman, and child—that represents futurity. Thus, the figure of the child is only a part of the ideal, the exemplar, the model of the popular perception of the absolute standard.

The fourth chapter thus reveals the body of Bella Swan as biology of hope coupled with the burden of creating life and restoring the structure of the nuclear family; Bella's child, following Edelman, is burdened with authenticating social orders. My fifth and last chapter, "A Keeper of Archives: Chronicle of the Body in Stephenie Meyer's *Twilight Series,*" analyzes Bella's body using Mary Louise Pratt's term "contact zone." I argue that Bella is the concentrated centre where the plurality and the diverse converge. Her passive and active responses to the oral stories she is told reveals an ongoing response to the feminine as self-sacrificing: Bella sacrifices her happiness when she chooses to move to Forks, and she mimics the behaviour of the third wife from the Quileute legends who sacrificed her life for her son, her family, and her tribe. Grosz suggests, "Mimicry is a consequence not of space but of the representation of and captivation by space" (46). Bella's mimicry of fiction and

oral stories—as well as the fairy tales discussed in my opening chapter—suggests an inability on her part to locate her body as her own in space.

In the introduction to their collection *Gothic Science Fiction: 1980-2010* (2011), editors Sara Wasson and Emily Alder examine the posthuman body and suggest that identifying bodily limits has been troubled challenged: "The human body [has] become a focus for ambivalent transformative possibility, dissolution, [and] agency" (13). In my analysis of *Twilight*, I demonstrate that the assemblage of body and identity are inextricably indivisible, and the *constructed* aspects of the body and identity are expressed in vampire narrative. The body of the vampire stages and performs the human, and expresses a tension between the construction of identity and the construction of the body. Equally, the living dead are represented as conveying a new order of being, yet are often thought of as unchangeable. The contemporary vampires in living dead narratives, such as Joss Whedon's television series *Buffy the Vampire Slayer* (1997-2003), Alan Ball's *True Blood* (2008-2014) adapted from Charlaine Harris's *Southern Vampire Mysteries* (2001-), or Meyer's series and saga, occupy physical parameters that appear ageless, sterile, insatiable, and suggest a bleak embodied individuality. These corporealities have been analyzed in such contemporary vampire criticism as Kelly Oliver's conclusion to her influential *Knock Me Up, Knock Me Down: Images of Pregnancy in Hollywood Film* (2012), "*Twilight* Family Values"; Ashley Benning's "'How Old Are You?' Representations of Age in the Saga" (2011); Anna Silver's "Twilight is Not Good For Maidens: Gender, Sexuality, and the Family in Stephenie Meyer's *Twilight Series*" (2010); and Deborah Mutch's "Coming Out of the Coffin: The Vampire and Transnationalism in the Twilight and Sookie Stackhouse Series" (2011). Against this scholarship, I argue that current

vampires in American culture are not ageless, sterile, or insatiable; instead, their embodied subjectivities reinforce the body as an active agent of change enabling expressions of fecund assemblages of body and subject formation connecting with new feminist materialism. The vampire resists passive embodiment, manipulation, and management control.

My conclusion, "Materiality and Cultural Constructions in the Body of Genre and the Body of Corporeality," is divided into three sections: "Plague of the Dead," "Postfeminism, Posthumanism," and "New Materialisms." Here I return to the methodologies, covered in my project, and I gesture towards the persistent consumer consumption of material featuring the living dead. Notably, the conclusion reaffirms the timeliness and pertinence of this project, as well as restating my critical intervention. By examining categories of audience and bodies in and outside of Meyer's vampire narrative, my project reveals ongoing biases towards certain classifications of texts and audiences of such texts, as well as enduring discriminations towards particular categories of bodies. Particularly, the adolescent, the feminine, and the racialized body are identified as easily dismissed, as performing particular functions, and as supporting the white, male agent.

In vampire fiction, representations of the body capture our interest because they are examples of problematic repression. In *The Absent Body* (1990), Drew Leder states, "Insofar as the body tends to disappear when functioning unproblematically, it often seizes our attention most strongly at times of dysfunction; we then experience the body as the very absence of a desired or ordinary state, and as a force that stands opposed to the self" (4). As Leder asserts, the uncommon, atypical, and, perhaps, even remarkable biological bodies that appear in Meyer's vampire series

apprehend our attention because they are *not* ordinary, and they are, as Didier Anzieu suggest in *The Skin Ego* (1990), repressed. Anzieu writes: "the repressed of today is the body, the sensory and motor body" (64). As Anzieu insists, the repressed of the early twenty-first century continues to be the suppressed biological and physiological needs of the human figure. At this historical moment, the dominated gendered body, the dismissed figure of the adolescent, the binaries and reversals between the bodies of the living and the living dead, the celebratory atmosphere toward the nuclear family structure woven into the revered iconic image of the child, and the geography of the body as a "contact zone" and a racialized "other" should catch our attention. In the early twenty-first century, the bodies appearing in contemporary vampire material reflect not only the dysfunction of the human, but also a desire for a mediated and reimagined *ordinary* state that appears to, if not oppose, then certainly disrupt the formation of the subject. The contemporary body represented in vampire material reflects an exile from its own form.

In considering a small selection of the most popular vampire narratives—particularly those narratives that involve a paradigm shift in the formation of the living dead, such as Joss Whedon's *Buffy the Vampire Slayer* (1997-2003) or Kathryn Bigelow's *Near Dark* (1987)—exclusions are necessary. This project excludes vampires outside of the English language, outside the United States, and outside the more or less contemporary time period of the late twentieth and early twenty-first centuries. There are moments when, for the sake of clarity and in deference to the literary genealogy of the vampire, this project has to examine the popular British vampire from the late nineteenth century, Bram Stoker's *Dracula* (1897). To demarcate the boundaries of my subject—that is, to investigate five perspectives of

the body (gendered, adolescent, transforming, reproducing, and racialized)—I have focused mostly on vampire narratives from the United States. Additionally, I have had to set aside those vampire narratives that thrive in genres outside of fiction, film, or television, such as Linqvist's *Let the Right One In*, Guillermo del Toro's *Cronos* (1993), Yoshiaki Kawajiri's anime *Vampire Hunter: Bloodlust D* (2000), or Lord Byron's poem "The Giaour" (1813). These are exclusions I regret in this study, but my intention with the texts analyzed in my project is to evaluate what the vampire discloses—tells us—about contemporary society.

CHAPTER ONE

The Fairest of Them All:
The Enchanted Body of Bella Swan

Anchor of Perspective

"The body," writes Vicki Kirby, "is a terra incognita. […] Its curious matter is the unruly subject that our sovereign will can only pretend to govern. It is an anarchic substance that we all possess and are possessed by" ("Corporeal Habits: Addressing Essentialism Differently" 4). The body as an unfamiliar land or uncharted region, yet—unfamiliar and uncharted—it is the territory that is perpetually mapped, as if the subject is cartographer to their own form. The corporeal mystery is "captured in the troubling question of its location" (Kirby 4). The arrest of that location as "fixed transience," paradoxically, "requires a doubled commentary" (Kirby 4-5) to apprehend the complexity of the body that is "all constancy and all variation" (qtd. in Kirby 5), which is, for Kirby, "related to the vexed question of sexual difference" (5). In "Corporeal Habits: Addressing Essentialism Differently" (1991), Kirby marks the inscribed body as a gendered position:

> Woman's identity has traditionally been associated with the body and nature, just as man's has been located in their transcendence as mind and culture. Woman is thereby positioned as man's attenuated inversion, as a mere specular reflection through which his identity is grounded. The brute matter of woman's embodiment and the immediacy of her lived experience provide the corporeal substratum

> upon which man erects himself and from which he keeps a safe distance. (5)

In writing what she calls "corporeal habits," Kirby marks associations of gendered materiality while suggesting that body identity is *habit*: "If meaning and value are produced rather than simply given, then sexual identity, like any other identity, is a relational construct, enmeshed in language and its peculiar economy" (5). If the body's probable futures—and its likely present model—are expressed in contemporary popular cultural material, the body of the female, "her 'in-corporation' into its narrative, assumes critical importance" (Kirby 5). However troubled the negotiation of corporeality, *her* body marks the artifice of cultural constructions and biological materialisms.

In 2008, when *Breaking Dawn,* the final book of Stephenie Meyer's *Twilight Series* (2005-2008) of novels was released, it—like the previous novels from the series, as well as the previous and subsequent films, the *Twilight Saga* (2008-2012)—was accompanied by popular "Midnight Release Parties" in such stores as Borders, Chapters, WalMart, and Hastings. In "Vampire Love: The Second Sex Negotiates the Twenty-first Century" (2009), Bonnie Mann describes the scene at her local Borders bookstore:

> the store, packed wall-to-wall with teenage girls in the full bloom of an almost frighteningly incandescent excitement, many of them dressed in low-cut black gowns with their faces shining like floodlights through pale white paint. I stopped in the doorway of the store and turned to [my daughter,] Dee Dee, whose normally beautiful human eyes were already radiating the luminescence of

> another sphere. I grabbed [Dee Dee's] arm and held her back. "Just what is this book about?" (131-32)

Mann's description of the *Breaking Dawn* release party develops through a series of concrete and abstract body descriptions wherein the "fixed transience" of the body is supplemented, becoming part of the categorized accessories and the structures of arrangements in the generic boxed bookstore. The emotional energy and embodied materiality circulate across the bookstore as stable and unpredictable conditions: bodies that are described as present yet absent. Mann notes the instability of the body "radiating the luminescence of another sphere" (132). Meyer's narrative involving the "all-consuming romance between a human teenage girl named Bella and a vampire frozen in time named Edward" is, as Mann notes, a "phenomenon" (132). The permeations of the positions, the generic body of the teenage girl and the generic bookstore, are dispersed beyond the singularity of Mann's experience, as Mann points out that Meyer's *Twilight Series* has "sold over forty million copies worldwide, and [has] been translated into thirty-seven languages" (132). The popularity of Meyer's protagonist stems, writes Sarah Wagenseller Goletz, in part from Bella Swan's position as "placeholder heroine," for Bella "becomes ideological 'ground zero,'" and she "constitutes a slate blank enough for readers" to occupy her position in the narrative (153). In "Read Only as Directed: Psychology, Intertextuality, and Hyperreality in the Series" (2011), Angela Tenga writes: "Literary figures take on life, meaning, and relevance for many readers" (102). As the body and subject formation of Bella Swan occupies a position of desire to be occupied and copied, Meyer's protagonist raises pertinent questions regarding her actions and behaviours.

Twenty years ago, in her influential, *Unbearable Weight: Feminism, Western Culture, and the Body* (1993), Susan Bordo asserted: "At different historical moments, out of the pressure of cultural, social, and material change new images and associations emerge" (4). When Mann read the first of Meyer's series, *Twilight*, her "impression was that [she] had gone back in time. The female protagonist struck [Mann] as a representative of the idealized womanhood of her mother's generation" (132). At this historical moment, the "new image" assailing young women—and women in general—presents the female body with "no sense of direction or balance" and "prone to bruises and scrapes just in the process of moving from one place to another" (Mann 133). In Catherine Hardwicke's film adaptation of the first novel, *Twilight* (2008), Bella stumbles while walking beside Edward, who responds with irritation, "Could you at least watch where you walk?" As Mann points out, Edward has

> been everywhere and speaks multiple languages. He reads most people's minds and is strong enough to break a mature tree in two like a match-stick. He runs as fast as most cars drive and rescues the accident-prone Bella over and over. (134)

This new image of femininity, represented in Meyer's protagonist, suggests, as Mann writes, "women [are] seen as empty conduits of masculine desire and valued for their propensity to self-sacrifice" (134). As Heike Steinhoff and Maria Verena Siebert assert in "The Female Body Revamped: Beauty, Monstrosity and Body Transformation in the *Twilight Saga*" (2011), where the body of the vampire was recognized as "the site of the abject or of monstrosity," Meyer constructs her vampires as symbolizing "the ideal body." It is the body of her protagonist, the blank

slate of clumsiness, that occupies a position that requires watching-over and protection.

Bella's body as a site that requires protection is established in the first of the novels from Meyer's series, *Twilight* (2005). It begins with Bella's self-descriptions of clumsiness. Bella describes herself as "being so clumsy that I'm almost disabled" (210), "more clumsy than usual, but eventually I made it out the door" (231), and she even describes her hand-writing as clumsy: "I didn't want to spoil the page with my clumsy scrawl" (46). Bella's clumsy mannerisms confirm an inability on her part to take care of her own body: "In Gym, we had a lecture on the rules of badminton […] at least it meant I got to sit and listen instead of stumbling around on the court. […] Never mind that the day after they would arm me with a racket before unleashing me on the rest of the class" (146). Her body's clumsiness becomes a danger for those around her: it is as though Bella's clumsiness reveals an inability on her part to control her own materiality. In her chapter "Psychoanalysis and Psychical Topographies," Grosz writes: "For the subject to take up a position as a subject, it must be able to be situated in the space occupied by its body. This anchoring of subjectivity in its body is the condition of coherent identity, and, moreover, the condition under which the subject *has a perspective* on the world" (47). Throughout the series, Bella's clumsiness reveals a human, living body that cannot anchor itself in space; consequently, Bella's problematic identity and perspective on the world is revealed in her troubling lack of recognizing and understanding the spatial dimensions that her body occupies.

Failing to grasp the space that her body occupies, Bella separates her body from thought, as in the second book of the series, *New Moon* (2006). Grosz writes:

"The subject is captivated and replaced by space, blurred with the positions of others" (47). When Edward breaks up with Bella, "[her] whole body [goes] numb. [She can't] feel anything below the neck" (71), "[her] knees […] shake" (71), her "blood pound[s]" (71), and Edward's "voice sound[s] farther away" (71). After Edward breaks up with Bella, he disappears into the forest. Bella's first-person narration reveals the separation of thought from body:

> Time made no sense as I pushed slowly through the thick undergrowth. It was hours passing, but also only seconds. Maybe it felt like time had frozen because the forest looked the same no matter how far I went. I started to worry that I was traveling in a circle, a very small circle at that, but I kept going. I stumbled often, and, as it grew darker and darker, I fell often, too. (73)

Bella eventually "trip[s] over something" (73) and curls up in the forest. Even when she hears the "shouting [of her] name" (74), Bella does not respond and is confused if she is sleeping or in an "unthinking stupor" (74). She does not respond to any of the voices she hears calling her name. Bella is found by Sam Uley, the leader of the Quileute wolves: "The voice was deep and unfamiliar, but full of recognition. He wasn't calling [her] name to search, he was acknowledging that [she] was found" (75). When Sam offers Bella his hand to pull herself up from the forest floor, Bella "gazed at it, not sure what [she] was supposed to do" (76). Sam picks Bella up and carries her back to her father, Charlie. As Tenga points out, "To satisfy her emotional needs, Bella relies on strong males who dominate and, in some respects, baby-sit her" (107). Tenga is directly referring to Edward and Jacob; however, Meyer's positioning of her protagonist's body as clumsy, breakable, and vulnerable celebrates these qualities as

feminine and desirable and as requiring safeguarding from men in general, such as Sam Uley. Mann writes: "The masculine gaze confers meaning on [Bella's] otherwise empty existence by giving her a place in the story as the very location through which masculine action instantiates meaning" (136). In this way, Bella's body is revealed as a challenging political site.

Bella's body is confrontational not only because of her depiction but also because of her perceptions. As Tenga asserts, Bella's perceptions are constructed from her reading material. In the first of the series, *Twilight*, Bella mentions reading Emily Brontë's *Wuthering Heights* (1847) "yet again for the fun of it" (34-5), and Jane Austen's *Pride and Prejudice* (1813) and *Sense and Sensibility* (1811) are "[Bella's] favorites" (148). Bella also refers to Austen's *Mansfield Park* (1814) (148). In the second book, *New Moon* (2006), Bella mentions Shakespeare's *Romeo and Juliet* (1597) on several different occasions. Edward, too, refers to the play: "The odds are always stacked against us. Mistake after mistake. I'll never criticize Romeo again" (508). In the third book, *Eclipse* (2007), Edward says to Bella, "I can't believe you're reading *Wuthering Heights* again" (28). Throughout *Eclipse*, Bella often refers to her "much-abused" (9) and "battered" (265) copy of Brontë's novel. Tenga writes:

> Bella draws her perceptions and values not from reality, but from the represented reality found in fiction, which she uses as a model for life. […] In doing so, she shapes a hyperreal world—a reflection of representation—and her relationship with Edward mimics the romances found in fictions that she has consumed. […Bella's] literary models give centrality to men, so Bella does not perceive herself as

> having value until she gains the attention of a desirable, dominant male, who becomes her center of meaning. (104-12).

Bella's perceptions of the roles that men and women enact towards one another are taken from, as Tenga points out, her reading material. Meyer constructs similarities between the fiction Bella reads and the relationship she has with Edward, but Meyer also uses the work of, for example, Brontë to reveal Edward's feeling towards, his at the time, rival Jacob. Bella notices her "copy of *Wuthering Heights* lying open on the floor where Edward had dropped it in the night, holding his place the way the damaged binding always held [hers]" (265-6). The passage catches her attention and she reads:

> *And there you see the distinction between our feelings: had he been in my place and I in his, though I hated him with a hatred that turned my life to gall, I never would have raised a hand against him. You may look incredulous, if you please! I never would have banished him from her society as long as she desired his. The moment her regard ceased, I would have torn his heart out, and drank his blood! But, till then—if you don't believe me, you don't know me—till then, I would have died by inches before I touched a single hair on his head!* (qtd. in Meyer 266)

Edward tells Bella that he is "discovering that [he] can sympathize with Heathcliff in ways [he] didn't think possible before" (265). Bella and Edward actively participate in shaping "reflection[s] of representation[s]" (Tenga 104). As Tenga points out, Bella's expression of fictional feminine representations is particularly problematic in the way it casts her in a particular position. Bella's position, as Mann writes, "has meaning only in relation to the man who loves her" (134).

By depicting Bella's subject formation as dependent upon Edward, Meyer's depiction of Bella's body illustrates the interests of new feminist materialisms. The new materialisms are interpreted in Kirby's concerns of the female body as literal and metaphorical: "There is no 'outside' this entanglement" (9). Meyer's protagonist offers deliverance from the "anatomical" body through its death and subsequent resurrection as a separate order of being: as a vampire, Bella Swan's body ceases to enact and embody disorder. But her human figure, and Bella is human for most of the series, is a location that requires watching over, intervention, and protection. Meyer's protagonist's perspective is anchored in her anatomical body but is apprehended through her literary tastes and the fairy tales that are easily established in Meyer's vampire narrative. This chapter examines Meyer's inscription of fairy tales—like her use of literary fiction—as a frame that reveals the troubling geography of the body.

Princess Charming

Much of the *Twilight Series*, particularly in terms of its plot, revolves around bodies. Those bodies that occupy liminal space, such as the body of the adolescent, the body that occupies the position of seeming to be human yet is vampire or shapeshifter, and the body that is both living and living dead. In particular, Bella's first-person narrative involves a progression of repeated "body" encounters in which she forms relationships with "supernatural beings" who then negotiate in some way a troubling encounter with the mediation of her own body. In a sense, then, Bella's narrative is structured in terms of various repetitions of the opening scene of the first novel, *Twilight* (2005), in which she describes her self-sacrifice in moving to Forks

followed by her encounter with Edward Cullen, who responds to her physical presence with unveiled hostility (3-29). Her scent and protection by vampires intrigues one of their own, James, who is titillated by the challenge of fighting through a coven of strong vampires to consume Bella's fragile body (375-90). When Bella slightly cuts her finger on one of her birthday cards, the smell of her drop of blood ricochets through the Cullen coven of vampires precipitating the dissolution of her relationship with Edward (2006 3-30). After the Cullens leave Forks, Bella forms a close relationship to Jacob Black, an adolescent from the La Push reservation, who undergoes his transformation into a shapeshifter—Jacob, like other "chosen" members of the Quileute Nation, can shift between the bodies of a man and a wolf (2006 252-78). When Edward believes that Bella is dead, she must travel to Italy and thwart Edward's suicide attempt, and they are reunited (2006 443-62). Bella is torn between her love for Edward and Jacob, as well as her friendships between the vampires and the Quileute wolves (2007 131-52). When James' mate, Victoria, builds an army of vampires to exact revenge on Edward and Bella, the two sworn enemies, vampires and wolves, agree to work together to ensure the safety of Bella (365-83). When Bella falls pregnant during her honeymoon with Edward, her adamant refusal to terminate her life-threatening pregnancy with her human-vampire hybrid fetus results in a division within the Quileute wolf pack because Jacob refuses to allow the Quileute wolves to harm her (2008 118-38); while, in the series' climactic scene, Bella is transformed, her body undergoes a three-day span of reformation, and Bella's sacrifice of her "human" body for the life of her child, Renesmee, is rewarded in her resurrection (2008 369-87). Throughout the *Twilight Series*, then, Bella continuously pursues various kinds of body negotiations in an attempt to transform

her body, driven by an adolescent's somewhat romantic conviction that immortality with Edward "is what [she] want[s]" and that she must thus become "Frozen forever at eighteen" (2008 27).

Given Bella's deeply-felt conviction to transform herself, Tenga is surely right to argue that the *Twilight Series* can be situated, at least in terms of certain key moments, within the tradition of the conventional "fairy tale," a genre in which the narratives, as Bonnie Gaarden writes, consist of "the theme of radical transformation, dramatized in concrete ways (frog into prince, hunter into stag, girl into vampire); and, most pervasively, narrative development by means of binary oppositions" (209). Tenga asserts that, at times, Bella occupies the position of Little Red Riding Hood, Sleeping Beauty, the Little Mermaid, and Cinderella. Like Little Red Riding Hood, in the first book of Meyer's series *Twilight*, "romantically inexperienced, [Bella] fails to grasp the danger posed by her 'wolf' (here, Edward rather than Jacob)" (108). In the second book of the series, *New Moon*, like Sleeping Beauty, Bella is, if not asleep for a hundred years, clearly withdrawn and deeply depressed for several months. In *Breaking Dawn*, the fourth book, Tenga reads Bella's desire to sacrifice her identity, her life, home, and family for the love of Edward as the Little Mermaid, who to win the love of a prince "sacrifices her identity, long life, home, and family" (109). Tenga suggests that "Bella's progression throughout the *Twilight* Series" (109) mirrors the journey of Cinderella: Bella increases her social standing by "marrying into wealth and privilege" (109). As with Meyer's framing of literary classics, such as *Romeo and Juliet* and *Wuthering Heights*, Meyer's insertion of fairy tales exposes her protagonist's subject formation and reveals Bella's interaction with her materiality. As Mann points out, "the notion that love conquers all is

ubiquitous—it is presented as a young woman's only chance at salvation" (139); Bella interacts with her situation as if she is in a play, part of a novel, or actively living in a fairy tale: she waits time and time again to be rescued. Tenga is right to suggest that Bella reads her own situation in terms of the fairy tale; when she and Edward reunite after their break up, Bella indicates: "The fairy tale was back on. Prince returned, bad spell broken" (550).

In "*Twilight*: Fairy Tale and Feminine Development" (2012), Gaarden suggests there are "well-noted 'Beauty and the Beast' connections" (209) in the first of Meyer's *Twilight Series: Twilight* (2005): "Bella's name, her love of reading, her dedicated housekeeping for her single father, her romantic involvement with a monster who is courtly, rich, and cultured" (209). Bella—if not Meyer herself—frequently appears charmed by the power of the fairy tale to position the individual in a significant way in relation to the influences and arrangements of the world "outside." The supernatural nugget of Forks, Washington is separated from the rest of the world by weather, landscape, and its inconspicuous attributes, and Bella has tripped and sacrificed her way from the "outside" into the rain-soaked inside of werewolves, vampires, and the magical. When Bella first meets Edward's vampire mother, Esme Cullen, in the first novel from the series, Bella indicates that it is like "meeting a fairy tale—Snow White, in the flesh" (323).

What is thought-provoking about this series of body encounters, however, is less this sense of the general significance of the transforming body of some seemingly mystical or impartial corporeal meaning, than the more patently obvious point Meyer seems to be making about the complicated politics of the gendered body. Until Bella transitions from living to living dead, the body encounters she

continually negotiates through the series situate her body in a position of weakness and subservience; coupled with her own declarations of clumsiness and self-sacrifice, Bella's body encounters reveal a gendered power dynamic. While Meyer presents her series' protagonist as a young woman of independence who indicates in the first of the books that she does not like "double standards" and tells her friend Mike Newton that her English paper is on "Whether Shakespeare's treatment of the female characters is misogynistic" (90, 143), Bella's romantic inclinations stemming from *Wuthering Heights*, *Romeo and Juliet*, fairy tales, and oral legends anchor her perspective to masculine authority figures who ultimately safe-guard Bella's "incredibly *breakable*" body as "the one vulnerable element" (2005 310, 397). These are figures who exercise power over Bella, and they are exclusively male. Unlike Kirby, then, Meyer follows rather than comprehends the "patriarchal attempts to justify woman's subordination" (5) and views the feminine figure of, at least, her protagonist both as subordinate in nature and culture. Bella is depicted as a figure that is inseparable from the question of gendered power relations. The *Twilight Series* portrays relations between Bella and masculine authority figures—even that of Jacob Black who is a year younger than she—as intensely provocative and thus acutely "patriarchal" in their implications.

In this way, Bella's first evening alone with Edward—while she is awake and aware of his presence—is representative. In the *Twilight Series: Twilight*, Edward follows Bella and her friends, Jessica and Angela, to Port Angeles. Bella leaves Jessica and Angela to go and look at a bookstore. Not liking the window display of "crystals, dream-catchers, and books about spiritual healing," Bella continues to look for a "normal bookstore" (156). In her search for a different kind of bookstore, Bella

becomes lost and is followed by a "group of four men," who split off and separate into two groups of two and surround Bella in a darkened warehouse district (157). Although Edward's preternatural gift of reading minds does not penetrate Bella, he is able to locate her whereabouts through using his uncanny gift on Jessica, Angela, random people on the streets of Port Angeles, and the four men to locate Bella's whereabouts. Edward swoops in with his silver Volvo and greets Bella with "a furious voice" that "commands," "Get in" (162). He does not ask Bella to dinner but instead tells her "I'm taking you to dinner" (165). When Bella indicates, "Honestly, I'm not hungry" (166), Edward insists and holds the door of the restaurant "open with an obstinate expression" (166). Bella assures Edward that she is fine, despite her earlier experience of being chased and threatened by four men, indicating that she is "very good at repressing unpleasant things" (169). When the waitress, Amber, brings them their two soda pops, Edward "order[s]" Bella to "drink." (169). Bella reveals that she "wanted nothing more than to be alone with [her] perpetual savior" (166). Even the most superficial of examinations reveal Bella's *joyful* suppression. As Gaarden has suggested, a closer examination of this scene exposes Meyer's vampire narrative as "constructed around traditional binary opposites" (210) that reveal gender reversals and complex systems of gender negotiations.

Meyer suggests that body negotiations originate in a feminine longing to be dominated by a masculinized other. Thus, for example, Edward's and Bella's first sort-of date occurs directly following a shopping trip Bella has taken with her friends, Jessica and Angela: "It had been a while since [Bella] had a girls' night out, and the estrogen rush was invigorating" (152). Tellingly, Bella does not try on any clothes or shoes. Bella "[sits] on a low chair just inside the dressing room" and

comments on her friends' choices (154). She "encourage[s] [Jessica] to go with the blue" and "compliment[s] them both generously and help[s] by returning the rejects to their racks" (154). When the shopping for the semi-formal dance at their high school is finished, Jessica and Angela suggest taking the shopping items to the car and a walk along the boardwalk; Bella declines to join them and instead goes off to look for a bookstore. Meyer separates her protagonist from other girls her age—Bella does not want to attend the dance, despite being asked by more than one boy and, clearly, does not enjoy shopping: "The whole process was much shorter and easier than similar tips I'd taken with Renée at home" (154). Instead of accompanying her friends for a walk down the boardwalk before they go for dinner, Bella prefers to go alone to a bookstore. Bella's friends do not "know how preoccupied [she] [can] get when surrounded by books" (156). Attributes that might be admirable—a distaste for consumerism and conformist activities alongside a clear comfort with being alone and an interest in reading—are spoiled by Bella's subservient reaction to Edward. Bella indicates to Edward twice that she is not hungry. Edward, "full of authority," responds the first time, "I think you should eat something" and the second, "Humor me" (166). Bella notes that, clearly, "there [will] be no further discussion," and she "walk[s] past him into the restaurant with a resigned sigh" (166). Edward tells Bella, "I'll feel better when you have some sugar and food in you" (167). When Bella shivers from drinking her soda pop too quickly, Edward's "voice [is] disapproving" when he asks her, "Don't you have a jacket" (167). Edward "hand[s] [Bella] [his] jacket," and he "pushe[s] the bread basket toward [her]" (170). Bella reacts to this type of attention from Edward by telling him, "I feel very safe with you" (170). Bella's persistent lack of interest in her peers, and

their inability to influence her or change her attitude, is obscured by her equally passive willingness to accept Edward's knowledge of her body, and its hunger, over her own. Bella is not merely willing to accept Edward's insistence that she is hungry, thirsty, and cold, but she responds with pleasure. In this scene, then, Bella suggests that the "feminine" wants to be rescued by her "perpetual savior," and she wants to be ordered to eat, drink, and be admonished for forgetting her coat, for these fatherly—patriarchal—responses to the feminine make her feel safe (166).

In the gendered script of this passage, then, Meyer arranges the plain tools by which the ordering of the "feminine" is joined to a submissive other against which a masculine subject expresses itself as dominant and autonomous. The strategic apparatus fundamental to such an ideology is represented in the negotiation of the body. Like the tension between Bella's self-governing attitude with her peers and her obedient response to Edward's orders, Bella's compliance is predicated upon a tension between binaries. The binary between her compliance is negotiated in an arrangement of oppositions and reversals: she stands apart from her peers but epitomizes a submissive role to male counterparts; she is subservient but, at junctures, adopts a role more commonly associated with the male gender. Gaarden indicates that fairy tales "feature binary oppositions and strive towards a narrative union of opposites" (209). Meyer has structured her vampire narrative following this pattern: "the classic endings of the peasant on marrying the princess, the king marrying the goose-girl, or, for that matter, Beauty falling in love with the Beast" (209-10). Bella marries the wealthy, cultured Edward, whom she describes in the first book, *Twilight*, as "the beautiful boy" with a "glorious face" having "the voice of an archangel" and even his coat "smell[s] amazing" (2005 20, 193, 311, 170). In that

Bella captures the attention and wins the love of her "Prince Charming," she is like her female counterparts in fairy tales, such as Cinderella, Sleeping Beauty, or Rapunzel. Bella is, as she presents herself, the awkward misfit, the ugly duckling, who through self-sacrifice, hard work, loyalty, and bravery wins her prince and—as the final chapter in the series indicates, through its title—her "Happily Ever After" (2008 742). The gendered assemblage of the fairy tale in Meyer's vampire narrative, then, exposes Meyer's ideological structure by the exclusionary mechanisms of the feminine body and subject in its role as reinforcing the seemingly "natural" and "cultural" innate inferiority of the feminized other.

Given these important, although, overt ideological outcomes, the basic motivation for Bella's yielding disposition through dinner with Edward becomes additionally suggestive: Bella has a theory regarding Edward and, before her food has arrived, "wonder[s] when it [will] be okay to start questioning him" (171). She has ascertained through Jacob's story regarding "the cold ones" and through an Internet search that Edward is a vampire, but indicates she will discuss this theory with him on their drive home to Forks from Port Angeles (173). Her other theory involves Edward's supernatural ability to read minds; she says to him, "Let's say, hypothetically of course, that . . . someone . . . could know what people are thinking, read minds, you know—with a few exceptions" (172). Edward corrects her, "Just *one* exception"; this exception is, of course, Bella (172). While Bella picks at her ravioli, Edward reveals his unusual ability to read minds apart from her own. Besides wanting Edward to verify his ability to read minds, Bella—unlike her fairy tale counterparts, such as Cinderella, Sleeping Beauty, or Rapunzel— watches and admires Edward, and pays particular attention to his body . Bella notices Edward's

"silken, irresistible" and "alluring" voice; his "gleaming" smile that "daz[es]" their hostess; he has a "perfect crooked smile," and Bella reveals that she cannot "seem to look away from [Edward's] face" (165-70). Bella "ma[kes] [her]self look" at Edward's body, and she "focus[es]" on his "muscular […] chest" (170). The problematic subservient position Bella assumes is complicated by her perpetually admiring gaze. Bella's initial interest in Edward is based almost solely on his appearance. The first time she sees him in the school cafeteria, she "glance[s] sideways at the beautiful boy" (20). Even after their first initial encounter when—due to the alluring smell of Bella's blood—Edward is hostile and aggressive, Bella notes his "dazzling face," the "slight smile on his flawless lips," and she "look[s] up to see him smiling a crooked smile so beautiful that [she] [can] only stare at him" (43-44). Like a Princess Charming, Bella pursues Edward because he is the fairest of them all.

The Ugly Duckling

In "Someday My *Vampire* Will Come? Society's (and the Media's) Lovesick Infatuation with Prince-Like Vampires" (2011), Colette Murphy writes: "Edward sees Bella as filling the role of the damsel in distress" (57). In addition *and* opposition to Bella's depiction of a damsel in distress, she embodies those attributes of Prince Charming: as Princess Charming, Bella seeks out the fairest of them all, she uncovers and, though she cannot break, embraces his curse, and she rescues him from an eternity of loneliness. Murphy suggests that "One of the reasons that Edward and Bella resonate with a modern audience is because of the ways in which their relationship and their individual character developments mirror the tradition of the fairy tale" (60). Murphy is right to suggest that Meyer's *Twilight Series* calls to mind

"the same formula […] of classic fairy tales. Boy and girl meet. Boy and girl fall in love. Something threatens (once or repeatedly) to tear boy and girl apart. Love conquers all and they ride off together into the sunset" (60). Bella and Edward meet. Bella and Edward fall in love. A series of events threaten to destroy, if not their love, their happiness. Their love conquers all and, as Meyer has constructed the close of the series, they "continued blissfully into this small but perfect piece of [their] forever" (2008 754). The fairy tale is suggested in, of course, as Murphy points out, the formula of Meyer's series and in, as Tenga shows, Meyer's depiction of Bella in the roles of Little Red Riding Hood, Sleeping Beauty, the Little Mermaid, and Cinderella, as well as Meyer's gender binaries and reversals. However, Meyer has taken the broad and, at moments, specific concepts of the fairy tale and exposed them throughout the series. Bella is simultaneously the damsel in distress and suggestive of Prince Charming; however, Meyer's depiction and naming of her protagonist is evocative of Hans Christian Andersen's *The Princess and the Pea* (1835) and *The Ugly Duckling* (1843).

Andersen's *The Princess and the Pea* establishes a young girl's royal identity by exposing her body's sensitivity to a pea that is placed underneath twenty mattresses and twenty featherbeds. Andersen's princess comes to Prince Charming's castle to get out of the rain. Like Andersen's princess, Bella comes to Edward—in the first novel, *Twilight*—from the "misty wet that swirled around […] and clung to [her] hair" (12). Andersen's princess exposes what she is through her body: her sleeping body reveals that she is a "real" princess so sensitive that she can feel a pea beneath twenty mattresses and twenty featherbeds: she awakens bruised and tired. Like Andersen's princess, Bella's sleeping body reveals her emotions to Edward. When

Edward confesses that he was "curious about [Bella]" and she grasps that he has been "sp[ying] on [her]," she is unable to "infuse [her] voice with the proper outrage" because she feels "flattered" (2005 292). Edward is "unrepentant" when he asks Bella, "What else is there to do at night" (2005 293). When Bella asks, "How often," Edward reveals, "I come here almost every night" (2005 293). Alongside Bella's discomfort with the moving materiality of her body, as indicative of her self-proclaimed clumsiness, Meyer's protagonist is also unaware of the possibilities of her material communication. As Edward, her boyfriend at this point in the first novel, *Twilight*, factually puts it, "You're interesting when you sleep. […] You talk." (293). Like Andersen's princess, Bella's sleeping body exposes that she is, of course, human because Meyer's vampires cannot sleep, but her sleeping body reveals to the watching Edward what she feels towards him: Edward tells her, "You did say my name" (2005 294).

Bella's father comes home before they can continue their conversation, and Edward virtually disappears, for the next thing Bella knows: "[she] [is] alone" (2005 294). Her father comes in, Bella heats him up some leftover lasagna while "scarfing [her lasagna] down" (2005 295). It appears initially in the text that Bella may be reacting to the awareness that her sleeping body has revealed her desire for Edward by "trembling," as she "realized [her] hand was shaking" (2005 295). Instead she is rushing through her dinner and through a conversation with her father, so she may get to her bedroom, open her window, and call for Edward. However, it is Edward who brings up his watching her sleep and not Bella. Edward tells Bella, "as you were sleeping, you said my name. […] The feeling that coursed through me then was unnerving, staggering. And I knew I couldn't ignore you any longer" (2005 303).

Bella barely responds to the knowledge that Edward has been watching her sleep without her awareness. Other than responding "icily" to Edward's assertion that she sleeps with him in her bedroom all of the time while telling him, "But I didn't *know* you were here," Bella ignores Edward's behaviour just as she ignores the revelations her sleeping body speak.

Bella's earlier assertion to Edward, in the Port Angeles Italian restaurant, where she tells him that she is "good at repressing unpleasant things" (2005 169), explains her ability to so easily dismiss the danger Edward adamantly insists he poses to her: "You only have to risk your life every second you spend with me" (309). Bella's innate inability to accept the precarious position in which she has placed herself with Edward makes it difficult to find Edward legitimately dangerous: he tells her she has "a very floral smell, like lavender" adding that he finds her smell, "mouthwatering" (2005 306), but Bella is more concerned that Edward may "vanish in the morning" than she is over her "bouquet" or how "soft," "fragile," and "breakable" her body is: it is as if Bella thinks that her body is merely a temporary appendage. Of course, for Bella, that is what her body becomes: a temporary appendage that is eventually replaced by a separate order of being. Bella's body is resurrected by Edward just as she "resurrects the human in [him]" (2005 304). Bella negotiates her corporeality, but rather than negotiating what her body is and what her body can do, Bella negotiates what her body *should* become. She casts off her humanity and her body as if both are mere representations. Kirby is right to suggest that "the field of signification is politically volatile and historically specific" (7). At this historical moment, the body is representative and so startlingly "quickly and decidedly dissociated from the flesh of *this* one:" *this* specific and lived corporeality

(8). Steinhoff and Siebert argue that Bella's body "can be interpreted in the context of one of the central narratives constructing the body in contemporary American popular culture […] as a makeover narrative" (2). Meyer depicts her protagonist female corporeality as "a project of absolute makeability, a means of self-realization" (2). Like Andersen's *The Ugly Duckling*, Bella's is a tale of transformation.

As with Andersen's misplaced cygnet, Bella has "never fit in anywhere" (2005 10), and Bella—like the duckling who was born to be a swan—was "born to be a vampire" (2008 524). Within hours of waking from her transformation, Bella indicates that she has "found [her] true place in the world, the place [she] fit, the place [she] shined" (2008 524) just as the ugly duckling eventually finds his way to a flock of swans. Bella's reaction to the Cullens is not unlike the ugly duckling's reaction to his first sighting of a wedge of swans; Bella "stare[s] because their faces, so different, so similar, [are] all devastatingly, inhumanly beautiful" (2005 19). Meyer's construction in *The Twilight Series*, then, emphasizes that Bella, like the misplaced cygnet, is out-of-place in emotion and body. Where Bella "feels" that she has not "fit in anywhere" and insists she was "born to be a vampire," her direct reflections upon her body confirm that it is misplaced. At the beginning of the first book, *Twilight*, Meyer draws attention to her depiction of Bella's complexion: Bella is "ivory-skinned," and her complexion is "very clear, almost translucent-looking" (10). Again in the second book, *New Moon*, Meyer's points out Bella's "ivory skin" and her "pale skin" (7, 214) and visibly depicts Bella, even as living and human, similarly to a vampire: "[Bella's] eyes were dark enough against [her] pallid skin that—if [she] were […] seen from a distance—[she] might even pass for a vampire" (124). Bella's skin tone is suggestive of the complexion of fairy tale characters like Snow White's skin

"as white as snow" and is evocative of the white of the transformed ugly duckling, of course, mirrored in Bella's surname. Meyer constructs a protagonist who is destined to become a vampire; Bella moves from "pass[ing] for a vampire" to becoming a vampire. Like the misplaced cygnet, Bella's transformation is presented in Meyer's vampire narrative as a simultaneously inevitable and, as Steinhoff and Siebert write: "Bella's transformation into a vampire can be read as […] a narrative of monstrous femininity, a tale of an abject body that is eventually erased or mastered and replaced by a normative one" (4). By framing Bella's resurrection as inevitable—if Bella is not changed into a vampire she will die—and natural—Bella was "born to be a vampire" (2008 524), Meyer's depiction of her protagonist is, indeed, a narrative of an exposable feminine body that must be replaced by the stable and controlled body of the vampire.

Steinhoff and Siebert suggest that Bella's problematic and unruly human body reverses the established construction of the living dead narrative (6). They assert, "the vampire body is no longer the site of the abject or of monstrosity, but in contrast it is represented as the ideal body that the ugly duckling strives for" (6). At this juncture, the final book of Meyer's series, *Breaking Dawn* (2008), illuminates the abject and monstrous qualities of Bella's human and living body as she gives birth to the cross-species, Renesmee. Bella's body is ravaged by her pregnancy. Her body is virtually dismantled through the birthing process: her ribs are broken, her spine is broken, and the vampire-human hybrid eats its way out of Bella's body with Edward ripping into her flesh in order to help the baby escape:

> [Rosalie's] hand came down on Bella's stomach, and vivid red spouted out from where she pierced the skin. It was like a bucket

> being turned over, a faucet twisted to full. Bella jerked, but didn't scream. She was still choking. […] [Edward's] his hands were trapped, trying to prop Bella upright so she could breathe. […] Bella was turning blue, her eyes wide and staring. […] Another shattering crack inside her body, the loudest yet, so loud that [Edward and Jacob] both froze in shock waiting for [Bella's] answering shriek. Nothing. (349-51)

Bella intervenes within the so-called human nature of her body with her insistence on seeing a dangerous pregnancy to its end. The end of her pregnancy coincides with the end of Bella's living existence, and she becomes a new species. She is no longer made of flesh and blood: the vampire body is liked to "granite," "marble," and "diamonds" (2005 406, 315, 260).

Steinhoff and Siebert are right to suggest that Bella's corporeal transformation is an extreme makeover, for Bella's resurrection is *extreme*. No longer made of flesh and blood, Bella's transformed materiality is composed of a mineral-like substance and venom flows through their veins. In *Breaking Dawn* (2008), Edward injects his venom directly into Bella's heart: "'Move your hands, Jacob.' [Jacob] looked up from Bella's white eyes, still pumping her heart for her. Edward had a syringe in his hand—all silver, like it was made from steel. 'What's that?' His stone hand knocked [Jacob's] out of the way. … 'My venom,' he answered as he pushed the plunger down" (354). Bella's transformation removes her previous classification, for Meyer's vampires do not carry the same number of chromosomes as *Homo sapiens*. As Carlisle explains to Jacob, they are a different species:

"Okay. How much biology have you taken? Did you study chromosomal pairs?"

"Think so. We have twenty-three, right?"

"Humans do."

I blinked. "How many do you have?"

"Twenty-five." (Meyer 2008 236)

As a parasite uses its host, Meyer's vampires utilize the human body in order to usher in a new being, something other than human. Meyer's representation of the monster is entirely removed from the ageing, caretaking properties of the human, corporeal form. If, as Steinhoff and Siebert maintain, Bella's transformed vampire corporeality is an example of the normative corporeal form, it is troubling and problematic, for it suggests that the feminine body is "in need of normalization" (9). Meyer only briefly considers the cost of this "normalization" to her protagonist; for example, when Bella's father, Charlie, sees her for the first time as a vampire, his "blank expression told [Bella] how off [her] voice was. His eyes zeroed in on [her] and widened. [She] read the emotions as they scrolled across his face. Shock. Disbelief. Pain. Loss. Fear. Anger. Suspicion. More pain" (Meyer 2008 506). The qualities of Bella's body are clear—she is clearly Charlie's daughter Bella just as she is clearly no longer Bella. Charlie's reaction to Bella's transformation problematizes Meyer's presentation of Bella's resurrection as the living dead as inevitable and natural. It hints at attributes and essences that may have been lost during Bella's "extreme makeover." As Steinhoff and Siebert suggest, Meyer's depiction of a young girl seeking "reinvention and transformation" adamantly depicts Bella as "liv[ing] life as if making a project of [her]self" (10-11).

Mark of Difference

Throughout the *Twilight Series*, Bella frequently reflects on the various constraints that threaten her body with destruction and that thus often make her decision to be vampire, at best, a pragmatic concept disrupted by exceptional moments of unanticipated realization. Meyer's version of the feminine body is continually followed by the risk of devastation or termination. For example, *Twilight* opens with a preface, which begins in Bella's first-person narration: "I'd never given much thought to how I would die—though I'd had reasons enough in the last few months—but even if I had, I would not have imagined it like this" (1). Bella's material vulnerability is from the beginning of the series posited as a predictable event that sustains the very possibility of the fairy tale. Indeed, even as Bella approaches the accepted interpretation she constructs of the fairy tale following, for example, Andersen's *The Princess and the Pea* or his *The Ugly Duckling*, the materiality of her body remains inescapably present.

In the "Introduction" to her edited *Genre, Reception, and Adaptation in the Twilight Series* (2012), Anne Morey discusses Rachel DuBois' "Coming to a Violent End: Narrative Closure and the Death Drive in Stephenie Meyer's 'Twilight' Series" (2012) and indicates, "DuBois proposes that some readers are alienated by [Meyer's] final volume not because Bella achieves the expected translation to vampire perfection, but because her posthuman persona is specific and detailed in ways that her human persona is not" (9). Oddly, DuBois contends that Bella's lack of self-identifiers as represented in her human, living self are malleable and allow a readership to in essence imprint their own desires upon her, whereas Bella's posthuman representation as a vampire is too specific. Perhaps it is the revealed

monster. As Judith Halberstam indicates in *Skin Shows: Gothic Horror and the Technology of Monsters* (1995), "monsters mark difference within and upon bodies" (8). For example, in Bill Condon's *Twilight Saga: Breaking Dawn Part I* (2011), Bella's transformation from living into living dead is articulated on the screen, relying upon the marked difference internally and externally. Her body is tended to as if it is a corpse: her eyes are closed; she is bathed and dressed. The camera glides over her body: her heart beats frantically. The camera shifts to the inside of her body: the vampire venom roars through her veins, ligaments, tissues, bones. The venom repairs her broken spine and cracked ribs. The camera shifts to the external body: her frame gains weight, her hair regains lustre and colour, the bite marks heal, and her face gains weight and her eye lashes become long, full, and black. The camera returns to the internal view of her body where the venom appears to strip away the last of her human blood cells. Bella's heart stops beating, and the camera shifts to the external view of her body, circles to her face, and Bella opens her eyes. If, as Steinhoff and Siebert suggest, Bella's vampire body is the body that "frees herself of the prescribed role of powerlessness and passivity that her soft, uncoordinated female human body […] confined her to," the representation of the materiality of Bella's vampire body is a striking mark of distinctive difference (11).

CHAPTER TWO

Cultural Constructions: The Boundary of the Body

A Body at Rest Remains So

In *From Jazz Babies to Generation Next: The History of the American Teenager*" (2011), Laura B. Edge considers the invention of the term *teenager*. Edge writes: "the word *teenager* is a recent invention. In the nineteenth century, young people between the ages of thirteen and nineteen were not called teenagers. The word did not exist. People were either children or adults" (6). Edge's book examines the American teenager by charting its invention by American culture. Prior to the word *teenager*, Edge claims the designation of being either a child or an adult was based more upon residence and work. For example, Edge writes: "A seventeen-year-old who lived at home and plowed the fields was considered an older boy. On the other hand, a fourteen-year-old who lived in a city and supported himself was called a young man" (6-7). Edge is gesturing towards cultural designations of age based upon residence and employment. In "The American Child and Other Cultural Inventions" (1979), William Kessen asserts, "the child is essentially and eternally a cultural invention" (27). Kessen asserts that it is not only the child that is a cultural convention, but insists, "when we seriously confront the proposition that we, like the children we study, are cultural inventions, we can go on to ask questions about the sources of our diversity and, perhaps more tellingly, about the sources of our agreements" (3-4). This is to say that the identification of child and teenager are culturally constructed designations. As Susan Bordo so elegantly indicates in "Anorexia Nervosa: Psychopathology as the Crystallization of Culture" (1988), "Our bodies, no less than

anything else that is human are constituted by culture" (229). The body, as well as its process of ageing or maturing, is an assembled and manufactured production of culture.

From Bram Stoker's *Dracula* (1897), the character Count Dracula has undergone a series of evolutions. Count Dracula's progression reveals ideas regarding the body of the audience. If, as Kessen asserts, cultural inventions are an opportunity to question multiplicity and harmonies, the partiality for suggesting a homogenous audience might limit the consideration of dissimilarities and connections. For example, in *The Lure of the Vampire: Gender, Fiction and Fandom from Bram Stoker to Buffy* (2005), Milly Williamson suggests that there is inertia in reading Stoker's Count Dracula. Williamson indicates, "despite the mutability of Dracula, from novel to stage to screen, this figure has tended to be interpreted as a set of fixed metaphors and symbols which, particularly in the case in some psychoanalytic accounts, tend to universalise the nature of the psyche and foreground issues to do with masculinity" (5). The fixed readings Williamson refers to include the literary and screen considerations of Count Dracula as a metaphorical figure who enunciates male, heterosexual anxieties in an effort to alleviate them. For example, Williamson writes: "The Victorian age which produced Dracula (and its author) is considered to be one of sexual repression and the vampire represents the return of the (masculine) repressed" (5). Williamson's text attempts to offer a variety of readings concerning Stoker's Count Dracula. In effect, Williamson's goal is to open the considerations of Count Dracula by suggesting a diverse readership and audience to Stoker's novel. For example, Williamson's approach is not to dismiss the studies and research that have carefully considered Stoker's novel and its characters, but rather, she indicates

that her method "is interested in 'de-universalising' the *idea* of a singular Victorian audience for this widely popularized tale, and to consider the potential readings from those Victorians who have thus far been ignored; women, the working class and the poor" (7). Williamson asserts that Stoker's novel did not have a homogenous audience.

Understandably, a prudent inquiry may be why this study is concerned with readings, whether universalized or de-universalized, regarding Stoker's novel from the Victorian age (1837-1901). Because Stephenie Meyer's *Twilight Series* (2005-2008) and, by extension, the films based upon her series, the *Twilight Saga* (2008-2012), are systematically and almost compulsively attributed to being consumed by teenage girls, an engagement with Meyer's immensely popular vampire narrative appears to be easily denigrated. For example, in "'…it sucked because it was written for *teenage girls'*—Twilight, anti-fans and symbolic violence" (2009), Catherine Strong writes: "In Western societies, cultural products associated with girls or women, either as the creator or the main audience, have often been positioned at or near the bottom of the cultural hierarchy" (1). Strong suggests that "the feminine nature of [Meyer's] series is central to the criticisms made of it and its fans" (1). In "A Manifesto for Cyborgs: Science, Technology, and Socialist Feminism in the 1980s" (1985), Donna Haraway writes: "bodies are maps of power and identity" (37-38). Equally so, bodies of teenage girls and women are often considered as maps of subjection. By extension, the cultural products that are often associated with teenage girls and women are considered less than those cultural products associated with bodies of power.

Williamson asserts that Stoker's vampire narrative was in all likelihood consumed by "women, the working class, and the poor" (7). For instance, Williamson writes, "the idea of a singular Victorian audience" (7) for Stoker's "widely popularized tale" (7) seems to forego a deeper understanding of the novel, its time, and its audience. Bodies at rest remain at rest, for to forego an engagement with cultural products based upon a perception of their audience is to dismiss further dynamics of analysis. As Pierre Bourdieu determined, "taste is not just a matter of personal preference, but is closely tied in with power relations in society, whereby the tastes of the powerful come to be seen as 'naturally' occupying positions at the top of the taste hierarchy" (Strong 2). For example, in *Reproduction in Education, Society and Culture* (1977), Pierre Bordieu and Jean-Claude Passeron (Richard Nice, trans.) write:

> Every power to exert symbolic violence, i.e. every power which manages to impose meanings and to impose them as legitimate by concealing the power relations which are the basis of its force, adds its own specifically symbolic force to those power relations. (4)

Strong asserts "that the on-line discussion of anti-fans of *Twilight* constitutes a form of symbolic violence, in that the underlying point of the discussion is not about *Twilight* at all, but about constructing teenage girls as a group not worth taking seriously" (2). Michel Foucault redefined power as something that is not still or singular, but a grid of associations that are persistently changing: the corporeal configurations of human beings are not at rest, for, like Foucault's assertion of

power, corporeal configurations are diverse and changing.[4] The body is troubled; it is in the grip of cultural practices; it is part of the dynamic grid of power associations.

In *Signs Taken for Wonders: On the Sociology of Literary Forms* (1983), Franco Moretti created the term "*Zeitgeist* fallacy" (25). Milly Williamson asserts that Moretti's theoretical term "*Zeitgeist* fallacy" is "the tendency to make sweeping generalisations about the era in which a work was produced, and thus about the work itself" (5). Williamson extends Moretti's term and connects *Zeitgeist* fallacy to the audience:

> For just as 'Zeitgeist moment' analyses tend to generalise about the text, the 'reader' also tends to be over-generalised and forced into step with the spirit of his age. I use 'his' deliberately here because throughout the twentieth century, the ideal reader or viewer of horror has been assumed to be male, and this has been a crucial problem in such universalising approaches. The presumption that the reception of a work is shared results in a concealment of the possible interpretations of groups who do not correspond to the critic's assumed reading position. It is for this reason that *Dracula* has tended to be read through dominant discourses, from which readers are assumed to adopt the position of the middle-class male reader. (6)

[4] In *The History of Sexuality, Volume 1: An Introduction* (1978), Michel Foucault (Robert Hurley, trans.) writes: "Power comes from below; that is, there is no binary and all-encompassing opposition between rulers and ruled at the root of power relations, and serving as a general matrix – no such duality extending from the top down and reacting on more and more limited to the very depths of the social body" (94).

Williamson's approach is to open up a space for analysis that allows for a reader of *Dracula* in the Victorian era that "thus far [has] been ignored; women, the working class and the poor" (7).

The popular perception of the archive of the woman or the teenaged girl consists of "Romance novels, soap operas and pop music" (Strong 2), which "are labels that are often used as shorthand for 'bad' culture, yet they also have a tendency to have women as their main audience" (Strong 2). In *Feminism, Femininity and Popular Culture* (2000), Joanne Hollows asserts:

> A definition of popular culture which presents the majority of women simply as the passive victims of mass culture assigns an intelligence to 'the feminist' which the 'ordinary woman' is presumed to lack. Furthermore, it offers no way of understanding the activities of these 'ordinary women' as they engage in meaning-making practices; the pleasures involved in these practices; or the potential for resistance which might be present in the use of mass-produced commodities. (26)

Hollows' assertion that mass culture appeals to the "ordinary woman" while suggesting that the intelligence of "the feminist" separates her from being a passive victim of mass culture is telling and suggestive. It also reveals a discord or a disruption between "the feminist" and the "ordinary woman." In *Knock Me Up, Knock Me Down: Images of Pregnancy in Hollywood Films* (2012), Kelly Oliver discusses her experience of viewing Bill Condon's *Twilight Saga: Breaking Dawn—Part 1* (2011). Oliver writes: "From a feminist perspective, however, much of the humor is unintentional—watching it with other feminists, we found ourselves the only people

in the theater laughing throughout the movie" (193). The popular perception of the woman or the teenage girl's archive problematically suggests specific types of material and a specific way of engaging with that material, yet suggests a need for the "feminist" to separate from the "ordinary woman."

Just as Williamson asserts the need to question the idea of a homogeneous audience for Stoker's *Dracula* (1897), in *Our Vampires, Ourselves* (1995), Nina Auerbach questions the consumer of popular horror. Auerbach writes:

> The most sophisticated and best-known experts on American popular horror insist that it is and always has been a boy's game. Twitchell, Skal, and Kendrick construct a compelling paradigm of adolescent boys chafing against the smug domestication of the 1950s, but this paradigm assumes by definition that girls were contented domesticators. What about those of us who weren't? (3)

By suggesting that an archive of popular cultural material is regulated towards one specific type of audience, or by suggesting that certain types of mass produced popular material are devalued based upon their audience, is to limit analysis and select a unidirectional façade of power relations.

For the most part, this project concerns itself with vampire narrative from the late twentieth and the early twenty-first centuries. This chapter considers the evolution of analysis of Stoker's novel as a means of questioning the perception of audience, the cultural construction of the body, the two waves of teenage cinema, as well as vampire narrative that was initially marketed towards the adolescent.

> But there is always too much to interpret. And each requirement to interpret is complicated by the force of repression, which insists that truth may be disclosed only as a hidden, an absent, truth. Beyond the physical scene there is always that 'other scene'; the stage and the family are alike tragic spaces. Moreover, to interpret is to distort, in order to avoid the unpleasure that accompanies the revelation of the inadmissible. Truth endlessly repeated is endlessly deformed; every interpretative act has an element of *méconnaissance*.
>
> (Frank Kermode, "Forward"
> *The Tragic Effect: The Oedipus Complex in Tragedy*, xii)

Milly Williamson insists that the fixed readings of Stoker's *Dracula*, which have relied upon psychoanalytical and masculine readings, have "hidden the potential female engagements with the vampire figure" (5), "as well as other potential readings from Victorians who did not hold dominant social positions" (6). Ernest Jones' "On the Vampire" (1929), Maurice Richardson's "The Psychoanalysis of Count Dracula" (1959), and James B. Twitchell's *The Living Dead: A Study of the Vampire in Romantic Literature* (1981) are seminal examples of scholarly and critical work that utilize Stoker's *Dracula* to recognize and identify specific types of readings that interpret and reveal certain masculine tendencies. This section continues in a discussion of the vampire as operating as a set of binaries between masculine and feminine attributes and closes with a consideration of the certain aspects of Meyer's protagonist's, Bella Swan, body: Bella's body is a porous, troubling, and chaotic breach of boundaries before it is contained as a living dead body, and Bella fails to recognize herself at the opening of Meyer's *Twilight Series: New Moon* (2006).

Jones' landmark "On the Vampire" (1929) is the first scholarly article to suggest a connection between Stoker's *Dracula* and Freud's "Oedipus complex." The "Oedipus Complex" was first publically referred to in Freud's *The Interpretation of*

Dreams (1899) and confirmed in the case study of "Little Hans" (1909). In *The Tragic Effect: The Oedipus Complex in Tragedy* (1979), André Green (Alan Sheridan, trans.) writes:

> The Oedipus complex is generally known in the form of the positive Oedipus complex of the boy: rivalry with the father leading to parricidal wishes and to a desire for the mother to the point of its incestuous fulfillment—extreme forms whose expression is represented only in the unconscious. (32)

Jones suggests the audiences' fear of the vampire originates from the "Oedipus complex." When Jones considers the audience, he refers to the readers of Stoker's novel and not those who may be familiar with any stage or screen adaptations of Count Dracula or Stoker's vampire narrative.[5] For Jones, the readers respond to Stoker's representation of the vampire in fear. This fear arises from an internal composition in the audience, consisting of love, hate, and guilt, which arises from the child's incestuous desire for the mother and animosity for or towards the father. Jones writes:

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[5] By 1929, the year Jones' article appeared in print, Stoker's Count Dracula had already made an appearance on stage and in film. Stoker wrote and directed a stage version of his novel, *Dracula, or The Undead*, that predates the publication of the novel by eight days, 18 May 1897 (*Bram Stoker: Official Website for the Bram Stoker Estate*, n. pag). There are rumors that there was a film based on Stoker's novel produced in Russia in 1920; however, nothing survives to verify its production (Melton, 2010, 207). A second film from Hungary, directed by Károly Lajthay in 1921, *Drakula Halála* (*Dracula's Death* or sometimes translated as *The Death of Dracula*) is noteworthy, as it marks quite probably the first screen appearance of Count Dracula; however, the film's plot revolves around a female protagonist who experiences frightening visions after visiting in an insane asylum where one of the patients claims to be Count Dracula (Skal, 2001, 539). The first film based upon Stoker's novel, *Nosferatu, Eine Symphonie des Grauens,* was released in 1922 and directed by F.W. Murnau (Auerbach 72).

> Pyscho-analysis has shown that this feature of insatiability and of insistence on exclusive possession is particularly urgent with those who have not succeeded in emancipating themselves from the infantile desire to make a test case of their first love problem, that of incest with the mother and rivalry with the father. (405)

Jones identifies the audience's reaction to the representation of Stoker's vampire as "morbid dread," which, for Jones, "always signifies repressed sexual wishes" (402).

Like Jones, in "The Psychoanalysis of Count Dracula" (1959), Maurice Richardson asserts that Stoker's *Dracula* is a "blatant demonstration of the Oedipus complex" (418). Richardson approaches Stoker's vampire narrative as an opportunity to reveal two disparate representations of the father figure: Dr. Van Helsing represents the "good father," and Count Dracula represents the "bad father." The good father, Van Helsing, "provides guidance for the youthful masculinity in the shape of the four young members of the 'Crew of Light'" (Williamson 7). [6] The bad father represented in the iconic image of Count Dracula "keeps all of the women to himself" (Williamson 7). Green suggests that at

> the foundations of the Oedipus complex, which forbids parricide and incest and so condemns the subject to seek other solutions if he is to satisfy these desires. Tragedy is, at a collective level, one of these substitute solutions. The psychoanalytic reading of tragedy, therefore, will have as its aim the mapping of the traces of the Oedipal structure concealed in its formal organization, though an analysis of the

[6] Christopher Craft coined the term *the Crew of Light* (445) in reference to the male characters in Stoker's novel who hunt down Count Dracula in his article "'Kiss me with those Red Lips': Gender and Inversion in Bram Stoker's *Dracula*" (1984).

> symbolic activity, which is masked from the spectator's perception and acts on him unknown to himself. (27)

Though technically not a tragedy, Stoker's *Dracula* does appear to offer the audience a solution through substitution of, as Jones and Richardson suggest and carefully map and trace, the "Oedipus complex."

The intent here is not to dismiss the carefully constructed readings that, for example, Jones and Richardson have undertaken. It is not to suggest that their readings of Stoker's novel are not accurate or pertinent. But if, as Frank Kermode suggests in the "Forward" to Green's *The Tragic Effect: The Oedipus Complex in Tragedy*, "each requirement to interpret is complicated by the force of repression" (xii), it is understandable to misrecognize the possibility of a diverse readership alongside a diverse reading of a piece of material. For example, in *The Living Dead: A Study of the Vampire in Romantic Literature* (1981), James B. Twitchell suggests that Stoker's novel operates as a manual for the male adolescent: "the primal young male audience witnesses the older man defile the virgin . . . while at the same time imagining himself to be that powerful man" (136). Twitchell's reading is not from the point-of-view of the "Oedipus complex;" yet Twitchell's engagement and approach to *Dracula* is to suggest that it is a substitutive solution. Read in conjunction with Green's assertion regarding the collective spectator's solution to his or her search for satisfaction, Twitchell's approach to *Dracula*, like Jones' and Richardson's, supports Green's assertion. Twitchell suggests that the adolescent male takes the position as the spectator and substitutes his desire to defile and to exert power in the representative body of Count Dracula. As Williamson notes, the adolescent male position of exerting power through defiling the feminine body is followed by "the destruction of

Dracula by the Crew of Light represent[ing] the destruction of the father by the sons" (8).

Jones, Richardson, and Twitchell are examples of scholars and critics who have utilized Dracula to recognize specific types of readings, and these readings have interpreted and revealed certain ideas regarding masculine tendencies. For example, Williamson suggests that readings such as Jones', Richardson's, and Twitchell's have relied upon a psychoanalytic interpretation which may have generalized "the nature of the psyche and foreground[ed] issues to do with masculinity" (Williamson 5). Which in turn, Williamson asserts, has led to "Dracula, … to some extent, fall[ing] prey to the *Zeitgeist* fallacy" (5). Kermode suggests, "every interpretative act has an element of *méconnaissance*" (xii). In "De La Méconnaissance" (2011), Paul Dumouchel writes:

> What exactly does the word refer to? Is *méconnaissance* to be understood as a mistake, as false information, as an illusion, or a form of delusion? […] In fact different translations of *méconnaissance* have been used in English translations. […] The most common perhaps are misrecognition or miscognition. However, many French readers argue that there is no single translation of *méconnaissance* that adequately captures all of the term's connotations and nuances. […]
>
> Interestingly bilingual dictionaries give as English equivalent of *méconnaissance* first 'ignorance' and second 'misreading'. French dictionaries define *méconnaissance* as *le fait de méconnaître, de ne pas apprécier, de ne pas reconnaître la valeur de* … . That is to say: the fact of ignoring, of not appreciating, of not recognizing the value of … .

> *'Méconnaître'* then is to ignore, it is to fail to appreciate or to recognize the value of someone or something. It is ignorance in the sense of the verb 'to ignore' which, in English does not simply mean a failure to know but also willfully disregarding something or someone. Thus there is an active dimension in *méconnaissance*. (98)

By reflecting upon readings in Stoker's vampire narrative that expose specific and even particular patterns of thought that are engaged towards a specific gender, it is apparent that these readings have overlooked, as Williamson's approach suggests, women, the working class, and the poor; for, as Kermode asserts, each revelatory movement contains a component of misrecognition (xii). Women, the working class, and the poor are not absent or even necessarily overlooked so much as often ignored.

Willamson suggests "that *Dracula* may have been read by a poor, working-class and female audience" (22). Although the first-edition hardback copy of Stoker's novel sold for six shillings, in all likelihood far too dear a price for large numbers of working-class Victorians, Constable, the publisher, released a paperback edition three years after the hardback release at six pence a copy. This price, six pence a copy, was only slightly dearer than the popular Penny Dreadfuls (Williamson 21, Miller 3).[7] The release of the 1901 abridged paperback edition does appear to suggest an urban, working-class reader. *Dracula* may have been consumed differently by this category of consumer than the consumer represented in Jones, Richardson, or Twitchell's scholarly and critical readings of Stoker's *Dracula*. Williamson proposes "that other

[7] Penny Dreadfuls developed from chapbooks, often included serialized stories, and were marketed toward the urban working class during the Victorian period (*Aspects of the Victorian Book* n. pag.).

readings were possible, even to a Victorian audience" (22). Williamson's approach is to gesture towards an audience for Stoker's vampire narrative that existed apart from a middle-class man.

Just as the male interaction with the monster is fraught with readings that expose sexual anxieties towards figures of the father and the mother, as well as complicated responses to figures of power, the female interaction with the monster is equally burdened with concerns. For example, in *The Monstrous Feminine: Film, Feminism, Psychoanalysis* (1993), Barbara Creed writes, "the vampire myth becomes a narrative about the construction of the maternal world as pagan and abject" (71). For Creed, the world of the living dead is set as a series of conflicts towards the world of the living, particularly revolving around binary features between the father and the mother. For example, Creed writes: "Significantly, a number of vampire films oppose the world of the vampire to that of the human through a series of oppositions which take on maternal and paternal characteristics" (71). For Creed, the masculine epitomizes the world of the living and is "frequently represented by a patriarchal figure (Van Helsing in Dracula films)" (71), while the feminine symbolizes the world of the living dead and "signifies darkness, the undead, moon, the tome/womb/ blood, oral sadism, bodily wounds and violation of the law" (71).

A consideration of Creed's influential interpretation of vampire material reveals reversals at work in Meyer's works. Because sunlight does not destroy Meyer's living dead, they do not shy away from daylight. Instead, when exposed to direct sunlight, Meyer's vampires sparkle. They are, in effect, iridescent. Creed describes the world of the living as embodied by the patriarchal figure as representing knowledge "in vampire lore, signif[ying] light, life, the sun, destruction

of the tomb, blood taboos, the stake/phallus, the unviolated body, and enforcement of the law" (71). Meyer's vampires reverse the concept of the world of the living as embodying "light, life, the sun" (Creed 71). Meyer's vampires exist in the light and take pleasure in the sun. The stake (a symbol for the phallus in Creed's reading) is irrelevant in Meyer's material: the stake does not make an appearance, for a stake cannot penetrate the body of Meyer's vampires. The unviolated body in Meyer's vampire narrative is not isolated to the living or the female. For example, despite Edward Cullen's designation as living dead and male, he is, like Bella Swan, sexually inexperienced. Equally so, the "enforcement of the law" (71) undergoes a tripling effect in Meyer's vampire narrative. The enforcement of law is not relegated to the living in Meyer's *Twilight* series and saga. For example, Bella Swan is surrounded by different ethical, moral, and legal communities. Her father, Charlie Swan, is the Chief of Police in the small community of Forks, Washington. Bella's best friend, Jacob Black, is a soldier and eventual leader within one of the Quileute werewolf packs who are sworn to protect the innocent from the living dead. Bella's boyfriend and eventual husband, Edward Cullen, is part of a coven of unique vampires who forego the consumption of human blood and instead sustain themselves on the blood of animals. The Cullens' coven has drawn the attention of the vampire royalty and lawmakers, the Volturi, for a number of reasons; one is certainly their choice of sustenance. In Meyer's *Twilight* series and saga, the lawmakers are not relegated to the living.

Creed's seminal work regarding the vampire and its associations between binaries of masculine and feminine, living and dead, light and dark, sun and moon, moral and immoral attributes and behaviours are still applicable to many vampire

narratives. However, Meyer's *Twilight* series and saga deviate from those binaries that Creed suggests operate in "a number of vampire films [which] oppose the world of the vampire to that of the human through a series of oppositions" (71). If learned scholars and critics, such as Jones, Richardson, and Twitchell have misrecognized, for example, the importance of Stoker's *Dracula* as extending to a diverse audience, might this continue to be the case in other material considering the vampire? For instance, Williamson asserts that the interpretations of Stoker's novel by scholars such as Jones, Richardson, and Twitchell expose not only an inertia, in Williamson's view, but expose a perception of *Dracula*'s audience as white, male, and middle-class. For example, Williamson writes:

> The presumption that the reception of a work is shared results in a concealment of the possible interpretations of groups who do not correspond to the critic's assumed reading position. It is for this reason that Dracula has tended to be read through dominant discourses, from which readers are assumed to adopt the position of the middle-class male reader. (6)

What might be overlooked in Meyer's vampire narrative by associating her material with a specific audience consisting of teenage girls? For example, Bella Swan's anxiety about her body and her age is an inherent anxiety that surpasses the adolescent female and embraces the woman, who is constantly directed by media to maintain a body that is self-contained and does not age.

In "Twilight and Transformations of Flesh: Reading the Body in Contemporary Youth Culture" (2010), Danielle Dick McGeough writes: "Bodies exist within social and cultural contexts and are constituted by the constant interplay

of discourses, institutions, and corporeality" (87). McGeough asserts that the contrasting bodies of Bella and Edward "represent the dualities of discipline and chaos, restraint and excess, as well as mortality and immortality" (87). As with Creed, McGeough apprehends a binary within the vampire narrative existing between the living and the living dead. Where Edward's body is perfectly contained, Bella's living body is perpetually leaking. Bella's biological, the materiality, of her feminine body challenges the contained material of Edward's body and by extension the other vampires' coporealities. As such, Bella's body addresses the concerns of new feminist materiality. In *Volatile Bodies: Toward a Corporeal Feminism* (1994), Elizabeth Grosz asserts:

> Body fluids attest to the permeability of the body, its necessary dependence on an outside, its liability to collapse into this outside (this is what death implies), to the perilous divisions between the body's inside and its outside. (193)

Bella's ability to shield her thoughts and feelings from Edward does not extend to her body.[8] Her body exposes its fragility in nature and in kind. For example, when Bella pricks her finger and a drop of blood escapes, her punishment is swift and encompassing. Edward must fight off members of his own family in order to protect Bella's body. In protecting Bella, Edward causes her body more harm: a drop of

[8] Some of Meyer's vampires possess unique gifts. Edward is an example of a vampire who possesses a supernatural gift: he has the ability to read people's thoughts, but he cannot read Bella's thoughts. Bella is immune to most of the supernatural abilities of vampires. For example, in *The Twilight Saga: The Official Illustrated Guide* (2011), Meyer writes: "a few vampires do develop additional abilities that go beyond the natural. These extra abilities are due to psychic gifts in the original human that are intensified in the resulting vampire. For example, a human who was very sensitive to other people's moods might develop the vampire ability to read thoughts or influence emotions" (73).

blood increases to a wound that requires stitches. The boundary breaking down between Bella's insides and outsides causes chaos in her environment. In *New Moon* (2006), Bella's body's inability to contain its insides results in Edward choosing to leave her: "'Bella, I don't want you to come with me.' He spoke the words slowly and precisely, his cold eyes on [her] face, watching as [she] absorbed what he was really saying" (69). For Bella's body, the cultural context asserts that her body must be contained.

Bella's body is problematic and troubling. In the *Twilight Series: Breaking Dawn* (2008), Bella insists upon seeing her pregnancy with a human-vampire hybrid foetus to its conclusion. As Bella gives birth to her human-vampire hybrid baby, her body breaks down boundaries and it breaks, cracks, shrieks, bleeds, rips, tears, and dies. McGeough asserts that Bella's "[b]odily fluids confirm the body as uncontainable, permeable, and, therefore, threatening" (97). It is at the moment of her dying that Edward transforms Bella into a vampire. McGeough suggests that Bella's "transformation saves her life and returns bodily matter to its proper place inside the body, thus restoring order from the chaotic disorder that once marked Bella as human" (97). Unlike the living, human body of Bella, Meyer's vampires' corporeality is contained, graceful, refined, strong, and striking. For example, in *Twilight* (2005), Bella describes seeing the Cullen coven of vampires for the first time:

> [She] stared because their faces, so different, so similar, were all devastatingly, inhumanly beautiful. They were faces you never expected to see except perhaps on the airbrushed pages of a fashion magazine. Or painted by an old master as the face of an angel. (19)

In his "Forward," Kermode writes: "Beyond the physical scene there is always that 'other scene'; the stage and the family are alike tragic spaces" (xii). Beyond Bella's living body is that other body—the teenage girl's body, the middle-aged woman's body, the female body that cannot contain itself. By its very nature it leaks. Bella's body occupies a tragic space in Meyer's vampire narrative, and it represents a tragic space in American culture by insisting and revealing that the female, human, living body exposes a porous boundary and reveals a territoriality that does not remain static but threatens to leak and break.

The first chapter of Meyer's *New Moon* opens with Bella describing a dream. Bella is standing in "a bright shaft of sunlight" (3), and she sees her deceased grandmother. Bella describes her grandmother's skin as "soft and withered, bent into a thousand tiny creases that clung gently to the bone underneath. Like a dried apricot, but with a puff of thick white hair standing in a cloud around it" (3). When Bella realizes that she is looking upon her own aged reflection, she refers to her dream as a nightmare. Bella has in effect misrecognized her own figure, form, and shape. Bella misrecognizes, misunderstands, and ignores her body. Bella's *méconaissance* towards her body is suggestive of a troubled engagement with the body.

In "The Socially Constructed Body: Insights from Feminist Theory" (2007), Judith Lorber and Patricia Yancey Martin assert, "the distinctiveness of material bodies, with their different physical shapes, sizes, strengths, and weaknesses" cannot be dismissed" (228). It remains "that members of a society, not genes or biology, determine the proper shape and age of women's, men's, boys', and girls' bodies" (228). Just as the process of ageing and maturing are culturally constructed, masculinity and femininity are "sets of socially and culturally constructed roles and

meanings prescribed for men and women in any given society at any given time" (Spieler 128). In "Masculinities" (2004), Michael Kimmel suggests that gender is "an every-changing fluid assemblage of meanings and behaviors" (504). In "Stephenie Meyer's *Twilight* Series and the 'Post(-)ing' of Feminism" (2013), Sophie Spieler writes:

> Varying across cultures, over time, within any given society, and during the course of an individual's life, masculinities and femininities have to be understood as plural, relational, historical, intersectional, and situational concepts. (128-9)

Bella Swan's (Kristin Stewart) body has saturated the public sphere. Bella's body is recognized as pleasing particularly once her body has been transformed into a vampire and no longer inflicts chaos. When saturated with images of bodies that are dictated as desirable and acceptable, it is understandable that individuals and the culture and societies formed form those individuals experience a misrecognition and misunderstanding, and ignore the materiality of the individual, material, and territoriality of the human form and figure.

Blush of the Adolescent

This isn't the time to make hard and fast decisions; this is the time to make mistakes. Take the wrong train and get stuck somewhere. Fall in love. A lot. Major in philosophy because there's no way to make a career out of that. Change your mind. And change it again, because nothing's permanent. So make as many mistakes as you can.

(*The Twilight Saga: Eclipse*, 2010)

In her valedictorian speech, Bella's friend, Jessica Stanley (Anna Kendrick) asserts an uncertainty and a temporary quality to choices and directions that she,

Jessica, and her fellow classmates may choose and embark upon. Jessica's reflection upon her future is quite removed from Bella's certainty. Jessica's concepts from her valedictorian speech mirror the transient aspects of adolescence, but they do not reflect Bella's persistence towards the permanent state she wishes to achieve with her body. Meyer's vampire story is uncommon, for most material considering the vampire has been marketed towards an adult readership and audience. The representation of the vampire as part of a coming-of-age-story, a *bildungsroman,* is uncommon. It is not until the late 1980s that the vampire story is marketed directly towards the teenager, but the teenager as a consumer of product and film emerges in the 1950s. In *Teen Film: A Critical Introduction* (2011), Catherine Driscoll writes: "there are two commonly cited histories for teen film. One begins in the 1950s and the other in the 1980s" (9). If not developed and created, the teen film is certainly marketed to the adolescent in American culture in the 1950s. In *Teenage: The Creation of Youth Culture* (2007), Jon Savage supports the popular concept that teen film is an invention of the 1950s, for after WWII, "the spread of American-style consumerism, the rise of sociology as an academic discipline and market research as a self-fulfilling prophecy, and sheer demographics turned adolescents into Teenagers" (18). Furthermore, Thomas Doherty's *Teenagers and Teenpics: The Juvenilization of American Movies in the 1950s* (2002) elaborates upon Savage's ideas and suggests that post-war suburbanization and the rise of television also connected this new tribe, the teenager (Doherty 18-19). Thus, the marketable teenager that materializes in the 1950s comes from a range of psychological, sociological, and political ideologies. In the 1950s, the teenager is suddenly recognized as an exciting prospective consumer with pocket money and spare time. The final section of this chapter considers the marketing and

creation of the "teenage film," as well as a comparative consideration between Joel Schumacher's *The Lost Boys* (1987) and Meyer's vampire narrative.

American culture released an abundance of films advertised towards the teenager in the 1950s such as, to gesture towards a few of the more obvious titles, *The Wild One* (1953); *Rebel Without a Cause* (1955); *East of Eden* (1955); *The Girl Can't Help It* (1956); *Rock, Rock, Rock* (1956); *Rock Around the Clock* (1956), *The Blob* (1958), *High School Confidential* (1958), and of course the Elvis Presley film franchise—*Love Me Tender* (1956), *Jailhouse Rock* (1957), *Loving You* (1957), and *King Creole* (1958)—that would continue into the 1960s as well as echo in the beach films of Frankie Avalon and Annette Funicello: *Beach Party* (1963), *Muscle Beach Party* (1964), *Pajama Party* (1965), and *Beach Blanket Bingo* (1965). Clearly, the teen film does not cease in 1959 but continues, as just indicated, through the 1960s and into the 1970s with films such as *The Texas Chainsaw Massacre* (1974), *Cooley High* (1975), *Saturday Night Fever* (1977), and *Grease* (1978).[9] The teen film experiences a vital revival in the 1980s, and the popular teen film from the 1980s revisits many of the sites from the 1950s films, such as suburbia, high school, and identity. Consider the six films marketed towards teenagers by John Hughes (1984-1987): Hughes' films advertised to the adolescent consumer in the 1980s include *Sixteen Candles* (1984), *The Breakfast Club* (1985), *Weird*

[9] Tobe Hooper's *The Texas Chainsaw Massacre* (1974) received "R" ratings in Canada and the United States. In "Adolescents' Motivations for Viewing Graphic Horror" (2006), Deirdre D. Johnston indicates "[a]lthough adolescent viewers are the primary target for graphic horror, adolescents have to make some effort to view these films through video rental, pay-per-view movie channels, or sneaking into movie theaters, because these movies are not ubiquitously available through standard television, and they carry restricted ratings" (522). In her article, Johnston does not directly refer to Hooper's *The Texas Chainsaw Massacre*. As with the other films Johnston considers, such as John Carpenter's *Halloween* (1978) or Wes Craven's *Nightmare on Elm Street* (1984), *The Texas Chainsaw Massacre* is a slasher film that, despite its rating, was marketed toward teenagers.

Science (1985), *Pretty in Pink* (1986), *Ferris Bueller's Day Off* (1986), and *Some Kind of Wonderful* (1987). Hughes' films are merely six of many during the decade that are marketed towards the teenager and address notions of suburbia, sexual and familial relationships, and identity. For example, a cursory list of films geared towards the teenager from the 1980s, by no means exhaustive: *Little Darlings* (1980), *An American Werewolf in London* (1981), *Fast Times at Ridgemont High* (1982), *War Games* (1983), *Risky Business* (1983), *The Outsiders* (1983), *Night of the Comet* (1984), *River's Edge* (1986), and *Heathers* (1988). Driscoll describes the 1980s as the "most famous formation of teen horror" (Driscoll 84), such as *Friday the Thirteenth*, (1980-2009), *Prom Night* (1980-2008), *A Nightmare on Elm Street* (1984-2010), and *Hellraiser* (1987-2011).

Despite the abundance of American teen movies, the vampire is absent in the adolescent films from the 1950s. It is not until Tom Holland's *Fright Night* (1985) that the vampire appears in a film directly marketed and promoted towards the teenager. Even in the abundance of American teen movies from the 1980s, the vampire made an appearance in only four (including Holland's): *Once Bitten* (1985), *The Lost Boys* (1987), and *My Best Friend is a Vampire* (1988). It was not until the 1990s when Joss Whedon introduced the American teenager to *Buffy the Vampire Slayer* (1992) in film (Fran Rubel Kuzui, director) and in television (1997-2003), that the vampire was actively marketed towards the adolescent. Interestingly, the initial five vampire films advertised towards the adolescent are all identified within the same genre: all five films are categorized as comedy horrors. Despite the humour found in Joel Shumacher's *The Lost Boys* and Joss Whedon's television series *Buffy the Vampire Slayer,* this film and this television series stand apart from the other pieces of materials, if not in their classification, then in their tone.

Auerbach asserts, "In the 1980s, horror . . . belong[s] to the young. Vampire movies like *Fright Night* and *The Lost Boys*, as well as horror cycles like *Friday the Thirteenth* and *Nightmare on Elm Street*, make monstrosity a teenage phenomenon, not an invasion from antiquity" (159). As Auerbach suggests, Schumacher's *The Lost Boys* gives the adolescent of the 1980s self-confined vampires (166). For Auerbach, these 1980s vampires are representative of America's Reagan administration. They stand in for the fear of AIDS; note that their propagation is administered through a bottle that appears to contain wine, but even the so-called wine looks watered down, closer to a weakened rosé than to a vivid splash of blood. Even their turning from the living into the living dead lacks intimacy.[10] Michael (Jason Patric) drinks the blood from the ornate bottle, but there is no intimacy in the scene or the moment. Even those Schumacher vampires that do feed, feed in groups and are outside the frame. Only their victims' reactions are visible. Auerbach indicates that Schumacher's vampires are aimless:

[10] For example, in Meyer's fourth book, *Breaking Dawn* (2008), as well as in Bill Condon's adaptation, *Twilight Saga: Breaking Dawn Part I* (2011), the moment that Bella Swan ceases to be human and becomes a vampire is fraught with disturbances of the body. In the film, Bella's death begins with her onslaught of labour. Bella's labour is announced not in her water breaking but in her spine. Bella's process of giving birth is unnatural. Her body is bent, broken, ripped, and bit into and bit out of before she begins the process of becoming a vampire. When Edward's venom is surging through her slaughtered body, she appears peaceful because the morphine in her system has in effect paralyzed her, and she is unable to physically express her body's torment. Meyer writes: "I hadn't guessed that the morphine would have this effect—that it would pin me down and gag me. Hold me paralyzed while I burned" (377). In Condon's film, Bella's pain is addressed visually through the image of the venom moving through her body repairing it, changing it; and there are those moments when internalized screams drift over the scene to address Bella's human death and her birth as a vampire. In Schumacher's film, Michael's birth as a vampire is more like a foreword or a preamble, because Schumacher's vampires do not become active members of the living dead until they have made and consumed their first kill.

> They drift around Santa Carla, their garish California town, where they prey on the fringes of the mortal population. Even when they fly, they do so with little elation, throwing themselves off a bridge down into a deadening fog rather than soaring upward as vampires did in the '70s. They spend most of their time fighting aimlessly, hanging out in trees, and playing sadistic mind-games with each other. (166-67)

For Auerbach, the transformations of the vampires from the 1980s are "a cautionary warning, not an expansion of possibilities" (167). However, Schumacher's vampires are the first that emerge as legitimate teenagers. They *are* adolescent in more than just their appearance.[11] They are indicative of the loss of the nuclear family structure. Those taboos embraced to be broken by representations of vampires that have come before Schumacher's teenage living dead no longer exist. The family unit has dissolved; father figures in the 1980s are primarily absent, and it is difficult to rage (even metaphorically) against a non-existent family patriarchy. Thus, perhaps, the nest of these teenage vampires consists of an abundance of young men seeming to search for adventure that they know they cannot locate with a starving female, Star (Jami Gertz), who is often accompanied by an equally starving boy child, Laddie (Chance Michael Corbitt). Schumacher's young vampires struggle to form a structure resembling a family.

[11] Other than Max, Schumacher's vampires appear to be teenagers who have recently become vampires. David's (Kiefer Sutherland), Marko's (Alex Winter), Dwayne's (Billy Wirth), and Paul's (Brooke McCarter) behaviour and speech reveal that they are not mature and long-lived vampires but adolescents. They are too contemporary; they belong to the age they occupy. When a police officer steps in and stops a physical altercation between David and a young man, David's bravado is adolescent, and he responds by sauntering off with a cigarette tucked behind his ear in a mixture of indifference and boredom.

Like much of the youth of 1980s America, this nest of primarily teenage vampires drift around their parental figure but seldom engage with them. Schumacher's vampires are the progeny of a respectable patriarch, Max (Edward Hermann). Max's interaction with his flock is reproving at best. And he, like all the vampire father-figures before him, searches for a partner. However, Max desires a malleable mother-figure for his flock of teenage boys rather than a lover or a wife. Schumacher's *The Lost Boys* in definite ways reverses and mirrors the concerns of the single parent, normally a mother, in 1980s American culture. Other than the patriarch Max, Schumacher's vampires are located in their own space and time; certainly, a departure from the (regardless of appearance) ancient and at times nomadic tendencies of the vampires that came before and after *The Lost Boys*. Schumacher's vampires are teenagers of the 1980s, and like teenagers, they are displaced, located between spaces, no longer children and yet not adults. This is manifest in Michael. Unlike his younger brother Sam (Corey Haim), Michael is not a boy but he is not yet a man. He and Sam form the family unit while their mother, Lucy (Dianne Wiest), is diaphanous. She does not even seem to float around them, and their grandfather is utilized as mild comic relief. Michael must fulfil hybrid roles: he is neither human nor living dead (as a vampire, Michael refuses to eat, so his living dead status is never consummated); he is neither child nor man. Even his roles as seducer of Star and guardian of his young brother Sam are tenuous and fraught with layers of failure, with Sam and Star often taking pivotal points of action in place of Michael's questioning passivity.

As Auerbach indicates, Schumacher introduces a paradigm shift in the structure of the vampire. Schumacher's vampires are not truly vampires until they

have fed. Because Star, Laddie, and Michael have not fed, they can return to the living after the vampire patriarch is killed. Auerbach suggests that Schumacher introduces vampires that are mortal. She writes: "For the first time, vampirism itself is mortal" (168). Unlike Auerbach, I suggest that vampirism has always been mortal, but it is not until *The Lost Boys* that the status of the living dead is reversible. Schumacher's *The Lost Boys* is also a point of departure for its lack of virginity or chastity. Schumacher's vampires are not seeking out spaces of intimacy; nor are these vampires using feeding in place of sexual activity. The sexualized nature of vampires feeding or offering themselves is removed from *The Lost Boys*. Even the intimate, sexual scene between Michael and Star can be read as an example of maternal comfort and apology in place of active sexual conduct. Schumacher's teenage vampires epitomize the American 1980s culture they come from. They are stylish, cool, and sophisticated; they are aimless, displaced, and vacuous.

Meyer's vampires, the Cullens, create an artificial family consisting of a mother, a father, and technically, biologically unrelated children. For example, Rosalie and Jasper are presented as twins (they are not twins in the biological sense), and they share the same surname Hale. The Cullen parents appear slightly older than their adopted offspring, and the so-called Cullen-Hale children (Edward, Rosalie, Emmett, Alice, and Jasper) appear to be in their late teens. Like *The Lost Boys*, the Cullens are stylish, cool, and sophisticated. Unlike *The Lost Boys*, they are misplaced in time and space. Jasper was born in 1843, Edward and Alice in 1901, and Rosalie and Emmett in 1915. The only one of Meyer's vampires who belongs to its place and time is Bella Swan, and Bella is a member of the living through most of Meyer's novels and the films based upon her *Twilight Series*. Unlike Schumacher's vampires,

Meyer's vampires' status is permanent and cannot be reversed. In Meyer's vampire narrative, once a vampire: always a vampire. In David Slade's *Twilight Saga: Eclipse*, the transient quality of the adolescent to whom Jessica Stanley refers in her valedictorian speech is encompassed in Schumacher's vampires but is unavailable in Meyer's living dead. Unlike most vampires, Meyer's vampires are not constructed of flesh and blood, but are transformed into bodies that are impermeable and have crystalline properties (Meyer, 2011 68). Despite Jessica Stanley's assertion in her valedictorian speech that "nothing's permanent," in Meyer's vampire narrative the body of the living dead *is* permanent and unchanging.

Schumacher's vampires offer an interesting insight into Meyer's vampires, for the two pieces of material contrast one another in telling ways: Schumacher's vampires are teenagers; they are searching for a nuclear family structure; and their status as the living dead is reversible. Meyer's vampires appear to be teenagers but are not; they live in a nuclear family structure; and their vampirism is a permanent state that cannot be reversed. Schumacher's vampires expose 1980s inertia; they represent Ronald Reagan's utter disregard towards the AIDS epidemic sweeping his nation; they characterize the flush and the posh while paying no heed to the working class.[12] For example, John Hughes' *Pretty in Pink* (1986), a romantic comedy written by Hughes and directed by Howard Deutch, portrays its protagonist, Andie (Molly Ringwald), as the girl from the wrong side of the tracks who falls in love with the

[12] In "Reagan's AIDS Legacy / Silence equals death" (08 June 2004), Allen White writes: "As America remembers the life of Ronald Reagan, it must never forget his shameful abdication of leadership in the fight against AIDS" (n. pag.). White suggests, "History may ultimately judge his presidency by the thousands who have and will die of AIDS" (n. pag.). President Reagan did not address the AIDS epidemic until 06 February 1986 in his Message to the Congress on America's Agenda for the Future. Cumulative known deaths in the United States by 1986 had reached 16,301 ("A Brief Timeline of Aids" n. pag.).

upper-class Blaine (Andrew McCarthy). How Andie is perceived as an example of working-class or as the girl from the wrong side of the tracks is perplexing. For, despite her father's (Harry Dean Stanton) unemployment, she lives in a house, she drives a Volkswagan Carmaghia, and she has part-time employment that clearly assists in her lifestyle. That Andie is classified in the 1980s as poor and working-class stresses not only 1980s American culture's disregard towards, but its misconception of, the working class. Clearly, the notion of the working class is either misunderstood or definitely modeled by *Pretty in Pink*—as well as other films from the 1980s, such as Adrian Lyne's *Flashdance* (1983), Martha Coolidge's *Valley Girl* (1983), John G. Avildsen's *The Karate Kid* (1984), Martha Coolidge's *Real Genius* (1985), John Hughes' and Howard Deutch's *Some Kind of Wonderful* (1987), Cameron Crowe's *Say Anything* (1989)—deceptively. To be *visible* in the 1980s, a reflection of affluence even in the face of unemployment, addiction, and illness is a necessity.[13] Meyer's vampires display the early twenty-first century's nostalgic yearning; they represent the body of the Caucasian in a position of prosperity and worthiness; they characterize the pure and the virginal until married while paying no heed to the dynamic plurality of sexuality and subjectivity prevalent within American culture. What might Meyer's vampires reflect of the early twenty-first century? Perhaps they may be a reflection of the nuclear family structure, demarcations of race and class, control of the feminine

[13] Bret Easton Ellis's novel *Less than Zero* (1985) illustrates the apathy of the 1980s towards poverty, addiction, and prostitution. Ellis's novel was adapted in 1987 into a film directed by Marek Kanievska. The film, unlike the novel, situates its characters—Clay (Andrew McCarthy), Blair (Jami Gertz) and Julian (Robert Downey Jr.)—amid a culture of decadence. Steven Tolkin's early 1990s television film *Daybreak* (1993) addresses the fear surrounding HIV and AIDS through its science-fiction take on the extensive prejudice regarding AIDS.

shape, and command, as well as celebration of the reproductive capacity of the female body.

Do Not Trouble the Flesh

Where Stoker's vampire narrative was once identified as material marketed towards the urban, middle-class man and interpreted as revealing psychoanalytical masculine concerns, Meyer's vampire story is popularly considered material that is read and engaged with primarily by teenage girls. In "That Teenage Feeling: *Twilight*, Fantasy, and Feminist Readers" (2011), Anne Helen Petersen writes:

> The books are labeled Young Adult fiction. A large portion of *Twilight* readers—and initial readers in particular—are indeed teenage girls. But the reason *Twilight* has morphed into a veritable phenomenon is rather simple: unlike *Hannah Montana*, The Jonas Brothers, or *High School Musical*, whose fan bases have remained solidly within the "tween and teen" demographic, moms, sisters, and friends began to pick up this "teen" text, in turn, recommending it to their friends, sisters, and mothers. In this way, *Twilight* became an inter-generational female sensation, as reinforced by the enormously popular site Twilightmoms.com. (53)

Petersen suggests a diverse audience that has moved out from the adolescent female and investigates her "'dirty' pleasure: [she] love[s] *Twilight*" (51). Petersen searches out an avenue to "negotiate pleasure derived from postfeminist texts" (52), and she asserts:

> *Twilight* illuminate[s] crucial tensions within feminism today. More specifically, *Twilight*—and the poles of feminist response to it—underscore the difficulties in defining what it means to be feminist in the twenty-first-century, our understanding of 'bad objects,' and whether feminists can, or should, find pleasure in such objects. (52)

The body as represented in Meyer's material is troubled. For example, as discussed in the first section of this chapter, Bella's body does not do as it should—it is clumsy, it leaks, and it breaks—producing a chaotic territoriality to the living, human body. Meyer's material also troubles the bodies of its audience. As Strong asserts in her study of anti-fan sites, it provokes a disdain for the adolescent female engaging with the material. For example, Strong writes:

> While certain aspects of Bella and Edward's relationship are perhaps not ideal, these posters are presenting an understanding of the effects of culture that can be best equated to the 'hypodermic' model—a suggestion of an unproblematic cause and effect relationship, whereby teenage girls who like *Twilight* will uncritically take on board 'the message' of the books and will go on to live their lives according to this message" (8).

Petersen asserts that Meyer's vampire narrative stimulates "dirty" pleasure: because she is a feminist, Petersen's pleasure in Meyer's text is problematic.

The popular cultural material with which "ordinary women" and female adolescents interact is considered to be *less than,* as suggested by Strong's study and by Petersen's physical reaction to enjoying Meyer's *Twilight Series*. Given that such renowned scholars as David J. Skal reveal reactions to a specific type of audience, it

is unsurprising that many women and young women respond to their reading and watching interests as *less than*. For example, Williamson suggests, "David Skal's otherwise excellent writing on horror is marred by his contempt for its surrounding fan culture" (54). In *V is for Vampire: The A-Z Guide to Everything Undead* (1996), Skal refers to "the striking preponderance of obese women drawn to horror literature, gothic music and Anne Rice in particular" (175). Vampires represent a troubling of the body inside and outside of their text. Living dead bodies that appear living; living dead bodies that appear to be teenagers but that seldom are teenagers; living dead bodies that embody and trouble cultural iconic images of the child; and living dead bodies that transform the materiality and the territoriality of bodies all the while suggesting that the flesh, that the body is untroubled. In the late twentieth century and early twenty-first century, the body of the vampire is projected as forever undisturbed.

CHAPTER THREE

"Will I Stay this Way Forever?:" The Bodies of Monsters and Heroes

"The Process of Becoming"

The last chapter pointed out impressions of the audience towards particular material which leads to specific readings, which, in turn, misrecognize, misinterpret, or ignore other potential engagements. Although the vampire that is marketed towards the adolescent is a fairly recent event, the ever-changing configurations of the vampire are not. The monsters in Meyer's vampire narrative are of a new order, a new breed, and her material instigates new considerations in genre. Where the last chapter considered the cultural constructions of the porous boundary of Bella's body as a binary position to the contained body of the vampire, this chapter continues documenting the genre shift of the early-twenty-first century vampire while investigating the coming-of-age narrative structure of Meyer's *Twilight Series* as liminal space that becomes ever-more congested with bodies that strain against their borders. As there are quite literal borders separating the Cullen vampires from the Quileute werewolves, let it be clear that this chapter is primarily concerned with metaphorically borders vis-à-vis the body that is in a state of becoming or the ageing and mortal body of the vampire.

In "The *Bildungsroman* and Its Significance in the History of Realism (Toward a Historical Typology of the Novel)" (1986), Mikhail Bakhtin (Vern W. McGee, trans.) asserts that the *Bildunsgroman* offers "the image of *man in the process of becoming*" (19). In "Modernist Studies and the *Bildungsroman*: A Historical Survey of Critical Trends" (2006), his illuminating discussion of Bakhtin's "The *Bildungsroman* and Its

Significance in the History of Realism" (2006), Tobias Boes asserts the *Bildungsroman* "situates its protagonist on the threshold between different historical eras" (236). Bakhtin writes:

> [The hero] emerges *along with the world* and he reflects the historical emergence of the world itself. He is no longer within an epoch, but on the border between two epochs, at the transition point from one to the other. This transition is accomplished in him and through him. He is forced to become a new, unprecedented type of human being. What is happening here is precisely the emergence of a new man. The organizing force held by the future is therefore extremely great here—and this is not, of course, the private biographical future, but the historical future. It is as though the very *foundations* of the world are changing, and man must change along with them. (23-4).

Despite the supernatural elements, Meyer's vampire narrative presents a young girl who leaves her home and her mother to go and live in a different part of her country with her father. Meyer's protagonist, Bella Swan, "emerges *along with the world*" (Bakhtin 23), and she exists on the border and is in a state of transitioning. She is in a state of *becoming*. Bella Swan "is forced to become a new, unprecedented type of human being" (Bakhtin 23) ushering in different types of bodies. In the conclusion of his article, Boes asserts that the *Bildungsroman* has "proven to be an unparalleled success as a model by which writers and critics alike can understand the world around them" (242). If, as Boes asserts, Meyer's text as a *Bildungsroman* provides an opportunity "as a model" to reveal "the world," what is being exposed (242)?

The body's response to ageing and maturing endures a certain generalization, for the continuous process of growing up and maturing is a plurality and a shared communal experience. Meyer's vampire narrative specifically allows for a singularity to the experience of maturing and an ageing body that is most often expressed and engaged with as a common occurrence. At this point in time, the human figure raises the question: by what means can the individual protect the exclusivity or singularity of the body while recognizing that the body is habitually assimilated into or apprehended amid inflexible theoretical conditions? In "Parental Relationships, Autonomy, and Identity Processes of High School Students" (2009), Ronald L. Mullis, Shruti Chatterjee Graf, and Ann K. Mullis assert: "Although identity formation has been viewed in the past as a somewhat static phenomenon, more recent work has conceptualized it as an ongoing process" (327). The Mullises and Graf are right to assert that the process of forming identity is not relegated towards a specific age: it is an *ongoing* process.

In "Developing Students' Critical Literacy: Exploring Identity Construction in Young Adult Fiction" (2003), Thomas V. Bean and Karen Moni suggest that the experience and the pattern of how industrialized American culture undergoes the practice of maturing and its milestones is going through a paradigm shift. For example, Bean and Moni assert: "With the 'postmodern, fluid conditions' of adolescence today, youths no longer live life as a journey towards the future but as a condition" (640). Bean's and Moni's assertion suggesting that contemporary American culture's adolescents' experience life as condition rather than, as Bakhtin suggests, a transitioning from one age to another (23) is evocative, but is it accurate? Bakhtin suggests that the hero, Bella Swan, "*emerges along with the world*" (23). Despite

Edward Cullen's attachment and belonging to a different time, a different age, Bella Swan forces Edward Cullen from his persistent condition. She disrupts him, and he is "forced to become a new, unprecedented type" (Bakhtin 23) *of vampire*. The forming of identity, the transitioning and becoming in Meyer's vampire narrative is not relegated to the protagonist.

Chapter three is divided into two sections: the first section, "*Another* Copernican Revolution," examines the fluctuating boundaries of the vampire's body in Joss Whedon's television series *Buffy the Vampire Slayer* (1997-2003) and Stephenie Meyer's *Twilight Series* (2003-2008) and *Twilight Saga* (2008-2013). This first section relies upon the intersection between theories of the *Bildungsroman* and the posthuman as exposing the body as a site of becoming, as revealing the body as a point where something takes place, and as examining the body as a position that no longer occupies the focal point. The second section of this chapter examines the mortality of the living dead in a cross-section of material. It continues with an examination of gender roles in Whedon's and Meyer's vampire materials and asserts that Bella Swan interrupts the repetitious quality of Edward Cullen's existence and disrupts his body's arrested development.

Another Copernican Revolution

Five years after the film *Buffy the Vampire Slayer* (1992), Joss Whedon's television series *Buffy the Vampire Slayer* (1997-2003) appeared in the spring of 1997 on the Warner Bros. Network, where it ran for five years, to be picked up by UPN for its last two years of syndication (Melton 83-5). The television series carries tenuous threads from the film: the main concept of the young, blonde girl wandering

helplessly amidst monsters of all sorts, only to reverse the horror trope so popular and emerge victorious remains. As well, the unique birthright and destiny of the slayer carries over from the film into the television series. Buffy Summers (Sarah Michelle Gellar) is the chosen one: a female champion, one of whom is born in every generation, to rise against vampires as well as other demons and monsters to protect the *Homo sapiens*. The chosen one, or the slayer, is gifted with strength, speed, rapid healing, acute hearing and eyesight, an uncanny ability at karate, and prophetic dreams and visions. Buffy Summers is also gifted with pithy one-liners, a generous spirit, and eventually an exhaustion and sorrow which threatens at times, particularly in the last three seasons, to overcome her.

Unlike the slayers who came before her, Buffy shares her secret birthright with her close friends and various others that sort-of stumble over Buffy's superhero status. She also, unlike other slayers before her, carries on two intimate relationships with two separate vampires, Spike (James Marsters) and Angel (David Boreanaz). Like most other female characters involved with vampires, Buffy carries special attributes. For example, Sookie Stackhouse, from Charlaine Harris's *Southern Vampire Series* (2001-) adapted into Alan Ball's television series *True Blood* (2008-2014), is a fairy and is able to read minds, as well as protect herself in dire situations by emanating a bright, white light which protects her (at times) from violence. Bella Swan's gift is subtle and passive. Bella is a shield and is immune to vampires' gifts. She is, for instance, immune to Edward's ability to read minds, as well as Jane's ability to cause pain with just a thought. Another such example is Rowan Mayfair from Anne Rice's *The Vampire Chronicles: Blood Canticle* (2003); Rowan is a Mayfair witch who has the ability of telekinesis, precognition, and biokinesis. Buffy Summers

is as strong physically and mentally and, indeed, in some cases stronger than vampires. Most importantly, Buffy is an active female agent. Most of the vampires and monsters with whom Buffy comes into contact are not cast in a romantic light.

Joss Whedon's vampires unite the sacred and the worldly aspects of representations of the vampires that have come before. *Buffy the Vampire Slayer* television series introduces paradigm-shifting aspects to representations of the living dead. Whedon's vampires are demons from hell; the body of the living is drained of life from a vampire feeding; the soul of a demon takes root in the corpse when the nearly dead feed from the vampire. In the series premiere (10 March 1997), Buffy indicates that in order "To make a vampire they have to suck your blood. And then you have to suck their blood. It's like a whole big sucking thing" ("Welcome to the Hellmouth"). Furthermore, aspects of the once living soul or being are carried forward in the living dead body that is occupied by a demon. In Joss Whedon's *Angel* (1999-2004), the vampire Darla (Julie Benz) indicates, "What we once were will inform all that we have become" ("The Prodigal" 22 February 2000). In "Teens and Vampires: From *Buffy the Vampire Slayer* to *Twilight*'s Vampire Lovers" (2011), Douglas Kellner writes:

> Buffy has become a cult figure of global media culture, with a panorama of websites, copious media and scholarly dissection, academic conferences, and a fandom that continues to devour reruns and DVDs of the 144 episodes. The series caught its moment and its audience, popularizing Buffyspeak, the Buffyverse (the textual universe of the show), and Buffypeople, who dedicated themselves to promoting and explicating the phenomenon. (90)

In the Buffyverse, the demon occupying the physical remnants of the once living is marked and influenced by the original human personality to varying degrees, depending upon the demon inhabiting the living dead body.

Another defining characteristic of Whedon's vampires is their ability to transform between human and monster. They move and pass amongst the living as Whedon's vampires' monstrosities are not only embodied but are self-determined. Their hybrid nature enables these vampires to negotiate the transitional movements between human and monster. Whedon's vampires occupy positions on both sides of boundaries and thresholds. Crucially, Whedon's living dead reposition their bodies as monster or human according to their situations and their own desires. For example, in Spike's first appearance on *Buffy the Vampire Slayer* in the second season's episode "School Hard" (29 September 1997), it is apparent that he is in control of his transformations between human and monster. For lack of a more suitable term, Spike's vampire face is on while he is speaking to a nest of vampires; however, when he senses his sire and lover Drusilla (Juliet Landau) enter, Spike's physically manifested monster characteristics give-way to human. Subsequently, in "Fool for Love" (14 November 2000), Spike says to Buffy, "Lesson the first: a slayer must always reach for her weapon" and when he transforms into the monster, he continues: "I've already got mine."

Whedon's vampires are not single-minded or in a singular pursuit. They are not even, singular monsters in their siring.[14] Whedon's living dead possess pluralities

[14] Siring in Joss Whedon's *Buffy the Vampire Slayer* as well as the spin-off series *Angel* refers to a vampire creating another vampire. The genealogical lines of the makers of vampires are at certain times akin to family lineages. For example, Darla sired Angelus; Angelus sired Drusilla; Drusilla sired Spike; and these four vampires formed an allegiance that, like a familial allegiance, was often fraught with betrayals.

in their being, needs, and desires, for Whedon's vampires' aspects work in tandem with the residual preferences, longings, and personality of the previous, human, occupant of the corporeal form. This dualistic aspect of Whedon's vampires is explored in various episodes. For example, in "The Wish" (08 December 1998) and "Doppleganglan" (23 February 1999), an alternative universe is explored. In this alternative universe, Willow Rosenberg (Alyson Hannigan)—the shy, studious, geeky witch—is a treacherous, duplicitous, sexual vampire. The non-vampire Willow says of herself as a vampire: "That's me as a vampire? I'm so evil, and skanky. And I think I'm kind of gay" ("Doppleganglan"). The vampire incarnation of Willow foreshadows the living Willow's journey towards not only lesbianism but also addiction, darkness, and destructive elements. The transformative aspects of Whedon's vampires are representative of the posthuman monster. In effect, they are neither fully human nor fully demon: their monstrosity fluctuates. Whedon's vampires traverse the boundary between binaries and unite marginal borders with conventional spaces.

A considerable amount of literature has been published on the posthuman or posthumanism, and it is a common practice for theorists or scholars to introduce their work with a brief introduction of their answer to the question *What is posthumanism*? In *Posthuman Bodies* (1995), Judith Halberstam and Ira Livingston note in their introduction that the posthuman is rooted in a liminal space (3). For example, "But the rough beast that now slouches towards the next century is not monstrous simply by virtue of its status as a non-species: posthuman monstrosity and its bodily forms are recognizable because they occupy the overlap between the now and the then, the here and the always" (3). The "here and always" of

Halberstam's and Livingston's assertion of the posthuman as occupying more than one site—before and after humanism—is a common concept in posthuman theory. For example, In *How We Became Posthuman: Virtual Bodies in Cybernetics, Literature, and Informatics* (1999), N. Katherine Hayles writes: "The changes announced by the title thus mean something more complex than 'That was then, this is now.' Rather, 'human' and 'posthuman' coexist in shifting configurations that vary with historically specific contexts" (6). As well, in *What is Posthumanism?* (2010), Cary Wolfe writes:

> My sense of posthumanism is thus analogous to Jean-François Lyotard's paradoxical rendering of the postmodern: it comes both before and after humanism: before in the sense that it names the embodiment and embeddedness of the human being in not just its biological but also its technological world, the prosthetic coevolution of the human animal with the technicity of tools and external archival mechanisms (such as language and culture) […] and all of which come before that historically specific thing called "the human." (xv)

Theoretical studies investigating the posthuman reveal that it is past and present; it is then and now. Like Bakhtin's description of the hero's becoming in the *Bildungsroman*, the posthuman "is no longer within an epoch, but on the border between two epochs, at the transition point from one to the other" (Bakhitin 23). The posthuman insists that "the very *foundations* of the" body "are changing, and" the world "must change along with them" (Bakhtin 24).

Whedon's vampires occupy two registers in one body. They are monster and human; they are physically dead, but clearly alive. In this way they are liminal creatures, yet their living dead bodies occupy a locus territoriality. For example,

Whedon's vampires enact the seamless changing configurations in their bodies: they transform from an *appearance* of the living to the living dead without interruption. The vampire's body represents a position at which something is happening, but it is not happening at the centre. Unlike the walking dead, the zombie, the vampire seldom instigates an apocalyptic moment. In vampire material, the vampire rarely gathers the attention of the masses. It does not transform the living into the living dead without bias. Where the walking dead feed with insatiable hunger and typically without regard, the living dead ordinarily feed for sustenance and generally transform the living by choice. Unlike the walking dead that usher in apocalyptic territories of the body, the living dead decentre the territory of the body. What does it mean to decentre the body? In *Posthumanism* (2000), Badmington asserts that in humanism, the "Centre-stage [was] occupied by the human" (3). Where the human figure once occupied centre stage, posthumanism insists that the human figure is recognized as "decentred."

In *What Is Posthumanism?*, Wolfe discusses the geneology of posthumanism and its principle of decentring the human figure. He writes:

> By way of another well-known geneaology—one also directly relevant to this book—posthumanism may be traced to the Macy conferences on cybernetics from 1946 to 1953 and the invention of systems involving Gregory Bateson, Warren McCulloch, Norbert Wiener, John von Neumann, and many other figures from a range of fields who converged on a new theoretical model for biological, mechanical, and communicational processes that removed the human

> and *Homo sapiens* from any particularly privileged position in relation to matter of meaning, information, and cognition. (xii)

The shift from a privileged position *is* taking the centre away from the human figure. Wolfe asserts the posthuman is "the decentering of the human" (xv) and "a new mode of thought" (xvi). As with Wolfe, Hayles asserts, "the posthuman view considers consciousness, regarded as the seat of human identity in the Western tradition long before Descartes though he was a mind thinking, as an epiphenomenon" (2-3). In *How We Became Posthuman:Virtual Bodies in Cybernetics, Literature, and Informatics*, Hayles writes: "In the posthuman, there are no essential differences or absolute demarcations between bodily existence and computer simulation, cybernetic mechanism and biological organism, robot teleology and human goals" (3). Hayles asserts the posthuman does not separate the human figure from the avatar, the pacemaker from the heart, the purpose in the materiality of the robot from the desires of the *Homo sapiens*. The posthuman asserts that the human figure and its consciousness is a side-show, and it is no longer at centre stage. Not unlike Nicolaus Copernicus's astronomical model, which removed the Earth from the centre of the solar system, posthuman theory insists the human figure is part of a system, is a byproduct of other organisms in body and thought. As Badmington asserts, the posthuman reveals that the human body and subject as a "position at the centre of things [is] at risk" (8). Posthuman theory asserts that the human figure is decentred.

Whedon's vampires usher representations of the living dead into alternative categories of the monster. In the late twentieth century, critics and scholars have suggested that each generation creates the vampires it needs. For example, in *Our*

Vampires, Ourselves (1995), Nina Auerbach writes: "the […] vampire is a product […] of its age" (184), and in *The Lure of the Vampire: Gender, Fiction and Fandom from Bram Stoker to Buffy* (2005), Milly Williamson writes: "we conjure the vampires that we want or need for the cultural and historical times that we find ourselves in" (5). Indeed, the late twentieth century introduces a vampire that occupies registers of the idealized version of humanity while revealing the antagonism evidenced within American culture in the face of its posthuman monstrosity. Despite the image of the vampire's body as undisturbed, the living dead body registers a troubling of the corporeal form. For example, the vampire remains inconsistent, unsettled, and mutable: it repositions its body between the spaces of monster and human. It is a constructed form, built from remnants of the living, as in Whedon's vampires; reformed from crystallized venom, as in Meyer's vampires; assembled from the plasticity of fluids, as in Alan Ball's vampires from his television series *True Blood* (2008-2014). They are self-determining, and they straddle boundaries between animal, human, and monster. These vampires usher in the twenty-first century generation that reflects the current decentering shifts of the human body and subject formation.

Whedon's vampires articulate the body as a site where something happens; as well, the body is a territory that is in a stage of always becoming, for Whedon's vampires appear human only to shift to the living dead, then to move again to an appearance of the living. Whedon's vampires continuously occupy the territory of the threshold; they reflect the posthuman generation of their time; and they decentre the human body and subject formation. Whedon's vampires represent the posthuman inscription of the body as a site of occurrence. In this way, Bella Swan's

transition from teenager to woman, from living to living dead, from single to married, from child to parent suggests a two-fold engagement with concepts that interact: the *Bildungsroman* and the posthuman. Her body occupies a threshold, as it is a space where something is taking place and a site of becoming. Meyer's vampire narrative as representative of the *Bildungsroman* and the posthuman reveals a protagonist that "*emerges along with the world*" (Bakhtin 23) just as it exposes the world that is being reflected in the protagonist. Bella Swan is a product of her age: she reveals the posthuman sites of the liminal, the locus, and the decentred body.

"Going through the Motions"

Joss Whedon wrote and directed a musical episode, "Once More, with Feeling" (06 November 2001), in the sixth season of *Buffy the Vampire Slayer*. The opening musical number, "Going through the Motions", exposes two modes of Whedon's vampires and his protagonist: the ageing and mortality of the vampire, and a choreographed reversal of stereotypical gender roles. While making her usual patrol of the grounds of the local graveyards, Buffy Summers sings:

> Every single night,
>
> the same arrangement.
>
> I go out and fight the fight.
>
> Still, I always feel the strange estrangement:
>
> Nothing here is real;
>
> nothing here is right.[15]

[15] For those unfamiliar with the series, Buffy's words "Nothing here is real; nothing here is right" are connected to her unique circumstances at the beginning of season six of the series. Buffy dies at the end of season five, but she is raised from

Towards the end of this first verse of the song, Buffy begins fighting with a vampire. As she struggles half-heartedly with the newly born vampires, she sings:

> I've been making shows of trading blows
>
> just hoping no one knows
>
> that I've been going through the motions,
>
> walking through the part.
>
> Nothing seems to penetrate my heart.

At the end of the second verse, Buffy stakes the vampire through the heart. Whedon's vampires, once staked, undergo an ageing process so extreme and accelerated that they are dust within seconds. Immortality is not the bastion of the vampire. The vampire is neither immortal nor forever young.

This characteristic of Whedon's vampires, the accelerated process of ageing followed by death, occurs in varying degrees through diverse vampire narratives. Certainly, the ageing process in representations of the vampire is most often than not seen in cinematic representations in their exposure to sunlight, but not unconditionally. For instance, the process of maturing, growing older and dying is apparent in Tony Scott's *The Hunger* (1983), in which the vampire John Blaylock (David Bowie) undergoes a precipitous stint of physical ageing. After retaining his youth for two hundred years due to a genetic mutation from ingesting the blood of

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the dead one year after her death by Willow Rosenberg. Willow herself is transformed from a geeky brilliant high school student to a powerful witch through the seven seasons of *Buffy the Vampire Slayer*. At the beginning of season six, her power as a witch is established when she uses the "Sacrifice to Osiris" resurrection spell to return Buffy to the living. Buffy's soul was not trapped in a hell dimension as Willow feared; Buffy's soul was residing in a dimension Buffy describes as heaven. At the end of "Once More, with Feeling," Buffy's singing reveals to her friends and sister, "Still my friends don't know why I ignore the million things are more, I should be dancing for. […] There was no pain, no fear, no doubt until they pulled me out of heaven."

Miriam (Catherine Deneuve), John's eternal youth succumbs to the ravages of age and eventually death. [16] Scott's vampires are immune to the ravages of the sun to which so many other living dead representations succumb, but Scott's vampires are not immune to growing old. As with Whedon's vampires, the living dead in Kathryn Biglow's *Near Dark* (1987) do age at the moment of their deaths. For example, as Homer (Joshua John Miller) runs down a Midwestern highway of the United States as the sun rises, his body undergoes a series of events. His body begins to smoke, smolder, turn black, catch fire, and explode. Between those moments of burning and exploding, Homer's body ages from the preternatural child to a bent over, incapacitated elder. Certainly, the man-sized suit hanging on his body with its rolled-up sleeves precipitates this appearance, but Homer's body also articulates—even if just for a moment before death—the travails of age. Bent over, blackened from the sun, hands perched on his knees, struggling to catch his breath, hardly able to move, Homer is no longer the living dead boy-child but a living elder struggling at the end of his life. Eternal youth and immortality are not as permanent as representations of the living dead suggest.

Until Meyer's *Twilight Series*, vampires succumbed in numerous methods to the process of ageing and the fatality of their "true death."[17] Until Meyer's and Alan Ball's vampires from the television series *True Blood* (2008-2014), the monster mimicked its progeny: "By the sweat of your brow you will eat your food until you

[16] Alongside the others whom Miriam has turned into the living dead, John is placed in a coffin when he succumbs to the ravages of age. John is technically "living" when Miriam places him in the coffin, but is cadaverous. Alongside the other loves and victims of Miriam, John perishes after Miriam undergoes a nearly instant ageing process.

[17] In the television series *True Blood* (2008-2014), Alan Ball's vampires refer to a vampire's death as the "true death."

return to the ground, since from it you were taken; for dust you are and dust you will return" (Genesis 2:7). However, the early-twenty-first-century vampire does not age and does not always turn to dust. It shifts the paradigms of the vampire in intricate and divergent directions. As epitomized by Meyer's and Ball's vampire representations, these living dead are stunted and trapped in their bodies until dismantled or erupted. Meyer's and Ball's vampires are examples of arrested development: they are entombed in their own living dead bodies. For example, Ball's vampires' bodies erupt when they experience their "true death." They neither turn to dust nor are they, like Meyer's living dead, constructed of a mineral-like substance. Instead, Ball's vampires are too human; they are too much of what constitutes the porous nature of the human body. For example, in "You'll Be the Death of Me" (23 November 2008), the last episode of the first season of *True Blood*, vampire Bill Compton (Stephen Moyer) stakes a vampire, Longshadow (Raoul Trujillo), who works as a bartender at Eric Northman's (Alexander Skarsgård) nightclub Fangtasia. Longshadow's "true death" is a destruction of the body's boundary: Sookie Stackhouse (Anna Paquin) is covered in a thick layer of blood-like red paint. Longshadow's body ages from a man to an elder in a few seconds before it decomposes and disrupts into a puddle of sinew and blood.

As with Ball's living dead story, Meyer's vampire narrative offers new ways of engaging with representations of the living dead. The living dead in Meyer's vampire narrative are impervious to sunlight. The sun does not smolder, burn, torch, or rip Meyer's vampires to dust. Instead the sun makes Meyer's vampires iridescent: they sparkle. In *The Twilight Saga: The Official Illustrated Guide* (2011), Meyer indicates:

> In direct sunlight, the disparity between human and vampire becomes more obvious. The cellular membrane of the vampire is not as soft or permeable as in a human cell; it has crystalline properties that cause the surface of vampire skin to react prismatically, giving the vampire a glitter-like shimmer in sunlight. (68)

Furthermore, in Meyer's vampire material, vampirism is not an infection through a bite or ingestion. Meyer's vampires are poisonous and a single bite releases venom into the host's body, replacing its human components with other, vampire parts.[18] In the *Twilight Series: Breaking Dawn* (2008), Bella undergoes the process of becoming a vampire. Meyer writes: "The fire blazed hotter and [Bella] wanted to scream. To beg for someone to kill [her] now, before [she] lived one more second in this pain" (376).

Meyer's vampires must be dismembered and the pieces of their ice-cold, bloodless bodies burned to ensure their demise, which is hardly the dust, the ash, and the death exhibited in previous manifestations of the vampire. For example, in David Slade's *The Twilight Saga: Eclipse* (2010), Riley Biers (Xavier Samuel) is changed into a vampire by Victoria (Bryce Dallas Howard) because he is from Forks, Washington. Riley's knowledge of the town where Bella and Edward reside is imperative to Victoria's plan to exact revenge on Edward for killing her mate James (Cam

[18] In *The Twilight Saga: The Official Illustrated Guide*, Stephenie Meyer indicates, "[t]he transformation from human to vampire begins with a vampire bite. Once the venom coating the vampire's teeth enters the bloodstream of a human, it moves through the human's body, changing each cell as it passes. The spread of venom is swift, but the reconstruction of the cells takes time. This process is excruciatingly painful, comparable to the feeling of being burned alive. The process lasts for roughly two to three days, depending on how much venom is present in the circulatory system and how close to the heart it entered. There is no way to circumvent the burning with painkillers; the most narcotics can do is immobilize the body" (74).

Gigandet) in Catherine Hardwicke's *The Twilight Saga: Twilight* (2008). In *Eclipse,* Edward and Riley fight: Edward to protect Bella's life from Victoria, and Riley because Victoria has convinced him the Cullen coven of vampires will not leave them to feed in peace. Besides the sparkling, perhaps the most discussed aspect of Meyer's *Twilight Series* is the Cullens' method of sustenance. In Meyer's vampire narrative, *vegetarian* is a term used to describe vampires that abstain from consuming the blood of humanity.[19] The constructed family from Meyer's vampire series, the Cullens sustain themselves upon the blood of animals. In the first book of the series, Edward tells Bella: "We try to focus on areas with an over-population of predators—ranging as far away as we need. There's always plenty of deer and elk here, and they'll do, but where's the fun in that" (*Twilight Series: Twilight* 215). Victoria has convinced Riley that the Cullens impose their "type" of eating upon all vampires and will not leave her and Riley in peace. Edward's and Riley's fight is joined by Seth Clearwater (Booboo Stewart), a werewolf from the Quileute tribe. Seth and Riley struggle in the snow; in his werewolf shape, Seth bites and rips off Riley's hand. In this scene from *Eclipse*, it is clear that Meyer's vampires are not made from flesh, blood, bone, sinew, or muscle. They are clearly not human but are a different type of being, for Riley's severed limb reveals the construction of the vampire body, and it is similar to a mineral or a diamond-like substance. At the end of Slade's *Eclipse*, Edward rips and bites Victoria's head from her body and then burns her to ensure her death.

Meyer's dismembered vampires are closer to chunks of minerals or blocks of ice than to the rapid ageing and the torn-asunder death dance of previous

[19] In the *Twilight Series: Twilight* (2005), Bella awkwardly explains to Edward what she gleaned through Jacob on the Quileute legends regarding "the cold ones." Bella tells Edward, "[Jacob] said you didn't . . . hunt people. He said your family wasn't supposed to be dangerous because you only hunted animals" (186).

expressions of the living dead. The mineral-like substance of the living dead in Meyer's *Twilight Series*, and the method of their death, are most clearly articulated in Condon's *Twilight Saga: Breaking Dawn Part 2*. This film deviates from the novel by including an alternative future that Alice sees and shares with the head of the Volturi, Aro (Michael Sheen). Aro's gift (Meyer's vampires have various gifts) is the ability through touch to see, experience, and understand what the other person has seen, experienced, and understood. Alice, who sees the future, shares her vision of the future with Aro. Alice sees a battle that terminates with Aro's death at the hands of Bella and Edward. His head is torn from his body. His body shatters more than it tears or rips. There is no blood or bodily fluid. There are no jagged bones, sinew, or torn ligaments. Aro's body breaks like a piece of mineral. In the battle, Aro's head is torn from his body, and the camera shifts perspective. The point-of-view is now from Aro's dismembered head, and we watch as Bella lights his head on fire. This moment towards the end of the final film not only expresses the crystal-like form of Meyer's vampires as revealed in Riley's death, but it also makes clear that even through dismemberment, they live. Just as they experience burning when they are born into vampirism, so they experience literal burning at the end of their life as vampires. As with Whedon's *Buffy the Vampire Slayer*, Meyer's *Twilight Series* introduces a shift in the paradigm of the vampire. Where Whedon's vampires, once staked, undergo an accelerated stage of ageing followed by the "true death," Meyer's vampires reveal bodies that do not age, not even at the moments of their "true deaths."

Whedon's vampires ushered in their own changes to the paradigm of the living dead, the demon that occupies the human host's body but is continuously

troubled by the host and altered by the host's identity, as discussed in the first chapter. Meyer's vampires' construction and dying is its own shift of the paradigm of the living dead. Where Whedon asserts a reversal of stereotypical gender roles, Meyer's vampire material reveals a passive engagement with reversal relying upon her protagonist's submissive and reflexive behaviour alongside cunning forms of persuasion. It is not unusual for scholars, critics, and audiences to compare Whedon's characters from his television series *Buffy the Vampire Slayer* and Meyer's *Twilight Series* of novels and the *Twilight Saga* of films.[20] One of the first and well-known comparisons is Jonathon McIntosh's mash-up, *Buffy v. Edward* (2009). McIntosh indicates in his article "What Would Buffy Do? Notes on Dusting Edward Cullen" (2009), from the online *WIMN's Voices: A Group Blog on Women, Media, AND…* that the mash-up he created is "an example of transformative storytelling which reinterprets the movie *Twilight* by re-cutting and combining it with the TV series *Buffy: The Vampire Slayer*" (n. pag). McIntosh goes on to assert that the video is "a humorous visualization of the metaphorical battle between two opposing visions of gender roles in the 21ist [sic] century" (n. pag). The gender roles McIntosh considers and discusses are, of course, feminine and between Buffy and Bella.

Bella does not appear in McIntosh's mash-up; neither, incidentally, do Angel and Spike. It is fitting that Meyer's protagonist is absent in McIntosh's mash-up, for

[20] Some examples include Kirsten Stevens' "Meet the Cullens: Family, Romance and Female Agency in *Buffy the Vampire Slayer* and *Twilight*;" Meenakshi Gigi Durham's "Blood, Lust and Love;" and Melissa Ames' "*Twilight* Follows Tradition: Analyzing 'Biting' Critiques of Vampire Narratives for Their Portrayals of Gender and Sexuality."

there are moments when Bella is absent in the *Twilight Series* and *Twilight Saga*. For example, Bella lives in months of virtual catatonia when Edward leaves Forks. His absence is represented in Meyer's *New Moon* by empty space with only the month in faded text on the pages—October, November, December, January (85-93). In the film, Bella wafts about her bedroom like a ghost while seasons and holidays pass outside her bedroom window. Bella's passivity is a marked contrast to Buffy's assertive nature; thus, her absence from McIntosh's mash-up is telling and evocative. McIntosh's mash-up is, at this juncture, a quintessential example of the standard comparisons made between these two protagonists.

Like Buffy, Bella relocates in the midst of her high school education; she falls in love with a vampire; she is a virgin at the beginning of her story. Bella lives in a single-parent dwelling, and Bella, like Buffy—until Dawn, the key, emerges in the fifth season of *Buffy the Vampire Slayer*—is an only child. Like Buffy, Bella has certain unusual abilities. Bella is a shield; she is able to unconsciously protect her body and mind from being invaded by the sort of psychic energy of vampires. For example, those vampires in Meyer's materials who are gifted with reading the thoughts of others cannot read Bella's mind; similarly, those vampires that cause pain through a thought cannot cause Bella physical pain. However, Jasper's ability to extend a calming influence does affect Bella. Perhaps this is an oversight on Meyer's part. Nonetheless, Bella's abilities, as a shield, are passive. They are intangible and undetected except by vampires. Buffy's concern with her relationship with Angel revolves around their inability to become sexually intimate with one another. In her relationship with Spike, Buffy seems more concerned with the way they behave sexually with one another. Buffy does not dwell upon the years she may accumulate

physically while Angel and Spike retain their youthful appearance. As previously noted, neither Angel nor Spike is playing at being human to the degree that Edward embraces. Whedon's vampires are active participants, and they embrace living as if they are part of it, whereas Meyer's vampires are passive spectators. They glide aimlessly through the halls of high school *until* they meet Bella Swan.

In *The Twilight Saga: The Official Illustrated Guide* (2011), Stephenie Meyer indicates that Edward Cullen's birthdate is 20 June 1901 (97). Edward's behaviour, actions, and interactions are far more reliant upon his appearance than his life experience or his age. Edward resides with parental figures and is surrounded by siblings. He attends high school. Because he became a vampire at the age of seventeen, Edward's body permanently occupies the space and territory of the seventeen-year-old. In most of the *Twilight* series and saga, Bella Swan's body is in a state of becoming. In much of Meyer's vampire narrative, the vampire boy whom Bella Swan loves, Edward Cullen, is in a state of being. Is there something about the static boundary of Edward's body that may be appealing to female adolescent readers and women in general? As with his desire for Bella, Edward's sexuality is retrained and his reproducing ability is far more reliant upon Bella in body, in sociality, and in choice. It is Bella who chooses to see her pregnancy through to its completion, and Edward's negative response to her decision is irrelevant to Bella. Edward's male sociality is compressed into male corporeality. He is socially what his body reveals despite his age or life experience: Edward Cullen is a seventeen-year-old adolescent *until* he meets Bella Swan, and he lives a life of repetition.

Edward's day-to-day existence is an echo of the previous day. It is Bella who lifts Edward from an existence of recurrence. Bella in essence destroys Edward's

fundamental assumptions, sense of continuity, and self-narrative. In Meyer's online version of *Midnight Sun* (2008) of which Edward is the narrator, he wrestles with reasons as to why the mousy, awkward new girl Bella Swan has captured his attention.[21] Edward considers his attraction to Bella: "It was easy enough to understand, though, really; after eighty years of the same thing every day and every night, any change became a point of absorption" (56). Edward indicates that Bella has disrupted the routine of his existence. In the first several months of meeting Bella, Edward is ambivalent over how she is altering his life. For example, in *Midnight Sun*, Edward laments: "I looked down at the girl again, bemused by the wide range of havoc and upheaval that, despite her ordinary, unthreatening appearance, she was wreaking on my life" (39). Edward complains about the havoc Bella creates, but he also complains about how in Bella's absence, his life returns to a numbing quality: "School today was—somehow, impossibly—even more boring than it had seemed just a week ago. Coma-like. It was as if the color had drained from the bricks, the trees, the sky, the faces around me… I stared at the cracks in the walls" (75). In *Midnight Sun*, Edward suggests that it is only in falling in love that the permanent state of the vampire is altered. Edward indicates:

> At the time that I had become a vampire, trading my soul and my mortality for immortality in the searing pain of transformation, I had truly been frozen. My body had turned into something more like rock

[21] On her official website (www.stepheniemeyer.com), Meyer addressed the novel *Midnight Sun*. On August 28, 2008, Meyer wrote: "As some of you may have heard, my partial draft of *Midnight Sun* was illegally posted on the Internet and has since been virally distributed without my knowledge or permission … So where does this leave *Midnight Sun*? My first feeling was that there was no way to continue. … I feel too sad about what has happened to continue working on *Midnight Sun*, and so it is on hold indefinitely" (n. pag.).

> than flesh, enduring and unchanging. My *self*, also, had frozen as it was—my personality, my likes and my dislikes, my moods and my desires; all were fixed in place.
>
> It was the same for the rest of them. We were all frozen. Living stone.
>
> When change came for one of us, it was a rare and permanent thing. I had seen it happen with Carlisle, and then a decade later with Rosalie. Love had changed them in an eternal way, a way that never faded" (109).

The emotions that Edward feels towards Bella instigate a break from his normal or usual mode of existence. Bella changes Edward's life.

Unlike the other vampire members of his family, Edward's love and marriage to Bella may certainly be considered an eternal change to his existence, but it is her behaviour and treatment towards Edward that precipitate a change in him even prior to their marriage. The passive quality of Bella's insistence on getting what she wants has been easily overlooked in the shadows of Edward's active actions. For example, towards the end of the second novel in the *Twilight Series: New Moon* (2006), after Edward and his family have decided to return to Forks, and Edward has decided he cannot, regardless of the havoc Bella may wreak in his and his family's life, live without her, he explains to Bella and his family a plan he has to maintain Bella's human existence. Edward is forced to formulate a plan that retains Bella's human life because Edward has inadvertently alerted her existence and her knowledge of vampires to the vampire lawmakers, the Volturi. The Volturi agreed to allow Bella to live only after they have been placated that Bella will in the near future be turned

from the living to the living dead. In *New Moon*, Edward insists his plan to hide and keep Bella safe from the Volturi will be successful and will keep her human existence safe. Edward's plan divides his family and Bella by gender—the men seem appreciative of the plan and the women are disparaging:

> [Edward] and Emmett exchanged a glance and a smirk.
>
> This made no sense. "But they can find you," [Bella] reminded [Edward].
>
> "And I can take care of myself."
>
> Emmett laughed, and reached across the table toward his brother, extending a fist.
>
> "Excellent plan, my brother," he said with enthusiasm.
>
> Edward stretched out his arm to smack Emmett's fist with his own.
>
> "No," Rosalie hissed.
>
> "Absolutely not," [Bella] agreed.
>
> "Nice." Jasper's voice was appreciative.
>
> "Idiots," Alice muttered.
>
> Esme just glared at Edward. (532-3)

It is at this moment Bella insists upon her own position, to be changed into the living dead, without Edward's support, and she clearly does not feel she requires his consent: "[Bella] straightened up in [her] chair, focusing. This was *[her]* meeting. 'All right, then. Edward has offered an alternative for you to consider,' [she] said coolly. 'Let's vote'" (535). When Edward fails to comply to Bella's wishes, Bella puts her desires on the table for his family to consider and decide her fate, and her desire.

Bella's albeit passive repositioning of the situation is successful, and Edward's family vote to change Bella into a vampire. Bella reduces Edward's position as unacceptable.

Edward's body does not trouble the flesh: it does not leak or bleed. It is a boundary that is intact and promises to remain so. Like his corporeality, Edward's appetite for blood and sex are equally confined. In "Fantasia" (1984), Elizabeth Cowie writes: "fantasy depends not on particular objects, but on their setting out; and the pleasure of fantasy lies in the setting out, not in the having of the objects" (79). In "That Teenage Feeling: *Twilight*, Fantasy, and Feminist Readers" (2011), Anne Helen Petersen asserts, "Cowie posits fantasy as a 'mise-en-scène of desire': a setting forth of an elaborate scene of drawn-out pleasure of almosts and near-misses, of denial and the controlling of masculine and feminine subject positions" (56). Meyer's *Twilight Series'* "mise-en-scène of desire" also functions in the prolonged experience of Edward's existence until it is disrupted by the materiality of Bella's porous, leaking, and chaotic body. Bella's body is eventually altered to inhabit a similar position and the same territory that Edward's body occupies.

Edward's adamant decision to withhold sexual pleasure from Bella is an example of Cowie's "mise-en-scène of desire." It is also a somewhat obscured example of gender reversal. For example, instead of the young girl or the woman withholding their body from the young man or man, in Meyer's vampire narrative it is Edward Cullen that insists upon withholding his body from Bella Swan. By way of illustration, in Slade's *Twilight Saga: Eclipse*, Bella becomes frustrated by Edward's insistence that they not have sexual intercourse until they are married. Bella says to Edward, "You really make me feel like I'm some sort of villain trying to steal your

virtue or something." Bella barters with Edward in order to ensure that he alters her from a human figure into the form of a vampire, for she agrees to marry him, but she also insists besides the alteration of her body that Edward agree to have sex with her while she *is* human. Bella is so desperate to have Edward sexually that she insists Edward just try to have sex with her. Bella says: "Try. Just try. I'll go to some ridiculously expensive college and let you buy me a car. I'll marry you, just try" (*Twilight Saga: Eclipse*). Edward refuses, and his and Bella's relationship is not consummated physically until after their wedding. The "mise-en-scène of desire" is controlled by Edward, who thwarts the advances of Bella in a series of "drawn-out pleasure" (Petersen 56). Bella resorts to bartering and coercing in her seduction of Edward. Where Edward impedes the sexual advances of Bella, she disturbs his repetitious existence. Until Edward meets Bella, he is merely going through the motions of his living dead existence.

Where the reversal of gender roles is almost obscured in Meyer's vampire material, in Whedon's *Buffy the Vampire Slayer* the reversal of gender roles is unmistakable. For example, in the first episode of *Buffy the Vampire Slayer*, "Welcome to the Hellmouth" (10 March 1997), two teenagers break into Sunnydale High School. The girl, Darla (Julie Benz), appears nervous, easily skittish, and worries about getting into trouble. The boy (Carmine Giovinazzo) reassures her that they are alone. When Darla is satisfied that they are safely alone, Darla, the seemingly blonde-girl-next-door, is replaced by the monster who feeds on the young man. Whedon's opening scene of *Buffy the Vampire Slayer* reveals that things and people are not what they appear. The nervous, innocent, blue-eyed, blonde girl is neither nervous nor innocent. The tall, strong, young man is neither a hero nor a villain. The young man

does not defile or save the young girl; he is, merely, her victim. In the opening musical number, "Going through the Motions," from Whedon's musical episode "Once More, with Feeling," Buffy half-heartedly slays three demons and saves a man tied to a tree in the cemetery. As Buffy walks towards him to free him, she sings: "Will I stay this way forever? Sleep walk through my life's endeavors?" She cuts the ropes binding the man who is then exposed to the full view of the audience: he is stunning, tall, blonde, and looks like the fairy-tale version of Prince Charming. He sings: "How can I repay—," and is cut off by Buffy singing, "Whatever." In *Buffy the Vampire Slayer*, teenage girls and women are not victims that require rescuing, but instead they are the monster, and they are the hero. Whedon's vampire narrative carefully choreographs reversals.

"To Be Like Other Girls"

In Whedon's musical episode "Once More, with Feeling," Buffy sings "Will I stay this way forever?" Buffy questions her emotional state upon returning to the living. Buffy's question is a poignant intersection, for her question connects the *Bildungsroman* and the body of the living dead. Namely, Buffy—an active agent of change and a hero in Whedon's vampire narrative—does not desire to remain in one position either physically, mentally, or emotionally. Where Whedon's protagonist insists upon active engagement and struggles with her continual transformations, Meyer's protagonist longs for stability, as represented in Bella's desire for a permanent and unchanging family structure and a permanent and unchanging corporeal figure. Whedon's and Meyer's protagonists are examples of the tension between the vampire as representing an eternal state of corporeality and its place in

the *Bildungsroman* of Young Adult fiction which reveals body instability. In *Bodies* (2009), Susie Orbach asserts: "The body is no longer something essentially stable" (13). Whedon's *Buffy the Vampire Slayer* certainly asserts instability of the body, as his vampires struggle with fragmentary aspects of the human and the monster in their subject formation as well as in their fluctuating corporeal structures. If, as Tobias Boes suggests in "The *Bildungsroman* and Its Significance in the History of Realism" (2006), the *Bildungsroman* is "a model by which writers and critics alike can use to understand the world around them" (242)—then the body revealed in contemporary vampire material exposes unstable and malleable characteristics of corporeality in contemporary American culture. The suggestion of the vampire body as *appearing* youthful but *being* adult, as possessing immortality are not stable or perpetual states. The *Bildungsroman* exposes the becoming, the emerging body and subject formation; the posthuman body reveals the continuous becoming in the human subject formation and body.

Bella Swan discloses a desire for a permanent and eternal state in identity and body, which, as Meyer's protagonist specifically allows for a singularity to the shared communal experience of maturing, is an evocative incongruity. Where Bella Swan seeks to separate herself from the crowd, Buffy Summers in "Once More, with Feeling" divulges her secrets when she sings, "You work so hard all day to be like other girls; to fit into this glittering world." Where Bella Swan discloses, Buffy Summers conceals. Where Bella submits and engineers, Buffy acts and accepts.

In "How Old Are You? Representations of Age in the Saga" (2011), Ashley Benning suggests in her article that because Meyer's *Twilight Series*

> is foremost a bildungsroman, or coming-of-age story, thus any exploration of the series through the lens of this genre should include exploration of age in the series as it relates to power, the issues of grown and maturity within the mythological worlds of vampires and the wolves (shapeshifters), the "coming of age" of Bella and her ever-present fear of age and death. (88)

Benning's connection between the *Bildungsroman* and the Young Adult classification of the *Twilight Series* is suggestive of how contemporary American society shuns the prospect of growing older, as reflected in Meyer's vampire narrative in which the vampires do not age, but are confined in their corporeal forms. Throughout Meyer's vampire series, Bella becomes increasingly obsessed with the appearance of her age, as well as with her body's process of ageing. For example, in the first of the novels in the *Twilight Series: Twilight* (2003), Meyer writes:

> "How old are you, Bella?" [Edward's] voice sounded frustrated for some reason [she] couldn't imagine. He'd stopped the car, and [she] realized we were at Charlie's house already. The rain was so heavy that [she] could barely see the house at all. It was like the car was submerged under a river.
>
> "I'm seventeen," [she] responded, a little confused.
>
> "You don't seem seventeen."
>
> His tone was reproachful; it made [her] laugh.
>
> "What?" he asked, curious again.
>
> "My mom always says I was born thirty-five years old and that I get more middle-aged every year." [She] laughed, and then sighed.

> "Well, someone has to be the adult." [She] paused for a second. "You don't seem much like a junior in high school yourself," [she] noted. (105-6)

Bella's preoccupation with her body's growing older extends past her own body to Edward's body. She compares their external age, but Edward's body does not grow older, and it does not change. Bella asks Edward about his age:

> But I *am* curious." [Her] voice, at least was composed.
>
> He was suddenly resigned. "What are you curious about?"
>
> "How old are you?"
>
> "Seventeen," he answered promptly.
>
> "And how long have you been seventeen?"
>
> His lips twitched as he stared at the road. "A while," he admitted at last. (185)

Edward's physical, living dead body is seventeen; however, he is over a hundred when he sees Bella for the first time in the high school cafeteria.

In "To Bite or not To Bite: *Twilight*, Immortality, and the Meaning of Life" (2011), Brendan Shea indicates that Bella's preoccupation with age may stem from a fear of an eventual absence in the lives of the people she has come to think of as extensions to her own family: the vampires and the wolves. Clearly, vampires do not age in the traditional sense of the word; in addition, Meyer's werewolves or shape-shifters from the Quileute tribe experience a drawn-out process of growing older. However, it is Bella's tangible fear of her body's growing older that stands out rather than a concern over how Edward, the vampire, or Jacob, the werewolf, will continue with their existences. Benning indicates that Bella's concern is closer to a phobia and

suggests this phobia is clearly articulated in the prologue to *New Moon*: "Bella's interpretation of ageing includes illness, helplessness, senility, and becoming unattractive to Edward" (91). Benning associates Bella's phobia with contemporary society in which "aging is a process of decline and that youth is to be idolized and—by whatever means possible—maintained" (91). Certainly, if you are a member of American culture, the ageism of media is tangible and prevalent.

It is easy to celebrate the active agency that Whedon's hero, Buffy Summers, epitomizes. It is easy to denigrate the passive and problematic manipulative ploys that Meyer's protagonist, Bella Swan, displays. In *Volatile Bodies: Toward a Corporeal Feminism* (1994), Elizabeth Grosz writes: "The body must be regarded as a site of social, political, cultural, and geographical inscriptions, production, or constitution. The body is not opposed to culture, a resistant throwback to a natural past; it is itself a cultural, *the* cultural, product" (23). For example, Meyer's material exposes American culture: it reveals anxieties of growing old, of fragmentation, of the declining—though I am inclined to suggest the lost—nuclear structure of the family. The passive and submissive Bella Swan embodies an *active* desire to embrace a different order of being that she perceives as *permanent*. Bella seeks a body that will not fall ill, that will not succumb to the ravages of age, and that is described and perceived of as immortal. At an age when most adolescents strive towards a separation between themselves and their immediate family, Bella Swan strives to build a relationship with Edward's nuclear family structure. Despite the chaos of continuous change that Bella introduces into Edward's and his family's life, Bella wants to achieve a permanent state. The conclusion to Meyer's *Twilight Series: Breaking Dawn* (2010), exposes the desire for permanence: "And then we continued blissfully

into this small but perfect piece of forever" (754). "Chosen" (20 May 2003), the final episode of Whedon's *Buffy the Vampire Slayer,* concludes with Buffy surrounded by her friends and family. The last line of the series is spoken by Dawn (Michelle Trachtenberg), Buffy's sister, who repeats a question just asked by Willow and Faith (Eliza Dushku). Dawn asks: "Yeah Buffy, what are we going to do now?" Whedon's series suggests a continuation; it at its essence does not conclude. Where Buffy worries over a state of permanence: "Will I stay this way forever," she asks in "Once More, with Feeling," Bella seeks a permanent and continual state described as a "perfect piece of forever" (Meyer, *Twilight Series: Breaking Dawn* 754).

CHAPTER FOUR

Reproductive Futurism:
Stephenie Meyer's Representation of the Child in the *Twilight Series*

"It was Sort of the Kiss of Death"

The last chapter of Stephenie Meyer's second book in her *Twilight Series: New Moon* (2006) describes the marriage proposal between Edward Cullen and Bella Swan. Meyer's *Twilight Series* (2005-2008) has become, to some alarmingly so, an iconic love story of the early-twenty-first century, featuring the courtship between a flawed and all too human teenage girl, Bella Swan, and the object of her desire, the perfect and all too living dead, Edward Cullen. The prelude to Edward's proposal is a discussion between the two about Bella's living and living dead transition. The couple barters over the end of Bella's life as a *Homo sapiens*. Bella prefers Edward to change her into a vampire rather than his vampire-father, Carlisle. In Meyer's *Twilight Series: New Moon* (2006), Edward asks Bella, "What would you be willing to trade for that" (539)? When Bella indicates that she would be willing to do anything for Edward to change her into a vampire, Edward asks Bella to wait to become a vampire for five years. When she scoffs, Edward barters for three years. Bella counters with six months. When Edward responds, "Not good enough" (539), Bella counters with one year, adding, "That's my limit" (539). Edward asks for at least two, but Bella reveals her reason when she tells Edward, "No way. Nineteen I'll do. But I'm not going anywhere near twenty. If you're staying in your teens forever, then so am I" (540). It is at this point that Edward reveals his actual condition to changing Bella from the living to the living dead: "All right. Forget time limits. If you want me

to be the one—then you'll just have to meet one condition. […] Marry me first" (540).

In "Courting Edward Cullen: Courtship Rituals and Marital Expectations in Edward's Youth" (2010), Catherine Coker writes: "The courtship of Edward Cullen and Bella Swan is presented through a peculiarly literary lens" (70). The literary lens Coker refers to is the reading material Bella enjoys. Coker indicates that "Bella is often reading novels and plays, including the works of Jane Austen (such as *Mansfield Park* and *Pride and Prejudice*), Emily Brontë (*Wuthering Heights*), and Shakespeare (*Romeo and Juliet*)" (71). In the *Twilight Series: Eclipse* (2007), Bella and Edward discuss their similarity to the characters in the books they read, such as Catherine and Heathcliff from Emily Brontë's *Wuthering Heights* (1847):

> "The characters are ghastly people who ruin each other's lives. I don't know how Heathcliff and Cathy ended up being ranked with couples like Romeo and Juliet or Elizabeth Bennet and Mr. Darcy. It isn't a love story, it's a hate story."
>
> "You have some serious issues with the classics," [Bella] snapped.
>
> […] "What is it that appeals to you?"
>
> […] "I'm not sure," [Bella said . . . "I think it's something about the inevitability. How nothing can keep them apart—not her selfishness, or his evil, or even death, in the end. . . . Their love is their only redeeming quality." (28-9)

Coker suggests that "Meyer writes [Bella] as both a reader and a stand-in for the reader of Meyer's own works: girls with books reading about a girl with books. As such Bella and Edward themselves join the classic canon of literary lovers, such as

Elizabeth Bennet and Mr. Darcy, for many teenage girls" (71). As Bella looks to the romantic icons in her reading material, teenage girls of the early twenty-first century gaze at the troubled love between Bella and Edward.

Where the troubled love and the gestures of repressed physical contact between Bella and Edward construct a sustained pleasure, the marriage proposal between these romantic icons of the early-twenty-first century is deficient in romance. In the *Twilight Series: New Moon*, Bella "watches [Edward's] reaction warily" (539); she describes him as "calculating" (539); she expresses how she should "keep a poker face" (539) in order to give herself "more leverage" (539). After the condition placed upon Bella's transformation into a vampire, Bella responds to Edward's "Marry me first" (540) with "What's the punchline?" (540). Bella conveys her misgivings to marriage by pointing towards the marriage of her mother, Renée, and her father, Charlie. Bella tells Edward, "It was sort of the kiss of death for Renée and Charlie" (540). As Edward indicates, Bella has used an "Interesting choice of words" (540).

Bella exposes her two interests: she wants to become a vampire and does not want to appear in "body" older than Edward. Bella believes that what a person appears to be makes them so, as illustrated by Bella's counter to Edward: "I'm not going anywhere near twenty. If you're staying in your teens forever, then so am I" (Meyer 2006 540). Like Edward, Bella wants to be a teenager forever: it is not a desire to be forever young but to be forever teenager that forms a portion of her desire to be a vampire. Immediately upon the birth of Edward's and Bella's cross-species, Renesmee, and only moments before her physical and human death, Edward's "kiss of death" gives Bella her two desires: her body occupies the

permanent space of a vampire and a teenager. In Meyer's third novel, *Twilight Series: Eclipse*, Edward and Bella formalize their commitment to marriage. This final arrangement is predicated on the understanding that Bella will remain human during their honeymoon and experience sexual intercourse with her husband, Edward. Edward agrees to try to have sexual intercourse with Bella while she remains human, but his condition is *only* after they are married: "[Bella] exhaled with a loud huff. 'I have to marry you first?' [S]he asked in disbelief" (450). Edward responds, "That's the deal—take it or leave it. Compromise, remember" (450)? Despite Bella's hunger to be the recipient of the kiss of death that renders her human form into the shape of a vampire, she does not use the phrase in a positive light. In her experience, marriage is not permanent. It is not consistent.

In "Virtuous Vampires and Voluptuous Vamps: Romance Conventions Reconsidered in Stephenie Meyer's 'Twilight' Series" (2011), Lydia Kokkola writes:

> despite Bella's third millennium reluctance to marry, Edward insists on taking her back to the morals of his Edwardian childhood and marrying her before he will agree to have sex. Edward's appreciation of matrimony is apparently infectious: by the end of the third novel, Bella is also willing to wait for this ceremony. In short, they are pin-ups for the "True Love Waits" (TLW) (2001) movement. (166)

Kokkola suggests, "Meyer's exploration of 'the erotics of abstinence' […] promotes the same values as the socially powerful, conservative Christian groups behind the TLW movement" (166).[22] Yet, Bella does not in any of the books ever utter the

[22] In "True Love Waits returns to where it began 20 years ago" (25 June 2013), Sharayah Colter writes: "True Love Waits morphed from a nameless concept in coffee break conversations into a movement that, beginning in February 1993,

"True Love Waits" pledge, nor does she in any of the books indicate any leanings towards a Christian denomination. It is only through a tenacious bartering system with Edward that she agrees to marriage, which she suggests is—in her experience with her own parents—"the kiss of death" (Meyer 2006 540). Bella does not hold marriage or abstinence before marriage to any sort of standard based upon romantic notions of biblical, legal, or sexual unions.

Edward's and Bella's teenage romance is sustained through the first three books of the series through the idealistic and encompassing but unfulfilled attraction Edward and Bella feel towards one another. The unusual down-to-earth practicality of Edward's and Bella's wedding proposal lacks the idealistic love normally attributed towards couples considering marriage. The proposal is not dreamy, passionate, tender, or adoring: it is colourless in its discussion and bartering of bodies. Where Edward barters with Bella over the transformation of her body, she barters with him over the loss of their virginities. Bella does not agree to marry Edward until he agrees that she will experience sexual intercourse with him before she is "not human anymore" (Meyer 2007 442). The marriage proposal is surprising in its plain tone of negotiations.

In the *Twilight Series: Eclipse*, their agreement to marry is finalized, and Edward asks, "Aren't you happy at all?" (451). Bella reveals:

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steadily spread to teenagers across the country. That month, 53 youth at Tulip Grove Baptist Church committed themselves to sexual abstinence before marriage. In the 20 years since, millions of teenagers have followed suit. […] The grassroots movement calling teenagers to make commitments of purity celebrated its local-church anniversary […] where the first group of Tulip Grove students made a True Love Waits pledge. The pledge states, 'Believing that true love waits, I make a commitment to God, myself, my family, my friends, my future mate, and my future children to be sexually abstinent from this day until the day I enter a biblical marriage relationship'" (n. pag.).

> "A little bit," [Bella] admitted. […] But not about getting married."
>
> [Edward] kissed her another time. "Do you get the feeling that everything is backward?" he laughed in [her] ear. "Traditionally, shouldn't you be arguing my side, and I yours?"
>
> "There isn't much that's traditional about you and me." (451)

Kokkola suggests, "The disparity between Bella and Edward's claims that they are an untraditional couple and the very traditional place of marriage in the resolution of their sexual tension is such that only very unsophisticated readers, possibly the target audience of these novels, will fail to notice the author's coerciveness" (166). The brokering and the bartering of bodies at the expense of Bella's declared unhappiness over her pending marriage, and Edward's decision to forge ahead despite her obvious misgivings does reveal a novel reaction to marriage by a young woman. For example, at this point in American culture, reality television series celebrate and reproduce an overwhelming bias that the feminine gender is "dreaming, as they're taught to do by toys like Bride Barbie, of the 'white wedding' so carefully depicted by *A Wedding Story* can see Reality TV as depicting their reality: the day on which they too can be a temporary princess, extraordinary—a star" (Stephens 198). Bella's discernible disquiet regarding her engagement and pending marriage to Edward is different; she does not take any interest in designing her wedding. For example, in the *Twilight Series: Breaking Dawn* (2008):

> "Well," [Bella] said as [they] turned into the drive, "I see you got to reuse your graduation decorations." Three miles of drive were

> once again wrapped in hundreds of thousands of twinkle lights. This time, [Alice had] added white satin bows.
>
> "Waste not, want not. Enjoy this, because you don't get to see the inside decorations until it's time." (41)

Bella's reluctance towards marriage contradicts the *status quo* reinforcing femininity. In this way, Bella's assertion that her marriage to Edward is not traditional is accurate.

They are barely married before Bella falls pregnant, and her body undergoes a surprising pregnancy with a human/vampire hybrid fetus, which grows at an alarming pace, ravaging Bella's body of every single scrap of nutrient. At its best, the pregnancy and the birth of Bella's and Edward's hybrid child, Renesmee, is disturbing. Unlike Bella's unusual reaction to her pending marriage and her wedding day, Bella's reaction to her pregnancy verges on the facile. As Kokkola asserts, Bella's and Edward's decision to marry while still virgins "promotes the same values as the socially powerful, conservative Christian groups" (161). When Bella realizes that she has fallen pregnant, she refuses to consider aborting the fetus. In "Socially Soothing Stories? Gender, Race and Class in TLC's *A Wedding Story* and *A Baby Story*" (2004), Rebecca L. Stephens writes:

> Marriage and giving birth are essentially perceived as specific times when ordinary people can be the 'stars' of their lives. Rhetoric surrounding weddings and motherhood is an ample indicator of this: brides are told that 'it's your day' and women are still raised with the traditional cultural notion that motherhood is more than a private

> event—it's 'the most important job that a woman can do'—and even that it is patriotic, 'as American as apple pie.' (198)

Meyer's vampire narrative closes with the exacting image of the nuclear family structure: "the triad of man-woman-child" (Chaudhary 74). Bella adopts the "traditional cultural notion that motherhood […] is the most important job that a woman can do" (Stephens 198). Bella's body is structured in Meyer's vampire narrative to take a position of hope: her body actively takes this space of hope because it is a female body, a body that gives birth to the child. After all, there can be *no future* without the child.

In *No Future: Queer Theory and the Death Drive* (2004), Lee Edelman examines specific and prevalent representations of the child in contemporary and popular political and cultural material. For example, Edelman maps the figure of the child from public service announcements, anti-abortion billboards, the anti-gay campaign "Save Our Children," the "Parent's Bill of Rights," Broadway's *Annie* (1977) and *Les Miserables* (1987), Charles Dickens's *A Christmas Carol* (1843), George Eliot's *Silas Marner: The Weaver of Raveloe* (1861), P.D. James's *The Children of Men* (1992), and Alfred Hitchcock's *North by Northwest* (1959) and *The Birds* (1963). Edelman's term "reproductive futurism" asserts that the child functions as an eternal perspective for all recognized politics. For example, Edelman writes:

> […] political insofar as the fantasy subtending the image of the Child invariably shapes the logic within which the political itself must be thought. That logic compels us, to the extent that we would register as politically responsible, to submit to the framing of political debate—and, indeed, of the political field—as defined by the terms

> of what this book describes as reproductive futurism: terms that impose an ideological limit on political discourse as such, preferring in the process the absolute privilege of heteronormativity by rendering unthinkable, by casting outside the political domain, the possibility of queer resistance to their organizing principle of communal relations. (2)

Contemporary popular political and cultural material presents images of the child as a condition that necessitates the enduring existence of culture, society, and ultimately the human race. Edelman reasons, compellingly, that the plea of these bodies of the child rests in their ability to rouse a sentimental recognition with the unsullied child and the child as a receptacle for all that society has failed to become or to achieve. Edelman then connects the child's assured achievement and identity to a finer future, which inescapably transpires to be the existing social and cultural order released of its disquieting and aggressive components. For example, Edelman writes:

> For politics, however radical the means by which specific constituencies attempt to produce a more desirable social order, remains, at its core, conservative insofar as it works to *affirm* a structure, to *authenticate* social order, which it then intends to transmit to the future in the form of its inner Child. That Child remains the perpetual horizon of every acknowledged politics, the fantasmatic beneficiary of every political intervention. (2-3)

In "Queer Post-Politics" (2002), John Brenkman asserts, "As cultural criticism, Edelman's commentary deconstructs a ubiquitous icon in contemporary American politics and culture: the figure of the child, innocence incarnate, full of promise, and

destined to fulfillment through whatever norms the prevailing order cherishes and enforces: heterosexuality, homogeneity, affluence" (174). At this moment in time, Edelman's deconstruction of the iconic image of the child in American culture and politics is crucial.

Meyer's *Twilight Series: Breaking Dawn* (2008) confirms Edelman's analysis of the figure of the child, for Bella's and Edward's human-vampire child, Renesmee, is burdened with affirming and authenticating the social orders. Renesmee is troubled with uniting the living and the living dead, for she is a receptacle that contains both the living and the living dead: she is human and vampire. Renesmee is the child who is saddled with uniting the Cullen vampires with the Quileute shapeshifters through an imprinting bond she experiences from Jacob Black. In the *Twilight Series: Eclipse* (2007), Jacob, frustrated with Bella's response that a grown person imprinting upon a child is "really creepy" (176), tells her that imprinting is "so hard to describe. It's not like love at first sight, really. It's more like . . . gravity moves. When you see *her*, suddenly it's not the earth holding you here anymore. She does" (176). Like an empty vessel, Renesmee, the child, is not only encumbered with a supernatural mate but, as a figure, is strained with being whatever is needed by the societies and cultures she is in the midst of—human, vampire, and werewolf. This chapter seeks to expose the body of Bella Swan as a geography of hope, and it suggests that alongside "reproductive futurism" is the indivisible image of man-woman-child.

Geography of Hope

John Brenkman's "Queer Post-Politics" asserts that Edelman's text deconstructs the image of the child; for example, Brenkman writes: "As cultural

criticism, Edelman's commentary deconstructs a ubiquitous icon in contemporary American politics and culture: the figure of the child" (174). To deconstruct the image of the child is to reveal to American culture a blind spot in its cultural construction. For example, in the "Translator's Introduction" to Jacques Derrida's *Dissemination* (1981), Barbara Johnson writes:

> […] the deconstructive reading does not point out the flaws or weaknesses or stupidities of an author, but the *necessity* with which what he *does* see is systematically related to what he does not see.
>
> It can thus be seen that deconstruction is a form of what has long been called a *critique*. A critique of any theoretical system is not an examination of its flaws or imperfections. It is not a set of criticisms designed to make the system better. It is an analysis that focuses on the grounds of the system's possibility. The critique reads backwards from what seems natural, obvious, self-evident, or universal, in order to show that these things have their history, their reasons for being the way they are, their effects on what follows from them, and that the starting point is not a (natural) given but a (cultural) construct, usually blind to itself. For example, Copernicus can be said to have written a critique of the Ptolemaic conception of the universe. But the idea that the earth goes around the sun is not an improvement of the idea that the sun goes around the earth. It is a shift in perspective which literally makes the ground move. It is a deconstruction of the validity of the commonsense perception of the obvious. (xv-xvi)

Edelman's *No Future: Queer Theory and the Death Drive* deconstructs the prevalent image of the child in American culture as the vessel for the future: "reproductive futurism" (Edelman 2). Edelman's text perceives and asserts that the contemporary American reverence of the iconic image of the child is not only a cultural construction, but an obvious construction that American culture relies upon as a "fantasy of the future" (11). For example, Edelman insists that the image of the child produced and reproduced in American culture ""affirm[s] a structure, to authenticate social order" (3). American culture is "no more able to conceive of a politics without a fantasy of the future than we are able to conceive of a future without the figure of the Child. That figural Child alone embodies the citizen as an ideal" (Edelman 11).

The child as deconstructed in Edelman's text occupies a political space adhering to particular notions of sexual affiliations and pushes those that do not, cannot, or have not wished, wanted, or achieved procreation into the fringes of a society that identifies them with the shame of abjection. For example, "*queerness* names the side of those *not* 'fighting for the children,' the side outside the consensus by which all politics confirms the absolute value of reproductive futurism" (3). Edelman's pivotal study positions the queer on "the side of those not 'fighting for the children'" (3). I suggest that an inability to procreate, either by desire or design, relegates the homosexual, the childless bachelor, the childless spinster, and the barren to "the side outside the consensus" (3) of American society which validates the worth of those who can and choose to validate "reproductive futurism." Edelman's seminal study asserts that in the "cultural text of politics and the politics of cultural texts" there can be no future without the child. The future of the child is grounded and centered in the feminine figure to, as Rebecca L. Stephens suggests,

"the subordination of a mother's rights to the rights of her unborn child" (205). For example, if a body is responsible for delivering the future of its family, neighbourhood, culture, country, and planet, does that body become secondary to the future it is beholden to carry and deliver to its family, neighbourhood, culture, country, and world?

In the *Twilight Series: Breaking Dawn*, Bella's pregnancy with her and Edward's hybrid fetus is presented as life-threatening. Lydia Kokkola asserts that Meyer's accelerated "gory vision of pregnancy and childbirth" (175) is two-fold: Kokkola asserts that Bella's pregnancy supports "[Meyer's] belief that adolescents should abstain from having sex" (176), and it "enables Meyer to bypass arguments in favour of early abortion" (176). Although Meyer's personal responses to adolescent sexual conduct, as well as her personal position regarding the many choices as to the termination of pregnancy, may not be considered unimportant, the author is not the subject of this study. Meyer's vampire narrative does support Kokkola's assertions: Bella and Edward do not engage in premarital sex, and Bella does not—regardless of the life-threatening nature of her condition—terminate her pregnancy. Meyer's vampire narrative poses Bella's body in positions of subjection, control, and ultimately as a geography of hope.

Bella's body is a political site that reveals the subjection of aggressive and unwanted interest and interaction. At the beginning of the *Twilight Series: New Moon* (2006), Edward leaves Bella, and Bella forms a friendship with Jacob Black, a childhood friend from the La Push reservation. As Bella's and Jacob's friendship grows, Jacob expresses romantic interest in Bella. Jacob's romantic interest becomes intensified. In *Eclipse* (2007), Meyer writes:

> Suddenly, [Jacob] was serious. He took [Bella's] chin in his hand holding it firmly so that [she] couldn't look away from his intent gaze.
>
> "Until your heart stops beating, Bella," he said. "I'll be here—fighting. Don't forget that you have options."
>
> "I don't want options," [she] disagreed, trying to yank [her] chin free unsuccessfully. […]
>
> His eyes narrowed. […] He still had [her] chin—his fingers holding too tight, till it hurt—and [she] saw the resolve form abruptly in his eyes.
>
> "N—" [she] started to object, but it was too late.
>
> His lips crushed [hers], stopping [her] protest. He kissed [her] angrily, roughly, his other hand gripping right around the back of [her] neck, making escape impossible. [She] shoved against his chest with all [her] strength, but he didn't even seem to notice. His mouth was soft, despite the anger, his lips molding to [hers] in a warm, unfamiliar way. (330)

The scene above demonstrates a number of problematic positions of young men and women. Jacob is presented as aggressive; he resorts to force; he does not listen or respect Bella's wishes. Bella attempts to physically indicate to Jacob that his romantic appeals and forced sexual interest are unwelcome: "[She] grabbed at [Jacob's] face trying to push it away, failing again. He seemed to notice this time, though, and it aggravated him. His lips forced [hers] open, and [she] could feel his hot breath in [her] mouth" (331). Jacob inappropriately reacts to Bella's physical responses of denial with more force. It is only when Bella "let[s her] hands drop to [her] side, and

shut[s] down" (331) that Jacob stops. In "Violence, Agency, and the Women of *Twilight*" (2011), Anne Torkelson asserts

> that the *Twilight* saga perpetuates myths of rape culture, normalizes and romanticizes violence against women, and reinforces a power structure that denies female agency and positions male dominance as the natural social hierarchy. (210)

As Torkelson suggests, Jacob's behaviour is barely admonished in the text, for Jacob is described as "wrap[ping] his arm around [Bella's] waist" (332), "rolling his eyes" (332) at Bella's anger, "whistling" (332), and appearing to be "all cheery" (332). Meyer's text further complicates Jacob's behaviour when he tells Bella that he does not "have any experience with his kind of thing, but [he thinks] it was pretty incredible" (332). Jacob's adolescent bravado and celebration of his first kiss do support Torkelson's assertions of putting forth masculine power, control, and authority as expected and accepted social behaviours—cultural constructions of how the masculine and feminine behave and interact. Even Bella's father finds Jacob's behaviour acceptable. For example, when Charlie, Bella's father, asks Jacob why Bella hit him, Jacob tells Charlie, "Because I kissed her" (336), and Charlie responds, "Good for you, kid," (336). Bella is placed in a position of subjugation initially by Jacob's forced physical conduct and again by her father's reaction to Jacob's behaviour.

Where Jacob physically dominates Bella, Edward denies her. Essentially, both claim the space of Bella's body either as a site to be dominated or as a site to be controlled. In the *Twilight Series: Twilight* (2005), Edward and Bella experience their first kiss. Meyer writes:

> "No," [Edward] continued, "I was thinking there was something I wanted to try." And he took [Bella's] face in his hands again.
>
> [Bella] couldn't breathe.
>
> He hesitated—not in the normal way, the human way.
>
> Not the way a man might hesitate before he kissed a woman, to gauge her reaction, to see how he would be received. Perhaps he would hesitate to prolong the moment, that ideal moment of anticipation, sometimes better than the kiss itself.
>
> Edward hesitated to test himself, to see if this was safe, to make sure he was still in control of his need.
>
> And then his cold, marble lips pressed very softly against [Bella's].
>
> What neither of [them] was prepared for was [Bella's] response.
>
> Blood boiled under [her] skin, burned in [her] lips. [Her] breath came in wild gasps. [Her] fingers knotted in his hair, clutching him to [her]. [Her] lips parted as [she] breathed in his heady scent.
>
> Immediately [she] felt him turn to unresponsive stone beneath [her] lips. His hands gently, but with irresistible force, pushed [her] face back. [She] opened [her] eyes and saw his guarded expression. (282)

There are some unmistakable similar moments between Bella's kiss with Edward and Jacob's—as Bella refers to Jacob's kissing her—assault (476). When Edward cannot control Bella's sexual passion, he "turns to unresponsive stone" (282). When Bella cannot control Jacob's sexual advances, she "pretended [she] was a statue and waited" (Meyer 2007 331). Although the scenes occur in different novels, the diction

between the two episodes is clear and reveals an imitation or learned response on Bella's behalf towards Edward, for Bella reacts to Jacob's unwanted advances the same way that Edward reacts to Bella's, though wanted, ardent passion—stillness. Edward controls Bella's fervent passion towards him through a still, rigid, adamant refusal, the same refusal Bella exhibits towards Jacob's romantic notions. It is important to note that Bella is *not* forcing herself upon Edward; she is not forcing him or his body to behave in any particular way; she is not aggressively insisting upon a physical proximity that Edward is struggling physically to refuse: the position in which Jacob places Bella. Where Jacob's and Bella's first kiss is predicated on Jacob's domination over Bella's body, Bella's and Edward's first kiss is predicated on Edward's control over Bella's body.

Bella takes domination and control over her own body and aggressively, obstinately denies Jacob's and Edward's wishes when she refuses to abort her pregnancy. From the beginning of her pregnancy, Bella is adamant about seeing it through, regardless of the consequences to her own life. For example, in the final book of Meyer's series, *Breaking Dawn* (2008), Edward reveals to Jacob that Bella will not permit an abortion:

> His broken helplessness irritated [Jacob]. [Jacob] wanted a fight, not an execution. Where was [Edward's] smug superiority now?
>
> "So why hasn't Carlisle done anything?" [Jacob] growled. "He's a doctor, right? Get it out of her."
>
> [Edward] looked up then an answered me in a tired voice. Like he was explaining this to a kindergartener for the tenth time. "She won't let us." (177)

Bella views her body, from the moment she realizes she is pregnant, as a site of hope. For example, "Bella sighed. 'It's not like that. I didn't really care about having a baby. I didn't even think about it. It's not just having a baby. It's . . . well . . . *this* baby'" (193). Of course, any baby with whom Bella happened to become pregnant would have generated the same impulse of "this" baby. She refers to her compulsion of seeing her pregnancy through, despite its dangers, as faith: "Bella sighed. 'I don't know yet, Jake. But I just . . . feel . . . that this is all going somewhere good, hard to see as it is now. I guess you could call it *faith*'" (19). Initially, Edward does not concur, as he reveals to Jacob: "How quickly you see. . . . I didn't see. Not in time. She wouldn't talk to me […] I thought she was frightened. […] I thought she was angry with me for putting her through this, for endangering her life. Again, I never imagined what she was really thinking, what she was *resolving*" (Meyer 2008 178). Just as Meyer's text interrogates notions of abortion, it also reinforces right-wing political structures that insist that, once pregnant, the body of a woman is no longer her sole property. For example, in "House Republicans pass 'astonishing' bill to ban all abortions after 20 weeks" (04 June 2013), Karen McVeigh's article in *The Guardian* exposes that the "bill would limit a woman's access to abortion even if they learn the pregnancy poses a threat to their health" and "allows no exceptions for victims of rape or incest" (n. pag.).

Bella's body occupies a condition of hope, for she resolves to, as Anna Silver indicates in "*Twilight* is not Good for Maidens: Gender, Sexuality, and the Family in Stephenie Meyer's *Twilight* Series" (2010), "become […] the self-sacrificial, selfless mother, who is willing to die for the good of her unborn vampire child" (123). Bella's construction of her body as a location of hope and faith reveals the adherence

Bella feels towards "reproductive futurism." The future is indivisibly connected to her foetus and then, of course, her child. For Bella, there is no distinction between the foetus and the child. For example, in the moments after Bella and Edward discover that she is pregnant and carrying a human-vampire hybrid, Edward assures Bella, "We're going to get that *thing* out before it can hurt any part of you. Don't be scared. I *won't* let it hurt you" (Meyer 2008 133). Bella internally responds to Edward's so-called assurances: "Edward had just called my little nudger a *thing*" (Meyer 2008 133). Bella ultimately becomes "the warrior-mother who successfully protects the integrity and survival of her family" (Silver 123). Meyer's *Twilight Series* fuses Edelman's "reproductive futurism" embodied in the image of the child *with* the image of the nuclear family.

Meyer's text delineates familial ties and obligations; for example, as Silver writes: "Although Edward and Bella are the center of the novel's narrative, the series is equally concerned with the contemporary American nuclear family, and a woman's role within that family" (122). It is the rival interests of different groups who make claims upon Bella's body as if it were geography—to be staked, claimed, and burdened—that presents Meyer's narrative's familial ties and its apprehension with "the contemporary American nuclear family" (Silver 122). For example, Silver refers to the Cullen coven of vampires in Meyer's text as portraying the ideal nuclear family. Silver writes:

> [Bella] falls in love with the entire Cullen family. The Cullens' non-human, monstrous, adoptive family is, ironically, more of a family than Bella's biological human family. Headed by the patriarchal but compassionate godlike father Carlisle (who, like God, creates his own

> wife when he finds her dying) balanced by the affectionate and protective mother Esme, and humanized by squabbling siblings, the Cullens are the family that Bella craves. (127)

Bella's unwavering desire to be part of the Cullen family is, as Silver suggests, as much a part of her desire for Edward *as* Edward. In *Eclipse* (2007), when Bella realizes that the Cullens must take on an army of new-born vampires on behalf of her life and understands that the Cullens may not survive the ordeal, Bella "looked around the room at their faces—Jasper, Alice, Emmett, Rose, Esme, Carlisle . . . Edward—the faces of [her] family" (309).

"The Triad of Man-Woman-Child"

> It is the year 2027 in Alfonso Cuarón's film, *Children of Men* (Japan/UK/US, 2006), and the camera pans over a collage of pictures from the 2003 London protests against the war in Iraq, of protestors carrying placards that read "Out of Iraq" and "Not in My Name." Nestled among these images of global conflict and contestation is a single photograph of our protagonist Theo (Clive Owen), his partner Julian (Julianne Moore), and their baby Dillon, and the camera slowly closes in on the photograph, accentuating the vulnerability of the white, heterosexual nuclear family cast adrift in a sea of global atrocities and futile public displays of protest. When the camera reveals this photograph, we already know that Dillon has died and that Julian and Theo have broken up and not seen each other for twenty years. From the very opening of the film the triad of man-woman-child is broken and a thing of the past, reduced to a photograph that has become a cipher for Theo's melancholic rumination.
>
> (Zahid R. Chaudhary, "Humanity Adrift: Race, Materiality, and Allegory in Alfonso Cuarón's *Children of Men*" 73-4)

Once Bella becomes a mother, she becomes part of "the triad of man-woman-child" (74) that Zahid R. Chaudhary so eloquently identifies in "Humanity Adrift: Race, Materiality, and Allegory in Alfonso Cuarón's *Children of Men*" (2009). Alfonso Cuarón's *Children of Men* (2006), loosely adapted from P.D. James' novel *The Children of Men* (1992), follows the premise that—for biological causes science cannot

explain—humanity is unable to procreate. Because there are no babies, no children, the trinity of the nuclear structure of the family, as Chaudhary terms it, "the triad of man-woman-child" (74), is "broken and a thing of the past" (74). In *No Future: Queer Theory and the Death Drive*, Edelman asserts, "*The Children of Men* […] ends, as anyone not born yesterday surely expects from the start, with the renewal of our barren and dying race through the miracle of birth" (12). Like Meyer's vampire narrative, the nuclear family structure is repaired in James' *The Children of Men*. It closes on the image that Cuarón's film positions as an artifact of the past: James' protagonist Theo baptizes Julian's newborn son—uniting Edelman's "reproductive futurism," the image of the child, with the image of mother and father. Although James' protagonist, Theo, is not the biological father of Julian's son, he is clearly articulated as the father, to the extent that he performs the rites of baptism. In Meyer's vampire narrative, although Bella Swan is the child of a broken American nuclear family structure, she repairs this structure with a love for the Cullen family, which she refers to as "my family" (Meyer 2007 309). Meyer's text most obviously repairs the fragmented American nuclear family structure through Edward's and Bella's marriage and the birth of their human-vampire child, Renesmee. The "reproductive futurism" that Edelman so strikingly reveals in his text is as subject to the image of the child as it is upon the image of the nuclear family—conflated in James' novel with Christianity. Chaudhary's wording is evocative—"the triad of man-woman-child"—for it exposes a Christian conflation between the holy trinity—the father, the son, and the holy ghost—and the nuclear structure of the family. This triad, this image of man-woman-child, is sought after in other vampire narratives, from Bram Stoker's *Dracula* (1897) to Kathryn Bigelow's *Near Dark* (1987).

Unsurprisingly, there are disparate scholarly views regarding the women in Stoker's *Dracula*. In "Suddenly Sexual Women in Bram Stoker's *Dracula*" (1977), Phyllis A. Roth suggests that Stoker's novel's popularity is in part due to the "hostility toward female sexuality" (113). In "Women and Vampires: *Dracula* as a Victorian Novel" (1977), Judith Weissman insists the "fight to destroy Dracula and restore Mina to her purity is really a fight for control over women" (405); whereas, in "The Nightmare of the Dark: The Gothic Legacy of Count Dracula" (1976), Brian Murphy insists that how women are treated in Stoker's *Dracula* is irrelevant (13). In "*Dracula*: Stoker's Response to the New Woman" (1982), Carol A. Senf asserts, "If it were not for Mina Harker, the reader might conclude that Stoker is a repressed Victorian man with an intense hatred of women or at least a pathological aversion to them" (34). Senf insists, "Stoker's treatment of women in *Dracula* does not stem from his hatred of women in general but … from his ambivalent reaction to a topical phenomenon—the New Woman" (34). Senf indicates, "the New Woman chose to explore many of the avenues recently opened to her: education, careers, and other alternatives to women's traditional roles" (35). Senf goes on to suggest, "Stoker seems to ally himself and his heroine with a more traditional kind of woman" (37). In "Technologies of Monstrosity: Bram Stoker's *Dracula* (1993), Judith Halberstam writes: "the otherness that Dracula embodies is not timeless or universal, not the opposite of some commonly understood meaning of 'the human'; the others Dracula has absorbed and who live on in him take on the historically specific contours of race, class, gender, and sexuality. They are the other side of a national identity hat in the 1890s coincided with a hegemonic ideal of bourgeois Victorian womanhood. Mina and Lucy, the dark and the fair heroines of Stoker's novel, make Englishness a

function of quiet femininity and maternal domesticity" (335). In recent years, there has been an increasing interest in Stoker's treatment of women in *Dracula*, and a considerable amount of critical discourse has been published on Stoker's novel. The central question in this dissertation is how contemporary vampire narrative reveals current American anxieties regarding the body. Due to practical constraints, this chapter cannot provide a comprehensive review of the treatment of women in Stoker's novel, and a full discussion of Mina lies beyond the scope of this study.

In Stoker's novel, Dr. Seward and Van Helsing refer to the other members of the Crew of Light, Quincey, Arthur, and Jonathan, as "my child" fairly consistently.[23] Van Helsing refers to Mina as "my child" once in Jonathan Harker's Journal: "She was looking at him meaningly as she spoke. He was sitting down; but now he rose and came close to her and put his hand on her head as he said solemnly: 'My child" (254). The term "my child" is uttered in the novel as a term of endearment and, at times, comfort. Mina is referred to as a "child" by her husband, Jonathan, only while sleeping. In his Journal, Jonathan Harker writes of Mina, "She lay like a sleeping child" (272); again, while sleeping, Mina is described "sweetly like a little child" (282), and lastly, "sleeping like a little child" (283). Mina is also the only character who receives the double diminutive "little child." In Dr. Seward's Diary, Mina tells Dr. Seward, "It seemed so funny to hear you order me about, as if I were a bad child"

[23] "The Crew of Light" (Craft 111) is a term coined by Christopher Craft in his "'Kiss me with those Red Lips': Gender and Inversion in Bram Stoker's *Dracula*" (1984). Craft uses the term in reference to the male characters in Stoker's novel who hunt down Count Dracula. Craft indicates that the Crew of Light consists of Dr. Abraham Van Helsing, Dr. John Steward, Arthur Holmwood, Quincey Morris, and Jonathan Harker.

Dr. Seward and Van Helsing refer to Quincey, Arthur, and Jonathan as "my child" throughout the novel, and in particular on pages 113, 144, 146, 149, 183, 189, 193, 256, 264, 265, and 285.

(300). Mina is clearly not a "bad child." Rather, she embodies the redemptive and innocent qualities of the child. Mina, in essence, comes to represent the child. She is the icon that needs to be protected from the demon that is Count Dracula.

Carol A. Senf points out in "Dracula: The Unseen Face in the Mirror" (1979) that Jonathan Harker's fear towards Count Dracula materializes when he fully realizes and understands that he is aiding Count Dracula to enter England (Senf 427):

> This was the being I was helping to transfer to London, where perhaps for centuries to come he might . . . satiate his lust for blood, and create a new and ever-widening circle of semi-demons to batten on the helpless. (Stoker 53-4)

Dracula's potential children are a concern for Jonathan Harker and the other members of the Crew of Light, but the mass of progeny the Crew of Light fear and Count Dracula anticipates does not materialize.[24] Stoker's novel closes with the triad image of man-woman-child. In a postscript note, Jonathan writes of his wife and son: "This boy will some day know what a brave and gallant woman his mother is. Already he knows her sweetness and loving care; later on he will understand how some men so loved her, that they did dare much for her sake" (327). The child, Mina Harker, is continuously protected from Count Dracula throughout the narrative; the Crew of Light is rewarded for their loss of life and their dedication to protecting the child, as represented in the body of Mina, with an emblem of the future: her and

[24] The only literal representation of the child in Stoker's novel, other than those used as food, is Jonathan and Mina Harker's son, Quincey. For the purposes of this study, a maintained focus on representation of the vampire is foremost, so the character of Quincey and his representation as a child, though interesting as a repository for the knowledge and experience of his parents and the Crew of Light, is not pertinent to this project.

Jonathan's son, Quincey. Mina's and Jonathan's son is representative of Edelman's "reproductive futurism," for Quincey is "a political order that returns to the Child as the image of the future it intends" (Edelman 3). For example, Quincey as a namesake for Quincey Morris, a member of the Crew of Light, is by extension a member of that crew; he will be, as his father indicates, a repository for the knowledge of the evil that they, the Crew of Light, and his mother, Mina, fought against. An emblem of "reproductive futurism," Quincey Harker promises a future predicated on the past. In the success of the Crew of Light as embodied in the image of the child is also the failure of Count Dracula's desire for progeny, a desire that is never satiated, for the race of progeny that Dracula imagines never materializes.

Kathryn Bigelow's *Near Dark* (1987) follows a constructed family of vampires through the Midwest with, clearly, no direction in mind. The patriarch of the constructed vampire family, Jesse Hooker (Lance Henriksen), is the antithesis to the patriarch of the flesh-and-blood family, Loy Colton (Tim Thomerson). Loy witnesses his son, Caleb (Adrian Pasdar), weaving over the field towards him and his other child, Sarah (Marcie Leeds), Caleb's sister. He watches as the vampire family descends upon Caleb and abducts him. Loy's interest in his children is encompassing, and he sets out on his own with Sarah to find his son, Caleb. Where Caleb's interests in his children are encompassing, Jesse's interest in his progeny appears perfunctory. It is as if, other than Jesse's mate, Diamondback (Jenette Goldstein), Jesse finds the other that makes up his fabricated family diversions in an existence that revolves around feeding. Mae (Jenny Wright) is the agile, changeable, and androgynous vampire who bit and infected Caleb, turning him into a vampire. Caleb tells Mae, "I don't wanna kill." Bigelow's vampire family contains a child,

Homer (Joshua John Miller). Homer is not introduced as a child but as a living dead man trapped in a boy's body.

In a remote and rural bar, Severen (Bill Paxton) attempts to teach the newest member of this vampire clan, Caleb, how to kill and take responsibility for his own living death. Homer's proclivity for killing and his practically bored demeanor are also exposed. While Diamondback slits a barmaid's throat and Jesse collects her blood in a beer glass, Homer sits cross-legged on the table, dancing and singing to the song playing on the juke box. However, shortly after this scene, Homer's jaded demeanor and uncanny child ambience crumble when he is faced with the sun because teary-eyed Homer cries out, "Daylight! No, please, no." The patriarch Jesse points a gun at Homer and says to him, "Get yourself together, old man." It is Caleb, the newest member, who recoils at killing, who rises to the occasion and frees his constructed vampire family from sunlight and the police. Caleb saves them only to fight against his vampire family come nightfall at the Godspeed Motel when Caleb's family and his constructed vampire family meet and squabble over his little sister, Sarah.

In the late hours of the night, Homer finds Sarah at a vending machine purchasing a soda. Homer asks her, "What are you doing here all by yourself?" It may be Sarah's flippant and rebellious response that attracts him. Sarah responds, "I do want I want to do when I want to do it." Homer invites her into his motel room to watch television, and Severen is sent off by Diamondback to fetch Sarah's father, Loy, who Sarah has indicated is staying in room three. Mae and Caleb return to the motel room just before Severen enters with Loy. Caleb tells his father Loy that he belongs with Jesse and the others. Homer grabs Sarah and insists, "She's mine," and

in a strange child-like route of logic, Homer tells Caleb, "I chewed Mae. She went off and chewed on you. Now, I'm chewing your little sister. That makes us even-steven." When Mae initially indicates to her constructed vampire family that Caleb has been bitten, it is Severen who asks Homer, "What's the matter, Homer, you jealous?" Unlike Claudia, Homer does not lack the strength to turn an adult body into a vampire, as Mae reveals to Caleb, for Homer, pretending to need assistance, lures Mae, bites her, turns her into a vampire, and teaches her how to kill. Therefore, it appears Homer feels he has a right to Caleb's sister. However, Homer reveals his jealousy and his revenge as a child would. He even relies upon a child-like phrase such as "even-steven." Homer reverses the idealized image of the child: he is not innocent; he does not require protecting; he ends childhood, ends life, and replaces it with something else. Homer cannot represent or perform the "labor of social reproduction" (Edelman 19). Homer fulfills the family structure that is man-woman-child: Jesse-Diamondback-Homer.

The first epigraph that opens this section depicts a nuclear family structure that is damaged and a thing that belongs to a bygone era: Chaudhary's graceful article on Cuarón's film, *loosely* based on James' novel, examines "one of the film's primary objects of focus" (74): the threatening passage from the nuclear family structure to a future that is not figured around the triad of man-woman-child. Cuarón's film takes many liberties with James' novel—the film places the child that figures as "reproductive futurism" in the body of Kee (Clare Hope-Ashitey), a young black woman. Also, the child Kee delivers is different from the one depicted in James' novel: instead of a white boy, Kee delivers a black girl. The image of man-woman-child is extinguished in Cuarón's film, but his film retains the renewal and

redemptive qualities figured in the miracle of birth. Where James' *The Children of Men* insists that "reproductive futurism" is indivisible from the nuclear family structure, Cuarón's film addresses the fractured nuclear family structure in contemporary society and suggests it is an image that inspires nostalgia. As with James' novel, the "reproductive futurism" in Meyer's vampire narrative depends upon not only the birth of the child but the unity of the nuclear family structure: the *Twilight Series* insists they are inseparable.

"Childhood is the Kingdom Where Nobody Dies"

> To be grown up is to sit at the table with people who have died,
> who neither listen nor speak;
> Who do not drink their tea, though they always said
> Tea was such a comfort.
>
> Run down into the cellar and bring up the last jar of raspberries;
> they are not tempted.
> Flatter them, ask them what was it they said exactly
> That time, to the bishop, or to the overseer, or to Mrs. Mason;
> They are not taken in.
> Shout at them, get red in the face, rise.
> Drag them up out of their chairs by their stiff shoulders and shake
> them and yell at them;
> They are not startled, they are not even embarrassed; they slide
> back into their chairs.
>
> Your tea is cold now.
> You drink it standing up,
> And leave the house.
>
> (Edna St. Vincent Millay, "Childhood is the Kingdom

Where Nobody Dies" 1937)

The ravages of giving birth to a hybrid human/vampire baby nearly kill Bella. Shortly after giving birth to her daughter, Bella is turned from a human into a vampire. Through a blending of her mother's name, Renée, and Edward's adoptive-vampire-mother's name, Esme, Bella names her daughter Renesmee. Renesmee's second given name, Carlie, is obtained through the blending of Bella's father's name, Charles, and Edward's adoptive-vampire-father's name, Carlisle. The word for identifying the blending of two words is *portmanteau*. Renesmee is a blend. Renesmee shares characteristics of the living and the living dead: her heart beats; blood moves through her veins; she possesses reflexes, strength and speed that exceed the living's capacity but do not match the living dead's capacity. For example, in *The Twilight Saga: The Official Illustrated Guide* (2011), Meyer writes:

> Renesmee has both vampire and human characteristics. She has inherited many physical gifts from her vampire heritage; her teeth are nearly as strong as vampire teeth, her skin is almost as durable as vampire skin, and her muscles perform with supernatural strength, though not quite at vampire level. Mentally, she learns with vampire speed and retains with vampire perfection. Due to her human side, she has a beating heart and a functioning circulatory system. She also can eat human food and sleep. She maintains a body temperature greater than that of a normal human, at around 105 degrees Fahrenheit. From conception, she has grown at a greatly accelerated rate. It is expected that she, like other hybrids, will stop growing

> when her body reaches its adult size. Her physical growth is greatly outstripped by her mental development. (147)

Renesmee is a portmanteau in more than merely name. She is a coming together of the living and living dead. Renesmee is made through normative and conventional means, as opposed to being constructed through infection, venom, or other means of assimilation. Because Renesmee is not turned from a living child into a living dead child, she is not stunted physically in a body that does not age or mature, as the child-vampire Homer from Bigelow's 1987 film, *Near Dark*. Renesmee's body is not representative of a human body. Meyer's vampires possess iridescent skin, but Renesmee's skin is pearlescent: she shimmers more than she sparkles. For example, in *Breaking Dawn*, Meyer writes: "[Renesmee's] skin glowed like backlit alabaster" (460).

Edelman claims that "we are no more able to conceive of a politics without a fantasy of the future than we are able to conceive of a future without the figure of the Child" (11): Edelman's assertion is characterized in Meyer's vampire narrative. For example, in *Breaking Dawn*, Bella refers to Edward's response to their daughter as "an understated fervor" (396), "A reverence" (396), "religious devotion" (428); there is also Edward's "worship in his voice" (437) towards his child. Renesmee is a representation of the "reproductive futurism" towards which Edelman's work so evocatively draws our attention.

The *Twilight Series: Breaking Dawn* opens with an epigraph quoting three lines from Edna St. Vincent Millay's "Childhood is the Kingdom Where Nobody Dies" (1937). The epigraph reads:

> Childhood is not from birth to a certain age and at a certain age

The child is grown, and puts away childish things.

Childhood is the kingdom where nobody dies. (qtd. in Meyer ix)

Millay's poem suggests that childhood is a kingdom that knows no death because once death is truly experienced, childhood ends. For example, "To be grown up is to sit at the table with people who have died" (line 1). Millay's poem reveals the permanent nature of death: the dead are not taken in by tea (line 3) or jars of raspberries (line 5), and do not respond to flattery (line 7). The dead "are not startled" (line 12) or embarrassed (line 12). Edelman suggests that "politics (as the social elaboration of reality) and the self (as mere prosthesis [are] maintaining the future for the figural Child)" (30). The figural child that Edelman exposes as the drive of "reproductive futurism" demands sacrifice for the always-almost-about-to-be-revealed future. For example, Edelman suggests, "[w]e choose, instead, not to choose the Child, as disciplinary image of the Imaginary past or as site of projective identification with an always impossible future" (31). What if American culture accepted the death of the figural child? What if we put away childish things? What might be revealed if American culture were to grasp hold of Edelman's supposition and were to embrace the death of the figural child and—as this chapter has asserted the trinity of man-woman-child so connected to the iconic image of the child—and grow up, "And leave the house" (Millay line 17) so carefully constructed around the child, and its symbolic features of the future.

CHAPTER FIVE

A Keeper of Archives:
Chronicle of the Body in Stephenie Meyer's *Twilight Series*

The Inconsequential

I am something like a god, indispensable and unavoidable, keeper of the countless objects of desire. And in reality?—in reality I'm the archivist. […] This archive […] is among the finest anywhere; and I am its guardian.

(Martha Cooley, *The Archivist* 5-6)

Stephenie Meyer's *Twilight Series* (2005-2008) and the five films adapted from Meyer's four novels, the *Twilight Saga* (2008-2012), follow the coming-of-age story of their protagonist, Bella Swan (Kristen Stewart). In "Read Only as Directed: Psychology, Intertextuality, and Hyperreality in the Series" (2011), Angela Tenga comically summarizes the plot of the *Twilight Series*: " [the] novels trace Bella Swan's journey from awkward adolescence to first love, early marriage, teenage motherhood—and vampirism" (102). As Tenga asserts, Meyer's vampire narrative is the coming-of-age story of Bella Swan. The novels and films chart her physical movement from Phoenix—"the sky a perfect, cloudless blue" (Meyer 2005 3)—to Forks, where Bella's story begins and where she meets and falls in love with the vampire, Edward Cullen. The books as well as the film adaptations follow Bella's tumultuous relationships between her love for Edward (Robert Pattinson) and her affection for Jacob Black (Taylor Lautner). Though human when Bella meets him, Jacob transitions into a shapeshifter and lives between the spaces of boy and man and wolf. The novels and films climax in the marriage and sexual union between Edward and Bella, and they resolve the restless triangle between Edward, Bella, and

Jacob with Jacob's imprinting of Edward's and Bella's human-vampire daughter, Renesmee.[25] Meyer's vampire narrative ends much like a fairy-tale—and they lived happily ever after: "And then we continued blissfully into this small but perfect piece of our forever" (Meyer 2008 754).

The *Twilight Series: Twilight* (2005) opens with Renée, Bella's mother, driving her to the airport. Renée has remarried, and her second husband, Phil, a baseball player in the minor leagues, travels for extended periods of time. As Bella indicates to Edward in *Twilight* during a class in high school, "Phil is fine. Too young, maybe, but nice enough" […]; "Phil travels a lot. He plays ball for a living" (48). When Bella realizes that Renée's staying at home with her in Phoenix, Arizona makes Renée unhappy, Bella decides to relocate to Forks, Washington to live with her father, the police chief, Charlie Swan. Bella reveals to Edward, "[Renée] stayed with me at first, but she missed [Phil]. It made her unhappy . . . so I decided it was time to spend some quality time with Charlie" (49). Bella's character is built upon this initial sacrifice: she leaves her mother and Phoenix to live with her father in Forks. Bella's sacrifice is not leaving her mother, but it is leaving Phoenix. Bella describes her relocation as an "exile" (4), and she suggests that her mother did not leave her father so much as they "escaped" (3), and she describes her yearly visits with her father as "compelled" (3), an obligation that she was duty-bound to fulfill. Bella's sacrifice is

[25] Jacob describes imprinting to Bella in Meyer's *Eclipse* (2007): "It's not like love at first sight, really. It's more like . . . gravity moves. When you see her, suddenly it's not the earth holding you here anymore. She does. And nothing matters more than her. And you would do anything for her, be anything for her . . . You become whatever she needs you to be, whether that's a protector, or a lover, or a friend, or a brother" (176).

to reside in Forks, Washington, and her description of the town reveals her mother's "escape" with her, as well as her obligation to visit her father in Forks:

> In the Olympic Peninsula of northwest Washington State, a small town named Forks exists under a near-constant cover of clouds. It rains on this inconsequential town more than any other place in the United States of America. It was from this town and its gloomy, omnipresent shade that my mother escaped with me when I was only a few months old. It was in this town that I'd been compelled to spend a month every summer until I was fourteen. That was the year I finally put my foot down; these past three summers, my dad, Charlie, vacationed with me in California for two weeks instead.
>
> It was to Forks that I now exiled myself—an action that I took with great horror. I detested Forks. (3-4)

This inconsequential town to which Bella Swan has exiled herself is the initial sacrifice that reveals the relationship she has with her parents and with herself; as Tenga writes: "In the opening pages of *Twilight*, readers learn that Bella has lacked a strong paternal presence and that her relationship with her mother reverses traditional parent-child roles. Bella 'exiles' herself to Forks, a town that she hates, to release her mother from the burden of parenthood" (105). Bella's decision to relocate certainly releases Renée from the obligation of caring for her child, Bella. Bella's move to Forks exposes the problematic role-reversals between Bella, her mother, and her father; it reveals the story of origin that Bella has constructed for herself, and it uncovers the role Bella adopts as a keeper of oral stores and memories.

Bella's preference for using her parents' given names in place of Mom or Dad is indicative of their relationships as removed from parental and child boundaries. For example, in the opening pages of the *Twilight Series: Twilight* (2005), Bella refers to her father consistently as Charlie: "Flying doesn't bother me; the hour in the car with Charlie, though, I was a little worried about" (5), "Charlie had really been fairly nice" (5), "it was sure to be awkward with Charlie" (5), "Charlie was waiting for me" (5), and "Charlie gave me an awkward, one-armed hug" (5). Bella also consistently refers to her mother by her given name, Renée. For example, "the tenor of my e-mails alerted Renée to my depression" (70), and "when [Charlie] smiled I could see a little of the man who had run away with Renée when she was just two years older than I was now" (142). As Tenga observes, Bella's rapport with her mother is indicative of a relationship with a child. When Bella is leaving her mother at the Phoenix airport, she reveals: "I felt a spasm of panic as I stared at her wide, childlike eyes. How could I leave my loving, erratic, hare-brained mother to fend for herself? Of course she had Phil now, so the bills would probably get paid, there would be food in the refrigerator, gas in her car, and someone to call when she got lost, but still . . ." (Meyer 2005 4). Bella responds towards Renée as if Renée is incapable of managing even, some might consider, the mundane aspects of living, such as paying bills and navigating through a city on their own.

Bella takes on a similar parental role with her father, Charlie. She takes on the responsibility of cleaning, shopping, and cooking. Bella adopts or adapts herself to the role of caretaker almost immediately upon arriving to live with her father: "I finished washing the dishes by hand—no dishwasher— […] I could feel a tradition in the making" (Meyer 2005 37). Alongside doing dishes while "[Charlie] went back

to the TV" (Meyer 2005 37), Bella also takes on the added responsibilities of grocery shopping and preparing meals: "[Bella] had [her] shopping list and the cash from the jar in the cupboard labeled FOOD MONEY, and [she] was on her way to the Thriftway" (Meyer 2005 32). Bella's responsibility of preparing meals appears to be a role her father Charlie expects:

> "Hey, Dad, welcome home."
>
> "Thanks." He hung up his gun belt and stepped out of his boots as [Bella] bustled about the kitchen. […]
>
> "What's for dinner?" he asked warily. [Bella's] mother was an imaginative cook, and her experiments weren't always edible. [Bella] was surprised, and sad, that he seemed to remember that far back.
>
> "Steak and potatoes," [Bella] answered, and he looked relieved.
>
> He seemed to feel awkward standing in the kitchen doing nothing, he lumbered into the living room to watch TV while [Bella] worked. [They] were both more comfortable that way. [Bella] made a salad while the steaks cooked, and set the table. (Meyer 2005 35)

Bella surpasses her mother's abilities in the kitchen, at least so far as Charlie is concerned, when Bella informs Charlie that dinner is ready, Charlie "sniffed appreciatively as he walked into the room. 'Smells good, Bell" (Meyer 2005 35). As with Renée, Bella is relieved when Charlie begins a relationship with Sue Clearwater, for the same reasons she is relieved that Renée has Phil because Bella wants someone to take care of her father. For example in the final book of the series, *Breaking Dawn* (2008), Bella's thoughts are clear in her first-person narration. Bella indicates: "I hadn't been as observant as I might have been in the last few weeks, but in this

moment it was like I'd known all along. Sue would be with Charlie—the werewolves' mom with the vampire's dad—and he wouldn't be alone anymore" (752). Bella behaves as if her parents require guardians and is relieved when others step in to fulfill duties that she believes are her own.

As an adolescent placing herself in the role of parent, Bella classifies, inscribes, and consigns. Bella classifies her parents according to their shared qualities: Bella's actions and thoughts reveal that Bella believes her mother, Renée, and her father, Charlie, are incapable of taking care of themselves. Bella refers to Renée as "loving, hare-brained, [and] erratic" (Meyer 2005 4), and her thoughts of her father expose Charlie's inept qualities to maintain a home: "I'd discovered that Charlie couldn't cook much besides fried eggs and bacon. So I requested that I be assigned kitchen detail for the duration of my stay. He was willing enough to hand over the keys to the banquet hall. I also found out that he had no food in the house" (Meyer 2005 31). Like a parent delineating qualities or characteristics of her children, Bella classifies her parents' characteristics and groups them together. In her article, Tenga asserts: "In placing her mother's real or perceived needs ahead of her own, Bella assumes the role of parent, a pattern that continues when she moves in with Charlie and begins taking care of him" (105). Bella dismisses Renée's and Charlie's roles as her mother and father, respectively; her sacrifice in "exiling" herself to Forks "may be noble, [but] it also can be viewed as a symptom of a deep-rooted belief in her unworthiness (which Bella frequently voices), which leads her to deny her right to be parented" (Tenga 105). In classifying her parents, in dismissing their roles, in sacrificing her own happiness in Phoenix to go and live in a part of her country she

views as almost intolerable, Bella reveals a character that struggles with the feeling that she is undeserving to take on the role of the child or the adolescent.

Once classified, Bella inscribes her parents within their role-reversals as children to Bella's parent-figure; it is a permanent record from which neither Bella nor her parents deviate; alongside the classification is a permanent sense of inscription. As Renée and Charlie are revealed in the first of the novels, *Twilight* (2005), so they remain to the close of the series in *Breaking Dawn* (2008).When Bella divulges to Renée that she and Edward are engaged, Renée solidifies Bella's position as steadfast and responsible. In *Breaking Dawn*, Renée tells Bella, regarding her engagement to Edward: "commitment was never your problem, sweetie. You have a better chance of making this work than most forty-year-olds I know. […] My little middle-aged child" (18). When Bella and Edward tell Charlie that they plan to marry, Charlie asks Bella if she is "sure about this" (16). Renée and Charlie ultimately leave the decision up to their eighteen-year-old daughter, and neither puts up much of an argument. Ultimately the "middle-aged" Bella is barely questioned regarding her decision to marry at eighteen. The inscribed role-reversal predicated on the classification of Renée and Charlie as far more childlike and incapable of navigating the waters of their own lives without the assistance of their child—to pay the bills, provide directions through the city, shop, cook, and clean—exposes the permanence of their roles as written by their "middle-aged" child, Bella.

Unlike the vampires and shapeshifters that frame Bella's existence once she relocates to the inconsequential town of Forks, Bella's parents are presented as permanently inscribed through act and behaviour rather than as recognized or understood as mutable and unfixed—unwritten. Even their history is unarticulated

by either; Bella builds the history of her parents, again, through act and behaviour: Renée escaped with her from Forks, a place, rather than escaping from a failed marriage, a relationship. Bella presents the physical location, Forks, as "inconsequential," but it is *Forks* to which she assigns responsibility for the destruction of her nuclear family. The fault does not rest on either parent, but it, instead, resides in a specific place, and the name itself indicates division. Bella's nuclear family divides in Forks. Forks is tangibly "the fork in the road" that makes its trace in the termination of man-woman-child. Bella's history suggests that in the termination of father-mother-daughter, nothing of this triad can remain, for Bella is essentially an orphan. Bella is a motherless and fatherless child who parents the wayward, the hare-brained, and the lumbering watcher of TV. Through classification and inscription, Bella creates an archive that charts her beginnings, ascribes a "place" as responsible for the destruction of her nuclear family and is accountable to her position as parent and caregiver to her mother and father.

In her "Introduction: Archive Fever, Archive Stories" from *Archive Stories: Facts, Fictions, and the Writing of History* (2005), Antoinette Burton writes:

> For archives do not simply arrive or emerge fully formed; nor are they innocent of struggles for power in either their creation or their interpretive applications. Though their own origins are often occluded and the exclusions on which they are premised often dimly understood, all archives come into being in and as history as a result of specific political, cultural, and socioeconomic pressures—pressures which leave traces and which render archives themselves artifacts of history. (6)

The archive that Bella creates for herself does not, as Burton suggests of archives, "simply arrive or emerge fully formed" (6). Bella has constructed an oral history of her beginnings established upon an origin, the termination of her parents' marriage, and which by its very lack of detail reveals a foundation that is "dimly understood" (Burton 6) and that is grounded in "exclusions." Meyer's vampire narrative does not speak to nor does it articulate the lack of information, communication, or artifact that would reveal the exclusions and the occlusions of its protagonist's formation of *her* archive. It merely assigns blame to a physical place, Forks.

In *Archive Fever: A Freudian Impression* (1995) Jacques Derrida (Eric Prenowitz, trans.) opens with a definition:

> Let us not begin at the beginning, nor even at the archive.
>
> But rather at the word "archive"—and with the archive of so familiar a word. *Arkhę* we recall, names at once the *commencement* and the *commandment*. This name apparently coordinates two principles in one: the principle according to nature or history, *there* where things *commence*—physical, historical, or ontological principle—but also the principle according to the law, *there* where men and gods *command*, *there* where authority, social order are exercised, *in this place* from which *order* is given—nomological principle. (1)

Bella's beginnings commence in Forks and in the escape her mother charts, not away from the father, but away from the place: away from *there*. This fork in the road locates the marred social order as represented in the failed marriage between Bella's parents: "there where authority" (Derrida 9) is also exercised, for Bella's father is the

Chief of Police in the town of Forks (Meyer 2005 5). In the first of the novels, *Twilight* (2005), Meyer writes: "Charlie is Police Chief Swan to the good people of Forks" (5). Forks represents the oral archive of Bella's story, as well as the "*place* from which order is given" (Derrida 1) despite the failed marriage of Renée and Charlie. The social order may be disfigured but it is not destroyed, for Bella repairs the breach in the social order that occurs in her nuclear family structure with her marriage to Edward Cullen. The failed marriage of Renée and Charlie asserts a response in Bella to embrace, as Gregory J. Jurkovic suggests of children—particularly female children—who parent their parents in *Lost Childhoods: The Plight of the Parentified Child* (1997), "a more extreme, traditionally feminine gender role" (51). Bella exhibits this "extreme, traditionally feminine gender role" (Jurkovic 51) in her care-taking role adopted towards her parents.

Because Bella's origin story is cobbled together and does not rely upon written documentation, she easily accepts the body as testament and collects and uses oral stories and memory as archive. In this way, her interaction with her parents forms the basis of her communication with the vampires and the shapeshifting wolves of the Quileute tribe. Alongside the activities of classifying and inscribing, Bella consigns as a means of submitting or grouping similar terms with another, as well as consigning, for example, her mother to the care and charge of another. Consigning means inflicting confinement. Bella limits her parents, and her interaction with them, through these moves of classifying, inscribing, and consigning. She is not free from her responsibilities towards Renée or Charlie until she has entrusted their welfare to another. For example, in *Twilight,* Bella reveals: "[Renée] had Phil now, so the bills would probably get paid, there would be food in the

refrigerator, gas in her car, and someone to call when she got lost, but still . . ." (4). Bella reluctantly gives up the burden of parenting Renée and immediately takes on the same role with her father, Charlie. Once she is married and has her own child, she is relieved that Charlie has Sue Clearwater to take care of him. In Bill Condon's second film adapted from the final novel, *Breaking Dawn—Part 2* (2012), Bella indicates in a voice-over, "I'm glad Charlie's found someone to take care of him."

Bella consigns her parents in two disparate factions: she entrusts their well-being to others, but she also *separates* herself from them through the activity of consignation. Derrida asserts that the archive contributes to composing "the One," as favoured and all-embracing or comprising subject position created by the system of consignation, while "the Other" is simultaneously gathered and incorporated into the archive, but excluded from it (77-78). Bella Swan is a lonely archive of one totalizing position. She gathers oral histories, reads the testaments of memory and body; she classifies, inscribes, and consigns beginning with her own nuclear family structure and continuing with her interactions with the vampires and the shapeshifting wolves of the Quileute tribe.

Just as Bella occupies the totalizing position of "the One," so she concurrently occupies the position of "the Other." Bella excludes herself from the archive that she constructs just as she "exiles" herself to Forks. Bella's self-inflicted separation from Phoenix provokes her self-identification with "the Other," as if she is practically a refugee in the inconsequential town, the fork in the road, where her father, Charlie, inhabits the position of maintaining law and order. In *Twilight*, Meyer writes: "[Bella] felt a surge of pity, and relief. Pity because, as beautiful as [the Cullens] were, they were outsiders, clearly not accepted. Relief that [she] wasn't the

only newcomer" (22) and by extension just as unaccepted. It is not just Bella's classification as the "new girl" in town that generates a response of "outsider," but also Bella's critical description of her body: "physically, I'd never fit in anywhere. […] Facing my pallid reflection in the mirror, I was forced to admit that I was lying to myself. It wasn't just physically that I'd never fit in. […] Sometimes I wondered if I was seeing the same things through my eyes that the rest of the world was seeing through theirs" (Meyer 2005 9-10). Bella feels separate and apart. Bella combines her feelings of isolation with a unique position as care-taker and archivist in her relationships with her mother and father. As separate and apart, she is immediately drawn towards the other outsider, Edward Cullen.

Just as Bella serves as an archivist for the history of her broken family unit, so she takes on the same position with the Cullen vampires and the Quileute shapeshifting wolves, as well as Emily Young, whom Bella identifies as the wolf girl, for Emily is betrothed to Sam Uley. Bella's documentation enables her to, for example, come to the aid of Edward and Seth when Victoria and Riley clearly have the upper hand in the battle. In David Slade's *Twilight Saga: Eclipse* (2010), Bella (Kirsten Stewart) accompanies Jacob (Taylor Lautner) to a Quileute Tribal Council meeting. Bella says, "I should not be here," but Jacob indicates that they "thought it would be good if she heard the histories … you are the first outsider." At the council meeting, which is fully examined in the second section of this chapter, among the Quileute shapeshifters and elders, Bella discovers that the Quileute's power is described by Jacob's father, Billy Black (Gil Birmingham), as "magic in our blood." Billy goes on, in the council meeting, to describe the first altercation between a vampire and a Quileute shapeshifter. The wolf was able to tear the cold one apart,

but the vampire could only ultimately be destroyed by fire. The vampire's mate descended upon the Quileute community to exact her revenge. In order to save her husband, a wolf, a Quileute elder sacrifices herself. She stabs herself, and the scent of her blood is enough to distract the vampire saving her husband, the wolf, as well as the community. Bella relies upon the same method to draw Riley's attention away from Edward. When Bella cuts her hand, the smell of her blood saves Edward, Seth, and herself.

Meyer's vampire narrative dismantles what constitutes "the One" and "the Other" beginning with its protagonist Bella's interactions with the archive of personal history, the story of her origins, to the manipulative ploys she uses to uncover the Quileute stories of the Cullen coven of vampires. In "Coming Out of the Coffin: The Vampire and Transnationalism in the *Twilight* and Sookie Stackhouse Series" (2011), Deborah Mutch writes: "the Other is closer to 'us' than our desire to separate and delineate would have us admit" (82). Like Bella, the Cullen coven of vampires is simultaneously separate from and apart of the social configurations that compose Forks. Bella as a keeper of oral stories forms the basis of this chapter. The first section, "The Contact Zone," examines Emily Young. Emily is a young Makah woman who, like Bella, has been part of a love triangle, and who is also in love with a supernatural being. Emily's body—very differently than Bella's—is permanently altered: Emily is badly scarred during Sam Uley's transformation from man to wolf. The second section, "Here the Road Forked," considers Bella's direct and active participation and use of the oral histories of the Quileute people as opposed to her rather passive engagement with Emily's altered body and personal story.

The Contact Zone

In *Imperial Eyes: Travel Writing and Transculturation* (1992), Mary Louise Pratt introduces the term "contact zone," which she uses to refer to "social spaces where disparate cultures meet, clash, and grapple with each other, often in contexts of highly asymmetrical relations of power, such as colonialism, slavery, or their aftermaths, as they are lived out in many parts of the world today" (7). Pratt asserts that the contact zone is a "space in which peoples geographically and historically separated come into contact with each other and establish ongoing relations, usually involving conditions of coercion, radical inequality, and intractable conflict" (6). Meyer's *Twilight Series* reveals the contact zone of the Pacific Northwest where the land and culture are parsed: the La Push reservation, the inhabitants of Forks, and the Cullen vampire coven. The Quileute tribe, the townspeople as representative of immigrants, and the living dead segment are "geographically and historically separated" (Pratt 7), and they come into contact with one another and establish ongoing relations that are fraught with troubles and complexities. As Deborah Mutch indicates in her article, "in the *Twilight* series the Cullen family go to great lengths to hide their true identity for fear of violent intolerance in the US and elsewhere. What is evident in the works of […] Meyer […], however, is that vampires address the difficulties associated with the renegotiation of national identity in a transnational era" (78). As Mutch indicates, "the textured and international cultural landscape of *Twilight*" (79) is revealed in the exchange between Bella, the Caucasian, American human and Jacob, the Quileute shapeshifting wolf:

> "So you see," Jacob continued, "the cold ones are traditionally our enemies. But this pack that came to our territory during my great-

> grandfather's time was different. They didn't hunt the way others of their kind did—they weren't supposed to be dangerous to the tribe. So my great-grandfather made a truce with them. If they would promise to stay off our lands, we wouldn't expose them to other pale-faces." (Meyer 2005 125)

Mutch exposes the levels of multiculturalism within Meyer's vampire narrative: "Invisible to the 'pale-faces' who have restricted the Native American to the reservations, the weres [the Quileute shapeshifting wolves] and the Cullen 'family' vampires create another level of multiculturalism and agree on an unofficial and invisible cultural détente" (79). Meyer's vampire narrative exposes the contact zone between the disparate cultures of the indigenous peoples, the immigrant settlers ("the pale-faces"), and Cullen coven of vampires ("the cold ones") and reveals the establishment of continuing associations under circumstances of duress, drastic inequality, and discord.

As a microcosm, Meyer's vampire material traces the lines delineating the contact zone in specific corporealities. Duress and inequality remain fixed upon certain bodies—the feminine body and bodies of colour. The feminine bodies of colour, such as the body of Emily Young, suffer under "conditions of coercion, radical inequality, and intractable conflict" (Pratt 6) to a degree not experienced in Caucasian, female bodies or male bodies of colour. Emily Young is introduced in the second novel of Meyer's vampire series, *New Moon* (2006). Emily is a young Makah woman related to the Quileute tribe, as Meyer indicates in *The Twilight Saga: The Official Illustrated Guide* (2011): Emily is a "Non-werewolf. Imprinted on by a pack member. Originally from the Makah tribe, she is Quileute on her mother's side"

(361). In *The Twilight Saga: The Official Illustrated Guide*, Meyer reveals that, like Bella, Emily is part of a love triangle (361-65). Emily's love triangle is created when Sam Uley, the alpha leader of the Quileute wolf pack, imprints on her while he is still going out with Emily's cousin, Leah Clearwater. The imprinting is a unique trait among the Quileute shapeshifting wolves or werewolves. Edward's ability to read minds assists not only in his own understanding of imprinting, but it also assists Bella's understanding. Edward reveals the internal dialogue between the wolves in the third book of the series, *Eclipse* (2007). Edward tells Bella:

> "The imprinting compulsion is one of the strangest things I've ever witnessed in my life, and I've seen some strange things." [Edward] shook his head wonderingly. "The way Sam is tied to his Emily is impossible to describe—or I should say *her Sam*. Sam really had no choice. It reminds me of *A Midsummer Night's Dream* with all the chaos caused by the fairies' love spells . . . like magic." [Edward] smiled. "it's very nearly as strong as the way I feel about you." (418)

The romantic aspects in Edward's explanation of how he interprets Sam's feelings towards Emily fail to reconcile the duress, conflict, and subsequent violence that Emily suffers when she refuses Sam's advances. Emily is badly hurt and scarred when Sam fails to control his temper and subsequently loses control of his body and phases from human into wolf. Bella gathers Emily's story through Quileute members of Sam's pack, such as Embry and Jacob. Embry warns Bella before she is to meet Emily. He tells Bella not to stare and reveals, "hanging out around werewolves has its risks" (330). Despite the romantic notions of imprinting that Edward shares with Bella, Embry asserts that if Emily or anyone wishes to keep company with the

Quileute wolves, then they are responsible for themselves and must accept the danger. In this way, Sam's pack shifts some of the culpability of the accident onto Emily.

Edward's supernatural ability of reading minds gives him a unique perspective upon the Quileute wolves, as well as an inside gaze into the workings of the triangle involving Emily, Sam, and Leah. In *Eclipse*, Edward reveals some of the customs surrounding the Quileute shapeshifting wolves: The Quileute tribe "always accepted without question that it was only the direct grandsons of the original wolf who had the power to transform" (416). Edward reveals that for the first time the Quileute wolves have a female member, Leah Clearwater. When Bella expresses sympathy for Leah, "'Poor Leah,' [Bella] whispered" (417), Edward conveys his inside knowledge of the Quileute wolves' pack structure and communication. Edward, in a manner, gossips to Bella:

> "[Leah]'s making life exceedingly unpleasant for the rest of [the pack]. I'm not sure she deserves your sympathy" […] It's hard enough for them, having to share all their thoughts. Most of them try to cooperate, make it easier. When even one member is deliberately malicious, it's painful for everyone. […] She's constantly bringing up things they'd rather not think of […] The pack mind is mesmerizing. All thinking together and then separately at the same time. There's so much to read!" (417-419)

The love triangle of Emily, Leah, and Sam marks each in permanent ways, exposing Sam's inability to "put it right" (Meyer 2006 345), or Leah's "malicious" behaviour in the Quileute wolf pack. It is the love triangle's inscription upon the body of Emily

that is the most troubling, for it renders specific behaviours associated with the contact zone: "coercion, radical inequality, and intractable conflict" (Pratt 6). The distinct conflict is further pronounced by the *appearance* of unity. After all, Emily, Leah, and Sam are all indigenous; however, Leah and Sam are both Quileute, but Leah is Makah. Leah belongs to a different culture. The Makah are not supernatural: they do not transform into wolves. In this instance of a contact zone revealing the multiculturalism between indigenous tribes, Emily as Makah is further removed from the power and supernatural abilities of the Quileute tribe.

Emily did not appreciate, nor did she wish to be, a part of a love triangle when she insisted that Sam return to her cousin, Leah, Sam tried to explain to Emily the permanence of imprinting. Meyer writes:

> Emily was sickened to see how strongly she responded to his presence. Her anger was at herself, but she took it out on him. She ordered him to go back to Leah. It was the only think he was able to refuse her; he still loved Leah enough that he would not act out a charade with her. That Sam's feelings for Leah were in some ways more honorable than her own infuriated Emily. She called him a liar, though she knew she was the one who was lying. She shoved him away from her. Because of Leah, she knew a great deal about Sam; she knew his most vulnerable spot. She used this knowledge, accusing him of being like his father, Joshua, a coward who had run away from his family.
>
> Emily was pleased to see that her insult had struck home; she'd never seen Sam's face angry before. She had just a fraction of a

> second to enjoy that pettiness. Sam stumbled back from her, suddenly afraid. She intended to push her point; she moved toward him. He raised his hand, warning her away, but she kept on. She didn't understand what the shaking meant. Then Sam expanded into his wolf form so quickly that Emily had no time to react. His hand was close to her face; it became a huge claw that slashed her as he tried to get away from her. (Meyer 2011 366)

Emily's face is scarred during her final refusal of Sam Uley's advances. In the aftermath of the attack, Emily realizes that she is in love with Sam. As Bella is towards her parents, Emily becomes a mother-figure for Sam and his pack of wolves. For example, in *New Moon* (2006), Bella witnesses the relationship between Emily and the Quileute werewolves:

> "Food's ready," [Emily] announced then, and the strategic conversation was history. The guys hurried to surround the table—which looked tiny and in danger of being crushed by them—and devoured the buffet-sized pan of eggs Emily placed in their midst in record time. Emily ate leaning against the counter like me—avoiding the bedlam at the table—and watched them with affectionate eyes. Her expression clearly stated that this was her family. (338)

Just as Bella's chosen family is the Cullen coven of vampires, Emily's family has become the Quileute wolves. At the time of Bella's and Emily's meeting in the second book of the series, *New Moon* (2006), Bella, like Emily, is a human girl surrounded by supernatural creatures. When Bella and Emily first address one another in *New Moon*, they do so by declaring their allegiances:

She stared at me, and neither half of her once-beautiful face was friendly. "So you're the vampire girl."

I stiffened. "Yes. Are you the wolf girl?"

She laughed, as did Embry and Jared. The left half of her face warmed. "I guess I am." (332)

Emily, the wolf girl, carries her fidelity to the order of the werewolves on her body. Her body is inscribed, marked on the right side of her face which is "scarred from hairline to chin by three thick, red lines, livid in color" (331).

Anne Torkelson's "Violence, Agency, and the Women of *Twilight*" (2011) carefully examines Meyer's illustration of Emily Young, and she notes: "The novels do not ignore the psychological consequences of the violence on Sam; when it comes to Emily, however, they only note the scars that have "ruined" her beauty and do not address any physical pain or emotional damage she suffers" (215). As Torkelson asserts, Emily's suffering is only represented in the description of her body. For example, Bella pays particular attention to Emily's body in *New Moon*: "Emily was mixing a humongous batch of eggs, several dozen, in a big yellow bowl. She had the sleeves of her lavender shirt pushed up, and I could see that the scars extended all the way down her arm to the back of her right hand" (333). Emily herself does not discuss her altercation with Sam, nor does she refer to her scars. Torkelson asserts, "men control [Emily's] story" (215), as well as how this story is revealed to Bella. After all, Bella hears everything she knows about Emily through men: Embry, Jacob, and Edward. When Embry briefly discusses Emily's experience of violence with Sam, he "change[s] the subject quicky" (Meyer 2006 330). Edward does not directly reference Emily's hardships; in an echo to Embry's "hanging out

around werewolves has its risks" (Meyer 2006 330), Edward indicates: "Werewolves are unstable. Sometimes the people near them get hurt. Sometimes, they get killed" (Meyer 2007 18). Embry and Edward do not blame Sam for his lack of control, but shift the blame over to Emily, suggesting that she placed herself in danger. When Jacob discusses Emily, he frames the story of Emily's body with his own concerns over *his* body, and what he may be capable of doing:

> "The hardest part is feeling . . . out of control," he said slowly. "Feeling like I can't be sure of myself—like maybe you shouldn't be around me, like maybe nobody should. Like I'm a monster who might hurt somebody. You've seen Emily. Sam lost control of his temper for just one second . . . and she was standing too close. And now there's nothing he can ever do to put it right again. I hear his thoughts—I know what that feels like…" (345).

The narrative of Emily's history with Sam associates the physical impact of the violence with pain and discomfort, but not Emily's. Jacob divulges Sam's emotional inability to "put it right" (345).

The contact zone represented in the body of Emily Young exposes relations of power, culpability, and responsibility with those in power, Sam and, by extension, his pack of Quileute wolves, making passing references to guilt and desire to put such a violent act "right."[26] Jacob's and Bella's conversation about Emily and the

[26] In *The Twilight Saga: The Official Illustrated Guide* (2011), Meyer indicates that the Quileute "Werewolves are pack animals. They are at their most effective, whether hunting or fighting, when they work as a team. In their wolf forms, the werewolf pack shares a group mind; every member of the pack hears the thoughts of every other member. This telepathic communication allows them to work as one, coordinating instantaneously and moving with perfect unity. The pack's true power

violence she suffered at the hands of her now-fiancé barely concerns Emily at all; Jacob's and Bella's conversation moves, with Jacob's guidance, to *his* body. Emily's body exposes the repercussions of denial, reveals the troubling position of the female, coloured body in the contact zone, and further directs Bella's position, in the case of Emily particularly, as a passive keeper of stories. Bella, the daughter of the police chief, never once questions the activities surrounding Emily's experience with Sam. Bella does not question the lack of legal responsibility. Sam does not address his action, which is a crime, in any other way except through feeling badly about it. The bodies of coloured women, so Emily Young's body suggests, should not deny romantic advances. If they do, these bodies must be willing to accept the repercussions of such actions, and Emily does: Emily's body is the archive, the testament, to her experience. The contact zone is not relegated to revealing the meeting ground of clashing cultures, which of course it does, but it also exposes the "social spaces where [the] highly asymmetrical relations of power" (Pratt 7) are invoked and redirected and re-experienced on the reservation, in the neighbourhood, the schoolyard, and the home, so often undocumented, unwritten, and unaddressed, leaving the body as the visible source of the archive.

Here the Road Forked

The archive as a place reflects social and institutional authority. The lack of social and legal consequences in the aftermath of Emily's damaged body is troubling and remains in the text unaddressed, which fosters an inappropriate response

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isn't in each individual wolf's strength but in this ability to work together as a cohesive group" (306-307).

towards Emily, the victim. For example, Embry redirects the fault of Emily's attack towards Emily, which acts as a warning to Bella. When Jacob tells Bella the story of Emily, he negates Emily's damaged body and does not address any psychological trauma Emily may have or may continue to suffer; instead, Jacob draws the attention towards Sam's psychological feelings of guilt. Edward's exclusive insights into the Quileute wolves' inner-thoughts is lightened comically by Bella noticing that Edward treats the lives of the Quileute wolves like entertainment: "He sounded faintly regretful, like someone who'd had to put down a good book just before the climax" (Meyer 2007 419). Bella, too, fails to question the social or institutional lack of engagement with Emily's predicament. Instead of questioning, Bella accepts. Despite the overwhelming similarities that Bella shares with Emily—the two young women are aligned with supernatural beings, both take on roles of caretaking, and both women are involved in love triangles that precipitate intense troubles in both their lives—yet Bella does not engage with Emily or her story. Bella's collection of stories from Embry, Jacob, and Edward regarding the narrative structure of Emily's love triangle and inscribed body do not precipitate an active engagement. Bella's lack of active engagement with Emily's narrative is pronounced when compared to her active engagement with the other narratives and experiences that are shared with her. For example, Bella's vigorous engagement with the oral history of the Quileute wolves is significant.

Through the Quileute elders in the second book of the *Twilight Series: New Moon* (2006), Bella is permitted to be present during a Quileute Council meeting (243). Bella points out, "Emily produced a spiral-bound notebook and a pen, looking exactly like a student set for an important lecture" (243), and Leah, "her face still a

beautiful and emotionless mask, closed her eyes—not like she was tired, but as if to help her concentration" (244). Jacob's father, Billy Black, opens the ceremony with an historical narrative revealing how some of the chosen Quileute warriors gained the supernatural power to shift their human forms into wolves. Jacob's father, Billy, describes a legend involving one of the greatest of all the Quileute chiefs, Taha Aki, whose spirit was tricked from his body and whose body was occupied by a dark Quileute warrior, Utlapa (244-50). Taha Aki was unable to regain access into his own physical body, "and then Taha Aki had the idea that changed [the Quileute people]. He asked the great wolf to make room for him, to share. The wolf complied. Taha Aki entered the wolf's body with relief and gratitude. It was not his human body, but it was better than the void of the spirit world" (249). Taha Aki's rage over the injustice of one of the Quileute elders at the hands of Utlapa, the false chief occupying Taha Aki's body, instigates a great magic into the Quileute tribe: "Taha Aki's anger was the anger of a man. The love he had for his people and the hatred he had for their oppressor were too vast for the wolf's body, too human. The world shuddered, and—before the eyes of the shocked warriors and Utlapa—transformed into a man" (250). The current Chief of the Quileute tribe, Jacob's father Billy, explains: "From that point on, Taha Aki was more than either wolf or man. They called him Taha Aki the Great Wolf" (251).

Billy's story continues to reveal how the supernatural shape-shifting ability moved through the generations in the Quileute tribe:

> Some of the sons became warriors with Taha Aki, and they no longer aged. Others who did not like the transformation, refused to join the pack of wolf-men. These began to age again, and the tribe discovered

> that wolf-men could grow old like anyone else if they gave up their spirit wolves. Taha Aki had lived the span of three old men's lives. He had married a third wife after the deaths of the first two, and found in her his true spirit wife. Though he had loved the others, this was something else. He decided to give up his spirit wolf so that he would die when she did. (251-2)

At this point during the Council Meeting of the Quileute tribe, Billy Black pauses and passes the oral history over to "Old Quil Ateara, who shifted in his chair, straightening his frail shoulders" (252). Old Quil Ateara tells those at the Council meeting that his "is the story of the third wife's sacrifice" (252). Old Quil Ateara tells of the time when Taha Aki was an old man and no longer a warrior. Several women had gone missing from the neighbouring northern tribe, the Makah, and the Makah Chief blamed the Quileute wolves: "Taha Aki charged his oldest wolf-son, Taha Wi, with finding the true culprit" (252) behind the missing Makah women. While five wolf-warriors along with Taha Wi searched for evidence of the missing Makah, "They came across something they had never encountered before—a strange, sweet scent in the forest that burned their noses to the point of pain" (253). The Quileute wolf warriors followed the scent, but the scent led them so far north that Taha Wi sent the youngest three of the pack back to Taha Aki: "Taha Wi and his two brothers did not return" (253). Taha Aki went to the Makah Chief in his mourning clothes, and the two tribes mourned their mutual loss. Two more Makah women went missing a year later, and the Quileute wolves resumed their hunt. One Quileute warrior survived, Yaha Uta, and returned to his tribe with "a strange, cold, stony corpse that he carried in pieces" (254). Yaha Uta, the eldest son of Taha Aki and his

third wife, described the enemy as a "creature that looked like a man but was hard as a granite rock" (254). One of his Makah victims was already dead, and the second Makah woman "was in the creature's arms, his mouth at her throat. […] the creature quickly snapped her neck and tossed her lifeless body to the ground when they approached. His white lips were covered in her blood, and his eyes glowed red" (254).

The Quileute tribe laid the remains of the creature out to be examined by the elders. When the elders poked at an arm and a hand of the creature, the two dismembered sections touched, "and the hand reached out towards the arm piece, trying to reassemble itself" (255). The Quileute burned the body and separated the ashes: "Taha Aki wore one bag around his neck, so he would be warned if the creature ever tried to put himself together again" (255). Jacob's father "pulled out a leather thong from around his neck. Hanging from one end was a small bag, blacked with age" (256). The creature's mate, a woman seeking retribution for the death of her partner, attacked the village. When the woman kills Taka Aki's son, Yaha Uta, Taka Aki "shifted into an ancient, white-muzzled wolf" (256). Taka Aki's third wife "grabbed a knife from the belt of one of the sons who stood beside her. [..] She fell to her knees at the blood drinker's feet and plunged the knife into her own heart" (256-7). The diversion is all Taka Aki needed and the vampire was destroyed. Old Quil Ateara tells those at the Council Meeting that, as the years passed, "the descendants of Taha Aki no longer became wolves when they reached manhood. Only in a great while, if a cold one was near, would the wolves return" (259). During the time of Jacob Black's great-grandfather, Ephraim, a larger coven came, and their "leader spoke to Ephraim Black […] and promised not to harm the Quileutes" (259),

and the Quileute tribe and the cold ones formed a "treaty." Old Quil Ateara closes his oral historical account of the Quileute tribe when he says, "so the sons of our tribe again carry the burden and share the sacrifice their fathers endured before them" (259).

As Bella points out, it is the third wife and her sacrifice that saves her tribe: "the human woman, with no special gifts or powers. Physically weaker and slower than any of the monsters in the story. But she had been the key, the solution. She'd saved her husband, her young son, her tribe" (260). Bella relies upon the actions of this un-named woman, the third wife, to save a member of the Quileute wolves, Seth, and to save Edward. When Edward, Seth, and Bella are attacked by two vampires at the end of *Eclipse*, Bella believes that Seth is losing his fight with the vampire, Riley, and that the second vampire, Victoria, is holding her own with Edward. Bella thinks that Seth and Edward need "A distraction. Something to give them an edge" (550). Bella, using a sharp piece of rock, cuts her forearm up to her elbow: Bella's blood does indeed distract Riley and Victoria. Seth and Edward are able to dismember the bodies of the two vampires and burn them. As a keeper of records, Bella uses the knowledge she gained from the un-named third wife of Taha Aki to assist the Quileute wolf, Seth, and the vampire, Edward.

Meyer's vampire narrative's lack of self-reflexive commitment with the archive as an essential position for the construction of information about the past simultaneously romanticizes "the russet skin[ned]" (Meyer 2007 183) indigenous cultures and the contact zone. As locations of uncomfortable plurality where Otherness is a stratum of gender, colour, human, animal, and monster, the tiers of difference only ever briefly *appear* to dissolve at the banquet of multiculturalism. For

example, in "Coming Out of the Coffin: The Vampire and Transnationalism in the *Twilight* and Sookie Stackhouse Series" (2011), Mutch notes that Meyer's *Twilight Series* "focus[es] on the difficulties of building an inclusive global society after centuries of creating and defending national individuality" (76). As an example to support her assertion, Mutch refers to the final book of the series, *Breaking Dawn* (2008), when the Cullen coven of vampires have gathered witnesses from across the globe to attest to the law-makers, the Volturi, of the vampire culture that Edward's and Bella's child is naturally begotten and not an immortal child: not a child created by being bitten instead of being born. Meyer writes: "In the end, [the Cullens] had pulled together seventeen witnesses—the Irish […]; the Egyptians […]; the Amazons […]; the Romanians" (627-8). This collection of disparate peoples is, as Mutch asserts, an instance of "an inclusive global society" (76). As Mutch indicates, "Meyer's global vampires maintain their original national identities, congregate for a specific purpose, and return to their nations once their aims have been achieved" (79). The multiculturalism that blends in this instance, as Mutch points out, is momentary. The strata of difference only *appears* to dissolve: Meyer's vampire narrative positions the contact zone as though to represent *laissez-faire* pluralism, and in so doing undermines challenges to come to grips with the colonizing effect that is so clearly demarcated in the *Twilight Series*.

The contact zone Meyer presents in her vampire narrative minimizes arrangements of repression while simultaneously smoothing over disparity *and* expressing difference. In "Killing with Silence, Not even Softly" (2011), Rebecca Tallent asserts that Meyer "continues to identify and separate Natives as 'other'" (246). Tallent points out, "Jacob is lesser in all respects [to Edward]. He is poor; he is

undereducated; and he is dark-skinned, therefore forbidden" (249). It is understandable that Tallent reacts to Meyer's portrayal of Jacob in such a manner, for Meyer's text continuously lingers over the colour of skin as well as drawing an economic imbalance, as unmistakably expressed in the descriptions of Jacob's and Edward's homes. In the first book of Meyer's series, *Twilight* (2005), Bella describes her first meeting with Jacob Black: "He looked fourteen, maybe fifteen, and had long, glossy black hair pulled back with a rubber band at the nape of his neck. His skin was beautiful, silky and russet-colored; his eyes were dark, set deep above the high planes of his cheekbones" (119). In the same novel, Bella describes Jacob's father: "cheeks resting against his shoulders, with creases running through the russet skin like an old leather jacket" (234). In the second book, *New Moon* (2006), Meyer relies upon the same diction when characterizing the Quileute people in general and Jacob in particular: "[Jacob's] excited grin stretched wide across his face, the bright teeth standing in vivid contrast to the deep russet color of his skin" (131). Where Jacob and the Quileute people are referred to throughout the series as "russet skinned," Bella and the Cullens' fairness is pronounced: "Every one of them was chalky pale, the palest of all the students living in this sunless town. Paler than [Bella], the albino" (Meyer 2005 18). Bella separates herself; she *places* herself in the position of Other; she compares her pallid skin to the living dead, Cullens' chalky pale. The Cullens and Bella are "the palest of all the students living in" Forks. Meyer's diction—the lingering over the colour of bodies, which continues throughout all four novels in the series—expresses and communicates difference. It creates binaries, and it separates indigenous peoples and places their bodies in a position of not only "the Other" to Bella and the Cullens, but "the Other" to the

rest of the community, which separates the indigenous people by colour and economic status.

The disparity between Jacob and Edward is particularly pronounced and represented in their homes. In *New Moon*, Bella describes Jacob's home as "a small wooden place with narrow windows, the dull red paint making it resemble a tiny barn" (130). Bella first visits Edward's home in *Twilight*:

> The house was timeless, graceful, and probably a hundred years old. It was painted a soft, faded white, three stories tall, rectangular and well proportioned. The windows and doors were either part of the original structure or a perfect restoration. [… Bella] could hear the river close by, hidden in the obscurity of the forest. (321)

Although seeming to be without bias, Bella's description of the two different homes conveys economic inequalities. In "Twilight as a Cultural Force" (2011), Ginny Whitehouse asserts: "The limited academic research on Native Americans in the media shows they most often are portrayed as noble, savage, or blood-thirsty" (241); Whitehouse indicates, "In one stroke, Twilight author Stephenie Meyer paints the Quileute as all three" (241). Whitehouse points out the gap between the appearance and economic differences of the Quileute wolves and the living dead Cullens: "The Wolf Pack rapidly evolves from a group of wiry adolescent boys into incredibly buff young men, who appear mostly shirtless and shoeless in the Twilight films. […] In contrast, the vampire Cullens family wear expensive designer clothes, live in a glass house, and drive Porsches, Volvos, and BMWs" (241). Meyer's depiction of the indigenous peoples is troubling, particularly in, as Whitehouse asserts, the simultaneous assignment of conflicting traits and behaviours. As with the appearance

of plurality of nations and races that occupy the contact zone Meyer presents, she suggests coexistence is based simultaneously upon stringent hierarchies, violence, and conflict as well as harmony, compliance, and solidarity. As protagonist, narrator, keeper of stories and secrets of monsters, daughter of the Police Chief who oversees the human inhabitants of Forks, best friend to the second-in-command (Bella refers to the title as the Beta) of Sam Uley's wolf pack and then Alpha in his own pack, as well as girlfriend (and eventually wife) to a unique and moral vampire, Bella Swan is situated at numerous forks in the road. The legal human hierarchies are present in the occupation of her father, Charlie. The legal Quileute hierarchies are present in the Council Meeting, overseen in accord and harmony through the Quileute elders, as well as in the chain of command in the wolf packs. The legal vampire hierarchies are present in the long-arm of the Volturi, reaching as it does from Italy, across the globe towards any and all vampires. The compliance the Volturi demand from vampires is enforced by violence and fear. The solidarity and harmony present in the Cullens' coven of vampires is evident in their desire to sustain themselves from animals rather than humans, as well as in their desire to integrate themselves into human society. The human, the Quileute wolves, and the vampires occupy the contact zone where they, often due to Bella, "come into contact with each other and establish ongoing relations, usually involving conditions of coercion, radical inequality, and intractable conflict" (Pratt 6). These disparate groups reveal renegotiations of borders of lands, bodies, and national identities.

Bella occupies the position of the keeper of oral stories, as, for example, Emily's story which is told to Bella through Embry, Jacob, and Edward; or, for example, the Quileute history, which Bella hears along with the Quileute tribe (and

Emily, who is Quileute on her mother's side). Bella is also a keeper of the oral stories of the Cullens' living dead: each member of Edward's family tells Bella of their transformations from living to living dead. In this way, Bella occupies the *metaphorical* space of the archive. In *Archive Fever: A Freudian Impression*, Derrida asserts the fundamental act of archivization is the central organizing assumption of "*con*signation" (3). The archive depends on an assemblage of diversity gathered towards a dominant centre. Derrida writes: "The concept of the archive shelters in itself, of course, this memory of the name *arkhē*. But it also shelters itself from this memory which it shelters: which comes down to saying also that it forgets it" (2). Bella's passive engagement with Emily's story and the testament of her body suggest a desire upon the part of the metaphorical or figurative archive that Bella represents to *forget* not only the Other but the hardship as evidenced in her body: to forget the inequality, to in effect flatten it, to insist that Emily replace innocence with culpability and forge ahead, which she does. In reading Bella as "the one," a unified subject keeping records in a symbolic archive, Meyer's *Twilight Series* generates uncertainty on the ability of just encounters between "the one" and "the Other" within the figurative archive as represented in Bella as well as in the contact zone as illustrated in Meyer's vampire material.

The Consequential

For Derrida, the substance of an event is continuously archival: "The archivization produces as much as it records the event" (17). Events are created and assembled, and the archive and the event are interpretive, selective, and incomplete. In "An Interview with Professor Jacques Derrida" (08 January 1998), conducted by

Dr. Michael Ben-Naftali (Dr. Moshe Ron, trans.), Derrida discusses the archive of Yad Vashem—Israel's memorial to the victims of the Holocaust:

> When an archive such as Yad Vashem is established and kept up, an act of piety and of memory is performed to prevent this from being erased. But at the same time, which is ambiguous and horrifying, it is the very act of archivizing, which contributes somehow to classification, relativization and forgetting. Archivization preserves, but it also begins to forget. And it is possible that one day, and one thinks of this with horror, Yad Vashem will be considered as just another monument. Because it is kept, consigned to the exteriority of archives, because it is here between walls, everything has been recorded, a CD Rom was made, the names are on plaques, and so because it is kept, well, it may be lost, it may be forgotten. There is always this risk, and that is the ambiguity of the concept of archive, that I've been concerned with elsewhere, one always runs the risk of losing what one keeps and of forgetting precisely where memory is objectivized in acts of consignment, in objective places. (11)

Derrida's work on the archive emphasizes the responsibility to recognize the risk of forgetting while giving memory the possibility of a future, for it is only because past experiences and remembrance are marked by writing that they are recollected at all. In "Introduction: Archive Fever, Archive Stories" (2005), Antoinette Burton writes:

> histories of writing have helped to establish scales of credibility and legitimacy against which societies with either oral or expressive traditions (or both) were deemed inferior. These maneuvers

> effectively consolidated performance and embodiment as "native" and the text and especially the alphabet as European—and, by extension, "civilized." (7)

As Burton asserts, past experiences and remembrance are equally marked by an oral or embodied text that run the same risk a body of writing undergoes: they are assembled. As with "written" archives, oral or expressive traditions "run the risk of losing" what is repeated and disremembering portrayals of events.

Tenga suggests that even though Bella "present[s] herself as a practical, reason-driven person" (103), this presentation and understanding of herself is a misconception. Tenga writes: "Perhaps [Bella's] most glaring misconception about herself is voiced in *Eclipse*" (103), and Tenga directs attention to the moment in *Eclipse* when Bella indicates to Edward: "I'm not that girl, Edward. The one who gets married right out of high school like some small-town hick who got knocked up by her boyfriend!" (275). As Tenga points out, this is exactly what Bella does. As Tenga suggests, "Although Bella may be honest, she is hardly a reliable source of information about herself. The conspicuous gaps between her personal assessments and observable reality invite careful scrutiny" (103). For example, Bella's reference to the town of Forks as inconsequential is not accurate when she arrives from Phoenix to live with her father, Charlie, nor is it accurate at any other time through the narrative. Forks is a contact zone of monsters, love triangles, violence, compliance, and it is the location that Bella assigns as responsible for the destruction of her parents' marriage. Tenga writes, "Bella's lack of self-awareness is a red flag for readers who wish to appreciate her status as a narrator" (103). Even so, Bella's dismissive and passive engagement with Emily's story and the scars that so clearly

invite scrutiny reveal the inherent categorization, qualification, misremembering, and disremembering in the process and preservation of the archive that is Emily's body and story.

After careful consideration, particularly in the light of mourning, memory, and forgetting, it is remiss to leave Meyer's fabrication of a fictional origin story of the Quileute Nation unaddressed. The Quileute origin story varies significantly from the story presented in Meyer's *Twilight Series: Eclipse* (245-260), as referred to earlier in this chapter. In "Cultural Theft in Twilight" (2010), the University of Washington's Burke Museum of Natural History and Culture's website reveals that the "true Quileute origin story differs greatly, wherein Qwati transforms the first Quileute people from wolves" (n. pag.). In "Stories—Quileute Oral Traditions" (2010), the Burke Museum of Natural History and Culture writes: "For the Quileute, the origin story (which was erroneously told in the Twilight saga as a fight between good and evil), tell of how Qwati, the Transformer, finding no people at the mouth of the Quileute River, decided to turn two wolves into humans. Because of the importance of this story, as well as a ceremonial society called Tlokwali or wolf ritual, a great deal of Quileute imagery reflects wolf relationships. This was a lucky coincidence for the author" (n. pag.).

"Etiquette in Indian Country" (2012) from the Quileute Nation website directs its visitors on policy:

> The modern Quileute Tribe is charged with preserving and protecting the culture, traditions, and natural resources handed down from our ancestors and which we will in turn hand down to our children. As stewards of our culture, traditions and natural resources, we make

> this Policy to ensure that the cultural rights of all Quileute People—past, present and future—are protected.
>
> The reason for this Policy is to prevent misappropriation and misrepresentation of Quileute tribal culture. The Quileute Tribe, its People, and its traditions can and have been misrepresented when images and sounds have been taken without permission and understanding. (n. pag.)

It is not the intention of this work to additionally misappropriate the origin story or any other aspect of the Quileute Nation. It *is* the intention of this work to address and scrutinize the problematic portrayal of the body in Meyer's vampire narrative: Meyer's appropriation of the body of the Quileute Nation into her vampire narrative problematizes the already troubling encounters with the body.

The epigraph introducing this chapter is from Martha Cooley's novel from 1998, *The Archivist*. Cooley's protagonist, Matthias Lane, is a reclusive archivist at a university library; Matthias Lane's "objects of desire" (5) are a collection of letters from T.S. Eliot bequeathed to the university from the recipient, Emily Hale, under the condition that the letters remain sealed until 2020. A graduate student, Roberta Spire, requests access to the letters; Matthias describes Roberta as someone "who [is] impelled by one preoccupation that shapes nearly everything they think, do or imagine" (63). For her part, Roberta believes the letters will reveal that Eliot's conversion to the Church of England is a fleeing from the turbulence of his life into "a condition of complete simplicity" (39).On the surface, it may seem that, other than the arbitrary and coincidental surname of "Hale", there is nothing else that

connects Cooley's novel to Meyer's vampire narrative.[27] Like Cooley's construction of Roberta Spire, Meyer's protagonist is driven "by one preoccupation," which influences virtually "everything [she] think[s], do[es] or imagine[s]" (Cooley 63): Bella Swan's preoccupation is the transformation of the body.

Where the living bodies—those of the human and those of the Quileute shapeshifters—are depicted by Meyer as unruly, chaotic, and unstable, the bodies of the Cullen coven of vampires are presented as permanent, unchanging, and controlled particularly stated in their renunciation of human blood. Just as Cooley's protagonist imagines himself as "something like a god, indispensable and unavoidable, keeper of the countless objects of desire" (5), so, too, do Meyer's Voluri—the royal authority over vampires—imagine and behave. Situated in Rome, even the Volturi's headquarters evoke ties to empire, Church, and so-called notions of civilization. It is particularly telling that when Aro, a mixture of Pope and Emperor, sees the Quileute shape-shifting wolves for the first time, he has, as he terms it to Edward, "an errant thought" of owning the Quileute wolves. Aro "apprais[es] Jacob openly" (2008 699). Edward's attempt to indicate to Aro that the Quileuete wolves "don't belong to" the Cullen coven of vampires is easily dismissed, as Aro responds, "They seem quite attached to you. […] *Loyal*" (2008 699). Aro is "intrigued with the idea" of using the Qileuete wolves as "guard dogs" (2008 700). The Volturi desire bodies they, at least their Pope and Emperor, perceive as objects, over which—like Cooley's protagonist—they imagine they would be "guardian". The consequence of being a body of desire is to perpetually respond to notions of

[27] Meyer's Pacific Northwest coven of vampires, the Cullens, consist of an assembled family structure. Other than Rosalie and Jasper Hale—who, to the living, pose as twins—the remainder of the constructed family use the Cullen surname.

requiring protection, caretaking, and *keeping*. Meyer's appropriation of Quileute sacred oral histories is as troubling as her depiction of the First Nations peoples that occupy the pages of her series as "mystical, savage, sexual," and "bloodthirsty" (250). Jacob and Sam, at different points throughout the series, embody each of these characteristics that Rhonda LeValdo-Gayton asserts, in "Jacob as Tonto: Perpetuating Stereotypes that Further Marginalize Natives" (2011), are roles that "Native Americans were cast in" from the "earliest parts of Hollywood history" (250). LeValdo-Gayton's concern that the "effect *Twilight* can have on the audience and perceptions of Native Americans may continue for decades" (252) is voiced by Paul Chaat Smith, discussing film in general: "The movies loom so large for Indians because they have defined our self image [sic]" (n. pag.). As Smith suggests, representations of actual bodies continue to reproduce biases—First Nations are noble savages that like guard dogs offer forms of moral protection but have little control over bodies that burst at the seams to reveal the animal—and *direct* behaviour.

CONCLUSION

Materiality and Cultural Constructions in the Body of Genre and in the Body of Corporeality

Plague of the Dead

With the fifth installment of Meyer's saga, *Twilight Saga: Breaking Dawn – Part 2* (Bill Condon, director) released in 2012, it may appear as though the plague of the dead sweeping through popular culture is nearing its slow, meandering demise. As Jane Van Veen (Rachael Taylor) tells Olivia Doran (Vanessa Williams) over lunch in David Wilcox's television series *666 Park Avenue,* adapted from Gabriella Pierce's novel of the same title (2011), "[t]he dead won't stay dead." Indeed, Harald Zwart's *The Mortal Instruments: City of Bones* (2013) returns vampires to the realm of demons and places an adolescent hybrid (angel and human) girl at the centre of the battle. Neil Marshall's *The Last Voyage of Demeter* (2013) and Eli Roth's *Harker* (preproduction) recycle Stoker's novel. Max Brooks' *World War Z: An Oral History of the Zombie War* (2006) has been adapted into the film *World War Z* (2013), with Brad Pitt in the lead. Jonathan Levine's film *Warm Bodies* (2013), adapted from Isaac Marion's novel, introduces a zombie romance marketed towards the teenager. Whether walking or living, the dead keep moving through popular culture. They are a plague that infects the tiers of American popular culture in gaming, fashion, television, books, and film.

In this project, I have focused on one unifying force in living dead narratives—connected through genre and the body—particularly pertinent and easily identifiable in Meyer's vampire narrative: that is, cultural constructions of power.

These constructions of control and dominance shape readings and interactions, merging text with audience while perceiving and judging the two alongside one another. For example, in this project, I have focused on the different ways in which the notion of genre and corporeality in Meyer's vampire fiction has been adopted as an issue in five depictions: the gendered body; the female, adolescent body; the body of the monster and the hero; and the body of the child. In contemporary American material, the living dead reveal emergent concepts of and reactions to specific types of bodies. In Meyer's vampire fiction, Bella Swan's body is abject, insufficient, and requires transformation. Bella is obsessed with her body's ageing and wishes to remain an adolescent; Bella recreates a nuclear family structure—a triad of man, woman, and child—to replace the shattered family unit from which she comes; Bella is a site of hope, a keeper of oral histories, and she is a location where cultures meet and contend with one another, such as the Cullen coven of vampires, the shape-shifting wolves from the La Push reservation, and the townsfolk of Forks.

In all, these chapters illustrate the work undertaken in representations of the living dead as they reveal modifications to the materiality of the body, be it gender, maturing, reproducing, transforming, or the body as a site of geography. Corporeality in vampire material is constructed, and it is made to be altered. It flourishes in its new materialism assemblages while, at the same moment, demonstrating contemporary American culture's nostalgia for the unfragmented and binary-positioned body. In the first chapter, I analyze Meyer's construction of her protagonist's subject formation and depiction of her body to illustrate new feminist materialisms concerns in the literal and metaphorical feminine body. Problematically, Bella Swan seeks to rescue herself from her "anatomical" body. As the living dead,

Bella's body enacts and "behaves" as stable and orderly. In direct contrast to Bella's human and living body—which compels safeguarding, intervention, negotiation, and watching over—her living dead materiality by its very construction lacks *material*. It is constructed from a diamond/granite-like substance. Bella Swan's perspective is connected in her living, anatomical body, and her subjectivity is seized through her literary tastes and those fairy tales so clearly recognized in Meyer's *Twilight Series*. The second chapter analyzes Meyer's impression of fairy tales—like her use of literary fiction—as a framework that discloses the distressing geography of the body.

Despite appearances to the contrary, the second chapter reveals that Meyer's vampire franchise is not consumed by a homogenous audience. By reading Meyer's living dead fiction through the lens of its genre classification, it becomes apparent that the genre, text, and protagonist are judged and perceived as not particularly complex. Thus, by extension, the audience is similarly perceived as not particularly complex. I argue that in this action we close off avenues of discourse and engagement. The immense popularity of Meyer's vampire narrative is pertinent at this historical juncture, for it pronounces a longing for the idealistic vision of a culturally constructed gendered body—a rather outdated construction that has risen again from its ashes. For example, alarmingly so, there are, still, numerous sites on YouTube that guide women towards adopting the appearance, behaviour, and personality of Bella Swan.[28] Despite notions of a lack of complexity in the genre and

[28] In "Love and Lust for FANg Culture: The Fandom behind the Twilight Phenomenon" (2012), Patricia Alberto regards Meyer's vampire series as "a twenty-first century record-breaking cultural phenomenon" (16). Alberto's article examines the texts on the fan sites, blogs, and social networking sites, such as Facebook, MySpace, and Twitter. Of course, there are many wikiHow pages (many including photographs) guiding women in how to dress and behave like Bella Swan; for example, "How to Dress Like Bella Swan: 11 Steps" (74,022 views, 27 editors, last

in the protagonist of Meyer's *Twilight Series*, *this* Young Adult series and *this* protagonist have shaped the early twenty-first-century. By attempting to dismiss Meyer's vampire fiction as not particularly complex or as unworthy of rigorous analysis—as discussed in Chapter One—is to fail to see how this genre and this protagonist are addressing reactions towards, of course, the problematic and troubling representation of Bella's corporeality and behaviour, but also, the dismissal of the genre that is perceived as being marketed towards the female adolescent.

The third chapter is a comparative study between the monsters and heroes in Meyer's and Whedon's vampire fictions. The active agency in Whedon's protagonist, Buffy Summers, is easy to praise, whereas the passive and problematic behaviour of Meyer's protagonist, Bella Swan, is equally as easy to denigrate and condemn. Bella's longing to achieve permanence exceeds the boundaries of her body—clearly, Bella perseveres in her desire for a living dead body that exists in a permanent physical state—for Bella actively pursues a position within Edward's nuclear family structure and she actively refuses to end her life-threatening pregnancy. Bella's pregnancy, transformation to a vampire, and the birth of her child are examined in the fourth chapter. In his seminal study, Edelman exposes the importance placed upon the figural child as the urge towards "reproductive futurism." Chapter four asserts that Meyer's *Twilight Series* insists upon the iconic image of man-woman-child as a framework. Not only does she return reproduction to the feminine body in vampire

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edited 21 weeks ago), "How to Look Like Bella Swan from Twilight: 7 Steps (181,411 views, 52 editors, last edited four weeks ago), as well as "How to Act Like Bella Swan from Twilight: 10 Steps" (41,848 views, 32 editors, last edited 25 weeks ago). At this time, YouTube has 42,300 results for the search parameters of "how to look like Bella Swan," 37,800 results for "how to dress like Bella Swan," and 5,460 results for "how to act like Bella Swan."

fiction, Bella Swan also restores the structure of the nuclear family. Bella's body is a "contact zone," for Bella frames her subjectivity, corporeality, and materiality within a plurality and where the disparate come together.

The final chapter analyzes the changing configurations and articulations of the body and subjectivity. In Meyer's vampire fiction, subjectivity is informed by experience and past events, as chronicled in the histories revealed to Bella by the Quileute tribe (the werewolves) and the Cullen coven (the vampires). Meyer frames Bella's behaviour, subjectivity, and body with those histories, which are told to her by the Quileute tribe and the Cullen coven of vampires. Of all the monsters who circulate around Meyer's protagonist, Bella is the only character who is an active agent in the decision to become a vampire. Meyer's vampires are subjects that continually struggle with their corporeal form; indeed, the living dead bodies inhabited by the Cullens continuously disrupt their subjectivities, for they are perpetually managing their hunger, controlling their bodies, and striving to appear and behave in a human manner.

My thesis engages with the repercussions of feminine corporeality as culturally constructed and assembled—especially expressed in posthumanist theories—but also as a position that most profoundly feels the effects of the reaction from present postfeminist outlooks. Furthermore, making use of and relating to the associations of new feminist materialisms, this project re-introduces the material intervention in a feminist analysis in the categorization and the bodies in vampire fiction, especially Meyer's. To date, this area of scholarship has been overlooked. My intervention in the field is integrating posthuman and new feminist materialisms in

an analysis of the *Twilight Series* to address cultural assemblage and repression of materiality as most often articulated in postfeminism.

Postfeminism, Posthumanism

In Meyer's vampire narrative, the materiality of the body is disruptive and problematic. Consider that the bodies represented in Meyer's material whisper secrets without permission; they burst at the seams and become werewolves; vampires bodies glitter like diamonds and feel like ice. In Meyer's vampire fiction, bodies represent current posthuman and postfeminist concerns.[29]

In "Postfeminist Media Culture: Elements of a Sensibility" (2007), Rosalind Gill proposes that postfeminism concerns the body. Gill stresses that the feminine has become property of the body, and she goes on to assert that the contemporary woman subjectifies her body, rather than the female body being objectified. Understandably, Gill contends that there is a prominence placed upon self-monitoring that includes scrutiny and discipline over the physical form. The sensibility of postfeminism exposes the emphasis upon the individual and the

[29] Cultural posthumanism, as outlined in, for example, *Posthuman Bodies* (1995) edited by Judith Halberstam and Ira Livingston, suggests that the "posthuman does not necessitate the obsolescence of the human; it does not represent an evolution or devolution of the human. Rather, it participates in redistributions of difference and identity" (10). Halberstam and Livingston assert, "posthuman bodies are the causes and effects of postmodern relations of power and pleasure, virtuality and reality, sex and its consequences" (3).

Linda Badley defines postfeminism as a movement that "suggests, among other things 'post,' that as a progressive movement, a sexual politics and a group identity, feminism is over, its goals accomplished, leaving in its wake the assumption of gender equity and cultural heterogeneity we see celebrated and played out. […] The term also refers to a backlash, originating in the 1980s, to second-wave feminism, and a compromise with patriarchal culture that reinstates 'family values' and individualism. Postfeminism rejects feminism's first principle that women as a group are oppressed. … Instead, the political is personal, with women's autobiography and self-help replacing theory and activism" (69).

individual's choice, and that the body is dominated and controlled through the makeover (146). In this way, postfeminism intersects with notions of the body in posthumanism. The body understood, grasped, and grappled with as property, as malleable, as transformative, troubles subjectivity. As Time Barrow indicated in her review "How We Became Posthuman 1—Definition and Subjectivity—Hayles" (2010), "[i]t is not the addition of some prosthesis or the ability to use technologies (extensions of our selves) that make us posthuman, it is the ability to be subjective in the view of the self" (n. pag.). In Meyer's vampire stories, the construction and reconstruction of Bella Swan's body and subjectivity reflect postfeminist and posthuman characteristics and concerns.

Gill suggests that feminine aspects are bodily property: "One of the most striking aspects of postfeminist media culture is its obsessional preoccupation with the body" (152). Bella's preoccupation with her body may be enunciated in her ongoing comparisons between her human body and the vampire body, but her preoccupation predates the moment she sat in the cafeteria noticing the bodies of the Cullens. Gill asserts, "[i]n a shift from earlier representational practices it appears that femininity is defined as a bodily property rather than (say) a social structural or psychological one" (152). In Meyer's vampire narrative, there appears an understanding that the body is not so much a social or psychological construction as it is property. Bella's body necessitates watching over and caretaking by Edward and the rest of his extended vampire clan. Bella's body is not her own. It does not do as it should, as it is clumsy and, to her dismay, it ages. Bella's body is seldom her own, as it shifts between required caretaking and watching over between vampires and werewolves. At times, it necessitates the two, vampires and werewolves, forming

alliances to successfully ensure the safety of Bella's body. Flanked by Edward and Jacob, Bella's body oscillates between ownership. It is watched over without her consent or, at times, knowledge.[30] As Gill writes, "[t]he body is presented simultaneously as women's source and power and as always already unruly and requiring constant monitoring, surveillance, discipline and remodeling (and consumer spending) in order to conform" (152). The men surrounding Bella insist her body requires constant monitoring and discipline. It is Bella who insists upon its remodeling, and it is her remodeled vampire body that becomes her "source of identity" (Gill 152).

In her article, Gill examines media culture and pays particular attention to those aspects that affect and alter the body. For example, Gill suggests, "[i]nstead of caring or nurturing or motherhood being regarded as central to femininity (all, of course, highly problematic and exclusionary) in today's media it is possession of a 'sexy body' that is presented as women's key (if not sole) source of identity" (152). Meyer's *Twilight* series and saga disagree with Gill's assertion that "caring or nurturing or motherhood" (152) are no longer viewed as essential to femininity. If the popularity of Meyer's *Twilight Series* can be read as contemporary desires for attributes within gender, romantic union, and familial relationships, then Bella's roles as caretaker and mother are certainly side elements required by those of the feminine gender. For example, Bella's forty-something mother is more child-like than her own daughter, and the dynamic of Bella's relationship with her mother, Renée, is

[30] In Meyer's *Twilight Series: Twilight* (2005), Edward reveals to Bella, "'I followed you to Port Angeles,' he admitted, speaking in a rush. 'I've never tried to keep a specific person alive before, and it's much more troublesome than I would have believed. But that's probably just because it's you. Ordinary people seem to make it through the day without s many catastrophes'" (174).

established in the first few pages of Meyer's *Twilight* (2005). Bella describes her mother:

> My mom looks like me, except with short hair and laugh lines. I felt a spasm of panic as I stared at her wide, childlike eyes. How could I leave my loving, erratic, hare-brained mother to fend for herself? Of course she had Phil now, so the bills would probably get paid, there would be food in the refrigerator, gas in her car, and someone to call when she got lost … (4)

In a few lines Renée is identified as someone incapable of paying bills, purchasing food, obtaining gas for her vehicle, or making her way from point A to point B; however, Renée does have Phil, a man, to watch over her now rather than her daughter, Bella.

New Materialisms

> Something black and of the night had come crawling out of the Middle Ages. Something with no framework or credulity, something that had been consigned, fact and figure, to the pages of imaginative literature. Vampires were passé, Summers' idylls or Stoker's melodramatics or a brief inclusion in the Britannica or grist for the pulp writer's mill or raw material for the B-film factories. A tenuous legend passed from century to century.
>
> (Richard Matheson, *I Am Legend* 28-9)

In *I Am Legend* (1954), Richard Matheson's protagonist, Robert Neville, asserts that vampires are "A tenuous legend passed from century to century" (29). As with the apocalyptic bacterial infection that rages through the pages of Matheson's novel, eventually killing off the *Homo sapiens*, the strength of the vampire is its ability to mutate. Perhaps it is the fluctuating physical qualities that make the vampire

appear fragile, tenuous, a legend. Perhaps the malleable composition of the vampire is what enables it to continue to insert itself into popular culture. In *Let the Right One In* (2004), John Ajvide Lindqvist describes Eli, the lonely vampire who occupies the pages of his novel: "It was dark. No one around. Eli looked up into the top of the tree, along five six meters of smooth tree trunk. Kicked off her shoes. Thought herself new hands, new feet" (217). Eli's body is not easily inserted into a living and human atmosphere, for as soon as Eli becomes hungry, her body reveals the monster. The protagonist, Oskar, describes Eli's fluctuating body: "When she was healthy Oskar thought she was the cutest girl he had seen. But the way she looked right now she was . . . you couldn't compare her to anyone. No one looked like that" (108). In *The Cultural Politics of Emotion* (2004), Sara Ahmed considers Wittgenstein's concept of the familiar, which Ahmed refers to as the ordinary. Ahmed writes: "What is ordinary, familiar or usual often resists being perceived by consciousness. It becomes taken for granted, as the background that we do not even notice, and which allows objects to stand out or stand apart" (179). Oskar takes Eli's extraordinary body and being for granted. Oskar does not appear to respond to Eli as if she is unfamiliar. He fails to detect or react to the dangerous monster that lives next door.

Although coming from a different cultural perspective, Lindqvist's chilling debut, with its unstable examination of the monster's corporeal form with its contradictory exposure of bodies that do and do not behave in familiar or ordinary aspects, conveniently captures some of my own concerns and consequently affords an evocative epilogue for this project. What kind of theoretical structure—and what approaches of analytical engagement—would necessitate associations between the living and the living dead, stabilized and destabilized bodies, and monsters that do

not consistently retain their monstrous bodily attributes? In *Bodies* (2009), Susie Orbach describes the body as an experience of an object that requires continuous construction (2) and indicates, "the body has fallen short. In this time of body instability, what becomes ever clearer is that the natural body is a fiction. A thorough consideration of bodies today is urgently required" (8). What modes of unpredictability does Lindqvist's vampire, Eli, divulge and disseminate? What is revealed in the exchanges between Oskar and Eli is the complexity of the body. What is revealed is the temporality of the figure that may "think" itself not merely "new hands, new feet," but different hands and feet (Lindqvist 217). What is revealed is the materiality of thought and body.

The early twenty-first-century representations of the vampire hide out in the open: it lives among us. It does not seek out a singular, binding friendship as John Polidori's Count Ruthven does in Polidori's "The Vampyre" (1819); it does not seek out an ability to *move* as opposed to *interact* amongst the populace undetected as foreign, Other, or monster as Bram Stoker's Count Dracula does in Stoker's *Dracula* (1897); it does not rise up as a new life form after an apocalypse rendering the human replaced and ultimately absent as in Richard Matheson's *I Am Legend* (1954); and it does not live on the edges of society and culture morose and suffering as Anne Rice's Louise de Pointe du Lac does in Rice's *Interview with the Vampire* (1976). The early twenty-first-century vampire has come out of its coffin glittering, ripping and tearing, hissing and snarling its way across paper and screens. The contemporary version of the vampire addresses current American cultural concerns regarding the body and embodiment.

In the final book of Meyer's *Twilight Series, Breaking Dawn* (2008), the leader of the Volturi (a corrupt policing agency of the vampires), Aro, tells two groups of vampires on the precipice of battle: "Only the known is safe. Only the known is tolerable. The unknown is . . . a vulnerability" (716). If this notion to which Aro speaks is accurate—that the unknown elicits vulnerability—then the posthuman, the organic, and the biologic body may be read as vulnerable. The materiality of the body not only suggests, it asserts and embraces the unknown. Karen Barad suggests that feminists consider "how the body's materiality—for example, its anatomy and physiology—and other material forces actively matter to the processes of materialization" (809). The feminine body and the racialized body, like the monster, articulate and problematize materiality and subjectivity. The vampire suggests that the materiality of the body and the subject are assembled. Speaking to his brother, Aro tells Caius, "Carefully, Caius. Specious allegations get us nowhere" (705). While Meyer's vampire narrative gestures towards binary constructions, her vampire narrative is too-easily accessible as a postfeminist text, but it rests on the precipice of battle between archaic, indeed sentimental, notions and constructed cultural theories of the body and new feminist materialisms.

The intention of new materialisms is to modify feminist critical study from a framework where the actions of bodies and physical objects are recognized essentially as consequences of dominance—a unidirectional interpretation of agency—to a framework where, for instance, culture, biology, the nonhuman animal, or the mechanical all have mutual, active influences between one another. Concepts of what it means to be a subject, a body, or human, as well as perceptions regarding the assemblage of the subject, the body, the so-called human and the so-called

human's relationship with self, other, body, environment, and animal continue to place women, the lower classes, and people of colour in the bondage of certain bodies. These bodies continue to be perceived as enacting and embodying a vulnerability towards behavioural determinations—certain bodies and, for example, their reading material are considered less than others based upon these behavioural determinations of weak intellect or predispositions towards the animal and the savage. There is an expression of disquiet with the body that is significantly revealed in Meyer's depiction of her protagonist. Bella's materiality is consistently presented in Meyer's series as less than, disconnected, unruly, and chaotic. The human body, *that* body, of Bella Swan must be transcended: it must be transformed before Bella can obtain a contained boundary, impenetrable, stable materiality.

New materialism is a concept that readily exposes other modes of subjectivity, bodies, and experiences. The contemporary American vampire is a channel for exposing the construction of the body and the decentering aspects of subject formation. Vampire narrative is frequently identified as preoccupied with the Gothic rather than new configurations of culture, but consider the ways that images of the living dead are critically and scholarly recognized as representative of their time and place. Despite space, time, and location, the vampire operates in the mode of nostalgia even as it reaches towards the future. The vampire is the blank slate of text continuously made flesh. The materiality of the vampire is its living dead corporeal form, which destabilizes and decentres and mourns. Today's American vampire represents a fresh figure on the floor of popular culture, and its body marks its space as constructed culturally, socially, and materially.

Of course, there are crucial restrictions to Meyer's representations of the body: it is not at all evident what representations and narratives of the body have to do with *actual* bodies. The body as an organic and natural materiality versus the culturally constructed and assembled body manifests in the troubling power of authority and dominance. Do the bodies of the woman, the young girl, the nuclear structure of the family, the child, and the racialized other supplement authority and support power through appearance? I hope that this dissertation as a whole, and this concluding discussion, have suggested that a crucial engagement with the body must begin with an acknowledgment that the "representational" body—those images of the gendered, clumsy, disconnected, porous, revered, scarred, and racialized body—is itself, for us in this historical moment, *this* body: a body that serves to cultivate the fragile perspectives heir to our own efforts of deceptive dominance.

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