

**PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA  
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH  
UNIVERSITY OF MOHAMED BOUDIAF - M'SILA**

*FACULTY OF LETTERS AND LANGUAGES*

*DEPARTMENT OF ENGLISH*

N°:



**Bella's Stereotyped Role through Stephenie  
Meyer's *Twilight***

**Dissertation Submitted to the Department of English in Partial Fulfillment of  
the Requirements for Master's Degree in Literature and Civilization**

**Candidates:**

**Miss. Abir KHELIFI**

**and**

**Miss. Ibtissam TOUATI**

**Supervisor:**

**Mr. Mohammed GOUFFI**

**23/05/2017**

**PEOPLE'S DEMOCRATIC REPUBLIC OF ALGERIA  
MINISTRY OF HIGHER EDUCATION AND SCIENTIFIC RESEARCH  
UNIVERSITY OF MOHAMED BOUDIAF - M'SILA**

*FACULTY OF LETTERS AND LANGUAGES*

*DEPARTMENT OF ENGLISH*

N°:



**Bella's Stereotyped Role through Stephenie Meyer's  
*Twilight***

**Dissertation Submitted to the Department of English in Partial Fulfillment of  
the Requirements for Master's Degree in Literature and Civilization**

**Candidates:**

**Miss. Abir KHELIFI and Miss. Ibtissam TOUATI**

**Board of Examiners**

<b>Mr. Sami BERBACHE</b>	<b>University of M'sila</b>	<b>Chairperson</b>
<b>Mr. Mohammed GOUFFI</b>	<b>University of M'sila</b>	<b>Supervisor</b>
<b>Mr. Bachir SAHED</b>	<b>University of M'sila</b>	<b>Examiner</b>

## **DEDICATION**

To my dear mother and father

To my soulmates: Sameh, Samsouma, and Anis

To all my precious friends

And to my source of inspiration: EXO and BTS.

Abir

## **DEDICATION**

To my mother and father,

To my friends

And to everyone who has assisted me in this research.

Ibtissem

## ACKNOWLEDGEMENTS

First and foremost, our immense gratitude goes to Allah the omnipotent for giving us the strength and capacity to achieve this work.

We would like to express our extreme and hearty gratitude to our supervisor **Mr. Mohammed GOUFFI** for his distinguished humane qualities, for his precious guidance, for his perfect sense of understanding, for his willingness and principles, and for his encouragement, support and patience.

We would also like to thank the board of examiners, **Mr Bachir SAHED, Mr Sami BERBACHE, and Mr Mohammed GOUFFI** for their precious time reading our dissertation and for their constructive comments.

## ABSTRACT

This dissertation examines the restoration of the patriarchal system, along with woman's oppression and psychological repression through *Twilight*, a story written by the American novelist, Stephenie Meyer. This scrutiny is significant in the fact that it brings to the surface patriarchal oppression of a protagonist inscribed in the world of vampirism. Throughout the story and from feminist and psychoanalytical point of view, the protagonist Bella Swan is apparently restricted to a feminine role, including her appearance, her thoughts, and her behaviours with males. Then, she is exposed to the consequences of the classical gender role. She is physically, economically, and psychologically oppressed. Therefore, this examination aims to analyse the character of Bella and show the disparity between her and her lover, Edward Cullen. Moreover, this research intends to exhibit the negative impacts of patriarchy, regarding the Otherness and the psychological oppression of Bella, individually and socially. To achieve these goals, this study called for two theories: the feminist standpoint of Simone de Beauvoir's *the Second Sex* which helps identifying Bella's gender alienation in a male dominated society. In addition to the Freudian psychoanalytical perspective that studies the function of Bella's psyche, as well as her traumatic psychology which is induced by her inferior status. After investigation, it has been revealed that Bella is inhibited by her stereotypical female role. She is physically and psychologically oppressed. In other words, she is subjugated in a patriarchal world.

## TABLE OF CONTENTS

GENERAL INTRODUCTION.....	1
CHAPTER ONE: VAMPIRE LITERATURE, FEMINIST AND PSYCHOANALYTICAL TENETS	
1. Historical Overview of Vampire Literature	
1.1. Ideas about Vampirism.....	7
1.2. Vampire Epitome in Fiction.....	9
1.3. New Vampire Literature.....	11
2. Theoretical Approaches: Feminist and Psychoanalytical Perspectives	
2.1. Feminist Critical Premises	
2.1.1. Patriarchal Oppression.....	14
2.1.2. Traditional Gender Roles.....	15
2.1.3. Feminism as a Revolution against Gender Roles Stereotypes.....	16
2.1.4. Simone De Beauvoir’s <i>the Second Sex</i> .....	17
2.1.4.1. Aspect of Patriarchy “Otherness” .....	18
2.2. Psychoanalytic Freudian Concepts.....	19
2.2.1. Freud’s Conception of Human Psyche	
2.2.1.1. Freud’s Structural Hypothesis of the Mind .....	21
2.2.1.2. Theory of the Unconscious Mind .....	22
2.2.1.3. Defence Mechanism .....	22
2.2.1.4. Core Issues.....	22
3. Writer’s Style and Modes of Writing .....	23
3.1. <i>Twilight</i> : a Modern Fantastic Novel.....	24
3.2. Imagery and Intertextuality in <i>Twilight</i> .....	25
CHAPTER TWO: BELLA’S GENDER ALIENATION AND PSYCHOLOGICAL REPRESSION	
1. Bella: the Arrested Feminism	
1.1. The Return of the Gender Role Myth through Bella’s Persona.....	27
1.1.1. Physical Portrayal.....	28

1.1.2. Economic Oppression.....	31
1.1.3. Feminist Psychological Subjugation .....	33
1.2. Bella’s Otherness.....	36
1.2.1 The Woman in Love.....	37
1.2.2. Bella’s Alterity and Domesticity.....	46
1.3. Feminist Contradiction: Revolt versus Submission.....	48
<b>2. Bella through Psychoanalytical Lenses</b>	
2.1. Bella’s Libidinal Desires versus Edward’s Sexual Abstinence.....	51
2.2. Bella’s Defence Mechanisms: Denial and Displacement .....	54
2.3. Emotional and Psychological Trauma.....	55
<b>GENERAL CONCLUSION.....</b>	<b>58</b>
<b>BIBLIOGRAPHY.....</b>	<b>62</b>
<b>APPENDICES.....</b>	<b>70</b>

## GENERAL INTRODUCTION

Vampire literature is a fictional stream that carries various stories and myths about preternatural creatures. Previously, writers treated these malignant spirits like undead devilish predators. As time went by, this picture changed to correspond to author's imagery, preferences, and society. Today, vampires are mostly portrayed as romantic fascinating heroes.

Gradually, vampiric literary works attained a huge success and they still maintain their appeal due to some prominent figures in the field. For instance, Bram Stoker, Anne Rice, and Stephanie Meyer. This latter is an American writer who turned the vampiric horrific tales into fantastic romantic stories.

Following the new style of writing, Meyer wrote her novel *Twilight* and published it in 2005. This piece of literature incorporates a love story between Bella Swan, the human being, and Edward Cullen, the vampire. It also mirrors their social life and the struggles they face during their relationship. Notably, the main focus is on the major character, Bella. Seemingly, she is restricted to her patriarchal society's norms. She probably confines herself to traditional gender roles. Even more, she may expose her psychological complications induced by such treatment.

What pushed forward to do this study was an emphasis to investigate the existence of the archetypal gender roles in Stephenie Meyer's *Twilight*. For this reason, a character centred analysis aims to identify the mythic gender ideals in the character of Bella. Moreover, this dissertation seeks to unveil the truth about patriarchal society and its negative effects on woman chiefly, Otherness and oppression, taking Bella as an example of the modern oppressed female. Besides that, this scrutiny intends to reveal the traumatic psychological and emotional consequences of patriarchy.

Stephenie Meyer fuelled the thematic trend of the American contemporary fictional literature by bringing back the stereotyped gender role myth into existence. *Twilight* depicts the character Bella as a typical feminine in front of the masculine society. Hidden by the magnetic love story, Meyer positions Bella as an othered object which seeks for an identity under the dominance of her lover. Moreover, it is clear from her behaviours and her appearance that she experiences psychological issues by being restrained from realizing her desires. Therefore, the main question that constitutes the departing point of writing such a dissertation is: From feminist and psychoanalytical perspectives, how does Stephenie Meyer delineate woman's otherization and psychological repression under an incarnated patriarchal society through *Twilight's* protagonist Bella?

The dissertation will also probe into the following sub-questions: how does Bella's portrait fit into the standards of traditional gender norms? In what ways does Bella's affiliation with men position her as the other? And to what extent does Otherness affect Bella's psyche?

Indeed, many scholars tackled Meyer's *Twilight* from different angles. A study held by Rebecca Housel and J. Jeremy Wisnewski, in their book *Twilight and Philosophy: Vampires, Vegetarians, and the Pursuit of Immortality* (2009)<sup>1</sup>, explores the countless dangers and plights that *Twilight* characters face. From a philosophical principle, the book seeks to find out the struggles of "vegetarian" vampires who control their biological need for human blood. From a feminist perspective, the book tries to uncover the reality of the vampire Edward and the werewolf Jacob and their love relationship with the human Bella.

---

<sup>1</sup> Housel .Rebecca and Wisnewski J. Jeremy. *Twilight and Philosophy: Vampires Vegetarians, and the Pursuit of Immortality*. Hoboken. New Jersey: John Wiley & Sons, Inc, 2009

Moreover, Maggie Parke and Natalie Wilson's co-authored book *Theorizing Twilight: Critical Essays on What's at Stake in a Post-Vampire World* (2011)<sup>2</sup> covers the pop culture surrounding *Twilight*, depending on traditional literary criticism and analysis, they compared the novel to other classical works. Mainly, the focus falls on the social and anthropological aspects of *Twilight* universe: patriarchy and genocide.

Furthermore, Giselle Liza Anatol edited the book *Bringing Light to Twilight: Perspectives on a Pop Culture Phenomenon* (2011)<sup>3</sup> which contains a cluster of scholarly essays that examine the *Twilight* phenomenon from theoretical and methodological views. Particularly, the light is shed on the messages presented in the novel about youth, race, sexuality, gender role and love, besides other cultural, social, and economic subjects.

The construction of gender relations and gender violence is shown in Meenakshi Gigi Durham's article *Blood, Lust and Love: Interrogating Gender Violence in the Twilight* (2013)<sup>4</sup> which claims that *Twilight* is a suitable example for dealing with gender matters. And that *Twilight* texts contain regressive gender ideologies that connect masculinity with violence and femininity with victimhood.

These literary texts highlight the themes of love relationships, sexuality, violence, and patriarchy at the expense of females' inhibition under the re-established traditional gender roles. Therefore, this dissertation is important for dealing with *Twilight* story from another angle. It is a character-centred study of Meyer's female protagonist, Bella, who is constricted to the classical

---

<sup>2</sup> Parke, Maggie, and Natalie Wilson. *Theorizing Twilight: critical essays on what's at stake in a post-vampire world*. Jefferson, N.C: McFarland & Co, 2011

<sup>3</sup> Anatol, Giselle Liza. *Bringing Light to Twilight: Perspectives on a Pop Culture Phenomenon*. New York: Palgrave Macmillan.2011

<sup>4</sup> Durham, Meenakshi Gigi. "Blood, Lust and Love: Interrogating gender violence in the Twilight." *Journal of Children and Media*. Vol 2 , iss. 3 .(2012):pp. 281-299

gender norms and their after-effects. Thus, this research is an attempt to investigate Bella's representation of the standards of patriarchal society. Moreover, this study delves into the marginalization and repression that Bella faces in the midst of her relationships.

In essence, the return of the stereotyped gender roles myth in Meyer's *Twilight* signifies modern woman's alterity and oppression. Accordingly, feminist theory is suitable for this study, relying on the perspective of Simone De Beauvoir 'the *Second Sex*'. It helps identifying the disparity between Bella and Edward. In addition to that, this perspective demonstrates the process of otherizing Bella, and it shows her subordinate status at the presence of males. The repression of Bella even exceeds to affect her psychology. Hence, a Freudian psychoanalytical stance is appropriate to examine Bella's psyche, unconscious drives, defences, and core issues as an alienated woman.

As for the structure of this dissertation, it is divided into two chapters. The first one entitled "*Vampire Literature, Feminist and Psychoanalytical Tenets: Historical and Theoretical Backgrounds*". The historical context gives an overview about vampire literature and its chronological sequence in fiction. Whereas, the theoretical part treats the two main theories of this study, the feminist and the psychoanalytical perspectives by expounding their principal premises which fulfil the analysis of *Twilight*. In addition to Meyer's style and techniques of writing since Meyer is a modern writer who gained an abundant readership directly after publishing her *Twilight*.

The second chapter under the heading "*Bella's Gender Alienation and Psychological Repression*" will be an analytical framework. It will focus on the implications of patriarchy on Bella, as a woman and as a member of society, as well as it inspects her psychology. This part is

in turn divided into two. In one dimension, "*Bella: the Arrested Feminism*" includes a study of the character Bella in which the stereotypical gender norms are reflected in her persona. Added to that, this section analyses the Otherness of Bella regarding her relationships with her lover, Edward, and with her father, Charlie. What is more, this work reveals Bella's attempts for revolting against Otherness. On the other strand, "*Bella through Psychoanalytical Lenses*" examines the unconscious repressed impulses of Bella, her defence mechanisms, denial and displacement, and her emotional and psychological trauma.

## **CHAPTER ONE: VAMPIRE LITERATURE, FEMINIST AND PSYCHOANALYTICAL TENETS**

Vampire folklore appeared since the ancient times. Vampires and other beasts were found in every civilization all around the world with different interpretations and appellations. With time, people's beliefs of vampires entered the sphere of fictional literature. Their stories embraced the fear, as well as the fascination with the ravaging blood-sucker. They turned the vampire into a magnificent literary icon that brings light to problems of gender, sexuality, and power which are current debatable issues.

The contemporary novel, *Twilight*, is a literary piece for the American author, Stephenie Meyer, in which she creates a new age of vampire literature. Mainly, she introduces vampires in a new different portrayal from the old image of blood suckers. Meyer adapts the vampire to be more fascinating and humanlike. From another lens, the novel tackles dubious issues from the present day realistic life. As a consequence of the novel's varied themes, feminist and psychoanalytical theories fit to be applied into its field.

The first chapter of this study is meant for covering the history of vampire literature from the old vampiric fiction to the contemporary one. In addition to that, the chapter will also introduce the two selected theories for this study. Accordingly, it presents both perspectives' premises and tenets that suit this research. Added to that, the literary style of Stephenie Meyer will be tackled.

## 1. Historical Overview of Vampire Literature

Since the ancient times, vampire folklore existed all over the globe. Every culture had its own mythical roots and interpretations about this legendary creature. Therefore, confining the concept of vampire to one definition is out of question. Etymologically, there have been many speculations about vampires and their characteristics.

### 1.1. Ideas about Vampirism

The word vampire existed in English in 1732. It was adopted from the French and German superstitious vampire lore (Guiley “The Encyclopedia of Ghosts” 508). There are different definitions for the term Vampire. Rosemary Ellen Guiley, an American writer, defines it as:” *the ghost of a corpse that leaves its grave at night and walks the world of the living to feed off of them to survive*” (508-9). In other words, he is the demon that awakes at night to horrify humans and suck their blood.

Another interpretation by the *Oxford English Dictionary* clarifies that vampire is unnatural deadly creature that presumably feeds himself by hurting and drinking the blood of sleeping persons. No matter their gender and age, they eventually turn to vampires (qtd in Summers 2). Quoting from John Heinrich Zopfius’s *Dissertatio de Uampiris Seruiensibus*<sup>5</sup> (1733):

These Vampyres are supposed to be the bodies of deceased persons, animated by evil spirits, which come out of the graves, in the night time, suck the blood of many of the living, and thereby destroy them [...]Those who are destroyed by them, after their death, become Vampyres (qtd in Guiley “The Encyclopedia of Vampires” 289).

---

<sup>5</sup> Dissertation on Vampires

In other words, they are the undead predators who nourish from the blood of their human victims.

Ultimately, vampires are evil night stalkers who consider humans as a source of food and regeneration. Accordingly, Matthew Bunson, a known author and a historian, affirms that the vampire is a distinctive beast, lives from the evil hazards of the old times among humans. He uses them as a nourishment to guarantee his survival (262).

From another angle, Montague Summers a member of the Roman Catholic clergy claims that all around the world, there is no horrific and fearful yet seductive and attractive creature compared to vampire, who is mysterious and confusing. He has a dreadful nature of both devil and phantom (1). In this definition, Summers adds the attributes of temptation, attractiveness, and obscurity to the character of vampire.

The dark qualities of the blood sucker were a source of terror and horror for centuries. It is believed that *“the vampire is the entity, force, or presence that brings illness, misfortune, death, and destruction. It is the demon parasite that threatens to suck health, vitality, and life away from its victims”* (Guiley “The Encyclopedia of Vampires” xiii). This demonic creature comes out in my many appearances to traumatize and demolish his victims.

In many European cultures, people believe that the vampire can shape-shift like an animal, a witch, a werewolf, or a living dead. This Revenant<sup>6</sup> has the ability to spread diseases and plagues which cause death (Guiley “The Encyclopedia of Ghosts” 509). He is always associated with unreasonable sudden death, nightmares, and droughts.

---

<sup>6</sup> One that returns after death or a long absence

## 1.2. Vampire Epitome in Fiction

Since the first contact with vampires in the old times, several superstitions had invaded the cultures across the globe. Many myths and legends were told about the blood-sucking predators. It is as difficult to define a vampire as to demonstrate its first original appearance. Generally, scholars agreed that vampirism appeared in the folklore of the Slavs<sup>7</sup> and the classical lore of Greece<sup>8</sup>. Later, the influence spread to European societies. As a result, European fictional stories were rich with the vampire theme which was somehow different from one person to another.

European folklore described the preternatural creatures with different characteristics that frightened and threatened humanity. Accordingly, Rosemary Ellen Guiley states: “*Some are demons, while others are the restless spirits of the dead. Some are sexually rapacious, while others like to drink blood or cause illnesses and misfortune. Some are cannibalistic in nature*” (“The Encyclopedia of Vampires” 290). These qualities of the undead blood suckers grew harsher as the phenomenon of vampirism coincided with the dark years of epidemics in the Seventeenth and the Eighteenth Centuries. The Vampire hysteria rose because of the unexplained reasons of mass death. Guiley explains that the monstrous night stalkers were blamed for such harmful damage of humankind. Evidently, it was because of the fear of what comes after the burial of the dead (“The Encyclopedia of Vampires” xiii). Soon, people began destroying and burning the dead bodies, more than that, killing the supposed to be living vampires.

---

<sup>7</sup> The mythology of the ancient Slavs still live among people through the *Encyclopedia of Russian & Slavic Myth and Legend* by Mike Dixon-Kennedy

<sup>8</sup> Several books and novels had been written by western authors on Vrykolakas (The harmful undead creature in Greek folklore). One of the recent works is *Adventures in Death and Romance: Vrykolakas Tales* authored by the historian Monette Bebow-Reinhard

In the later half of the Eighteenth and the entire Nineteenth Centuries, vampires were the subject of many poems, and novels throughout Europe. Gothic horror stories' readers and authors attempted to write works of vampire fiction besides their gothic tales. In 1813, the famous poem *the Giaour* by Lord Byron was published. It explores the subject of vampirism in which an infidel female is punished by death, her devilish soul returns back to avenge (Melton 95). These verses from Byron's *the Giaour* illustrate the first use of the word vampire in written literature:

But first, on earth as Vampire sent,  
Thy corse shall from its tomb be rent;  
Then ghastly haunt thy native place,  
And suck the blood of all thy race; (30)

Being inspired by his friend's poem, John Polidori made his first modern vampire fiction story *The Vampyre* in 1819. It was about "*Lord Ruthven [...] the first aristocratic, heartless, wealthy, world-traveling vampire who would seduce women and lure them into a secluded place to drain them dry of their blood.*" (Bane 142). Therefore, the image of the vampire started to change according to the authors' preference and society.

As a matter of fact, Sheridan La Fanu owned the most famous story of that period for its uniqueness. The novelette *Carmilla* was released in 1872. It is about a female vampire that sucks the blood of young girls whose lives end by death. This tale contains a lot of homoerotic indications which were considered taboos in the time of Fanu's life. In fact, *Carmilla* "*introduced the female revenant vampire to gothic literature*" (Melton 105) rather than depending on the same classical male vampire.

At the end of the nineteenth century (1879), another major source of attraction appeared. Bram Stoker wrote his fictional story *Dracula* which exceeded all the limits of success, and became a popular interest in the topic of vampires. It had been a subject matter for scholars, artists, and movies producers. The novel contains attractive scenes and horrific images (Summers 334). It is a unique gothic romance. Stoker relies on the vampire history and folklore to create his main character The *Count Dracula*. Distinctively, this vampire possesses animalistic features and superpowers, and he is evil and seductive at the same time. Beyond the insurmountable success, Stoker turned vampire myths and legends into literary icons. He placed the traditional demonic character into a modern environment. Basically, he created an immortal legend that literary minds refer to in order to form their contemporary characters.

### **1.3. New Vampire Literature**

Fictional vampirism in literature continued into the twentieth century where the image of vampire characters changed completely. Writers added and removed vampiric traits according to their imagination and their way of thinking. Everyone wanted to change the stereotypic picture of the traditional supernatural villain. In similar vein, Guiley clarifies that: “*Western fiction and film have popularized the vampire as an entirely different creature, a glamorous and seductive living dead person who bites people (usually on the neck) to drink their blood.*” (“The Encyclopedia of Ghosts” 509).

Thus, Western literature<sup>9</sup> overcame the fear of the vampires and turned it to a total persistent attraction towards them.

The major representative of this period is Anne Rice. She published her novel *Interview with the Vampire* in 1976, and followed it by a series of books called *Vampire Chronicles*. Indeed, “Anne Rice thoroughly and systematically demythologized the vampire myth” (Melton 199). She popularized the new contemporary vampire who is no more a routed predator but he is more a human like (Deibler.”Vampires in Literature”)<sup>10</sup>. Rice’s works were the transition in the vampire standardized fiction from the classical myth to the modern one. As a female writer, she opened the doors for women to contribute in the same stream.

With the shift in the literary vampire style, the twenty first century showed a great fascination with vampire characters. The gothic novels used to be full of horror and hostile demons. Now, they are romantic stories that focus on love relationship between a vampire and a human instead of hunting the undead. Many vampiric productions in the literary and cinematic world made a huge success, the vampire as a result turned to be a hero who is powerful, romantic, and a chivalrous gentleman. This creature gained new characteristics as he had lost some of his identical qualities of being a beast. The attractive poetic vampire became undistinguishable from humanity as Brad Steiger mentions in *The Werewolf Book: the Encyclopedia of Shape-shifting Beings*: “the fact that the modern vampire is virtually undetectable from the rest of us” (293). Indeed, the

---

<sup>9</sup> Literature in the languages of the Indo-European family, along with a small number of other languages whose cultures became closely linked with the West, from ancient times to the present.

<sup>10</sup> <http://the-artifice.com/vampires-in-literature-themes/>

modern fiction depicts the vampire with humanlike attributes. What identifies him as a vampire is just his lust for blood and his supernatural powers.

The best example is the *Twilight Saga* by Stephenie Meyer. It contains four novels that are released successively between 2005 and 2008. All the romance series narrate the disputes before and after the ambiguous love story of the vampire Edward and the mortal Bella, in addition to the dangers they both encounter.

Meyer imparted an unprecedented change into the vampire genre. She gained a wide range of readership -especially female teenagers- in a short period of time due to her alluring vampire Edward. Meyer describes him as a “*beautiful boy*” with a “*dazzling face*,” “*flawless lips*,” and “*perfectly ultra white teeth*” (Melton 163). He is gorgeous, attractive and romantic person. Edward is a completely different vampire; he is vegetarian who feeds on animals’ blood rather than humans’. He is the perfect man and the superhero who habitually saves his teenage lover, Bella. Thus, *Twilight Saga* had been phenomenally famous for bringing a new age of fictional romantic vampirism. However, it entered the spot of criticism as any other literary work.

*Twilight*, the first novel of the series is the sample that many theorists use as a reference for their studies. Its abundance of various social themes makes it prone to be tackled from feminist and psychoanalytical standpoints.

## **2. Theoretical Approaches: Feminist and Psychoanalytical Perspectives**

### **2.1. Feminist Critical Premises**

Since the dawn of humanity, man has set laws and norms to restrict woman under the authority of patriarchy. In societies where males rule, man is considered as the

superior human class whereas woman is the inferior one. She is not permitted to act, feel, or talk. Thus, woman is linked to every trait which emphasises her physical delicacy and mental inferiority. Putting woman in this secondary position led her to revolt against her powerless status.

### **2.1.1. Patriarchal Oppression**

The human history mentions many female figures in different occupations: queens, warriors, and even goddesses. Yet, they are less respected when compared to males' positions and achievements. In other words, woman is the second status in human hierarchy.

In the past, woman was always treated as less human than man. She was not identified with what she had. Rather, she was known with her deficiencies in comparison to man. For instance, the Greek philosopher Aristotle states: "*the female is female by virtue of a certain lack of qualities*" (qtd in Selden, et al 115). Also, the Italian theologian, St Thomas Aquinas, defines woman as an "*imperfect man*" (115). That is, woman had no rights at all; she was bought and sold in auctions.

Woman was believed to be weak in both body and mind. She could not manage life issues without man's patronage. Therefore, she was deprived from owning property, inheritance, even choice and decisions. Until today, woman is seen as naturally inferior in a male dominated society. This female's negative picture is the result of sponsoring the institution of traditional gender roles (Tyson 85).

### 2.1.2. Traditional Gender Roles

Despite the development in human societies and cultures, patriarchy still exercises oppression on females. The most dominant abuse is establishing standards for males and opposite others for females so called as traditional gender norms. There are plenty of patterns of these roles in everyday life. For instance, “*women are the weaker sex and need to be protected*” and “*Big boys don’t cry*” (Wienclaw “Gender Differences”<sup>15</sup>). Nearly, traditional gender roles restrict every dimension in men’s and women’s lives; personalities, behaviours, attitudes, clothing, and manners.

Presumably, the most organized body of female stereotypes is The Cult of True Womanhood. It was developed during the Victorian period. It is a collection of attributes by which woman is judged by herself and by society. For example, true women are supposed to be submissive, beautiful, delicate, and passive in opposition to men’s characteristics that are expected to be dominant, strong, and autonomous. The aim behind this polarization is particularly to naturalize these qualities (Moi” Feminist, Female, Feminine” 122). In this context, males and females are socially considered as men and women according to the extent they follow the standards. Thus, it is a matter of gender<sup>11</sup> rather than sex<sup>12</sup>.

Accordingly, gender norms question male’s and female’s masculinity and femininity respectively. Specifically, the woman who does not respect the norms is considered unfeminine. She becomes unnatural and anomalous in society. Therefore, she is in a need to defend herself finding assistance in feminism.

---

<sup>11</sup> Gender describes the characteristics that a society or culture delineates as masculine or feminine.

<sup>12</sup> Sex refers to biological differences; chromosomes, hormonal profiles, internal and external sex organs.

### **2.1.3. Feminism as a Revolution against the Traditional Gender Roles**

Considered as one of the most significant and influential theories. Feminism has appeared as a resistance to patriarchal society and culture. It is defined as:

An ideology that is opposed to gender stratification and male dominance. Feminist beliefs and concomitant actions are intended to help bring justice, fairness, and equity to all women and aid in the development of a society in which women and men are equal in all areas of life”(Wienclaw “Feminist Theories”95).

In short, feminism is a doctrine which struggles to make women and men equal defying male superiority. Accordingly, feminism has first emerged when women became curious about their social status, and they attempted to ameliorate it (Freedman 03).

This theory is based upon specific premises. First, patriarchy oppresses, objectifies, and marginalizes woman in every domain of social life. Second, woman is associated with what she lacks in contrast to what man has. Third, patriarchy is instilled in western society, civilisation, and culture. Fourth, the major aim of feminism is to liberate women as their experiences are deeply influenced by gender norms (Tyson 92). Evidently, one important issue in feminism is that of gender and sex.

Making the difference between these two terms has been crucial for feminists since they have exploited enough ink and time to condemn the claim that “*anatomy is destiny*” (Butler 35). Nevertheless, they associate sex with anatomic and natural aspects of the body, whereas gender is restricted to the unnatural (social or cultural) issues that the body gains in community (35). The identification of sex and gender is a core point of disagreement among feminists and patriarchy defenders. Through constant internalization,

patriarchy tries to weigh gender as an obvious result of one's sex. However, feminism attempts to uncover the fact that gender is a production of social constructionism. In other words, masculinity and femininity are founded myths primarily to subjugate women.

The feminine myth, in addition to other related topics, is well discussed in Simone De Beauvoir's *The Second Sex*. This book has endowed the movement with an academic frame (Bailey and Cuomo 84). Therefore, *The Second Sex* is a rich sphere when investigating the subjugation of women.

#### **2.1.4. Simone De Beauvoir's *the Second Sex***

Simone De Beauvoir is considered as an exceptional author and a curious existentialist<sup>13</sup>, she is one of the modern feminist movement's pillars. Her book, *The Second Sex* has launched what is called a "*Beauvoir revival in feminist theory*" (Moi "What Can Literature Do?" 189). Beauvoir enjoys a high level of independency and autonomy that are reflected in her works (Bailey, Cuomo 06). Thus, the French existentialist deserves her reputation as an outstanding figure in feminist studies.

*The Second Sex* is a scrutiny of woman's oppression by patriarchy. Beauvoir exploits data from different domains as literature, history, and biology to uncover women's problems and the difficulties in which they are living (Bair 1). Moreover, Beauvoir mainly uses "*existential phenomenology, Marxism and anthropology*" (Tidd 8) to examine such oppression.

---

<sup>13</sup> Existentialist feminists emphasize concepts such as: freedom, interpersonal relationships, and the experience of living as a human body. They value the capacity for radical change. Simone de Beauvoir was a renowned existentialist and one of the principal founders of second-wave feminism.  
< [https://en.wikipedia.org/wiki/Feminist\\_existentialism](https://en.wikipedia.org/wiki/Feminist_existentialism) >

#### **2.1.4.1. Aspect of Patriarchy “Otherness”**

Everything in the existence is identified by its difference from other things. Such thing is innate as Beauvoir clarifies that “*no group ever defines itself as one without immediately setting up the other opposite itself*” (26). Thus, the other is the reverse of the one. However, what is specific about the entity of the other is its inferiority and passivity in contradiction with the one’s superiority and activity (114). Similarly, men alienate women seeing them a less human kind that requires male authority.

In a male dominated society, being a woman implies being the other. Beauvoir declares Otherness as a basic attribute of woman in her relation to man while both “*are necessary to each other*” (29). Accordingly, the bias in weighing woman down is very accessible. Woman’s Otherness for Beauvoir comes mainly from her biology (Tong 244). In other words, woman’s first foe is her body. It is “*a mere obstacle... severely limits the free choice and self-fulfilment of the woman*” (Heinamaa 66). She indicates: “*one is not born, but rather becomes, woman*” (Beauvoir 14). That is, gender is the product of patriarchy not of anatomy (Freedman 14). Hence, it is society by its oppressive norms that condemns the female to be the other.

In *the Second Sex*, Beauvoir shows how man’s desire to be the master makes woman the other. (60). Man discriminates woman on several backgrounds: biologically, psychological, as well as economically (Selden, et al 119). Beauvoir claims that all patriarchal ideologies are oriented to justify woman’s oppression (qtd in Brison

200). Consequently, woman is trapped into Otherness. She becomes just another synonym to submissiveness, dependence, limitation, subordination, and immanence<sup>14</sup> (Mahon 108).

To be immanent is to be naturally annexed to something. However, Beauvoir is careful to point out that woman is discounted to immanence by man not by nature. He is the one who forbids her from action, creation, and transcendence (qtd in Brison 191-2). Otherness is one of man's attempts to objectify woman and "*doom her into immanence*" (Beauvoir 37). Man positions himself as the transcendence which will forever reign over woman's immanence (37).

Generally, Beauvoir's theory of woman's oppression can be summarized in two major points. First, woman is almost oppressed by man in every domain of life: biology, economy, and psychology. Second, as a consequence of patriarchal oppression, woman is in a constant state of Otherness. She is internalized to be the antonym of man's subjectivity, independence, and transcendence.

As Feminism examines female's Otherness and oppression, Freudian psychoanalytic theory complements these issues by digging deeply into the psychology of the oppressed, attempting to study the unconscious mind and its structures, anxiety, defences, and psychological trauma.

## **2.2. Psychoanalytic Freudian Concepts**

Psychoanalysis is a form of therapy that seeks to cure mental disorders by resolving psychological problems. In other words, "*it is a method of treating nervous patients medically*" (Freud 09). In addition to that, it is the science that studies the

---

<sup>14</sup> Taking place within the mind of the subject and having no effect outside of it.  
<<http://www.dictionary.com/browse/immanence>>

interactive process of the conscious and the unconscious, as well as the laws of mental functioning. Equivalently, the French professor Stéphane Mechaud claims that it “*is a universal instrument for understanding the human psyche*” (2). Above all, it aims to free subdued feelings and experiences (McLeod “Psychoanalysis”)<sup>15</sup> by making the unconscious conscious.

This theory refers back to its founder, the Austrian neurologist Sigmund Freud, who developed various investigations to discover the structure of the mind and its processes, the repressed emotions and conflicts, and defences (Kenny 2). Freud’s discovery is a practical way to comprehend human behaviour. Thus, it is useful for understanding literary texts “*which are about human behaviour*” (Tyson 11).

Yet, psychoanalytical principles exist in literature since the texts accurately describe characters’ actions and reactions. Whether the writer was aware of those principles or unconsciously expressed them. That is, literature expresses the repressed unconscious desires and anxieties.

In essence, Freud’s work depends upon the notion of the unconscious where most of human’s instincts and desires, guilt and conflicts are repressed. In addition to the model of tripartite psyche: Id, ego, and superego. Freud also identified the defence mechanisms and the core issues. Added to that, he explained how sexuality works, and how dreams can be interpreted as symbols.

### **2.2.1. Freud’s Conception of Human Psyche**

Through his studies and discoveries of human behaviour, Freud adopted some terms which are significant in the field of classical psychoanalysis. The aim of this section is to shed light on some Freudian concepts that are needed for this study.

---

<sup>15</sup> <https://www.simplypsychology.org/psychoanalysis.html>

### **2.2.1.1. Freud's Structural Hypothesis of the Mind**

Sigmund Freud divided mental life into three provinces: id, ego, and superego: The id is the reservoir that contains human's instinctual drives. Particularly, libidinal<sup>16</sup> drives. While the Ego, is the portion of personality which is governed by reality principle. It takes the executive role in regulating "*libidinal drive energies so that satisfaction accords with the demands of reality*" (Lapsley and Stey1). Besides that, the superego is the agency that aims to enforce the striving for perfection and the ideal morals.

### **2.2.1.2 Theory of the Unconscious Mind**

Formerly, Freud shaped up a topographical pattern of the mind, where he related the mind to three stages of consciousness: the conscious, the preconscious, and the unconscious mind. This latter is the primary source of human behaviour; it stores all the "*unpleasant feelings of pain, anxiety, or conflicts*" (Siegfried 1). Indeed, it includes the past repressed data.

The unconscious is one of the most radical insights in Freud's theory. It stands like the 'central pillar' in psychoanalysis. It is the store house of the past painful experiences such as: fears, guilty desires, and unresolved conflicts repressed from childhood (Tyson 12). In other words, it involves all kinds of significant and disturbing materials which need to be kept out of awareness because they are unacceptable in reality. If they are released, a tension emerges between the three elements of the psyche, the id, the ego, and the superego.

Usually, the superego opposes the id which pursues pleasures that are forbidden by social convention. Hence, the superego shapes which desires the id will contain. In

---

<sup>16</sup> Sexual drive or desire for sexual activity

this way “*the Ego often has to mediate between the two*” (Siegfried 2) to pacify the tension between the idealistic goals and the instinctive needs. However, the pressure between the id and the superego leads the ego to adopt some defence mechanisms to overcome the resulted anxiety.

### **2.2.1.3. Defence Mechanisms**

Defence mechanisms operate at an unconscious level. They help reducing “*the negative emotionality*” (Cramer8). In this way, they cover the impulses that are threatening the ego and protect it from the conflicts created by the id and superego. In other words, the ego employs a range of defence mechanisms such as: denial which is the refusal to acknowledge an external power that is the source of anxiety. Also, displacement, when a person redirects an aggressive impulse into a powerless person or object. In addition to other defences like: repression, regression, projection, and sublimation. Respectively, defence mechanisms allow the ego to fit together with the environment but when they get out of proportion, anxiety will raise. This leads the revelation of core issues.

### **2.2.1.4. Core Issues**

The person is protected from experiencing anxiety through defence mechanisms. Still if these defences break down, anxiety will be felt again and it will uncover the core issues (Tyson 16). For instance: Fear of abandonment, when a person strictly believes that his close people will abandon him physically and emotionally. While low self-esteem is the belief that one is being less worthy than other people, therefore, doesn't merit attention, love, or any other of life's reward. In addition to that, the insecure or unstable

sense of self is the incapacity to approve one's identity, or sustain the sense of knowing the self. For this reason, the influence of people increases and causes changeable looks and behaviours according the involvement with different individuals or groups.

There are other core issues for example: fear of intimacy, by staying emotionally distant from others, thinking that emotional closeness will hurt, fear of betrayal, the feeling that friends and the loved ones cannot be trusted. In addition to that, the oedipal complex, a dysfunctional empathy with a parent of the opposite sex (Tyson 17). These core issues may affect each other such as: low self-esteem leads to fear of intimacy, and fear of abandonment supports getting the insecure or unstable sense of self. What is more, core issues expose people's behaviour in negative ways without being aware of that.

Feminism and Psychoanalysis are used to criticise the novel of *Twilight* by revealing what is between lines. They are meant to uncover author's hidden thoughts. For instance, Stephenie Meyer uses her modern writing techniques to intrigue readers to learn more about: love, sexuality, and the supernatural.

### **3. Writer's Style and Modes of Writing**

Stephenie Meyer, the former infamous Mormon<sup>17</sup> housewife wrote the *Twilight series* after dreaming about a vampire and a young girl in a meadow. Her *Twilight saga* is made up of four novels about the teenager Bella Swan and her vampire boyfriend, Edward Cullen (Silver 121) in which their forbidden relationship is exposed. These young adult novels explore the difficulties that introduce readers to contemplate how love embraces both sacrifice and choice (Bull 113).

---

<sup>17</sup> A member of a religious group called the Church of Jesus Christ of Latter-Day Saints, which began in the US in 1830.

### 3.1. *Twilight*: a Modern Fantastic Novel

The saga is more likely to be a modern gothic romance that contains some elements taken from the classic fantastic literature. Thus, Stephenie Meyer provides readers with an exciting fairy tale full of mystery, thriller, and romance.

*Twilight saga* combines fantasy with reality, where ordinary human beings are gathered with preternatural creatures in one society. Allison Waller a researcher in young adult fiction writes that fantastic realism is developing supernatural phenomena in a lifelike frame work in young adult literature<sup>18</sup> (qtd in Silver 135). That means “*it allows adolescents to lose themselves in adventurous situations and idealized characters*” (Silver136).

The writing of *Twilight* novels usually exceeds into the melodramatic tone that is often used in romances and horror genres. This is meant “*to heighten the effect of these aspects of the story, enhancing the fantastic elements in order to make them more dramatically consequential and more deeply involve the reader in the character’s plight*” (Mescallado “the Best Notes”)<sup>19</sup>. Therefore, Meyer uses a deep and rich description to reveal the characters’ emotions and feelings and also their actions.

Added to the previous, Meyer draws complicated relations between characters as the story develops (Bull113). She gives more details about them and she portrays them in the minds of readers by describing extensively their actions, their facial expressions, and their intellectual features. Through their physical demonstration, “*Meyer illustrates*

---

<sup>18</sup> Young adult literature (YA) is a fiction published for readers from 12 to 18.

<sup>19</sup> <[http://thebestnotes.com/booknotes/Twilight\\_Meyer/Twilight\\_Study\\_Guide29.html](http://thebestnotes.com/booknotes/Twilight_Meyer/Twilight_Study_Guide29.html)>.

*characters' emotions and intentions[...]*Meyer paints pictures of what the characters often cannot or will not verbalize themselves” (Bull 113). In addition, she examines their intellectual attributes, through depicting characters’ observations and treatments to each other.

### **3.2. Imagery and Intertextuality in *Twilight***

Likewise, imagery is apparent as characterization. Meyer shifts the image of the old vampire to a more fascinating persona. She builds a new progressive bridge between the archetypal vampire and the heart taking modern vampire. In her stories, she includes archetypal images and patterns to empower the vampire vision which gradually becomes different from what was believed by people before (Binulia11). Also, Imagery comes from Meyer’s use of vibrant representations that attract and move readers’ feelings. These images in the mind are interwoven by the narrative sensory language that complements the dialogue and plot (Bull 114). Such depictions turn the text to be more vivid, and allow readers “*to paint sensory pictures of the events unfolding before them*” (114).

Kelly Byrne Bull a contributor of teaching young adult literature explains that intertextuality is creating connections during reading and making links inside and outside the text is being read (115). There is no doubt that “*Connecting with texts in meaningful and personal ways enables readers to develop interest and comprehend at deeper levels*” (Bull115). Stephenie Meyer’s use of intertextuality helps readers understand how literature is related to experience and history. She refers to many allusions from the classics in *Twilight* series. Meyer relies on some canonical texts as the Old Testament,

Wuthering Heights, Macbeth, Pride and Prejudice, Sense and Sensibility, and Songs of Innocence and Experience in order to attract readers with the same old love stories and traditions. Covertly, she conveys old Victorian ideas about femininity and women's domestic power. The American author Anna Silver advises readers to look back at the classic Nineteenth Century romances in order to get the themes addressed by the writer of *Twilight* series .(134)

Historically, vampire literature was and still a reflective mirror of society and humans' desires and struggles. *Twilight* is the modern vampiric novel which is fruitful of subjects that are likely to be susceptible by critics. Meyer introduced a new generation of fascinating romantic vampires. At the same time, she represented many social themes including the classical system of patriarchy. This latter is a male-dominating society which subjugates women. Accordingly, *Twilight's* inhibition of women under stereotypical gender roles predisposes it to be criticised by many literary theories. Mainly, the feminist and the psychoanalytical perspectives which are appropriate for such topics.

On one hand, the feminist symbol, Simone De Beauvoir, is well known for her theory of the *Second Sex* in which she focuses on females' Otherness and oppression by males. On the other hand, the classical psychoanalysis of Sigmund Freud expounds its premises covering the structural hypothesis of human mind, the unconscious, defence mechanisms, and core issues in order to highlight the psychological complications.

## CHAPTER TWO: BELLA'S GENDER ALIENATION AND PSYCHOLOGICAL REPRESSION

### *"He is the Absolute, she is the Other" (Beauvoir 26)*

This chapter is the practical part of this dissertation; therefore, a character-centred study of the protagonist Bella Swan is explored by both views, the *Second Sex* theory of the feminist Simone De Beauvoir, and the classical psychoanalysis of Sigmund Freud.

#### **1. Bella: the Arrested Feminism**

From a feminist lens, the study confines Bella's persona in isolation from: physical, economic, and psychological dimensions. Added to that, the enquiry goes further to interpret Bella's social relations especially with her lover and her father in order to embody the notion of Otherness in man/ woman connection

#### **1.1. The Return of the Gender Role Myth through Bella's Persona**

Throughout history and with limitless greed, man had exploited every sphere to weigh woman down. Accordingly, the sociologists Candace West and Don Zimmerman claim that women were considered an inferior class with specific traits as a logical consequence of being procreation engines (qtd in Rydstedt 03). Therefore, a history of females' oppression had started under the patriarchal reign. Particularly, in the Nineteenth Century, patriarchy used the biological difference to establish subsequent oppositions "*where the feminine side is always seen as the negative powerless instance*" (Moi "Feminist, Female, Feminine"124). Thus, strength, wealth, and autonomy were considered masculine while beauty, weakness, and dependency were seen as feminine. .

In the modern time, females are again under the same tyrannical rules and gender norms. Reflecting the content of today's representations in literature, traditional gender roles and myths are displayed again (Munford 153). In other words, contemporary literature portrays male/ female roles similarly to those during the Victorian era. For instance, Stephenie Meyer confines her characters in *Twilight*, especially Bella Swan and Edward Cullen, to traditional gender roles.

### **1.1.1. Physical Portrayal**

Most of the time, biological differences distinguish man and woman. Their facial features, body size, and physical vigour vary from each other. Similarly, Bella and Edward are presented in disparate portraits. From the beginning of the story, readers find no difficulty to imagine Bella as she draws a clear picture about herself. The weak body, the fragile appearance, and the soft features are the most prominent qualities of the protagonist. In brief, Bella is the incarnation of the delicate beauty, the main physical attribute associated with the ideal woman during the Victorian period. Meyer affords a detailed portrayal about her *Twilight* main character:

Very fair-skinned, with long, straight, dark brown hair and chocolate brown eyes. Her face is heart-shaped-- a wide forehead with a widow's peak, large, wide-spaced eyes, prominent cheekbones, and then a thin nose and a narrow jaw with a pointed chin. Her lips are a little out of proportion, a bit too full for her jaw line. Her eyebrows are darker than her hair and straighter than they are arched. She is five feet four inches tall, slender but not at all muscular, and weighs about 115 pound (Meyer "Frequently Asked Questions"<sup>20</sup> )

---

<sup>20</sup> <http://stepheniemeyer.com/the-books/twilight/twilight-faq/#bella>

In the past, the ivory skin was considered as a symbol of beauty for women (Snider 131-2). Perhaps Meyer intends to accompany Bella's pretty features, a heart shaped face, a thin nose, and large eyes with a skin as pale as ivory (Meyer 07) so as to make her appear like the female figures in the traditional Victorian paintings.

On the other hand, Bella frequently indicates Edward in detailed descriptions whenever they meet. Bella's choice of words associates Edward with a divine beauty. He is "*more like a Greek god*" (Meyer 106) with the features of "*Adonis*" (164). Having an "*overwhelming voice*" (30) and a "*breath taking face*" (114) which can be only for an "*angel*" (89), Edward is just "*too beautiful to be real*" (134). Probably, Meyer endows Edward with this perfect constitution to highlight women's inferiority to men even in terms of physical appearance. Edward's beauty is incomparable to Bella's, as well as his power.

Physically, Bella is very feminine. She is "*slender*", "*soft*" and logically "*not an athlete*" (07). In brief, Bella is breakable. Accordingly, Edward confesses: "*...you are so soft, so fragile... You don't realize how incredibly breakable you are.*" (161). Being in an intimate relationship with Bella is quite impossible as a result of her softness and slenderness in contrast to Edward's supernatural vigour to the extent that he could kill her easily.

In addition, Meyer's diction leads to a crystal clear image about Bella's weakness and inabilities (Dietz 105). For instance, the word "weak" is used many times to describe Bella's actions. When calling her mother, Bella's voice is weak (Meyer 15). In gym, she

is considered the weak point of her team (20). She nods (54), leans (89), and feels weak (180) in several situations, to the point that Bella is frustrated at her weakness (191). As a fragile girl, Bella encounters other deficiencies.

Another attribute of Bella's character is her squeamishness. When she sees blood in Biology class, Bella is literally squeamish and faint in front of the violent scene of blood (50). As a woman associated with traditional norms, Bella is "*deemed unfit for the risks associated with violence*" (Bergoffen 262). In contrast, Bella's man, Edward Cullen, enjoys the ideal male strength that is exaggerated to seem supernatural.

Edward is incredibly powerful. Bella discovers his power when a van in the school nearly crushes her. In one moment, Edward interferes to stop the engine with his bare hands leaving "*a deep dent in the side of the van's body.*" (Meyer 29). When they are in the meadow, Edward shows off his abilities. Effortlessly, he can rip "*a two-foot-thick branch from the trunk of the spruce*" (135-6).

Moreover, Edward's speed is similar to his strength. He can appear and disappear in seconds (135-6). He is as fast as a "*bullet*" (144) when running in the forest. Not only strong and fast, Edward is lethal. "*I could kill you quite easily, Bella, simply by accident ...I could reach out, meaning to touch your face, and crush your skull by mistake.*" (161). Killing Bella is an easy task for Edward taking into consideration his extreme power and her extreme fragility. Physical power differentiates between Bella's archetypal feminine qualities and Edward's ideal masculine characteristics. For example, when he holds her hands, Bella feels them very weak in his "*iron strength*" (143). Her reactions are a reflection to her "*delicate female constitution*" (Snider 132). Indeed, Edward needs no

power to dominate Bella Physically. He is able to break her grip “*effortlessly*” (Meyer189).

Eventually, Edward is depicted as the strongest side while Bella is the weakest one. She confesses that he is “*a thousand times stronger*” (257) than her. Establishing such admission by the end of the book does not only restrict Bella to physical inferiority in juxtaposition with Edward. Rather, it represents females’ inferiority to their male counterparts. In other words, Bella and Edward’s comparison attempts to naturalize females’ physical weakness. As it is alleged by the naturalist Charles Darwin that men are superior physically and intellectually at the expense of women, because it is the logical result of the different evolutionary forces (Bergman 05).

Bella’s utmost weakness to the extent of being breakable and Edward’s supreme power to the extent of crushing her easily draws a logical conclusion: as if Bella is designed to be protected and dominated. Nevertheless, Edward is formed to be the protector and the dominator. From a gendered perspective, the construction of Bella’s physical portrayal implies subsequent dependencies. For instance, she is depicted as economically inferior.

### **1.1.2. Economic Oppression**

One consequence of the female’s body alienation in patriarchal society is classifying her economically in a lower position in parallel to man. Traditionally, women were considered as a source of countless financial losses. Similarly, the biologist Patrick

Geddes and the naturalist John Arthur Thomson have a sexist<sup>21</sup> view concerning women's participation in economy. The Scottish scholars claim that sharing the economic life with woman would, surely, destruct humanity justifying her inadequacy by her biological structure (qtd in Moi "What is a Woman?" 19). Again, women are condemned for the crime of having a female body. Accordingly, they are neglected from the economic society leaving the agency for men.

Hence, man's financial autonomy gives woman another reason for subservience. Thus, according to the psychologist Linda Brannon, woman depends on man for the purpose of being financially secure (qtd in Rydstedt 13). In other words, woman has to be economically inferior to man. Such a picture of dependency is present in *Twilight*. Meyer portrays the protagonist Bella in a lower financial rank in contrast to her man Edward.

Bella lives a financially moderate life, yet she is considered "poor" when compared Edward's luxurious living. For instance, she drives an old truck which Charlie bought for her in a cheap price (Meyer 5-6). However, Edward owns a costly shiny Volvo (9). Once he offers Bella's company to Seattle, Edward doubts the ability of her car to endure such a trip (43). Moreover, Bella mentions that the Cullens, including Edward, are dressed in fine clothes and drive over priced cars (17).

Whenever Edward drives Bella in his silver Volvo, she is always in the passenger seat (90-114) symbolizing subjugation. He exploits his economic superiority to be the dominant in front of the dependent Bella. Similarly, the professor Rebecca Hayes-Smith argues that Bella is dependent for several reasons. Mainly, she is a low-income woman in

---

<sup>21</sup> The unfair treatment of woman because of her sex.

contrast to Edward's wealth (qtd in Rydstedt 23-4). This image of the woman whose love mate is in a higher economic status is typical in fairy tales. Such stories are deeply rooted in patriarchy although their brilliant cover.

*Twilight* is the story of the human Bella and the vampire Edward who meet and fall in love. Consequently, *Twilight* includes the fairy tale elements which are love, obstacles, and a happily ever after ending (Juric 5-6). Edward is the charming prince who provides wealth for Bella, as well as he offers meaning to her life. Therefore, Bella is, to an extent, the identical of Cinderella. Accordingly, Beauvoir highlights that man and woman's relationship is believed to gain for the latter "*social status, wealth, and connections*" (qtd in James 158).

Bella is economically subservient to Edward. Her dependency is most driven from the patriarchal beliefs that woman and men cannot be equal physically. Thus, they cannot be so economically. Logically, such double oppression affects Bella's psychology.

### **1.1.3. Feminist Psychological Subjugation**

In patriarchal community, woman's inferior position to man had resulted in her psychological disorders. Until today, women still suffer from the same issues in the patriarchal community. From the same lens, *Twilight* represents in details the disposition of its protagonist, Bella Swan. In general, she has no charisma and she has many negative psychological attributes.

Bella's first remarkable trait is timidity. She frequently flushes red. However, what is clear is that most of her blushes are because of Edward. From their first meetings, Edward's "*hostile*" (Meyer 13) and "*furious*" (13) facial expressions make her "*going*

*red*” (13). His “*unfriendliness*” (34) intimidates her. Moreover, his questions cause her easily flushes (118). Edward is guilty for making Bella’s embarrassments. Simply she cannot feel easy in his presence.

From a patriarchal view, Edward’s ability to dominate Bella physically leads, obviously, to her psychological subjugation. From a feminist point of view, the lack of female physical strength is expressed in “*general timidity*” (Beauvoir 398). Edward can effortlessly intimidate Bella, as he can easily sovereign her physically which hints her vulnerability. Bella’s shyness is considered as a way to express submissiveness. The former “*can only be lived in fear and servility*” (800).

Moreover, Bella lives in a state of emotional insecurity. She is in a continuous fear. Nevertheless, the primary source of her dread is Edward. Despite the fact that she loves him, she literally fears him. This is clear throughout Bella’s words. She fears the anger in his face (Meyer 94). She shivers “*at the threat in his voice*” (83). She goes easily through “*a spasm of fear*” when Edward uses the language of anger and warning (89).

When they are in wilderness, Edward terrifies Bella by exhibiting his supernatural powers. She becomes very frightened like “*a bird locked in the eyes of a snake*” (136). As a psychologically oppressed woman, Bella admires Edward, in the same time, she fears him (Beauvoir 496). Logically, such a state of emotional contradiction leads woman to hide, to shy away, and specifically to lie.

As it is clear in *Twilight*, Bella is a liar. She often hides the truth from everyone. She is a bad terrible liar (Meyer 04-31). Bella lies on her mother, father, and friends.

Particularly, she practises this habit on Edward. He asks her once: "*Are you scared?*", she waits for a while so the words would seem true, then she answers: "*No. I'm fine*" (161). Once again, Edward questions her if she finds him scary, Bella answers: "*I don't find you scary at all, actually*" (178) confessing directly that she lies on him as usual (178). Bella in such situations hides the truth "*to keep her man*" (Beauvoir 741).

In short, Bella's psychological subjugation is a result of her dependency whether physically or economically. In this case, Beauvoir concludes:

[Women's] modesty results from the dependence they suffer... it seems to them that the other's consciousness, and particularly that of their lover, reveals them in their truth: they are afraid, they try to escape it; in their evasions, their hesitations, their revolts, and even their lies (Beauvoir 301).

Bella's portrayal reveals the rebirth of the myth. She is confined to traditional gender roles. She is physically dependent and not permitted to be economically superior to her male counterpart, Edward. As a result, Bella is psychologically subjugated to timidity, fear, and lies. Inevitably, curious questions impose themselves: How does such a feminine girl communicate with society? What is Bella's social status taking into consideration all forms of dependency in her character? Is Bella's role significant or merely othered?

In an attempt to find the answers, the scrutiny of Bella's relations will consider her character from two perspectives. First, Bella as a woman in love. Second, Bella as a girl who lives under her father's roof. Moreover, this examination will include her revolt against her Otherness.

## 1.2. Bella's Otherness

Patriarchal society is a humanly produced system where males dominate and control. They show their masculine attributes like: strength, wealth, and authority. Meanwhile, females are featured with love, obedience, and timidity. Both sexes act, reason, and aspire in a different way because they have already learnt about their masculine and feminine roles (Sultana10). Ordinarily, men rule and control everything in their community including women, in a way that bolsters women's alienation and subordination ( McClimans and Wisnewski 169). That is, women whom are taken over are considered to be in need for safety and guidance under the power of men to protect them from their own freedom.

Patriarchal culture reinforces social norm through placing women in an inferior position. Consequently, females are threatened by inequality, exploitation, discrimination, violence, and oppression. They are treated as objects and as property which need to be used and well-preserved. They are meant to achieve "*the role of object-being for man's own self-definition*" (Mussett 282). Thus, women are recognized as others while men are identified as selves. According to the French professor in geography and environment, Jean-François Staszak, stereotypes differentiate between the self and the other, then, "*the other of man is woman*" (2). Indeed, Otherness is devaluing woman's status and increasing her dependency on man.

The Second Sex,<sup>22</sup> as the French theorist Simone De Beauvoir refers to, is in a “*profound alienation; she is awash in the indolence of passivity*” (780) especially the one who is chained by her emotions towards a man. The woman in love becomes the submissive slave who accommodates the needs of her man. She gives up her everything to involve herself in his universe (Beauvoir 795) in order to gain back her status and her controlled freedom.

Stephenie Meyer’s *Twilight* induces a backlash against feminism, in which, Bella Swan is portrayed as a vulnerable domesticated girl (Rocha 278). She is utterly dependent on her vampire boyfriend, Edward Cullen. He constantly controls her, guides her, and saves her from her own troubles. Deeply, Meyer overlooks the use of such dominance, even the “*promotion of domestic abuse*” (Snider 129). In the novel, Bella idolizes Edward, and she willfully positions herself as the other leaving him the opportunity to play correctly his masculine role. Edward assures: “*I may not be a human, but I am a man*” (Meyer 161).

### **1.2.1. The Woman in Love<sup>23</sup>**

Patriarchists clarify that the woman is an inessential creature othered by man. She is inferior to him biologically as well as psychologically. Also she is too weak to own the ability to transcend to the self. Subsequently, she always remains the other whereas man is the essential. Her only solution to leave the sphere of objectivity is to get into a love relationship with a man, making him the source of meaning and significance in her world.

---

<sup>22</sup> The Second Sex is the title of the book written by Simone De Beauvoir, it is an analogy for the alienated female

<sup>23</sup> Beauvoir, Simone De. *The Second Sex*. Translated by Judith Thurman. New York: Vintage Books.2010.print

The male who sets limits to her life and judges her actions and gives her an identity. While attempting to transcend her immanence, she loses herself. In this sense, Beauvoir asserts that *“love aims at the forgetting of self in favour of the essential subject”* (784). The need of surpassing her being towards a superior status, she is obliged to lose herself, body, and soul in the relationship which subordinates her.

The novel of *Twilight* gives a clear picture of the patriarchal society and the abusive love relationships. It includes themes of *“old-fashioned conception of female passivity and domesticity”* (Snider 129) besides man’s domination and demonstration of masculinity. The love relationship of Bella and Edward is male dominated and female alienated. Edward takes the role of the wealthy, intelligent, strong, elegant, and authoritarian man. As for Bella, she serves and responds to her lover’s demands wishing to get into his existence and be a part of his value (Beauvoir 782) which means that *“her character is defined by her relationship with Edward: the male determines the female’s worth”* (Pearlman 55). That means, Edward gives Bella a value. Notably, their love relationship is constructed upon the terms of the strong and the weak; the controller and the submissive; the protector and the protected.

Bella’s feminine attributes and behaviours which set her as the other can never be described without mentioning Edward’s masculine acts. Since Edward is the dominating character and Bella follows his orders. Edward Cullen *“is authoritarian [...] a lover who has confidence in his mistress, shows no displeasure at her absences or if she is occupied when away from him: sure that she belongs to him, he prefers to possess a freedom more than a thing”* (Beauvoir 788).

Edward patronizes and monopolises Bella's freedom. He gives her orders and she obeys silently because she thinks he is always right. For example: when they went to the restaurant he ordered her: "*Drink,*". And she sipped her soda obediently (Meyer 85) Also when she was driving the car he instructed her: "*Turn right on the one-ten,*" she "*obeyed silently*".(131). Bella performs his demands submissively without complaint. She is indeed presented as 'the inessential in front of the essential'. To her, Edward is the one who controls their story and makes the significant decisions (Spieler133) because he considers Bella as weak and childlike. In regard to his substantial care and protection, he seems that he also has paternal authority.

Indeed, Bella's weakness and dependency turned her to be treated as a child from the side of Edward. He is considered the adult who treats her in an almost fatherly way. The American author Anna Silver argues that "*Edward frequently refers to or treats Bella as a child*" (Silver 125). Thus, infantilizing her to the point of not only being her lover, but also a sort of a father too (Ray 22). Helpfully, Bella accepts his parental-paternal authority. Apparently, she describes him as he embraces her in his arms like "*a small child*" and he places her on the springy ferns. (Meyer144). Later, he picks her up by holding the tops of her arms as though she were "*a toddler*" (153). Bella believes that controlling behaviour is way to preserve caution and commitment (McClimans and Wisnewski 168). She is totally dependent on Edward for guidance and care just like a father and a little daughter.

Bella falls prey to a controlling paternalistic man because she is ravenous for a fatherly love and attention. Her father Charlie is badly inept at parenting and he is clueless about her difficulties. She surrenders to Edward's requests and she passively submits to his

domination. There is no doubt, Bella completely hinges upon him because she “*seeks her father’s image in her lover*” (Beauvoir 776). Bella often drifts off in the arms of Edward tucked gently into her own bed with him watching over her or humming the lullaby he’s written for her (Meyer 157-8). He insists driving her everywhere because “*He could drive well*” (147), and other scenes from the novel, he reminds her to eat. Similarly, Beauvoir notes that woman in love “*wishes [...] to bring back to life a situation: one she knew as a little girl, sheltered by adults*” (776). Bella tries to rewind her childhood memories to relive and feel the peace of her “quasi-passivity”<sup>24</sup> and to sense the limits of protection from her own liberty.

Meyer describes Bella as clumsy, fragile, and ignorant of the dangers surrounding her. Bella’s rash and imprudent actions directly lead her to fall in troubles. Hence, Edward decides instead of her in order to protect her from the irrational and hasty choices that she makes. Even more, he hurries to save her every time she faces an imminent danger. She is the vulnerable female who requires the attention and concern of her vampire lover. Bella thinks “*the more she suffers, the more she will be rewarded with love, attention and protection*” (Jarvis 5). For this reason, she sets herself as the classic “damsel in distress”<sup>25</sup> who is docile and frail physically and emotionally and who is dependent on her man to come and rescue her. For instance, Edward saves Bella’s life several times, he rescues her from a car crash in their first early encounter (Meyer 29). The second time, he saves her when she gets threatened by drunk young men. Bella narrates: “*It was amazing how instantaneously the choking fear vanished, amazing how*

---

<sup>24</sup> Almost being passive

<sup>25</sup> The female protagonist is expected to rely upon the male hero for protection

*suddenly the feeling of security washed over me*" (81). Later, he saves her life again from the evil vampire James who attacked her aggressively. (233-4)

Obviously, Bella is attached to the category of the protected, while Edward acts all over again as the protector (Ray 22). She willingly throws herself into the arms of her over protective lover and gives him a chance to be the hero to show off his masculinity. Repeatedly, she confesses that she is very safe with him (Meyer 86) and that she needs nothing more than being with her "*perpetual savior*" (83). Bella is frequently under Edward's inspection (Durham 12). In an exaggerated way, he interferes in her personal life to become her threatening stalker.

On the one hand, Edward's inflated attention seems to be disturbing and his requests are problematic for anyone. His actions determine his superiority to Bella and indicate her fragility and weakness. In this manner, their love affair becomes an abusive relationship. In other words, Edward drags her to places against her will (Meyer 81-2) and "*he doesn't encourage her to pursue other friendships or interests outside of him*" (Myers 158). Above all, he invades her privacy by sneaking into her room and spies on her while she sleeps:

**Bella:** "How often did you come here?"

**Edward:** "I come here almost every night."

**Bella** [*whirling stunned*]: "Why?"

**Edward:** "You're interesting when you sleep." [*He spoke matter-of-factly*]: "You talk."

**Edward** [*His expression shifted instantly to chagrin*]: "Are you very angry with me?"

**Bella:** "That depends!" (151)

Apparently, Bella does not protest or criticize the treatment of Edward. Rather, she is flattered (Meyer150). She looks like she has no problem being stalked by him (Hofstätter 38). Regarding that he is the absolute subject and she is the inessential other. Indeed, Edward gives her a value to transcend from her immanent situation. However, the action of transcendence is repressive and exploitative (Veltman 127). That is, Edward is violent and fierce, he treats Bella oppressively. In the previous examples, there is only a hint of violence that thrills Bella with unknown kind of fear that brings her a romantic excitement. Actually, Stephenie Meyer portrays “*acts of violence as acceptable parts of loving relationships*” (Snider129). She legitimizes male violence within the context of love relationships. Thus, she empowers Edward’s masculinity considering “*violence as an inherent and presumptive characteristic of masculinity*” (Durham 6). Additionally, she authorizes Bella’s submissiveness and passivity and she puts her under the inherent danger of the bloodthirsty vampire.

On the other hand, the unsafe Edward takes the role of the predator and Bella is the prey. Their romantic strain is definitely attached to the fact that Edward thirsts for Bella’s blood and could kill her if he loses his self-control (Snider 129). Presumably, Byronic heroes are dangerous, “*so dangerous that they like to come right out and tell you how dangerous they are*” (Myers 155). The same way Edward admits to Bella that he is “*the world’s best predator*” (Meyer 135), and that he is not safe and he is truly dangerous (97). Besides that, he clarifies: “*so the lion fell in love with the lamb...*” he adds: “*What a sick, masochistic lion.*” (141). He confesses to Bella how much he is strong and lethal and how much she is soft and delicate that he might easily hurt her or kill her simply by

accident (161). Bella's love may destroy her, demolish her, and turns her to no more than a docile victim of femininity (Beauvoir 796).

Bella sees Edward as a vampire who is thirsty for her blood, but she is “*unconditionally and irrevocably in love with him.*” (Meyer 100). Clearly, Bella is not afraid of the harm that Edward may cause her because she is deeply in love with him. According to her, Edward is not a monster; instead he is a god-like creature who makes her life worth living, she narrates: “*it really seemed like my life was about him*” (129). Her happiness depends on him. Therefore, he is the person who deserves love, devotion, sacrifice, and servility.

*Twilight* does not depict solely Bella's love and desire to be with Edward but that the text sanctions plainly the obsessive behaviour and the dramatic steps taken by Bella. She is trapped in his perfection. His face is “*absurdly handsome*” (Meyer 15), “*dazzling*” (23), and “*fiercely beautiful*” (113); his voice is “*like velvet*” (15), “*irresistible*” (83); his eyes are “*hypnotic*” (139), and “*gloriously intense*” (44). Bella states that “*There was nothing about him that could be improved upon*” (124). She provides many details to glorify of Edward's handsomeness, his fashionable sense, his charming movements, and his attractive voice (Spieler 129). She is fascinated with every single feature in him. Every time he gets close to her or touches her, her heart “*stops beating*” (Meyer 99) or it is sent into “*frenzied palpitations*” (120) as a proof of her addictive passion.

Furthermore, Edward's masculine gaze confers meaning to the insignificant life of Bella. He makes her feel praised, and he becomes her *raison d'être*. For this reason, Simone De Beauvoir writes, “*Through [her beloved] — whose gaze glorifies her —*

*nothingness becomes fullness of being and being is transmuted into worth.*" (qtd in Mann136). Edward grants her an identity and a chance to live happily. In this case, Bella becomes more obsessed with him wondering what he is doing, imagining him with her, and predicting his speech (Meyer 61). She isolates herself from her world and she encloses herself in his universe (Beauvoir 795). Bella gives her entire self to Edward and devotes him all what she has because she wants to possess nothing but him. She feels empty without him and might face death in order to gain a second with her lover.

Eventually, Bella feels special because of Edward's compliments that she is not just an ordinary girl (Meyer108). Despite the fact that he reassures her, "*Bella still feels insecure about her value to Edward*" (Rocha 271). She consistently feels insufficient and anxious about her ability to keep Edward's interest. She trembles in fear of losing him. She admits: "*You are my life. You're the only thing it would hurt me to lose.*" (Meyer246). She was never ready to say goodbye to him (90) or to end up their relation (117). Bella cares a lot about Edward that she would dedicate him "*each beat of her heart, each drop of her blood*", even "*the marrow of her bones*" (Beauvoir 783).

As a matter of fact, Bella's frustration and continuous threat of losing her *raison d'être*, Edward, lead her to sacrifice herself and her mundane life to be with him. She tries to fit her lover's desire. Subsequently, she loses her dimension of freedom and she turns to an obedient slave. Gradually, Bella would do anything for Edward, even die. Accordingly, Bella tells: "*Surely it was a good way to die, in the place of someone else, someone I loved. Noble, even. That ought to count for something.*" (Meyer1). Even more, she puts herself in danger to keep him proximate to her (109). His closeness would

definitely help her diminish the Otherness related to her. More importantly, it aids her to gain some of the value implanted in the masculine self.

In other words, Bella's vicinity to Edward provides her the ability to attain a perfectly equal relationship. This latter is hard to achieve in a male dominant society like the one she is living in. However, she continuously desires to reach a level of equality with Edward in their relationship. As she says at the end of novel:

I'll be the first to admit that I have no experience with relationships," I said. "But it just seems logical... a man and woman have to be somewhat equal... as in, one of them can't always be swooping in and saving the other one. They have to save each other equally [...] I can't always be Lois Lane," I insisted. "I want to be Superman, too" (Meyer246).

The problem that faces Bella is that she is defenceless, feeble, and weak, whereas Edward is powerful, fast, and fatal. Bella thinks that "*staying human implies a type of inequality, or inadequacy*" (Rocha 274). Since she is powerless; she remains Lois Lane<sup>26</sup> while Edward, with all his vampire powers, gets to be Superman. He is the superb creature whom she cannot possibly equal. Bella attempts to identify herself by turning into a vampire. She neglects all the future consequences. Unfortunately, she loses herself in her lover's.

The woman in love is subjugated to male standards. She is qualified by her feminine attributes such as: passivity, dependency, and subordination. These features signify her as the other for the purpose of legalising and justifying patriarchal influence and repression (Spieler 134). Romantic love is the direct response to Otherness and slavish dependence. Ultimately, this love entraps the freedom of woman. Perhaps as

---

<sup>26</sup> The fictional character appearing in the comic books and movies of Superman.

Beauvoir concludes, romantic love represents the “*the curse that weighs on woman trapped in the feminine universe* (800) where the only absolute thing she can reach is her inessential Otherness.

### **1.2.2. Bella’s Alterity and Domesticity**

*Twilight* tries to normalize woman’s stereotypical gender role. Hence, it attempts to naturalize woman’s passivity and subordination. It supports males’ dominance and denounces females’ power. Chiefly, it aims to construct a masculine society to maintain patriarchal authority. Bella does not submit to Edward only to declare her alterity<sup>27</sup>, but she even reinforces her alienation by being domesticated, showing the virtues of the good girl while she lives with Charlie, her father. Similar to the Victorian ideal of womanhood, Bella is domesticated at her father’s home and submissive to his commands (Rocha 278).

The notion of domesticity presents Bella as feminine in her interests and activities. Stereotypically, she cooks dinner, cleans the house, and does laundry (Snider 132). As soon as she arrives to Forks to live with Charlie, she says, “*I requested that I be assigned kitchen detail for the duration of my stay,*” (Meyer 17). This is not something Bella enjoys doing, but because she wants to be good. That is, she feels obligated as a woman to do such duty. Naturally, she is the other and her father is the self. Bella takes care of Charlie while he enjoys his traditional “*masculine hobbies of fishing and watching sports* (Ray 23).

Yet in *Twilight*, the female is shown powerless under parental protection. Bella refers to her father in every issue in her life. When her friends ask her to go with them

---

<sup>27</sup> Otherness, in other words, the quality or state of being radically alien to the conscious self or a particular cultural orientation < <https://www.merriam-webster.com/dictionary/alterity>>

to Port Angeles for shopping, she gives them a “*maybe*”, saying that she has to talk with Charlie first ( Meyer74). Bella asks Charlie: “*do you mind if I go with them?*”(76). In the same way, she consults him in other matters. Several interactions between Charlie and Bella indicate the controlling over protective treatment. For example, when Charlie does not mind that Bella goes to La Push beach, she already knows his cautious manner; she honestly claims that he knows “*the names of all the kids going, and their parents, and their great-grandparents, too, probably.*”(59). this intense care binds Bella’s liberty especially when it comes to love relationships.

Charlie never escapes the stereotype of the Victorian ideals of finding a suitable person for his daughter. He worries about the clumsy Bella and her ability to find a future partner. When Bella refuses to go to the dance, Charlie asks her: “*Didn’t anyone ask you?*” (Meyer117). Her father seems concerned about her, as well as Bella, she sympathizes with him. She acknowledges: “*it must be a hard thing, to be a father; living in fear that your daughter would meet a boy she liked, but also having to worry if she didn’t. How ghastly it would be* (117). Bella knows well that her existence in this world requires a relationship with a man because “*the man [...] find in her a deep complicity*” placing her as the other. (Beauvoir 30). Lucidly, Charlie –as a father- tries to teach his daughter the patriarchal norms.

Basically, Bella embodies the traditional notion of femininity through her deeds and her behaviours with her father. She wants to achieve the level of the ‘true woman’ who is innately good and pure. Thence, the existentialist philosopher Beauvoir claims that “*men force her to assume herself as other: an attempt is made to freeze her as an object and doom her to immanence*” (37). Bella does not confront the social norms;

rather, she perfects her role because she is already convinced that her subordination in the patriarchal world is acceptable and proper.

Accordingly, *Twilight* is a paradigm of repressive gender since Meyer authorizes the male-dominated society. Considering Bella as the true woman who is “*affectionate, emotional, compassionate, sensitive, and capable of enormous self-sacrifice*” (Spieler 136). She is the domesticated girl who serves her father at home and obeys his demands. Besides that, she submits to her lover’s guidance and depends on him in almost everything. In other words, Edward is attuned to the stereotypes of conventional masculinity. He uses his authority to protect Bella against her liberty. What is more, he oppresses her by placing her in “*the danger of real violence*” (Durham 2).

Although Edward is harmful, Bella accepts him with all his bad qualities because she is desperate for him. She enters his universe -through a love relationship- as a feminine object which aims to be part of Edward’s subject. Unfortunately, she remains valueless, othered by him while he profits from her alterity to reinforce his masculinity.

Seemingly, the relationship of Bella and Edward is subdued under the patriarchal norms. The *Twilight* novel represents Edward’s masculinity and authority, and Bella’s femininity and inferiority. On the contrary, Meyer implicitly states Bella as a person who contradicts such submission and subordination.

### **1.3. Feminist Contradiction: Revolt versus Submission**

Feminist theorists interpret the novel of Stephenie Meyer as an example of anti-feminism. They concentrate on females’ roles, chiefly the protagonist Bella. That is, exposing her stereotyped role and her status as an other. As well, feminists enlighten

sexism, showing the unequal treatment of Bella and her disempowerment by males. However, Bella's persona and actions involve some beliefs of feminism. This means, Bella is revolting against the gender norms. In the same time, she is flouncing under them proving her femininity.

A good example of the feminist qualities in the character of Bella is her dislike to “*double standard*”<sup>28</sup> (Meyer 47). She writes an essay for her English class on “*whether Shakespeare's treatment of the female characters is misogynistic*” (73). That means Bella despises gender differences. She is totally aware of women's oppressive situation including hers. She is conscious of her low position, and her unequal relationship with Edward. For this reason, she wants to be become a vampire similar to him.

Frequently, Bella asks Edward to turn her into a vampire. When the vampire James bites her, Edward tries to save her by sucking out the venom, she feels bad that he did not let change to be like him (Meyer 246). Because in the vampire world, women and men are equal; they are not different from each other (Mann 141). For they own the same strength and beauty too.

Furthermore, obtaining the balance of power is not the only reason for turning into a vampire. Bella is also afraid of aging and losing her beauty. Throughout the novel, she shows a great astonishment towards vampire females' beauty. For instance, she describes the fostered sister of Edward, Alice Cullen, and her attractive physical beauty as she walks in “*fluid and sinuous*” way that made Bella feels sharply jealous (Meyer

---

<sup>28</sup> A situation in which two people, groups, etc., are treated very differently from each other in a way that is unfair to one of them.

127). Thus, Bella wants to achieve the eternal beauty which attracts Edward attention and interest, just like his care about her when she is in a risk.

Nevertheless, the idea of Bella's self-endangerment leads her to be dependent on Edward, but it can accommodate aspects of feminism which recommend female "*independence, choice, and courage*" (Jarvis 2). Meyer says an interview that Bella is able to choose, "*what Bella does is up to Bella*" (Cox, "*Twilight: the Franchise that Ate Feminism*")<sup>29</sup>. She is free to go after what she wants. In consequence, she continually makes flawed decisions that cause her destruction. For example, she decides to be with Edward by which she brings herself to the danger zone. Therefore, her independence induces her self-damage and arises her dependence.

Another illustration of the feminism contradiction in Bella's role lies within her relationship with her father Charlie. Their relation is strictly of a patriarchal father and obedient good daughter, but their closeness is superficial. Most of the time, Bella neglects the paternal entitlement and directly mentions his name 'Charlie', she says: "*Breakfast with Charlie was a quiet event*" (Meyer 8) and "*Charlie won't be back for a long time*" (182). Clearly, she rebels against patriarchy and its strands. Paradoxically, Bella cannot face Charlie directly with his name. She confesses: "*I wasn't allowed to call him Charlie to his face*" (5). This explains that Bella does not have the courage to cross the borders of her feminine world.

---

<sup>29</sup> <https://www.theguardian.com/film/filmblog/2010/jul/12/twilight-eclipse-feminism>

Evidently, Bella is not qualified to be feminist since her struggle to oppose patriarchy, gender roles, and inequality is failure. No matter how she tries to break the traditional norms, she still respects them and in need for them to be a part of the society.

In essence, patriarchal society bolsters gender roles. Thus, it approves woman's marginalization and Otherness. The same thing happens to Bella in *Twilight*. She experiences the peril of a love story with an authoritarian male. She risks herself to improve her position but she ends up losing herself in a damageable way.

The subordination of Bella enforces her role as a female who behaves according to archetypal norms. She represents the good girl who is placed below male authority. In some ways, this Otherness affects her psychology as an alienated woman, and as a person in love. Unconsciously, Bella represses lustful desires that are unrealizable, also she suffers from anxiety. This leads to a constant tension between her id and the Superego of Edward. This will cause her psychological issues.

## **2. Bella through Psychoanalytical Lenses**

Freudian psychoanalytical premises are resorted to explore deeply the psyche of Bella and to examine her unconscious repressed desires, also to enquire her stressful tensions, defence mechanisms and psychological and emotional trauma.

### **2.1. Bella's Libidinal Desires versus Edward's Sexual Abstinence**

Bella is the ultimate girl; she is "*desirable and desiring*" (Pearlman 53). Her urge for sexual intimacy uncovers her libidinal drives which are repressed in her id. Unconsciously, she responds to her instincts every time she encounters Edward. Her male

counterpart is tempted by her seductive actions, but he puts the brakes for their erotic engagement for moralistic and safety reasons.

Certainly, Bella feels physically drawn to Edward. She tries to constrain her lust for him. In this respect, she describes her feelings when she sat next to him in biology class. She was overwhelmed and stunned by the “*unexpected electricity*” that gushed through her. Though she had a “*crazy impulse*” to touch him, she crossed her arms and balled her hands into tight grips. She “*was losing her mind*” (Meyer 112).

Seemingly, Bella has no sexual agency, she cannot face her sexual desires and she is not able to control them. Everything in Edward attracts her, she mentions desperately: “*I smelled his cool breath in my face. Sweet, delicious, the scent made my mouth water. It was unlike anything else. Instinctively, unthinkingly, I leaned closer, inhaling*” (135). Thus, Bella cannot resist Edward, and she wants to satisfy her impulse immediately. However, Edward restrains and leaves her, she continues: “*And he was gone, his hand ripped from mine. In the time it took my eyes to focus, he was twenty feet away*” (135). That is, Edward is trying to restrict her passionate infatuation.

Ultimately, Bella feels a strong sexual yearning for Edward while kissing him for the first time. She alludes to her sexual desire by referring to her blood as it boils under her skin and burns her lips. She imparts her lust as raw and untamed by using the word “*wild*”. Yet, Edward responds in a negative way by turning into an “*unresponsive stone*” (145). He cools Bella’s desire and delays the sexual moment. Bella ends up saying that she “*watched as the excitement [...] faded and gentled.*”(146). In other words, their

sexual desire is restrained; for Edward, “*this restraint illustrates his self-control whereas for Bella, it represses her sexuality*” (Rocha 270).

Furthermore, Bella is the one consumed by desire; she attempts to devise a realistic strategy to obtain pleasure. Therefore, she indirectly suggests marriage as a way of gratifying her sexual pleasures:

**Bella:** You said that Rosalie and Emmett will get married soon... Is that... marriage... the same as it is for humans?

**Edward:** Yes, I suppose it is much the same...I told you, most of those human desires are there, just hidden behind more powerful desires.

**Bella:** Oh.

**Edward:** Was there a purpose behind your curiosity?

**Bella:** Well, I did wonder... about you and me... someday...

**Edward** [*in a serious tone*]: I don't think that...that...would be possible for us. (Meyer160)

Even though her desire is permissible within a marital relationship, Edward's moral struggle with his instinctual bloodlust prevents his physical intimate encounters with Bella (Mann 134). As long as it is erotic, mortal, and morally dangerous.

Additionally, Edward is not devoid from physical impulses since he has human instincts hidden deep inside (Meyer 143). However, Meyer depicts him as a successful controller of his vampiric thirst for blood as well as his human sexual urges, he confirms: “*I can control myself*” (136). This feature is “*is a vital part of hegemonic masculinity*” (Spieler 137). He is the one who keeps both his and Bella's lustful impulses in check whenever they are physically intimate.

Although Meyer empowered the female sexuality in *Twilight*, Bella integrates into the patriarchy that struggles to control female sexuality. According to Victorian ideals she was not pure, since she had sexual urges towards Edward. Edward by his turn abstains and denies her sexual advances. As a result, Bella feels rejected, “*her identity as woman is undermined by Edward’s morality*” (Pearlman 63). This leads Bella’s psychic function to enforce a rise of anxiety covered by defence mechanisms.

## **2.2. Bella’s Defence Mechanisms: Denial and Displacement**

The high morals of Edward precluded him from obtaining sexual encounter with Bella. Even marriage was not a good solution for him. He owns predator’s qualities which may hurt Bella and cause her death. Thus, he strives for perfection, to be like a normal human, not a monster. From the other angle, Bella struggles to satisfy her biological needs and to achieve pleasure.

Psychoanalytically, this tension between the libidinal desires and the perfect ideals leads Bella to defend herself by denying that Edward is dangerous and bad. Edward confesses that he is dangerous, but she replies: “*no, I don't believe that you're bad*” (Meyer 49), she also approves that “*the vampire who wanted to be good — who ran around saving people's lives so he wouldn't be a monster...*”(105). She refuses the idea that Edward is not suitable for her, because her awareness cannot handle the situation.

In a sense, Bella cannot accept the truth of the monstrous vampire, Edward. She keeps neglecting his persona and maintains her love relationship with him. Although she is driven into his vampiric world without fear, she faces a threat from the side of the vampire stalker, James. He causes her terror and an extreme panic. Directly, she displaces that fear and aggression into her powerless father, Charlie as soon as she gets home:

**Charlie** [*hovering in the living room*]: Bella?

**Bella** [*screaming in tears*]: Leave me alone!

She ran up the stairs to her room, throwing the door shut.

**Charlie** [*pounding on her door*]: Bella, are you okay? What's going on?

**Bella** [*shouting*]: I'm going borne

**Charlie**: Did he hurt you?

**Bella** [*shrieking a few octaves higher*]: No! (204)

Displacement is the defence of Bella in this situation of fear and anxiety. She wants to hide her hysteria and keep it repressed in her unconscious. In order to avoid knowing what she feels she cannot handle knowing (Tyson 15). That is, preventing her awareness from realizing the tension she cannot face.

Sometimes, Bella's defence mechanisms break down because of being extensively anxious and uncomfortable about her situation. They reveal her core issues which are very important to study the personality of Bella.

### **2.3. Emotional and Psychological Trauma**

*Twilight* protagonist, Bella, faces some psychological problems. They are recurrent through her behaviour. She feels a discomfort within herself. Therefore, she always underestimates her body and her actions in comparison to her lover Edward. She admits: "*I'm absolutely ordinary — well, except for bad things like all the near-death experiences and being so clumsy that I'm almost disabled. And look at you.*" She waved her hand towards him "*and all his bewildering perfection*" (Meyer108). She astonishingly adds "*there was no way this godlike creature could be meant for me*" (132). Clearly, Bella devalues herself and admires Edward's approval more than her life (Crawford 216)

Bella has “*chronically low self-esteem*” (Carnell 49). She describes herself as boring, plain, untalented, clumsy, and unattractive; in short, hopelessly insufficient for Edward’s irresistible perfection. In this case, she angrily confesses that she was not interesting, and she doubts Edward’s interest in her too (41). Therefore, Bella denies her self-worth because of her appearance.

Indeed, she hates her human body which makes her handicapped and ridiculous. Her look does not conform to the beauty standards set by the vampires. For this reason, Bella wants to turn into a vampire to be just like them. In fact, to move from her insecure sense of self to find an identity that provides her a value. Above all, she wants to keep Edward next to her as long as possible.

Continuously, Bella feels threatened that Edward would leave her one day. She asks him questions if he would disappear: “*Are you sure you won't vanish in the morning?*”(160). Obviously, she is afraid to be deserted by him and separated from him, and that would cause her “*physical pain*” (146). The disappearance of Edward would hurt her feelings. Thus, she even thinks of sacrificing herself in order not to be abandoned, “*she would rather be killed by him rather than rejected by him*” (Tenga 106)

The status of Bella as an oppressed female prevents her from expressing her psychological urges. Her sexual desire is restrained by a dominant male’s morals. What is more, this repression of libidinal drives and wishful impulses creates her stressful temper and anxiety. These latter are pacified through the defence mechanisms: denial and displacement. In addition to that, Bella’s extensive anxiety breaks down these defences to expose her core issue and traumatic psychological and emotional problems.

Throughout *Twilight*, Stephenie Meyer instils in Bella the tenets of the traditional woman who can fit easily in patriarchal society. Bella is portrayed as bodily weak, economically dependent, and psychologically subjugated. These findings are in correspondence with Beauvoir's views. In her relations with male characters, the protagonist is restricted to Otherness and immanence. Yet, whether it is intended or not, Bella sometimes revolts against the archetypal feminine attributes.

From the psychoanalytic lenses, Bella's repressed desires are in conflict with Edward's high morals. Therefore, she uses many defences to appease her anxiety like denial and displacement. However, these defences break down to uncover her core issues, for instance: low self-esteem enforces the growth of hatred towards her human body to sense insecurity and instability, these latter cause her fear of abandonment and threat of losing Edward who is the preserver of her value. That is, her psychological issues are the result of her alienation and Otherness in the male dominated community.

## GENERAL CONCLUSION

This Dissertation, “*Bella’s Stereotyped Role through Stephenie Meyer’s Twilight*” probes into the female protagonist Bella Swan. Throughout the use of different theories, this scrutiny has revealed that the world of *Twilight* covers propaganda for patriarchy. It legitimized the traditional gender roles which provoked damaging effects on women’s psychology.

Regarding the previous context, this study has investigated Bella’s character from two main theoretical backgrounds, feminism and Freudian psychoanalysis. Firstly, feminism has been applied to provide interpretations so as to investigate Bella’s Otherness.

The analysis of Bella’s character through the feminist perspective depicted her as the other personally as well as socially. As a woman trapped in the myth of femininity, Bella has got a lot of correspondence in her persona with the traditional gender norms of patriarchy. The former is a manly system which ruled society during the Victorian era. Bella’s portrayal indicated a feminine pattern from varied lenses; physically, economically, and psychologically.

From the physical angle, Bella is portrayed as the delicate beauty. She has an ivory face and a breakable body fitting in the archetypal characteristics of womanhood. In contrast, her man Edward Cullen enjoys an extraordinary physical vigour. Economically, Bella is inferior in comparison to Edward. Such notion is deeply instilled in patriarchy where the economic inferiority is justified by the physical one.

Furthermore, the feminist psychological state of Bella is confined to her status as a true woman. She is mainly condemned to shyness, fear, and lying as an outcome of the previous inferiorities. Bella is easily intimidated and terrified by Edward. As a man, he has the right to

subjugate her. From a feminist view, Bella finds in lies a refuge to survive under such circumstances of psychological chaos.

Additionally, Bella is otherized in the social context. Her Otherness is well shown in her relationships with male agents, in particular, her lover Edward Cullen. As a woman in love, Bella literally surrenders everything for the sake of Edward. He gives orders while she is in total obedience. Also, she enjoys his paternal authority positioning herself in a childlike situation. He is the protector while she is always the damsel in distress. Edward's dominance over Bella's life rapes her privacy; he interferes profoundly in the details of her life. He even uses violence, terror, and horror in his relation with her.

On the other hand, Bella does not see anything wrong with Edward's behaviours. She is rather fascinated and obsessed by him. Bella depends on him for the meaning of her life. He is her prince, protector, and rescuer. She is totally blinded by her emotions towards him. In brief, Bella is lost in Edward. He is the essential whereas she is not. Accordingly, he is the subject and she is the other.

Logically, such Otherness is also clear in Bella's relationship with her father. Charlie, as well as Edward, practices his manly authority on her. For instance, he interferes in Bella's personal relationships. Thus, her freedom of choice and decision is tightened. In this context, Bella portrays the traditional female role; she is submissive to the patriarch of the family. Moreover, Bella is familiar with the domestic tasks which are regarded to be feminine like cooking and cleaning. In short, she cannot be the agent of her life since she is considered as an object, as the other. However, Bella sometimes protests against her alienation. For example,

asking Edward to transform her into a vampire appeals to the feminist aim of equality between the two sexes.

From another angle, Freudian psychoanalysis has been used for the purpose of travelling into the depths of Bella's psyche. As a woman, Bella is classified as the other in society against her will. Unconsciously, this state of marginalization and oppression is reflected in her deepest thoughts. Hence, Bella is psychologically scrutinized. The analysis is concerned with the parts of her psyche (id, ego, and super ego). Bella's main instinctual desire is her sexual longing for Edward. Accordingly, her ego suggests marriage to fulfil her need. Meanwhile, this is invalid solution since Edward is a vampire. Added to that, Edward confronts her with his sexual chastity and abstinence. Consequently, Bella feels herself frustrated arousing tensions in her psyche.

The struggle between Bella's id and Edward's super ego leads her ego to apply defence mechanisms, namely denial and displacement. Yet, these defences are not always effective. Frequently, Bella's core issues are particularly revealed in her low self-esteem, insecure and instable sense of self, and fear of abandonment. Significantly, these three issues are the result of Bella's Othemess in her relation with Edward. First, she loathes herself because she is imprisoned in a human body. Thus, she is in a lower status to Edward. Second, placing Edward in a divine position costs Bella an exaggerated admiration and reverence. Therefore, she is in continuous fear because losing him is unbearable. Eventually, Bella's psyche is designed according to her society which oppresses and represses woman

Basically, Bella is one female character among many others who are restricted to traditional gender norms and oppression of male dominated society. Throughout *Twilight*, Stephenie Meyer has implicitly re-established patriarchy in a vampiric tale. Indeed, literature has

a great influence on audience. The words of each story are the author's utmost powerful arms. They spread his/her ideas and affect readers' attitudes whether the writer is aware of it or not. For example, many young girls identify themselves with the othered Bella. It is something literally critical for feminism as it destroys the entity of woman.

As a future prospect, the present study opens a new door to explore the other three novels of *Twilight* from postcolonial perspectives. In fact, Postcolonial Studies emerged as a way to expound the colonizer and colonized connection via a vis the different views and responses to literature. *Twilight* is no exception. It can be considered from postcolonial lenses, where oppression and otherization can be approached in the equation of ideological conflict.

## BIBLIOGRAPHY

### Primary Sources:

Meyer, Stephenie. *Breaking Dawn*. New York: Little, Brown, 2008.

Meyer, Stephenie. *Eclipse*. New York: Little, Brown, 2007.

Meyer, Stephenie. *New Moon*. New York: Little, Brown, 2006.

Meyer, Stephenie. *Twilight*. New York: Little, Brown, 2005.

### Secondary Sources:

#### A. Books :

##### 1.Fiction :

Byron, George Gordon. *The Giaour, a Fragment of a Turkish Tale*. London: Oxford University Press, 1933.

Summers, Montague. *The Vampire his Kith and Kin*. London, K. Paul Trench, Trubner, 1928.

##### 2.Critical Practice and Methodology :

Bailey, Alison, and Chris Cuomo. *The Feminist Philosophy Reader*. New York: McGraw-Hill, 2008.

Beauvoir, Simone De. *The Second Sex*. Translated by Judith Thurman, New York: Vintage Books, 2010

Freedman, Jane. *Feminism*. Buckingham: Open University Press, 2001.

Freud, Sigmund. *A General Introduction to Psychoanalysis*. Pdf Books World, Clark University, 1920.

Mahon, Joseph. *Existentialism, Feminism and Simone de Beauvoir*. New York: St. Martin's Press, 1997.

Moi, Toril. *What is a Woman? And Other Essays*. New York: Oxford University Press, 1999.

Selden, Raman, et al. *A Reader's Guide to Contemporary Literary Theory*. Great Britain :Longman, 2005.

Tidd, Ursula. *Simone De Beauvoir*. New York: Routledge.2004.

Tong, Rosemarie. *Feminist Thought*. North Carolina: Westview Press, 2009.

Tyson, Lois. *Critical Theory Today*. 2nd Ed. New York, London: Routledge, 2006.

### **3.Criticism of Stephenie Meyer :**

Anatol, Giselle Liza. Ed. *Bringing Light to Twilight: Perspectives on a Pop Culture Phenomenon*. New York: Palgrave Macmillan.2011.

Crawford, Joseph. *The Twilight of the Gothic? Vampire Fiction and the Rise of the Paranormal Romance*. Cardiff: University of Wales Press, 2014.

Housel .Rebecca and Wisnewski J. Jeremy. Eds. *Twilight and Philosophy: Vampires Vegetarians, and the Pursuit of Immortality*. Hoboken. New Jersey: John Wiley & Sons, Inc, 2009.

Parke, Maggie, and Natalie Wilson. *Theorizing Twilight: critical essays on what's at stake in a post-vampire world*. Jefferson, N.C: McFarland & Co, 2011.

### **B -Articles:**

#### **1- Collected Articles:**

Bair, Deirdre. "Introduction to the Vintage Edition", *The Second Sex*. New York: Vintage Books, 1989. [vii - xviii ]

- Bergoffen, Debra b. "Simone de Beauvoir: (Re)counting the Sexual Difference", *the Cambridge Companion to Simone De Beauvoir*. Cambridge: Cambridge University Press. 2003[248-265]
- Bergman, Jerry. "The History of Evolution's Teaching of Women's Inferiority", *Perspectives on Science and Christian Faith*. Northwest State College.1996
- Brison, Susan j. "Beauvoir and Feminism: Interview and Reflections", *the Cambridge Companion to Simone De Beauvoir*. Cambridge: Cambridge University Press. 2003[189-206]
- Carnell, Susan. "The Case of Edward Cullen", *The Psychology of Twilight*. Dallas: Imprint of BenBella Books, Inc. 2011[35-53]
- Cramer, Phebe. "Seven Pillars of Defense Mechanism Theory". *Social and Personality Psychology Compass*. Massachusetts: Department of Psychology, Williams College 2008
- Dietz, Tammy. "Wake Up, Bella! A Personal Essay on Twilight, Mormonism, Feminism, and Happiness", *Bringing Light to Twilight: Perspectives on a Pop Culture Phenomenon*. New York: Palgrave Macmillan. 2011[99-111]
- Heinamaa, Sara. "The Body as Instrument and as Expression", *the Cambridge Companion to Simone De Beauvoir*. Cambridge: Cambridge University Press. 2003[66-85]
- James, Susan. "Complicity and slavery in The Second Sex", *the Cambridge Companion to Simone De Beauvoir*. Cambridge: Cambridge University Press.2003 [149-167]

- Mann, Bonnie. "Vampire Love: The Second Sex Negotiates the Twenty-first Century", *Twilight and Philosophy: Vampires, Vegetarians, and the Pursuit of Immortality*. Hoboken. New Jersey: John Wiley & Sons, Inc, 2009[131- 145]
- McClimans, Leah, and Wisnewski, J. Jeremy. "Undead Patriarchy and the Possibility of Love", *Twilight and Philosophy: Vampires, Vegetarians, and the Pursuit of Immortality*. Hoboken. New Jersey: John Wiley & Sons, Inc, 2009. [163-175]
- Moi, Toril. "What Can Literature Do? Simone de Beauvoir as a Literary Theorist", *the Modern Language Association of America*. 2009 [189-198]
- . "Feminist, Female, Feminine". *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*. New York: Basil Blackwell, 1989. [117-132]
- Munford, Rebecca. "American Sweethearts: Teenage Girls in Twentieth-Century Popular Culture", Ilana Nash; Indiana University Press, Bloomington, 2008 [151-153]
- Mussett, Shannon M. "Conditions of Servitude: Woman's Peculiar Role in the Master-slave Dialectic in Beauvoir's the Second Sex", *The Philosophy of Simone De Beauvoir*. USA: Indiana university press. 2006 [276-293]
- Myers, Abigail E. "Edward Cullen and Bella Swan: Byronic and Feminist Heroes . . . or Not", *Twilight and Philosophy: Vampires, Vegetarians, and the Pursuit of Immortality*. Hoboken. New Jersey: John Wiley & Sons, Inc, 2009[ 147-162]
- Tenga, Angela. "Read Only as Directed: Psychology, Intertextuality, and Hyperreality in the Series", *Theorizing Twilight*. North Carolina. McFarland and Company, Inc. 2011. [102-116]

- Veltman, Andrea. "Transcendence and Immanence in the Ethics of Simone De Beauvoir",  
*The Philosophy of Simone De Beauvoir*. USA: Indiana university press,2006  
 [113-131]
- Wienclaw, Ruth A. "Gender Differences: Biology & Culture", *Gender Roles and  
 Equality*. California: Salem press, 2011[15-23]
- . "Feminist Theories of Gender Inequality", *Gender Roles and Equality*. California:  
 Salem press, 2011[95-102]

### **C- Journals:**

- Bull, Kelly Byrne. "Off the Shelves: Analyzing Style and Intertextuality in Twilight".  
*National Council of Teachers of English*. The English Journal, Vol. 98, No.  
 3.(2009) :pp.113-116
- Butler, Judith. "Sex and Gender in Simone de Beauvoir's Second Sex" Yale French  
 Studies, No. 72 (1986): pp. 35- 49.
- Durham, Meenakshi Gigi. "Blood, Lust and Love: Interrogating gender violence in the  
 Twilight." *Journal of Children and Media*. Vol 2 , iss. 3 .(2012):pp. 281-299
- Jarvis, Christine "How to be a woman. Models of masochism and sacrifice in young adult  
 fiction". In: *Popular Culture as Pedagogy: Research in the Field of Adult  
 Education*. Transgressions: cultural studies and education (112). (2015):pp. 135-  
 150
- Rocha, Lauren. "Wife, Mother, Vampire: The Female Role in the Twilight Series".  
*Journal of International Women's Studies*, vol 15.n2, (2014):pp. 267-279

- Siegfried, William. "The Formation and Structure of the Human Psyche". *Athene Noctua: Undergraduate Philosophy Journal*. Issue No. 2. (2014).
- Silver, Anna. "Twilight is Not Good for Maidens: Gender, Sexuality, and the Family in Stephanie Meyer's Twilight Series". *Studies in the Novel*, Vol 42, n1 & 2, (2010):pp. 121-138
- Snider, Zoe. "Vampires, Werewolves, and Oppression: Twilight and Female Gender Stereotypes. *Young Scholars in Writing*", v. 9, (2015):pp. 128-136
- Speiler, Sophie. "Stephenie Meyer's Twilight Series and the 'Post(-)ing' of Feminism". *Aspeers*. 5. (2012):pp. 119-144
- Sultana, Abeda. "Patriarchy and Women's Subordination: A Theoretical Analysis". *Arts Faculty Journal*, S.I. (2012):pp. 1-18

#### **D- Dictionaries and Encyclopedias:**

- Bane, Theresa. *Encyclopedia of Vampire Mythology*. North Carolina: McFarland & Company, Inc. 2010.
- Bunson, Matthew. *The Vampire Encyclopedia*. New York: RandomHouse. 1993.
- Guiley, Rosemary Ellen. *The Encyclopedia of Vampires, Werewolves, and Other Monsters*. New York: Visionary Living, Inc. 2005.
- . *The Encyclopedia of Ghosts and Spirits*, 3<sup>rd</sup> ed. New York: Visionary Living, Inc. 2007.
- Kennedy, Mike Dixon. *Encyclopedia of Russian & Slavic Myth and Legend*. California. 1998.
- Kenny, Dianna T. "Psychoanalysis", *Encyclopedia of Personality and Human Differences*. Springer International Publishing. 2016.

Lapsley, Daniel K. and Stey, Paul C. "Id, Ego, and Superego", *Encyclopedia of Human Behavior*. Elsevier. 2011.

Melton, J.Gordon. *The Vampire Book: the Encyclopedia of the Undead*. USA: Visible Ink Press.2011.

Michaud, Stéphane. "Literature and Psychoanalysis", *Encyclopedia of Life Support Systems*. Paris.

Staszak, Jean-François. "Other/Otherness", *International Encyclopedia of Human Geography*, Elsevier. 2008.

Steiger, Brad. *The Werewolf Book: the Encyclopedia of Shape-shifting Beings*. USA: Visible Ink Press.2012.

### **E- Dissertations:**

Binulia, Yupi Almi. *Vampire's Heroic Images in Stephenie Meyer's Twilight: an Archetypal Criticism*. Diss. Andalas U.

Hofstätter, Birgit. *Representations of gender relations in Stephenie Meyer's the Twilight Saga*. Diss. Graz U, 2012

Juric, Sandra. *The Use of Different Genres in Stephenie Meyer's Twilight*. Diss. Lund U.2010.

Pearlman, Julia. *Happily (For)ever After: Constructing Conservative Youth Ideology in the Twilight Series*.Diss. Wesleyan U. 2010.

Ray, Sara Elizabeth. *From Buffy to Bella: Feminism, Gender Roles, AND Role Models in Popular Culture*. Diss. Georgia U.2012.

Rydstedt, Smultron. *Femininity in Twilight: A Literary Analysis of Stephenie Meyer's Twilight from a Gender Perspective*. Diss. Goteborgs U. 2012.

### **F- Electronic Sources:**

Cox, David. "Twilight: the franchise that ate feminism". theguardian. 2010. Web. 22 April 2017.

<<https://www.theguardian.com/film/filmblog/2010/jul/12/twilight-eclipse-feminism>>

Deibler, Emily. "Vampires in Literature: Opera Cloaks, Sparkles, and Prevailing Themes". the-artifice.2016. Web. 9 February 2017.

<<https://the-artifice.com/vampires-in-literature-themes/>>

McLeod, Saul. "Psychoanalysis". Simple Psychology. 2014. Web. 22 April 2017.

<<https://www.simplypsychology.org/psychoanalysis.html>>

Mescallado, Ray. "TheBestNotes on Twilight". TheBestNotes.2008.Web. 11 February 2017.

<[http://thebestnotes.com/booknotes/Twilight\\_Meyer/Twilight\\_Study\\_Guide29.html](http://thebestnotes.com/booknotes/Twilight_Meyer/Twilight_Study_Guide29.html)>

Meyer, Stephenie. "Frequently Asked Questions: Twilight". Stepheniemeyer.2005.Web. 06 May 2017

<<http://stepheniemeyer.com/the-books/twilight/twilight-faq/#bella>>

Wenger, Adam. "Twilight Writing Style". Zimbio.2011. 24 February 2017.

<<http://www.zimbio.com/Robert+Pattinson/articles/NR4yv0l8f0q/Twilight+Writing+Style>>

## APPENDICES: *TWILIGHT* LITERARY ANALYSIS

### **1-*Twilight*:**

Meyer confesses that the title of the novel is not absolutely perfect. She did not use it for a specific purpose. Thus, she mentions it few times in the novel, and every time it refers to a different interpretation:

First, the word *Twilight* is stated when Bella senses the twilight-like atmosphere in the woods because of rain; this feeling scares her as she did not use to see it before in Phoenix. The second time, *Twilight* is mentioned when Edward reveals that twilight is the safest time for vampires to appear. Moreover, Edward tells Bella at the end of the novel that it is twilight once more. This incident coincides the time that Bella asks him to turn her into a vampire. That is, *Twilight* could be another meaning for losing life.

In a way, *Twilight* may represent fear, danger, and death. Mainly, these are the ideas that are apparent in the novel.

### **2-Author's Biography:**

Stephenie Meyer was born on December 24, 1973, in Hartford, Connecticut, to Stephen and Candy Morgan. Meyer has called the uncommon spelling for her first name “a gift from [her] father”, who added the letters “i” and “e” at the end of his name to create “Stephenie”.

Four years after Meyer's Birth, her family relocated to Phoenix, Arizona. As the second of six children, Meyer took on the duties associated with being an elder sibling in a large Mormon family. Between caring for her younger brothers and sisters, she developed a passion for reading classic authors like: Jane Austen, Charlotte Bronte, and Margaret Mitchell.

Meyer was an excellent student. She graduated from the Chaparral high school in Scottsdale, Arizona in 1992. Her high marks earned her a National Merit Scholarship. She used the award to attend Brigham Young University, where she majored in English literature.

In 1996, Meyer became re-aquainted with childhood friend. Soon, they began dating and married in less than a year, when Meyer was 21 years old. After her graduation from Brigham Young University in 1997, she gave birth to her first son, Gabe. Sons Seth and Eli followed, and Meyer experienced a busy life as a stay-at-home mom.

On June 2, 2003, Meyer became an author in earnest. Being inspired by a dream, she wrote the *Twilight* book series. The series' early chapters explored the romance between Edward Cullen, a vampire, and Bella Swan, a human girl. Meyer worked diligently to flesh out the story.

Meyer became the bestselling author of the young adult novel *Twilight* and its sequels. The first book attracted the attention of agent Jodi Reamer, who secured her a three-book publishing deal. The books have sold over 250 million copies, and it was translated into 37 languages, and launched a hit film series.

### **3- Summary:**

*Twilight* recounts the life of Isabella “Bella” Swan, a seventeen-year-old narrator. Bella moves to Forks, Washington, to live with her dad. In order to not hold her mother back from spending more time with her new husband. Forks is isolated, cold, dreary, and wet, and Bella’s relationship with her dad is distant, since she was raised by her mother in Phoenix. Bella’s new life is dull until she gets a glimpse of the Cullen family, five gorgeous siblings who attend her high school. She learns they do not socialize with anyone but each other. One of the boys in particular, Edward, pays her close attention and seems to regard her with alarming hostility when she is forced to sit next to him in Biology class. The next day, he is absent from school.

Bella eventually adapts to her new life in Forks. She makes several friends quickly. Few days later, Edward gets back to school. He becomes friendly with Bella. His mere presence excites her. One afternoon in the school parking lot, a boy’s truck almost hits Bella after skidding on some black ice, but Edward uses his body as a shield in order to save her. Bella wonders about the way he saved her, but Edward refuses to explain his inhuman strength. She begins to have dreams about Edward, but at school, his behavior is very confusing, indeed.

After few days, Edward asks Bella to talk to him during lunch. It is the first time he is spending lunch apart from his siblings. Knowing that she is trying to make sense of his strength and how he saved her, Edward asks for her “theories” on him. Next, Edward skips Biology class, but he suddenly appears after Bella’s squeamishness because of blood, and he insists that he takes her home.

That weekend, during a trip to a beach at La Push Indian reservation, Bella meets Jacob Black, who tells her that the Cullens are vampires. When Bella gets home, she does some internet research and things start falling into place. Bella decides that she is too in love with Edward to resist him, even if he is a vampire.

Soon after, Bella takes a trip to Port Angeles with a few friends, where she gets lost looking for a bookstore. Some thugs almost attack her in a dark alley, but Edward appears in his shiny Volvo and saves her. They have dinner together, and he drives her home. He reveals that yes, he is a vampire. Edward does not want to be a monster, though, and actually only drinks the blood of animals. Bella knows now that he does thirst for her blood, yet she still is in love with him. Edward repeatedly warns Bella that she should be afraid of him and stay away.

Edward and Bella take a mini-field trip together and spend the afternoon in a nearby secluded meadow, where Edward shows Bella that his skin sparkles in the sun. They are completely in love. They kiss for the first time. Bella learns more about Edward's family and their past. Edward struggles with abiding his morals that does not allow him getting close to a human.

Later, Edward spends the night in Bella's bedroom, watching over her as she sleeps. Bella visits Edward's house, meets his family, and learns more about their kind of vampires. They go back to her house where Jacob and his father Billy Black show up to see her dad. Being a Quileute elder from the La Push reservation, Billy knows about the Cullens' secret and he is worried for Bella's safety. He warns her to stay away from the

Cullens. After the Blacks leave, Edward picks up Bella. They go to play baseball. Evidently, it is a Cullen family bonding ritual.

While the Cullens are playing their crazy version of baseball, three other vampires show up. One named James takes a liking to Bella. Edward and his family get Bella away from James long enough to make a plan. They know that James is trying to track Bella, so Alice and Jasper whisk her away to a hiding place in Phoenix, but James lures Bella to him by telling her that he has captured her mom. He is about to kill Bella when the Cullen clan shows up. The only problem is that James has already bitten Bella. If Edward does not suck the venom-infected blood out of her, she will become a vampire. Though it is difficult for Edward to control his urge to suck all of Bella's blood, he manages to cure Bella without killing her. The Cullens kill James and get Bella to a hospital, where she starts to recover from her many injuries.

Overall Bella feels better after the incident. She and Edward are more in love than ever. However, they argue because Bella wants him to bite her and turn her into a vampire so that they can live together forever; Edward refuses. Regardless of their different species, they are devoted to one another completely.

At the end of the novel, Edward surprises Bella by taking her to the prom. She is horrified because she is worried about dancing in public. Jacob shows up at the dance and delivers a message. Billy wants Bella to dump Edward. Anyway, Edward and Bella go outside to have some time alone, it is twilight outside. Again, Bella asks Edward to make her into a vampire, and he keeps refusing.

#### **4-Characters:**

**Isabella “Bella” Swan:** is a beautiful pale girl, she is quiet and solitary individual. Usually, she is described as weak. She is also quite responsible for her age, having looked after her mother, and takes on a heap of domestic responsibilities in her father's house. After several meetings with the vampire Edward, Bella admits that she is embarrassed of how often she thinks of Edward. She feels silly when she starts dreaming about him. Yet, when their interest in each other becomes clear, Bella clings to Edward and demands that he doesn't ever leave her.

**Edward Cullen:** is the protagonist vampire and the deep love interest of Bella. He owns the perfectness of being a handsome, chivalrous gentleman. Though Bella repeatedly describes him as angelic, Edward is the first to acknowledge that he has a dark side. Edward's very nature is a predator, a vampire. He is a conflicted character because he sees himself as a monster, he hates that he craves human blood, especially Bella's. For this reason, he is horrified by his natural instincts.

**Carlisle Cullen:** is the vampire doctor; he is considered the father of Edward his vampires' family. Because of his diet of drinking animals' blood only, other vampires see him as an outsider. He has a set of rules regarding creating new vampires: he will only transform people who are about to die and have no other option.

**Esme Cullen:** is the wife of doctor Carlisle and the mother figure in the Cullen family.

**Alice Cullen:** is Edward's adoptive sister and the most supportive of his relationship with Bella. She has a special power: she can see the future, but just what is being planned. In other words, the future can change.

**Emmett Cullen:** is one of Edward's vampire siblings. He looks older than him.

**Jasper Hale:** is romantically partnered up with Alice, Jasper is the friendliest Cullen brother to Bella. He senses the emotions of others.

**Rosalie Hale:** is one of Edward's adoptive siblings. Rosalie is by far the coldest Cullen to Bella, and she remains that way through the very end of the novel because she is jealous that Bella is a human.

**Charlie and Renée:** are Bella's parents, and their marriage did not last long. Renée hated Forks, and just a few months after Bella was born, Renée left for Phoenix and took baby Bella with her.

**Jacob Black:** is a Quileute Indian and lives on La Push reservation, not far from Forks. Upon first meeting, Bella is genuinely charmed and impressed by Jacob. His dad, Billy, is friend with Charlie, and Bella's truck used to belong to Billy. Bella goes on to learn that Jacob is really into rebuilding and fixing cars.

**James (the tracker):** is the certifiable villain of the novel, James epitomizes the worst kind of vampire. He embodies the evil that the Cullens have worked so hard not to become. James takes an immense amount of pleasure in hunting his victims. In fact, he goes after Bella because he knows that the Cullens will defend her, therefore giving him an exciting challenge.

**The Forks high girls (Jessica, Angela, and Lauren):** they are the girls that Bella usually hangs with. The girls of Forks High serve as a contrast to Bella. Jessica, Angela, and Lauren represent the average girls that Edward has found so uninteresting for the last hundred or so years.

**The Forks high boys (Eric, Mike, and Tyler):** the primary role of these ordinary guys is to serve as a contrast to Edward, highlighting how mysterious, interesting, mature, and attractive he is. None of them stands a chance with Bella once Edward steps on to the scene.

#### **4-Themes:**

**Love:** *Twilight* is a story of forbidden love. Because Edward is a vampire and Bella is a human, Edward technically should consider Bella his prey. While Edward does love Bella, his primal instincts lead him to thirst for her blood. Similarly, Bella's natural instincts should warn her that Edward is dangerous, that she should stay away from him, but instead she craves being near him at all times. For this couple, even kissing is dangerous, yet their passion is so intense that they each claim to have no choice but to be with the other.

**Good versus Evil:** Generally, vampires are seen as evil. They are considered "monsters" in cultural lore. Most vampires give in to their desire for human blood, but the Cullens do not. It is not easy for them, but Carlisle's mission to avoid "evil" acts is focused and strong-willed enough for the Cullens to successfully live without partaking in their natural craving for human blood. Overriding that urge isn't always so easy for Edward when delicious-smelling Bella is around. Edward's conscious desire to not be a monster

constantly conflicts with his unconscious urge to drink Bella's blood. Overall, in *Twilight*, being good or evil is a decision an individual makes.

**Fear:** Fear is an instinctive reaction for all the characters in *Twilight*, and all are faced with choosing to embrace or disregard the fears that grip them. For instance, Edward fears for Bella's safety when he is near her, but his attraction to her is strong enough to override that fear. Bella is sometimes scared of Edward, but she refuses to let herself believe that he would harm her. In fact, Bella sometimes seems to like fear, it excites her. Lastly, Bella has some very typical, human fears: dancing, blood, and needles.

**Appearances:** Bella and Edward seem to be attracted to one another because of their looks (and smell, too, especially in Edward's case). Bella is baffled that Edward could possibly find her attractive, which makes him state that she must not see herself clearly. Though Bella considers herself to be ordinary, all members of the Cullen family are inhumanly beautiful. In a different way, appearance is very important to the Cullens, who count on blending in to keep their secret under wraps.

**Sacrifice:** Stephenie Meyer presents *Twilight's* star, Bella, as a selfless character. Not only does she risk her life to keep her mother safe, but she also endures a lot of personal discomfort for her parents' happiness. Bella makes other sacrifices, which may not be entirely altruistic: she sacrifices her own personal safety for the sake of love, and is even willing to give up her own human life to be with Edward forever as a vampire. Besides Bella, the Cullens endure a monstrous sacrifice by not eating humans, and they all accept a certain amount of inconvenience just by welcoming Bella into their lives. Edward is willing to give up absolutely anything to ensure Bella's safety.

**Sex:** Sexual attraction and abstinence play a significant role in the novel. Edward and Bella are inexperienced with affairs of the heart, but both feel an undeniable sexual attraction to each other. However, Edward does not think sex with Bella is going to be possible; it would be dangerous with him being as a vampire. Overall, Edward's and Bella's relationship remains more emotional than physical. But there is another way to look at their relationship that makes the couple's abstinence seem more of a struggle.

### **5-Setting:**

Most of the story takes place in Forks, Washington, and its surrounding areas. According to Bella, Forks claims the highest rainfall per year in the United States. To put it bluntly, it is dreary and gray 99% of the time. The cloudy, rainy climate is one of the reasons the Cullens have chosen to live in Forks.

### **6-Symbols:**

**Baseball:** Seems to be a symbol of decent, "average Americans" in *Twilight*. Charlie and Billy enjoy watching baseball, and Charlie even seems to feel more comfortable with the idea that his daughter is going on a date with Edward Cullen when he finds out that baseball is involved. That the Cullens enjoy playing baseball shows that they are actually a fairly normal American family. Sure, they put their own spin on the game; the baseball game in *Twilight* displays just how similar to humans the Cullens truly are, as well as their attempt to follow social norms.

**Animals:** humans are compared to benign creatures, and vampires are compared to dangerous predators. Speaking of benign creatures, Bella is compared to a lamb and Edward is compared to a lion. And a lion never hesitates eating a lamb.

**Light and Dark, Sun and Rain, Warm and Cold:** It seems like lots of things in *Twilight* can be sorted into two opposing categories. All based on one major dichotomy: humans versus vampires. Bella (representing humans) states she prefers her warm, dry, sunny Phoenix to cold, rainy, cloudy Forks which Edward (representing vampires) prefers. There's a big divide between the two species, and it seems that humans are mostly identified with "good" things, while vampire has lots of "bad" or "evil" things on its side.

## ملخص

تعالج هذه الأطروحة نظام المجتمع الذكوري واضطهاده للمرأة وتعريضها لعدة ضغوطات نفسية، ويظهر ذلك في تسليطها الضوء على رواية الشفق للكاتبة الأمريكية ستيفاني ماير. وتعد الدراسة من الأهمية بمكان في تعرضها بإسهاب للاضطهاد الذي تعاني منه الشخصية البطلة جراء مورثات جنسية ونفسية يفرضها مجتمع تعد فيه الذكورية الصوت الأقوى في عالم مصاصي الدماء اختارته الكاتبة لملائمة نسقها السردي. من خلال أحداث القصة وتبعاً لنظرية المساواة بين الجنسين ونظرية التحليل النفسي، يبدو أن بيلا سوان مقيدة بدور أنثوي ويتجلى ذلك في شكلها وتفكيرها بالإضافة إلى تصرفاتها وتعاملاتها مع الرجال. هذا ما يجعلها عرضة للقمع الناتج عن الأدوار الجنسية التقليدية. وعليه فإن الهدف من هذه الدراسة هو تحليل شخصية بيلا بغية إظهار الاختلاف بين الجنسين من خلال المقارنة التحليلية بين شخصيتها وشخصية حبيبها إدوارد. علاوة على هذا، تهدف هذه الدراسة إلى كشف التهميش والمعاناة النفسية والسيكولوجية التي تتعرض لها بيلا على يد المجتمع الذكوري سواء من الناحية الفردية أو الاجتماعية. من أجل تحقيق أهداف هذا البحث، تم الاعتماد على نظرية سيمون دو بوفوار "الجنس الآخر" لإظهار التهميش الجنسي الذي تعرضت له بيلا في مجتمع يحكمه الرجال. بالإضافة إلى نظرية سيغ蒙德 فرويد للتحليل النفسي، التي تدرس طريقة تفكير بيلا وصدماها النفسية الناتجة عن إحساسها بالنقص. وفي الأخير توصلت الدراسة إلى نتيجة مفادها أن بيلا مقيدة ومسيرة بدورها الجنسي التقليدي، كما أنها مضطهدة جسدياً ونفسياً أي أنها مستعبدة من طرف المجتمع الذكوري.