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# **Gothicism and Romance in Stephenie Meyer's *Twilight***

*An Extended Essay Submitted in Partial Fulfillment of the Requirement for  
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## Dedication

*To my father's soul, my mother, my brother and my two sisters.*

*To all my beloved friends.*



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# **General Introduction**

## General Introduction

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No other period in English literature shows more assortments in style, themes and substance than the Romantic Movement of the eighteenth and nineteenth centuries. Besides no period has been the theme of so much differences and perplexity over its characterizing standards, feel and sentimentalism, then can best be portrayed as a huge system of now and again contending methods of insight, plans and purposes of hobby.

In England, Romanticism had its most noteworthy impact from the end of eighteenth century up to around 1870. Its essential vehicle of expression was in verse, in spite of the fact that writers embraced a hefty portion of the same subjects.

In America, the Romantic Movement was marginally deferred and balanced, holding sway over arts and letters from approximately 1830 up to the civil war. As opposed to English sample, American writing championed the novel as the most fitting sort for Romanticism article.

In a more extensive sense, Romanticism can be considered as a descriptive word, which applicable to the literature of virtually any period. In light of that, anything from Homeric epics to modern dime novels can be said to hold up under the stamp of Romanticism.

Additionally, the English novel was established as a popular literary form in 18<sup>th</sup> century, with bountiful literary work of many writers who made English literature unique with many different genres such as Gothic fiction which is considered as a new movement that focus on terror, fear, horror, and chaos, and it privileged irrationality and passion over rationality.

In the nineteenth century, the gothic also revealed its capacity and became very famous and a unique literary genre in English literature since it was widely embraced by

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numerous outstanding writers who have tremendously excelled in using gothic features such as supernatural, darkness to describe and reflect in trilling ways the melancholy that prevailed in the English society.

No one can deny that Gothic novel started with Horace Walpole's *The Castle of Otronto*, yet, this genre was successively developed from the classical Gothic novel to the Contemporary Gothic novel.

The greatest work of the contemporary novel *Twilight* written by the novelist Stephanie Meyer, is selected to be studied since it represents the power of Romance through Gothicism (Vampires) which tells the love story of the Gothic heroine 'Bella' and the Gothic hero 'Edward'. The novel draws on characteristics of Gothic, Romance and fairy tale where the writer offers to the reader a conservative image on the masculinity and femininity using Gothic conventions.

Therefore, this extended essay tends primarily to study Romanticism as a movement and shows how it paved the way to the new genre; the gothic fiction and sheds light on its aspects and features. To reveal these aspects the following questions were raised:

- To what extent did Stephanie Meyer succeed in reflecting the convention of the Gothic features and Romance in her famous novel *Twilight*?
- What are the aspects of Gothic fiction?
- What Gothic features did Stephanie Meyer employ in *Twilight*?

On the light of this scope, this research work is organized and divided into two chapters: The first chapter deals with the origins of gothic fiction, its main characteristics and the contemporary Gothic Novel.



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The second chapter takes the practicability of the work, since it shows how Stephanie Meyer tackles Gothicism and Romance in her thrilling novel *Twilight* that is regarded as the most famous Gothic novel in contemporary literature.

**Chapter One**  
**Gothicism in**  
**English**  
**Literature**

## Chapter One: Gothic in English Literature

- 1.1. Introduction
- 1.2. Romanticism
- 1.3. Gothic Literature
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  - 1.4.5. Emphasis on Sexuality
- 1.5. Contemporary Gothic Novel
- 1.6. Conclusion

## 1.1. Introduction

Gothic literature shares many characteristics with literary Romanticism and is generally considered as an offshoot of that wider movement. These two had their beginning in eighteenth century in England. Gothic horror and Romanticism affect each other over the century of their development. Many Romantic writers immerse in horror or incorporated supernatural elements in their work.

## 1.2. Romanticism

Robert Hume - writing in 1969 in the journal PMLA - identified a close correlation between Gothic literature of the early nineteenth century and the Romantic Movement, though he acknowledged also that this relation was somewhat controversial. In this respect Chaplin stated ( 2011),

That Gothicism closely related to Romanticism is perfectly clear, but it is easier to state the fact than to prove it tidily and convincingly. There is a persistent suspicion that Gothicism is poor and probably illegitimate relation of Romanticism, and a consequent tendency to treat it that way (p. 55).

Another context for the development of the Gothic. In the late eighteenth and early nineteenth centuries, is provided by the movement that became known as Romanticism. Romantic-era Gothic discusses the significant, but often rather tense, relationship between Gothic and Romantic literature during this period. The Romantic Movement in Britain has been associated primarily with poets such as William Wordsworth, Samuel Taylor Coleridge, William Blake and Percy Bysshe of Shelly who placed considerable emphasis upon the importance of spontaneous imaginative expression in the composition of poetry. In 1800, for example Wordsworth published an influential essay, which accompanied a

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collection of poetry by himself and Coleridge the Lyrical Ballads. Here Wordsworth defined poetry as ‘the spontaneous overflow of powerful feeling’. This stress upon ‘feeling’ as defining characteristic of poetry aligns Romanticism with Gothic fiction that sought also to express and provoke in the reader ‘powerful feeling’ (Chaplin, 2011,p. 17).

He added (2011) Gothic fiction was considered by many Romantic poets to be an inferior expression of ‘feeling’ whereby sensational and supernatural elements combine to produce an excessive, ungovernable emotion far removed from the high intellectual aspiration of the Romantic Movement. (p.16)

As the critic Gary Kelly has observed, the prioritization of individual sentiment, of a finely-tuned empathic response to social life, is articulated first in the literature of sensibility, and then appropriated by the key figures of early Romanticism as one of the defining aspects of their aesthetic. ( Chaplin, 2011, p 56).

Indeed as Kelly points out, many twentieth century critics have described the literature of sensibility as ‘Pre-Romanticism’ when Wordsworth asserted in the Preface to the Lyrical Ballads that poetry to be understood as ‘the spontaneous overflow of overflow of powerful feeling’, he articulated an artistic principle indebted to the literary, social and psychological precepts of the earlier literature of sensibility. (Chaplin, 2011, p. 56-57).

Another point of connection between early Gothic literature and Romanticism turns upon late eighteenth -century interpretations of the concept of the sublime. It is notoriously difficult to define the sublime exactly but in aesthetic terms, it came to be associated from early eighteenth century onwards with a sense of grandeur and magnitude that had the power to inspire transcendence of mind, or terror. The sublime re-entered European aesthetic discourse by the end of the seventeenth century following a French translation of an essay by an ancient Greek philosopher, Longinus: ‘On the Sublime’ associated the

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concept with that style of elevated rhetoric that had the capacity almost to transform the mind of the listener – to take the listener out of his or her ordinary reality. (Chaplin, 2011, p. 57).

According to Sue Chaplin, 'Gothic Literature' mentioned that Romanticism developed in opposition of the Gothic aesthetic a Romantic sublimity that privileged a rarefied, transcendental imagination capable of mediating between the individual and the divine imagination.

It becomes almost in itself a sublime power 'lifting up' itself, says Wordsworth, 'before the eye and progress of my strong' (Book VI of the prelude). For Coleridge, in his critical essay *Biographia Literaria* (1817), imagination is a reflection in the finite mind of the eternal act of creation of 'the infinite I Am' and Coleridge sharply distinguishes between the power of the imagination and the lesser power of 'fancy' which was often the term used to disparage the superficial, sensationalistic musings of Gothic fiction.

### 1.3. Gothic Literature

Gothic Literature is a movement that appeared in late Eighteenth century. Gothic fiction began as lurid offshoot from the dominant tradition; this movement grew as a reaction to historical, sociological, psychological and political contexts of the eighteenth and early nineteenth century. About Gothic's representation of extreme circumstances of terror, oppression, persecution, death, darkness and obscurity of setting, David (1994) in his article argued that:

Among the different genres that appeared in English literature, Gothic fiction was widely used by many writers. This style is conceived as a genre of literature, which links between elements of both horror and romance.

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Gothic fiction was created by one of the most famous writers of the English literature, Horace Walpole with his novel *The Castle of Otronto*. In addition to this, the main aim of Gothic fiction is to create a terrifying atmosphere by using a romantic literature, which gives birth to thrilling feelings and suspense when reading some works of Gothic fiction like that of Horace Walpole and Ann Radcliffe. This genre is based on the imagination of many prolific writers who were immensely influenced by the medieval art, which is found in the ruins of abbeys and castles. This fact led to revival of taste of Chivalry, for whole wonder and mystery, which the successive generation has found in the middle Ages (p. 232-233).

Originally, Gothic alluded to the style of architecture, which was well known in the Middle of the medieval time, it was a style of design famed for arched buildings with clearly windows, secret corridors and labyrinthine and underground passages such as many cathedrals in Europe. The best example would be Malbork Castle.

Gothic literature used pointed curves and vaults flying buttresses, narrow spires, stained glass windows, intricate traceries and varied details; it is a word movement that was meant to suggest heavenward aspirations. Gill (2014) supported that in his article:

Gothic art and architecture had an immense influence on the admirers of such beauty which created a sense of terror and awe which prevailed in the heart of the powerful medieval world which was full of darkness. The main purpose of genre is to remove the reader from the typical everyday life into a magical world full of darkness and non-rational aspects. During the eighteenth century in England, Gothic mirrors the era of Middle

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Ages, this period was characterized as dark and full of superstition and anarchy.

In the 1700's Gothic acquired a new meaning; there was a trend for a new genre of writing 'Gothic' novel. These were precursors for the horror. Gothic novels were written to develop feelings of fear and terror. The beginning of the genre of horror can be derived from the formation of the tradition of the Gothic literature, which ascended in the eighteenth century, however the absolute starting point of horror is associated with the works of former English authors who followed and built up the Gothic custom. They created characters that became archetypes for this genre. Gothic Novels were written to conjure up the image of mysterious, decaying old buildings where dark secrets had laid hidden for hundreds of years.

Furthermore, Elizabeth Montagu's in her work 'An Essay on the writings and Genius Shakespeare'(1760) showed that Shakespearean drama had tremendous impact on the emergence of Gothic fiction since drama ruled the English stage in the eighteenth century and had the massive influence on shaping the Gothic Fiction. She presented Shakespeare as the key figure within a tradition of English folklore and romance that was more Gothic than Classical. Indeed, Montagu described Shakespeare as England's 'Gothic bard', thus establishing a close aesthetic and cultural association between England's preeminent playwright and modes of Gothicism both ancient (the medieval Gothic and chivalric romances) (Cited in Chaplin.2011. p. 11).

Moreover, Elizabeth Montagu presented in her essay that Horace Walpole, in the composition of the composition of *The Castle of Otranto*, drew up on the various nuanced meanings by the Gothic during this century. He presents the first edition of the text as a genuine medieval manuscript, thus capitalizing upon his culture's appetite for medieval



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artifacts and the romance associated with them (an appetite that he shared); he also crucially, cited Shakespeare as his model in the preface to his second edition. (idem)

Walpole (1986) openly express his indebtedness to Shakespeare whom he defines as a ‘higher authority’ and the use of supernatural in all his plays especially in *Macbeth* influenced Walpole’s Gothic novels to a great extent. He syndicates many of Shakespeare’s typical themes such as usurpation, maintenance of power and ghostly apparitions rising from a guilty mind restoration (Cited in Chaplin,2011, p. 11).

### 1.4. The Main Characteristics of Gothic Fiction

When any one is asked to describe the Gothic Literature they think of dark and supernatural but Gothic fiction preen with different features, and these characteristics are the key device, which make the Gothic fiction unique and distinguish from other genres. Hence, the trilling use of these characteristics make this genre highly popular in the contemporary.

#### 1.4.1 Supernatural

The supernatural features considered as the basis of Gothic fiction, which mirror a scary, terrifying, and dreadful stories where the dramatic amazing events occur; ghosts, giants walking and the appearance of full emotions since the character is sad, angry or witnesses psychological sickness.

Furthermore, the use of supernatural in fiction signifies an imaginative response in the author to a fundamental and abiding strangeness interpenetrating the physical and moral universe; a recognition of some mysterious ‘otherness’ in our existence that is both beyond our grasp and, at times, fearfully present to our senses. How this is worked out in

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fiction depends on many factors, personal, cultural; but if we are looking for some unifying thread, then it is willingness to suggest realities that transcend the ordinary course of nature, ranging from traditional ghosts to werewolves and vampires, with a host of terrors – seen and unseen- in between. For many writers there is more basic motive to bring about what Edith Wharton called ‘the fun of shudder’- that curiously enjoyable sensation of feeling afraid when we are in no actual danger ( Micheal Cox, accessed 2016)

### 1.4.2 Setting in Castle

The setting is considered as the soul of the Gothic fiction. It is conceived as an important element because the whole story is centered on it, since it creates the atmosphere of the story.

Moreover, Robert Harris (2010) argued that:

The action takes place in old castle seemingly abandoned, which contains secret passages, trap doors, dark rooms and hidden staircases. The castle may be near or connected to caves, which lend their own haunting flavor with their branching, claustrophobia and mystery. Translated in to modern filmmaking, the settings might be an old house or mansion or even a new house where unusual camera angles, sustained close up during movement, and darkness or shadow create the same sense of claustrophobia and entrapment.

In other words, the setting of gothic fiction is always dark and dilapidated and haunted mansion which had been ostracized a longtime. This castle adopted mystery supernatural and terrifying creatures such as ghosts, vampires, zombies and werewolves.

### 1.4.3 Omens, Portents and Visions

This feature is surely related to the character of the novel, since the Gothic fiction is characterized by aspects of visions, fortunetelling and signs which is seen by the protagonists as a disturbing dream vision, or some phenomenon may be seen as portent of coming events. For example, if the statue of the lord of the manor falls over, it may predict his death. In modern fiction, a character might see something (a shadowy figure stabbing another shadowy figure) and think that was a dream. This might be thought as ‘imitation vision’ (Harris, 2010).

### 1.4.4 Damsel in Distress

The Gothic novel especially those written by women writers portray a female heroine, who always faces awful and scary events. Robert argued;

As an appeal to the pathos and sympathy of the reader, the female character often encounters events that leave them fainting, terrifying, screaming and sobbing. A lonely pensive and oppressed heroine is often the central figure of the novel, so her suffering are even more pronounced and the focus of attention. The women suffer even more because they are abandoned, left alone either on purpose or by accident (Harris, 2010).

This implies that women were suffering from oppression in patriarchal society where man was regarded as superior than woman. This was seen in one of the most influential novels in the nineteenth century Charlotte Perkins’ *The Yellow Wallpaper* where the writer voices her sufferance through the protagonist.

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### 1.4.5 Emphasis on Sexuality

The early Gothic literature provided the exploration of sexuality and women were the profile just for sexual relations. This appears in trope of the doomed romance as in Edgar Allan Poe's 'Annabel Lee' or the demonic appearance of the blood-thirsty vampire in Bram Stoker's *Dracula*.

Furthermore, Katherine Buck (2014) mirrors out how the ancient gothic novel portray the virgin young woman is desirable towards men she argued:

The concept of virginal maiden ties in closely with the perception of what 'ideal' woman should be during that period. Author Victoria Nelson explains the importance of the innocent, young woman lies in her ill-fated destiny; to be tied to a man of darkness. This importance based on sexuality is nothing new when it comes to both literature and society. (p. 64)

In addition to that, female virginity was considered sacred and that value resulted in many-sacrificed female in the early history. It is crucial on the old story that the untouched woman creates an element of desire that man has drawn. It helps perpetuate a common theme that there is uncontrollable lust-craze that consumes a man if he knows a woman is untouched. (Buck 2014).

### 1.5. Contemporary Gothic Novel

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For centuries, Gothic fiction stored authors with imaginative way, to address the contemporary fear, as a sequence, the nature of the Gothic novels has its own legacy from very early ancient centuries and it is successive in changing from one generation to the next one.

No one could deny that the prolific writers who made the Gothic contemporary novel unique and rich in high popularity in this era acquired it from the very ancient Gothic literature such as the greatest writer 'Horace Walpole'. To talk about the modern Gothic literature and the contemporary fiction this should mirror out the period of 'The Fin de Siècle' since it is considered as the mother of this new generation.

The Gothic of 'The Fin de Siècle' underwent something of transformation located in the historically remote past or isolated wild locations amid the suggestive relics of an ancient past. The traditional Gothic was fiction about history and geography. Yet, at the end of the nineteenth century, a new Gothic mode emerged, a modern Gothic, whose narratives focused on the urban present, refracting contemporary concerns through the lens of literature of terror. As such, Kelly Hurley argues that 'Fin de Siècle' Gothic rematerializes the genre in many unrecognizable, transfigured bespeaking and altered sensibility that resonate more closely with contemporary horrific representations than those generated at the far edge of the Enlightenment. ( cited in Dryden,2003, p. 19).

Contemporary Gothic begins in earnest with an interrogation of mock Catherine Spooner (2007) argues that Gothic modes have long been preoccupied by tenuous distinction between authenticity and depth on the one hand, and a fascination with surface and performance on the other. According to Martin Fradley Contemporary Gothic's strongest card is its level-headedness vis-à-vis the mainstream commercial prevalence of the Gothic. (p.3).As Spooner shrewdly notes, the Gothic has been allied to the machinations of post-

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Enlightenment consumer culture. (idem) In addition to the huge advances and multiple reprints of classic Gothic novels by Ann Radcliffe and Mathew Lewis, the author also cites the revealing case of George Maurier's *Trilby* (1894). The book was estimated to be the bestselling novel of the 19<sup>th</sup> century. Spooner is also healthily skeptical where fetishistic appropriation of the Gothic by academic scholars is concerned:

Gothic has apparently become popular among the academics because it invested with thrill of low-bow. Suddenly Gothic championed by feminists and queer theories for its level of attention to women and non-hetero normative sexualities; the reading material of the masses; the spaces in which colonial guilt be explored and exorcised (p. 6).

The contemporary Gothic novel is conceived as a successive literary work in the modern life, which is also considered as unique, thanks to the use of the new role of vampires and werewolves as a realistic genre which makes it distinguishable from the old work.

Since the 1970s, vampirism has become an increasingly dominant theme in American Gothic to the extent that, in the first decade of the twenty-first century. The figure of vampire is almost ubiquitous in Gothic fiction, film and television drama like the global success of Stephanie Meyer's *Twilight Saga* in fiction and film evidence of the current hold of the vampire over the popular imagination. After the Salem's lot, the vampire narrative developed in a new direction largely under the influence of Ann Rice whose series 'The Vampire Chronicles' began in 1976 with 'Interview with the Vampire'. Whereas King's novel, with certain variations, is firmly in the mould of 'Stoker's *Dracula*', Rice's work departs from this tradition radically in representation of the vampire and contextualization of vampirism. There is in Rice's work a tendency to portray the postmodern trend toward the humanization of the Gothic monsters (Chaplin, 2011, p. 137).

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According to Lawrence Kayton from his work *Journal of the Youth and Adolescence*, the writer shows how vampirism that could be realistic not only in literary work but also in the daily life, that is why he made the similarities between vampires and schizophrenics. In this respect, the use of vampires in the contemporary Gothic novel makes the work sound realistic and unique in a very successful way.

The vampire legend is a great interest to psychiatry, many behaviour and inner experiences of schizophrenics are similar to aspects of the vampire legend. Some examples of similarities or complete starvation which can be associated are periodic gorging and preoccupations with or dread mirror. In addition to clinical similarities the specificities of vampire legends, especially in Eastern Europe are consistent with adolescent and young adults' schizophrenia. For example, teenager suicide victims were considered almost invariably to be vampire and attack members of his families. In addition, there are documented cases of true vampirism which indicate that sometimes the psychodynamics of vampirism can erupt in to manifest behavior psychopathology (Kayton, 1972, p. 304).

Spooner successively probes the reasons behind the prevalence of the Gothic in popular culture. Moreover, how it has inspired innovative new work in film and literature, she also shows the celebration of the fiction focusing on vampirism in the contemporary Gothic literary work and she mirrors out the convention between realistic and fictional work. In this respect, about Meta-commentary on the conventions of vampires narrative, Spooner analyses the echoes of the work of Stacey Abbott in her contemporaneous celluloid vampires; *'Life after Death in the World'* (2007). With vampirism as omnipresent in contemporary culture both as fictional icon and increasingly as youthful life style choice, there is as, with gothic culture as a whole, danger of vampires' narrative. Yet in the short period since the publication of contemporary Gothic, the enormous popularity of Stephanie

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Meyer's *Twilight Saga* (books, 2006 and films, 2008). In addition, Television series 'True Blood' (2008) based on Charlaine Harris's 'Ongoing Southern Vampire Mysteries' all suggest that these monstrously malleable passions refuse to be easily lain to rest (Spooner, 2007, p. 3).

The belief in werewolves dates back to centuries ago in ancient literary works. These are mythical creatures; which means humans with the ability to shape-shift into wolves. This genre appears in a thrilling way in the contemporary Gothic novel, it tends to give the werewolves the physical elements of humanity, and they showed through werewolf's rational and gentle behavior and human sensibilities, which is very distinguishable from the werewolf in the old literary work.

In this respect, Kaja Frankin her article shows the use of werewolf in the medieval and early literary work, how this genre affects the current culture she argues;

Werewolves have been a consistent, if side –lined aspect of supernatural studies. From the medieval and early Modern poetry trough the eighteenth and nineteenth centuries' fascination with the occult and exotic, to contemporary depiction of werewolves in new media, these adaptable, mutable and ever resilient creatures have continuously transformed body and meaning to reflect social cultural and scientific anxieties of their period. This special issue *Revenant* seeks to examine werewolves from an all- inclusive interdisciplinary angle to allow for the fullest extent of these creatures' impact on our culture consciousness (Frank, 2015).

Heidi Strengell argues in her work the theme of human nature that consists and focuses on the duality within a single character, in which the duality revolves around the poles of the



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good and evil, where she wanted to make it very closely to the attitudes of werewolves, and she mirrors out this by using the famous work *The Strange Case of Dr. Jekyll and Mr. Hyde* in this respect she (2005) argues;

The core theme of sexuality and immortality have been taken two steps further in Robert Louis Stevenson's *The Strange case of Dr. Jekyll and Mr. Hyde* which views them as drives of our human nature and places them in a social context. The archetype of werewolf demonstrates that one of the central issues of the Gothic era, namely the paradoxical existence of both the good and evil in single person, remains an important issue in the fiction of Stephen King. This perpetuation reveals our inability to evoke past, our base instincts to purge them completely from human psyche. The appearances and reappearances of the Gothic double show us that popular fiction (p.68).

### 1.6. Conclusion

Gothic as a term is used to describe art and sublime architecture. Yet, as a literary genre gothic fiction is seen as a playground in which notable novelists gave birth ample to horrifying stories that incorporates the gothic aspects with majestic story. This trend has extremely impacted considerable poet and in particular, authors and female novelists. As the gothic became one of the best prevalent styles to create legendary work.

Chapter Two  
Gothic  
Elements in  
Twilight

## **Chapter Two: Gothic Elements in Twilight**

### 2.1 Introduction

### 2.2. Twilight's Analysis

#### 2.2.1. Gothic Setting

#### 2.2.2. Gothic characterization

##### 2.2.2.1 Esabella Swan

##### 2.2.2.2. Edward Cullen

### 2.3. The Gothic Aspects in Twilight

### 2.4. Romance in Twilight

### 2.5. Conclusion

## **General Conclusion**

## **Bibliography**

### 2.1. Introduction

Stephenie Meyer's novel *Twilight* written in the 21<sup>st</sup> century is considered as one of the most fascinating examples of Gothic literature. In this novel, the writer used her pen to wisely make her dream come true. Meyer's style was very different not only from the writers of this era but even from the novels that tackled this genre before and after her. Meyer represents the gothic setting as dark, gloomy, icy and cold which was later on embellished by a strong love story. The novelist added a special touch to her work by mixing Gothicism with Romance which leads to the appearance of a splendid genre which is clearly seen in *Twilight*.

### 2.2. *Twilight's* Analysis

The *Twilight* Saga is assumed to be one of the most thrilling and popular contemporary novels. It is conceived as a romance fairy tale written by the American young-adult fiction and film producer Stephenie Meyer. *Twilight* novels have gained worldwide recognition and sold over 100 copies with translations into 37 different languages. It was the best-selling book of 2008 in US bookstores.

Furthermore, the novel is considered as a vampire-romantic fairytale in which Stephenie Meyer represents the gothic elements and conveys myriad of themes. If we dig back on the story behind writing *Twilight*, it was a vivid dream seen by the writer which is very close to the plot of the novel.

The dream was about two people having a conversation in meadow in the woods, the girl was of an average age (teenager) and the other person was fantastically beautiful, sparkly and a vampire. Yet, while they were discussing the difficulties inherent in the facts, they fell in love with each other; the vampire was particularly attracted to the scent of her blood,

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and was having a difficult time restraining himself from killing her immediately. Meyer's dream soon involved into plotline after three months of her drafts writing she succeeded to write plotline for Novels and series.<sup>1</sup>

Stephenie Meyer wrote a lot about adult fiction; her best-known novel is *Twilight Saga*. It revisits a perennially fascinating subject of young adult literatures; vampire and tells the love story of Bella Swan and Edward Cullen. The writer was influenced and inspired by the literary classic and each book of the Saga is loosely based on these classic writings. Accordingly, *Twilight* is based on Jane Austin's *Pride and Prejudice*, *New Moon* on Shakespeare's *Romeo and Juliet*, *Eclipse* on Emily Bronte's *Wuthering Heights* and *Breaking Dawn* on a second play of Shakespeare *A midsummer Night's Dream*.

Moreover, *The Twilight Saga* is a fairy tale, a fantasy and a romance story, which is about a girl and a vampire falling in love; it is conceived as well-known literary work, which marked a huge success mostly among teenagers. Vampires have always been famous aspects in literature and television; from books as Polidori's the vampire to cult TV shows like *Buffy the Vampire Slayer* and *Vampire Diaries*. The success of these proved how it became important to people of all ages. Whereas *Twilight* is not a typical vampire novel where vampires are the central element of the story; *Twilight* is a love story between two individuals who seemed destined to be together but have everything standing between them. Then, the dangers are ahead of them. Bella Swan and Edward Cullen, the two main characters in the book, enter a complicated and passionate relationship and become infatuated with each other. In one sense, the book seems to have more in common with classical love stories than with classical vampire fiction such as *Dracula* ( Sndra Juric, 2010). Yet, Meyer adds her enchanted touch when she inculcates some moral themes of

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<sup>1</sup> <http://stepheniemeyer.com/>

female independent, enthusiasm for romance and how they could compete and succeed in their own terms and emancipated fictional protagonist. The writer also offers to her readers a conservative take on masculinity and femininity using Gothic conventions drawing on love and fairy tale.

### 2.2.1. Gothic Setting

*Twilight Saga* is regarded as a gothic romance since it mirrors out the whole picture of the sublime and the terrifying. It also features battles between good and evil. Yet, the presence of vampires and werewolves; mythical creatures, such elements usually associated with Gothic, move a step forward and become major characters, which are thoroughly involved in all of the elements of the novel, likewise the setting through which Meyer has taken the classical meaning of the gothic setting by using a fabric that is associated with innocence. Yet, she takes her readers in a fictional journey to make them feel the ambiguity and sink in the vast ocean of mysteries.

According to Mac Andrew;

Setting turns out to be part of characterization and conveys the mood, tone and emotions of the character in the narrative. She goes on to explain that the elements of settings become bearers of anger or fear or tranquility and, as a result, these emotions become general and the whole world is filled with them. In this way, both characters and readers may experience these emotions and the reader becomes imaginatively involved in what the character may be feeling or experiencing. With imagery, the author is able to create unusual weather with rugged mountains, tranquil plains, seas alternately calm and stormy and buildings that are prisons or

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fortresses or havens, all of them of expressive characters (cited Perry, 2010, p.35- 36).

*Twilight* raises its curtains in the twenty first century in the year 2005, since the century witnessed a great improvement in the contemporary literature with the touch of many classical writers and playwrights who inspired Stephenie Meyer and it shows in her lighted lamps series of *Twilight* novels. Without forgetting the setting and the appearances of Gothic architecture which symbolized the Hoke House of the 'Cullen family'.

Moreover, the story takes place first in Phoenix wherein Bella and her mother lived after the breakup of the parents. Phoenix is Isabella's favorite region;

It was seventy-five degree in Phoenix; the sky is perfect, cloudless blue. I was wearing my favorite shirt, sleeveless white eyelet lace; I was wearing it as farewell gesture. I loved phoenix, I loved the sun and the blistering heat. I loved the vigorous, sprawling city (p 3-4).

This region is portrayed as a refuge for Bella which makes the heroine and readers ready for experiencing other mysterious regions.

Paradoxically, it is Forks that is conceived as a major setting for the novel, after Bella moves to live with her father; she hates forks; she describes the place as rainy, cloudy sky and gloomy.

In the Olympic Peninsula of northwest Washington state small town named Forks exists under near constant cover of clouds. It rains on this inconsequential town more than any other place in United State of America. It was from this town and its gloomy, omnipresent shade that my mother escaped with me when I was only few month old (p, 3).

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Meyer uses such description of the place for many purposes for her readers. First, to make them notice how Forks is different from Phoenix, to make them feel with alienation, otherness and strangeness and the supernatural elements about the weather; cloudy sky and the perpetual rain make the vampires hide the nature under human attitudes. In this respect Bellingham argues that:

In the beginning of *Twilight*, Forks ‘sucks’ Meyer draws the town as a miserable place, contrasted to sunny seemingly friendlier Phoenix-Arizona, Forks is introduced as a horrific place a place of death even: ‘I know that I’d never gone to Forks. I would not be facing death now (Meyer, 2005. p 10). Not only does Forks bring death, it is prison “I could feel the claustrophobia creeping up on me... it was like a cage...”(Meyer, 2005, p 11). This is very similar to the portrayal of Transylvania. Both are portrayed as matters of legend and nightmare, where anything could happen. Like Transylvania, though Forks is a real American town, it becomes fictionalized, described as “too green ... an alien planet” (Meyer, 2005, p.07). In Forks, it is always raining and the town is constantly ‘a gloomy, omnipresent shade’ (Meyer, 2005, p. 03). Forks is created as a remote, forlorn place, imbued with a sense of mystery, magic and uncertainty (p. 52-53).

### 2.2.2. Gothic Characterization

Twilight is based on two major characters who are at the same time the lovers of story. In this part , the researcher will see how Meyer ‘s characterized them in order to convey Gothic features.



### 2.2.2.1. Isabella Swan

Isabella who prefers to be called 'Bella' is teenage girl, from the very beginning is portrayed as an 'Other' within her own species. She is characterized by the writer in order to represent the female fragility, beauty and love story between two different individuals.

When the novel starts, Bella is represented as clumsy, accident-prone teenage girl who loves Phoenix and hates Forks but self-sacrifices seem to be her fate; she decides to move to live with her father 'Charlie Swan' in her place of birth because her mother got married to another man with whom she will have to travel a great deal.

Bella is represented by the writer as a different girl who cannot express her emotions and feelings in a very comfortable way "Charlie wasn't comfortable with expressing his emotions out loud. I inherited that from him, period" (Meyer, 2005, p02). Meyer presents Bella as a heroine who underestimates her own looks and describes herself as boring and plain looking girl; she describes herself as "Ivory-skinned without the excuse of blue eyes or red hair, despite the constant sunshine of Arizona" (Meyer, 2005, p10). Bella depicted herself as a remarkably clumsy girl with dark hair, slender and unhealthy girl especially when she moved to Forks because the dark and cloudy weather of forks made her skin appear fainter and paler than it did in her preferable place Phoenix.

Moreover, Meyer presented the female heroine as a person with an awkward personality, persecuted maiden, pale and bookish and even her name 'Isabella Swan' signifies beauty, fragility and purity. Furthermore, she is considered as a mature girl, self-sacrificing but most of the time she isolates herself from people for she does not feel at ease with people around because she has the habit of living alone. The fact that she seeks exile is rooted in her personality. She is represented as different from other teenagers; 'I

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didn't relate well to people in my age. Maybe the truth was that I didn't relate well to people' (Meyer, 2005, p. 12).

When reading the novel the readers feel that the writer is manipulating their feelings by the depiction of different emotions, which the protagonist experienced, that made her a person who does not fit in with people. This magical journey of emotions enchant the readers' feelings and imagination, which make them dive into the novel and notice the deep resemblance between this novel and the classical gothic literature 'Beauty and the Beast'. The fact that the two protagonists share the same experiences of isolation and motherlessness, in this respect Amanda M. Perry (2010) argues that;

The focus on the essential characteristics of the Gothic heroine including her plain, child-like nature. Her relationship with her parents and inability to see herself as valuable except through the eyes of a male. Much of the Gothic as well as the various 'Beauty and the Beast' revolve around a family that lacks a mother figure; the motherless heroine is devoted to her father or a father figure within her life. According to Tracy, in Gothic literature the heroine usually has 'a child-like quality' she also stands 'in quasi incestuous relationship' with her lover who plays patriarchal role in the heroine's life. Although Bella is not actually orphan like 'Beauty' but for the most of the novel her mother is absent. In addition, like many heroine in Gothic literature including 'Beauty' Bella is devoted to her father who is also charmed by her (p. 21).

### 2.2.2.2. Edward Cullen

Edward is characterized as a rigid inhuman student in Forks; he is regarded as the first child in a vampire family to be transformed by Carlisle when he was dying by the Spanish influenza. He has the power of reading minds, which makes him unique.

Moreover, Bella describes Edward as a gorgeous man having super heroes' power, strength and speed, the attitudes of unhuman 'impossible speed and strength, his eyes color shifting from black to gold and back black again, his unhuman beauty and pale frigid skin' (Meyer, 2005, p. 137). The feelings that Bella experienced in her; such as the absence of her mother, the lack of fatherly attention towards her push her to rely on herself or find someone else to lean on, thus Edward ends up acting as a lover, a father, protector because through the whole novel she fantasies on the charming prince to love with the dimension of parental protection.

Furthermore, the first meeting of Bella and Edward was in school parking when she admires his shiny silver Volvo car. She describes him as 'devastating, inhumanly Beautiful' (Meyer, 2005, p. 206). Bella is attracted by Edward's rigid beauty and his supernatural irresistibility she felt that he could not fit to Forks because he was cold in his manner with its people and even with his father, which make this as a common point that both of them share. Therefore, the fragile heroine needs someone to protect her and Edward is that one; with his rigid and strong personality that make him a Byronic hero who was dreamt about by any single teenage girl. In this respect, Jessica Bellingham argues that;

His supernatural features, the physical likeness to a Greek God and the fact that Edward so frequently is referred to as 'godlike' adds to his attractiveness. The change from being horrified by vampires the being attracted to them is an aspect that Powell covers in examining the

relations between power, sexuality and attraction in her psychoanalysis of the vampire where a fascination portrays the vampire of today as 'romantically idealized' (Larson and Steiner 2011, 37)

She added,

Something which has transpired within the Gothic genre. This idealism could be considered a wish for the reader to identify with vampire Edward who attracts his readers by his powers because of his godlike appearances and by mimicking the characteristic of man. The argument supports the statement made previously about the vampire now being a metaphor for consumerism and humanities wish to become something more than human. In this sense, postmodern society has impacted the Gothic genre and in turn the vampire metaphor. (p 65-66)

### **2.3. The Gothic aspects in *Twilight***

Besides the extreme and paramour love that Meyer characterizes in her novel, *Twilight* also contains several elements of Gothic genre where there are emotions and anxiety. Its atmosphere is suffocating, thick with Gothic vapour, the presence of these gothic elements is important to the development of the story. The plot was inspired from the classical Gothic novel; a young woman being trapped by a wicked man and rescued by another. *Twilight* seems a bit different from the traditional vampire novel since it combines gothic elements with love and fairy tale.

Furthermore, as previously mentioned *Twilight* takes place in Forks, a small town in Olympic Peninsula known as a dark region with gloomy weather and icy mood, sunless, cloudy sky and perpetual rain as it described by Edward 'one of the most sunless places in

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the world' (Meyer, 2005, p 254). When the novel raises its curtains, the atmosphere was a bit gothic when Bella describes her first day in Forks: 'Thick fog was all I could see out my windows in the morning and I could feel the claustrophobia creeping up on me. You could never see the sky here it was like cage' (Meyer, 2005 p10). Meyer starts her novel with this obscure mood to create to her readers a kind of suspense that turns around in the whole novel to make them dive in and live the same mysterious feeling that the heroine experienced.

Moreover, the most popular aspect in *Twilight* is the existence of the supernatural creatures such as vampires and werewolves. These two elements are considered as great thrills and important to the story since it brings bizarre vision to the novel which makes it more mysterious. The image has been changed from the myth of classical vampire to the contemporary vampire.

*Twilight* is a good example that presents a new sort of vampire fiction where vampires and humans could live together without any fright unlike in traditional classic vampires; humans and vampires live separately.

The vampires in *Twilight* are different, mainly good; they are known with humans' attitudes who deviate from the traditional myth in many ways. The Cullens are the vampire family in *Twilight* who do not base on humans blood to feed themselves; they can eat human food or animal's blood. They see that the desire of humans' blood something they can vanquish which makes them respectful to the humanity and we find this in human behaviour not a vampire. Edward describes his father Carlisle: 'Carlisle has always been the most humane, the most compassionate of us ....I don't think you could find his equal throughout all of history' (Meyer, 2005, p 252). In this respect, Jessica Bellingham argues that:

The vampire can be seen as a symbolic fantasy of the perfect creatures humanity will never be. *Twilight* vampires could be a culmination of these fears and anxieties a realization that dream of progress and purpose, of being more than human, is nothing more than vain hope: 'while the reluctant vampire express the urge for meaning greater than ourselves, it demonstrates the impossibility of such a worldview (William 2005:57). Some would argue that *Twilight*'s Edward Cullen does not oppose the normal but is normal. The vampire has become the transgressive limit no longer representing the transgressive impulse. *Twilight* unites Gothic imagery with limit rather than transgression severing its connection to Gothic horror. Edward Cullen's fail to transgress a cultural or social boundary (drinking human blood, being foreign or monsters, worshiping devil) because they are set up as creatures on the limit never crossing it, they become the limit (p 49-50).

### **2.4. Romance in *Twilight***

Another brand that separates *Twilight* from traditional vampire stories is the integration of love story between the protagonists; a couple of lovers that are naturally distinct from each other. It is one of the most popular classical literature written about love story, between a boy and a girl's meeting and falling in love despite all the obstacles that they usually face but they in other to overcome the whole problems and live happily.

Moreover, *Twilight* seems to hold a different love story, it may be called a forbidden love story because it is between different individuals; Edward is a vampire and Bella a human. The lion should not be with the lamb as we usually read but the relationship between Edward and Bella prove that deep love has no barriers, no rules and no race.

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Furthermore, Edward and Bella's first meeting was in Forks high school where she was attracted by his cold personality and pale white skin; she describes him as 'godlike' who every teenage girl dreams about for a date and real love. Bella's family situation made her a clumsy girl and rigid who never feels at ease with strange people which push the fragile heroine to look for someone to love, lean on and be protected by. Edward's rigid personality makes him the one that Bella dreams of for eternity.

While reading about the passionate and forbidden love story between Bella and Edward, it is easy to draw the parallel to the classic gothic novel *Wuthering Heights* by Emily Bronte; the novel is one of the several classics that is mentioned in *Twilight* and read by Bella. In this respect Jessica Bellingham argues in her article that 'Meyer actually brings the comparison up herself, by mentioning the novel in the beginning of twilight 'Wuthering Heights' is well known for its portrayal of both good and bad sides of love just like passionate relationship between Heathcliff and Catherine borders on obsession, so does the relationship between Edward and Bella. Edward being the tormented hero infatuated with a girl he should stay away from resembles Heathcliff and his passion of Catherine. Edward tells Bella that 'You are the most important thing to me now, the most important thing to me' (Meyer, 2005, p 240).

Bella's description of being away from Edward as 'physical pain' suggests, at times, that they are almost as one person, regardless of their obvious differences. This is similar to Catherine and Heathcliff, who are nearly inseparable, so are Edward and Bella. Edward's gaze repeatedly dazzles Bella and Edward is stunned by Bella's scent, creating this mutual state of dependence where it is as though they are living in bubble where just the two of them exist. (Jessica Bellingham, p.60).

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Moreover, Meyer also succeeded in enthralling romance, excitement and protection in her novel; the spirit of the young lovers makes them as soul mates. In this context it has been noticed that the hero is always protecting his paramour not only from other vampires or his lust nature, but he also prevents himself from sexual desire towards her. Even though Bella and Edward barely kiss and describing their first kiss makes the readers shift from gothic horror story to a story full of passion and love when Bella describes their kiss she is in her high opiate she said:

I was thinking there was something I wanted to try. And he took my face in his hands again. I couldn't breathe. He hesitated- not in the normal way, the human way. Not the way a man might hesitate before he kissed a woman, to gauge her reaction, to see how he would be received. Perhaps he would hesitate to prolong the moment, that ideal moment of anticipation, sometimes better than the kiss itself. Edward hesitated to test himself, to see if this was safe, to make sure he was still in control of his need. And then his cold, marble lips pressed very softly against mine. What neither of us was prepared for was my response. Blood boiled under my skin, burned in my lips. My breathe came in a wild gasp. My fingers knotted in his hair, clutching him to me. My lips parted as I breathed in his heady scent (Meyer, 2005, p 247).

### 2.5. Conclusion

Gothic literature is exceedingly different from other genres of literature, thanks to the fabulous works of many writers like Stephenie Meyer. This latter surpasses the norms in making a combination between Gothicism and Romance in her famous novel *Twilight*



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where she epitomizes the darkness and obscurity of the place that is whitened through the romantic story.

*General  
Conclusion*

## General Conclusion

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The English novel sprang into full flower in the 18<sup>th</sup> century, with the writing of many fruitful novelists who made the English literature splendid, unique and opulent of many different genres, like the Gothic fiction which achieved in very high approval in literary work.

Moreover, the supernatural, ghosts, spacious castles and fainting heroes aspects are most prominent in Gothic fiction which convey both thrill and intrigue in several forms of Romantic and scary novels which are very famous among bountiful writers who create a thread of combination of horror fiction and Romantic thought by dint of producing frequent stunning literary works that mirror how the new genre of this blend make a literary work distinct and special from classic Gothic novels.

It is true that the Gothic novels started with Horace Walpole's *The Castle of Otronto* though this genre was wisely developed from one era to another by the changes of the society and culture where the environment affected the literary writing.

Furthermore, no matter the setting or villain, the sublime exists as a different experience than appreciating the natural splendor, this motif is widely known in the contemporary Gothic novel where it conveyed myriad of themes including the supernatural power, vampires in human nature who can love and feel affection which make it different from the old gothic fiction.

The woman writer like Stephanie Meyer is considered as the dexterous author, due to her fabulous gripping literary work *Twilight* where she used Gothic fiction as a thread that linked the scary and forbidden themes and love throughout using an eloquent language and a beautiful style full of passion, feelings and emotions. These aspects made her novel unique and different where she used eloquent language and sublime style to justify the

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bizarre in order to portray the distress of her young heroine who suffered from the lack of parents; who falls in love with someone different from human nature. The writer wisely added the psychological taste to her novel and managed to create a thread between Gothicism and Romance in which she proves by her characters the melancholy and the theme of choice where she shows the happy ending of love story in the next Saga.

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## Videos

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