

MOVING AWAY FROM TRADITION: PORTRAYAL OF MODERN WEREWOLVES AND VAMPIRES IN “THE TWILIGHT SAGA”

Distanciar-se da Tradição: Imagens de Lobisomens e Vampiros Modernos na saga “Crepúsculo”

Nassima Kaid (University of Amar Telidji – Laghouat)

ABSTRACT: Many writers have shown their preoccupation with and interest in the representation of the fantastic body over the past centuries. The figure of the vampire, werewolves, and zombies keep coming back in those works although today’s monsters are humanized. In Contemporary Young Adult fantasy, readers are presented with characters that usually adapt to the real world. The fantastic body does no more refer to psychosexual dysfunction but generates mainly from socioeconomic and cultural malaise (Badley, 17-18). In other words, the fantastic becomes a virtual reality that symbolizes the changing ‘self’ within the postmodern era though contemporary literature has transcended the actual environment as it copes with technological advancement. Unlike other fantasy fiction, Meyer has focused on traditional fantastic creatures originating in folklores and myths; they are an integral part of the fantastic as they cross lines between natural and supernatural elements. The present paper aims at addressing the representation of body transformations into vampires and werewolves in Stephenie Meyer’s *The Twilight Saga*. It will evaluate body metamorphosis into vampires and werewolves discovering new dimensions of one’s own identity and personality. It will further demonstrate how Meyer has succeeded in creating her own monsters without untying some of the mythical substratum.

KEYWORDS: Fantastic body; Fantasy literature; Vampirism; Werewolves; Young Adult Literature.

RESUMO: Vários escritores têm mostrado preocupação e interesse na representação do corpo fantástico ao longo dos séculos. A figura do vampiro, lobisomen, e zombie continua a ser usada em obras ficcionais, embora os monstros do presente sejam humanizados. Nas obras contemporâneas de Fantasia para Jovens Adultos, os leitores são confrontados com personagens que, geralmente, se adaptam ao mundo real. O corpo fantástico não é usado como referência à disfunção sexual, mas sim como algo gerado do mal-estar económico e cultural (Badley, p. 17-18). Por outras palavras, o corpo fantástico torna-se numa realidade virtual que simboliza a mudança do “eu” na era pós-moderna, apesar da literatura contemporânea ter transcendido a realidade à medida que lida com os avanços tecnológicos. Ao contrário de outras obras de fantasia, Meyer baseou-se em figuras fantásticas tradicionais oriundas do folclore e do mito. São uma parte integral do fantástico, pois cruzam a barreira entre os elementos naturais e sobrenaturais. O presente ensaio pretende explorar a representação das transformações corporais dos vampiros e lobisomens na saga *Crepúsculo* de Stephenie Meyer. Pretende analisar a metamorfose corporal de vampiros e lobisomens de modo a descobrir novas dimensões de identidade e personalidade. Ao mesmo tempo, será estudada a forma como a autora conseguiu criar os seus monstros sem os dissociar da sua origem mítica.

PALAVRAS-CHAVE: Corpo Fantástico; Literatura Fantástica; Vampirismo; Lobisomens; Literatura para Jovens Adultos.

Introduction

The fantastic body has been a source of fascination to many writers over the past centuries^[1]. The figure of the vampire, werewolf, and zombie keep coming back in several contemporary works. In fact, the body transformations gained prominence in American culture at the turn of the twenty-first century. The transformation ranges from physical fitness in order to achieve “the look” to more imaginary transmutations of humans into vampires or werewolves. Hence, the body became a bastion of identity and mystery (AUERBACH, 1995, p. 25). Because the body image represents a serious concern to many people, it is a fundamental issue to most adolescents. A positive body image is an important part of a teenager’s self-esteem and self-evaluation (CROLL, 2005, p.155). Hence, the body seems to be one of the most recurrent themes in many Young Adult literatures. Alison Waller has explained that the eruption of supernatural elements within a realistic framework in Young Adult Literature “offers its readers new and interesting ways of becoming and being adolescents” (2009, p. xiii). On the other hand, Tristes demonstrates that Young Adult Literature is often described as ‘coming of age’ novels; these texts are concerned with the experience of adolescence and a young person’s identity development. It promotes an apparent desire for Young Adult Literature to help adolescents find their ‘true’ self, using an *Entwicklungsroman*^[2], where a teenage character experiences personal growth.

Youth becomes a time of experimentation, a time when “one becomes the hero of his/her own life” (HINES, 1999, p. 7). Kristeva defines the Young Adult Novel as “the container for – and sometimes simply the mirror of – adolescent transition” (p. 22). This kind of literature emerged as a specific category by the end of the 1960s which coincided with the social upheaval of that decade when teenagers started to negotiate the gap between childhood and adulthood, struggled to find and define their place and identity in society, and rebelled against parental/traditional values and status quo (TRISTES, 2005, p. 14). In fact, adolescence is a crucial and critical transition from childhood to adulthood during which teens have to cope with the uncomfortable changes of their bodies and with several events that occur for the first time in their lives such as exposure to drugs and alcohol, the first sexual experience, to name a few.

However, obsession with body image is not new, Andrew Kimbrell asserts that today’s body wars are “different from those of the past; it’s not just that modern technology has increased the rate and expanded the manner of aggression toward our

bodies, but also that we are alienated from them as never before” (Qtd. In BADLEY, p. 57). Badley links these changes and hostilities toward the body to “medical imaging technology which made the body seem infinite, mysteriously coded, out of control” (1995, p. 26). Thus, the body exists only to be reconstructed. This confusion about the self as it relates to the body is at the center of many present uncertainties. We feel trapped in bodies that increasingly determine who we are for “the body is terrifying, the body is fantastic. We are living in a time of miracles and wonder, as Paul Simon noted in 1986 in a song in his Graceland album” (BADLEY, 1995, p. 27).

The focus on body representation and transformation is one of the most recurrent themes in Stephenie Meyer’s *Twilight*. While the Cullens are described as sparkling, elegant vampire bodies, Jacob Black as attractive and muscular, Bella Swan is often attributed a more clumsy and plain body. Yet vampires and werewolves are presented as enemies in the four books. While the werewolves exist only to protect humans from vampires, the latter attract their victims not only through their voice but also to a great extent through their physical appearance.

Unlike other fantasy fiction novels, Meyer has focused on traditional fantastic creatures originating in folklores and myths; they are an integral part of the fantastic as they cross lines between natural and supernatural elements. In the following sections, the paper will aim at addressing the representation of body transformations into vampires and werewolves in Stephenie Meyer’s *The Twilight Saga*. It will evaluate body metamorphosis into vampires and werewolves as a means to discover new dimensions of one’s own identity and personality. It will further demonstrate how Meyer has succeeded in creating her own monsters without untying some of the mythical substratum.

Representation of Modern Vampirism: Edward Cullen

The depiction of vampires in literature dates back to the nineteenth century. Many scholars argue the vampire is a being that is neither alive nor dead; it is a creature consisting of many ambiguities and is endowed by different supernatural powers fostered by mainstream culture:

it sleeps by day, rising from its coffin-bed at dusk to feed on the blood of the living; its ability to take the form of a bat, a wolf, or mist; how it can be destroyed by a stake driven through its heart, and effectively

repelled by garlic, wolfsbane, the crucifix, or the power of the Eucharist. (SKAL, 2006, p. 4)

Nonetheless, there has been a radical shift in modern depictions of the vampire as we witness the emergence of a more sophisticated form of the vampire, which is markedly different from the nineteenth century versions of vampires as bloodthirsty and sex objects. The modern vampire clearly disturbs the distinction between humans and vampires.

However, the way a human changes into a vampire remains the same as in most vampire stories: through biting. In *The Twilight Saga*, most members of the Cullen coven have been changed by Carlisle who transformed them in order to save them from death. The conversion into a vampire turns out to be a painful experience as described by Bella in the last book, *Breaking Dawn*; it was “bewildering, burning like flames, fiery torture, being charred alive, racking fire” (MEYER, 2008, p. 341-351), and it takes several days: “you were only unaware for just over two days” (MEYER, 2008, p. 369). Although physically characters will look the same, their form becomes eternal.

Stephenie Meyer presents a quite different vampire image in *Twilight* although she kept some of the stereotypical looks. Her vampires are portrayed as attractive creatures with a sallow skin, strangers who do not really fit in. Bella Swan describes them the first time she noticed their presence at the High School’s lunchroom,

[...] They didn’t look anything alike. Of the three boys, one was big – muscled like a serious weight lifter, with dark, curly hair. Another was taller, leaner, but still muscle, and honey blond. The last was lanky, less bulky, with untidy, bronze-colored hair. He was more boyish than the others, who looked like they could be in college, or even teachers here rather than students. [...] Everyone of them was chalky pale, the palest of all the students living in this sunless town. Pale than me, the albino. They had all dark shadows under those eyes – purplish, bruise like shadows [...] Though their noses, all their features, were straight, perfect, angular. But all this is not why I couldn’t look away. I stared because their faces, so different, so similar, were all devastatingly, inhumanely beautiful. (2006, p. 15-17)

What Isabella notes first about the entire Cullen clan is their extreme physical beauty. Undoubtedly, vampires in *Twilight* apply somehow to folklore; they are beautiful, pale, strong and mysterious creatures. A human who is not conversant with the existence of vampires will not recognize them at first sight since they do not arouse any suspicion or apprehension like conventional vampires. On the contrary, most High School students admire and even fancy the Cullens for their looks and wealth, “for

wealth proverbially assures health” (BUTLER, 2010, p. 11). The clan has “faces you never expected to see except perhaps on the airbrushed pages of a fashion magazine. Or painted by an old master as the face of an angel. It was hard to decide who was the most beautiful” (MEYER, 2006, p. 19). Edward Cullen is portrayed as an educated, wealthy, and charming teenager who does not represent a threat to others, especially to Bella. Instead his major role is to protect and rescue her from other dangers. Yet, it is not just Bella who finds him extremely attractive, Jessica tells her, “That’s Edward. He’s gorgeous, of course, but don’t waste your time. He doesn’t date. Apparently none of the girls here are good-looking enough for him” (MEYER, 2006, p. 22).

This modern vampire story rapidly became very popular among teenagers all over the world^[3] because “every age embraces the vampire it needs” (AUERBACH, 1995, p. 145). During adolescence teenagers suffer from negative feelings about their wellbeing and self-esteem^[4], so nearly every adolescent identifies with the abhorrent, yet seductive nature of the vampire. The vampire is no more depicted as a wicked figure but rather as a tortured creature whose actions are the result of his physical condition rather than a conflict between Good and Evil. Edward Cullen explains this dualistic conflict to Bella; “The younger we pretend to be, the longer we can stay in a given place [...] it’s unnatural” (MEYER, 2006, p. 198; p. 289). Edward embodies a new kind of good vampire; he is presented as a vampire with a soul who aspires to live like any ordinary human being. He considers his immortality a curse rather than a blessing. Hence, vampires have become more sociable, more human, they are likely to “offer as site of identification than a metaphor for what must be abjected, and with the movement from the metaphorical to metonymical, the vampire increasingly serves to facilitate social commentary on the human world” (PUNTER & BYRON, 2004, p. 271).

This change in the portrayal of vampires in *Twilight* results from “the society as well as the surrounding politics in which the vampire stories were written” (AUERBACH, 1995, p. 7). Meyer has created a space where humans, vampires, and werewolves can coexist. Meyer’s representation of vampire characters follows this new tradition of the vampire as an ambiguous and subliminal figure, especially as far as Edward’s family is concerned. The vampire is portrayed as being marginalized from the mainstream in some way, as struggling to find his/her place within society. Other vampires who are a threat to Bella apply to a more traditional version of vampirism as they are presented as simple, out-of-control beings. To keep Edward and his family separate from more evil vampires, they are what could be called vegetarian vampires.

Since it is not necessary for them to feed on human blood, they can live a quite normal life within society and prey on animals instead.

In fact, Meyer presents this new type of vampire character who is aware of his/her existence in relation to the values Mankind has about moral aspects of Right and Wrong. The vampire has changed from a monster to a complex creature that questions his own existence (ÖHMAN, 2002, p. 100). This new type of vampire is no more considered a threat to society; it is rather a tormented creature that is able to question his/her choices. In doing so, the vampire is humanized and can, accordingly, have completely different character traits. Because of the vampire being now able to control his or her own urges, human relationships are possible.

To intensify relationship between vampires and humans, Edward Cullen is Bella's lover and his appearance is consequential in her narration. While explaining her intense emotions for him, she often describes how he looks and how he makes her feel. Bella does not give any descriptions of Edward as a person; her statements are mostly concerned with his visual traits. Throughout the books, Edward is depicted as Bella's "perpetual savior" (p. 166). His body is dissected into distinguished parts by Bella giving each part a detailed description equated with admiration and idolization: "planes of his stomach," "polished as marble" (p. 23), "glorious body" (p. 22). She magnified Edward each time she describes a part of his body, "I was in danger of being distracted by his livid, glorious face. It was like trying to stare down a destroying age" (p. 65). His appearance, however, always conforms to a typical masculine ideal. He is often portrayed as resembling a statue or as a statuesque type: "I ran my hand down his stone chest now, tracing across the flat planes of his stomach, just marveling" (p. 23); "I listed again in my head the things I'd observed myself: the impossible speed and strength, the eye color shifting from black to gold and back again, the inhuman beauty, the pale, frigid skin" (p. 137)

Edward in the sunlight was shocking. I couldn't get used to it, though I'd been staring at him all afternoon. His skin, white despite the faint flush from yesterday's hunting trip, literally sparkled, like thousands of tiny diamonds were embedded in the surface. He lay perfectly still in the grass, his shirt open over his sculpted, incandescent chest, his scintillating bare arms. His glistening, pale lavender lids were shut, though of course he didn't sleep. A perfect statue, carved in some unknown stone, smooth like marble, glittering like crest. (p. 260)

From the passages above, Meyer seems to give a great importance to achieve the "look," making the body a bastion of identity and mystery (BADLEY, 1995, p. 25).

Edward's body is compared to sharply sculpted stone and marble throughout the books. As a supernatural human being, he works as an intermediate between the real world and the "other", unknown world parallel to it.

Bella sees herself as less beautiful than Edward, and while Edward is perfect both in appearance and in physical abilities, Bella is clumsy and imperfect, "I wasn't interesting. And he was interesting [...] and brilliant [...] and mysterious [...] and perfect [...] and beautiful [...] and possibly able to lift full-sized vans with one hand" (p. 79). She sees herself as not good enough compared to him, "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 [...] I waved my hand toward him and all his bewildering *perfection*" (emphasis added, p. 210). Bella frequently uses the word 'perfect' and 'beautiful' when describing Edward: "Again, the fabric clung to his *perfectly* muscled chest" (emphasis added, p. 197); "He was smiling, relaxed - and, as usual, *perfect* and beautiful to an excruciating degree" (emphasis added, p. 227); "I tried to keep my eyes away from his *perfection* as much as possible, but I slipped often. Each time, his beauty pierced me through with sadness" (emphasis added, p. 257); "He was too *perfect*, I realized with a piercing stab of despair. There was no way this godlike creature could be meant for me" (emphasis added, p. 256); "I never got over the shock of how *perfect* his body was - white, cool, and polished as marble" (emphasis added, p. 23). As discussed above, Meyer is obsessed with the physical appearance that is perennial in her characters' descriptions as to most teenagers who need to cope with the often-uncomfortable transformation of their bodies^[5].

Werewolves or Lycanthropes: Jacob Black as a Wolf-like Creature

Many vampire narratives include other creatures, in particular werewolf depictions^[6]. Werewolves sprang up from Greek mythology as the vampires. According to Summers, the werewolf is "a human being, man, woman or child, who either voluntary or involuntary changed or metamorphosed into the apparent shape of a wolf, and who is then possessed of all the characteristics, the foul appetites, ferocity, cunning, the brute strength, and swiftness of that animal" (1933, p. 2).

Traditionally, werewolves change under the influence of the full moon and act as normal human beings in daylight. The transformation is usually temporary and out of control. Phasing is due mainly to cursing or touching a certain object, or through bites

and scratches. Recently, the change has been attributed to genetics. In *Twilight*, Meyer reinforces some of the typical werewolf characteristics through Jacob Black and his Quileute tribe. In the Saga, transformation is hereditary; it runs within the genes of the members of the Quileute tribe. Thus, like the vampire's, the werewolf's image challenges the traditional depictions of this character. For instance, Quileute werewolves^[7] do not necessarily transform into werewolves in the full moon, the change is mostly emotional, triggered by the close presence of vampires next to their lands. Furthermore, Meyer's werewolves have the ability to choose when to turn into a wolf if they succeed in controlling their emotions. During phasing, their mind remains human and they are able to hear each other's thoughts in their wolf states.

According to Peltonen, changing into werewolves is explained by the fact that the social system of a pack of wolves resembles to a great extent that of human society (1992, pp. 209-210). Indeed, the wolf pack in *Twilight* is similar to any human family. Jacob's pack has unusually tight relationships; they can hear each other's thoughts and are protective toward each other because they cannot leave one of the pack behind. In the novels, werewolves serve as protectors that do not intend any harm to Humankind as explained by Jacob in *New Moon*: "We're trying to do our job, Bella. [...] Bella, honey, we only protect people from one thing—our one enemy. It's the reason we exist—because they do" (MEYER, 2007, p. 155). In doing so, Meyer has challenged some of the traditional views of werewolves as they are granted positive features and seem to stand for ideal values. Similarly to vampires, the *Twilight* werewolves are not easily discernible in their human form. They live like any normal human.

In earlier literature, werewolves were shaggy-haired humans. For instance, their eyebrows grew together and formed a bridge or they had hair on their palms (PELTONEN, 1992, p. 213). Nevertheless, in *Twilight*, the werewolves in their human form are not hairier than other human beings. However, as they start their transformation, the Quileute boys suddenly become corporeal, mesomorphic and look older than their age; "Jacob really did look older than sixteen - not quite forty, but maybe older than me" (MEYER, 2007, p. 95). Furthermore, they have higher body temperature than humans and thus need fewer clothes.

Akin to Edward, Jacob Black has a charming personality and is a friendly character that does not have the traditional predator characteristics of the werewolf. He was "a perpetually happy person, and he carried that happiness with him like an aura, sharing it with whoever was near him. Like an earthbound sun [...] it was natural, a part

of who he was..." (MEYER, 2007, p. 72). Yet, his physical features are even more praised than Edward's. He is granted with the traditional strength and physical male attributes that the hero in romance novels needs to have to be accepted and loved (RADWAY, 1984; MODELSKI, 2008).

In the first book, Jacob Black is fifteen-year-old, skinny with long, dark hair, and silky russet colored skin. At the beginning of *New Moon*, Jacob undergoes a supernatural transformation from a skinny, shy boy to a strong werewolf. When Bella first met him, she was impressed by the drastic change: "Jacob has changed radically [...] his beautiful hair was all gone [...] The planes of his face seemed to have hardened subtly, tightened ... aged. His neck and his shoulders were different, too, thicker somehow. His hands [...] looked enormous, with the tendons and veins more prominent under the russet skin" (MEYER, 2007, p. 131). He has undergone such a huge growth spurt that even his expression was unrecognizable. However, it is not difficult to notice the transformation is a painful experience and makes him lose control over his body; Jacob is uncomfortable with this sudden change. Heldreth compares Jacob's transformation to the changes any adolescent encounters, for instance "growth spurts, hair, and awkward carnal appetites" (qtd. In WALLER, p. 49). In fact, puberty is a decisive stage and texts on werewolves ease the adolescent's transition into manhood; they help him adapt to his newly changed body. He talked furiously to Bella, "quivering in anger" (MEYER, 2007, p.134), and was quite uncomfortable with her presence and questions. He was anxious about his body change and tried to cope with the 'damage.' He does not feel good at all and knows there is no turning back as he is "in this for life. A life sentence" (MEYER, 2007, p. 143).

Emphasis on Jacob's physical transformation and partial nudity is justified by the fact that werewolves possess high body temperature and tear their clothes during metamorphosis, "with another sharp tearing sound, Jake exploded, too. He burst out of his skin - shreds of black and white cloth blasted up into the air [...] One second it was Jacob diving into the air, and then it was the gigantic, russet brown wolf" (MEYER, 2007, p. 163). Jacob's muscular body and strength are central in the books and Bella was very touched by his posture when he easily lifted the two motorcycles she brought him to fix. Katz argues, "for working class males who have less access to more abstract forms of masculinity - validating power (economic power, workplace authority), the physical body and its potential for violence provide a concrete means of achieving and asserting manhood" (2003, p. 135).

The Quileute wolves are also very fast. According to Jacob, he is better and faster than a motorcycle, and that is “the best part” of being a wolf (MEYER, 2007, p. 146). Compared to vampires, they are very similar in their supernatural speed. Even in their human shape, shape shifters are faster and have greater endurance than other humans: “The three of them – Seth towing, Jake trembling, Sam pushing – disappeared swiftly into the darkness” (MEYER, 2008b, p. 47). To show they are faster than vampires, the wolves run after Laurent and killed him, yet, they were unable to catch Victoria who is an exceptionally fast vampire and gifted with self-preservation.

As any traditional werewolf, their reflexes are highly developed: “with stunning speed, Jacob yanked a can opener from the counter and launched it at Jared’s head. Jared’s hand flicked up faster than I would have thought possible, and he snagged the tool just before it hit his face” (MEYER, 2007, p. 169) While in human form, their strength is near superhuman; in their wolf form, they are supernaturally stronger and much larger than normal wolves. Discussing being a wolf with Bella in *New Moon*, Jacob explains, “It’s what we’re made for, Bells. We’re strong, too” (2007, p. 156).

To become human again, the werewolf needs to control his emotions, calm down and concentrate on phasing back into human form. Jacob’s point of view explains the transformation back into human form: “[...] closing my eyes and pulling myself together again. I felt like the air was trembling around me, shaking out from me in small waves. I lifted myself up on my hind legs, catching the moment just right so that I was fully upright as I shimmered down into my human self.” (MEYER, 2008b, p.143) Furthermore, Jacob seems to be able to phase between wolf and human form more rapidly than the others. He later explains to Bella that his swiftness may stem from his great grandfather Ephraim Black, a tribal chief. Generally, it takes the shape shifter lot of practice to learn how to phase back and forth. However, he seems to have a better control over it than the other members of his tribe, he is even able to phase instantaneously.

Jacob, whether in his wolf form or human form, has an abnormally warm body. In both forms, he reinforced swiftness, instinctive reflexes, agility, strength and capability. In his werewolf form, Jacob's strength increases considerably, and may even be a match for some vampires. His speed likewise increases, allowing him to be faster than many vampires, and even faster than cars or motorbikes. Jacob possesses a thought transference that entitled him to be the Alpha of the pack; yet he discarded the leadership

to Sam. In doing so, Meyer portrays Jacob as a teenager who still needs some piece of advice and is not really ready to take any responsibility.

Conclusion

Vampires and werewolves have been present for many years because they attract people in different ways. Yet, their image continues to be a source of fascination to many people, especially teenagers. Although presented as enemies in the four books, Edward and Jacob do share some similarities. Both are portrayed as countering the traditional mythical creatures; they are depicted as living a normal life within society; they are overprotective of Bella, and have a sense of family. Vampires and werewolves can co-exist, as we have seen, with humans. The Edward-Isabella-Jacob connection initiates a new world order. Through them, adolescents can easily inhabit this “in-between” world as it helps them find some kind of model order in the real world.

For the teen reader, the werewolf functions as an ambiguous and metaphorical manifestation of their sexual desires. Traditionally, werewolves function to show the repressed “beast inside the man” that must be destroyed because it represents a threat to civilization. However, this creature has moved on ‘from its monstrous construction,’ it is no longer regarded as cursed, but rather more alluring and friendly.

Throughout *The Twilight Saga*, Meyer has challenged and even deconstructed many stereotypes about vampires and werewolves. Though presented as enemies from the beginning, it seems that toward the end of *Breaking Dawn* both creatures have somehow succeeded in finding a common ground when Jacob offered to fight with The Cullens against Evil, rather than against them. When Jacob imprints on Renesmee, the new bond only becomes even stronger.

The werewolf myth “explores or explains hidden animal selves, deriving from fears that we and those we know and love might not be as we expect, may harbor beneath civilized and loving exteriors some basic, monstrous, uncivilized, bestial behaviours” (WISKER, 2005, p. 209). Thus, the inclusion of werewolves and vampires in the domestic world serves to help teenagers to reflect upon the animal natures that they both abominate and have to acknowledge.

Footnotes

[1] Tales of werewolves date back to nearly 2000 years in Ancient Greek and Roman mythology like the old writings of ancient Roman novelist Petronius and Ovid's narrative poem *The Metamorphoses*, while vampire archetype was established by John Polidori's novella *The Vampyre* (1819). The latter inspired many works as the most famous one Bram Stoker's *Dracula* (1897). The novel inspired many elements of the modern vampire representations. The later half of the twentieth century witnessed the surge of many vampire epic novels, such as Anne Rice's popular *Vampire Chronicles*. More recently, vampires have appeared in many dark romance and paranormal romance series as sympathetic anti-heroes. These series include *Twilight*, *The Vampire Academy*, *Vampire Hunter*, and *True Blood*. For more information, see Palermo Elizabeth. *Vampires, Zombies and Werewolves: Oh My! The Origins of Halloween Monsters*. 2015. <http://www.Livescience.com>

[2] Trites uses *Entwicklungsroman* instead of *Bildungsroman* because the protagonist does not necessarily reach adulthood.

[3] According to USA Today, more than 120 million copies were sold in less than seven years.

[4] A recent study has shown that changes in body perception and satisfaction increases through adolescence; teenagers suffer from negative feelings about their body image that can have a serious influence on their self-esteem and wellbeing. For more details, see Nina Burrowes, *Body Image – a Rapid Evidence Assessment of the Literature*. Government Equalities Office. May 2013. 2-28.

[5] According to Holsen, body satisfaction increases through adolescence and stabilizes in adulthood (2012).

[6] These narratives include, but are not limited to Cynthia Eden's *Bound In Darkness* (2011), Charlaine Harris's *From Dead to Worse* (2009).

[7] The Quileute tribe could take any animal form before their first encounter with vampires. As vampires have killed most of them, they had the capacity to change into wolves alone. Although Jacob and his Quileute friends are called werewolves, they are far from the beasts that have no control over their actions. Meyer deconstructs the stereotypical image of the werewolf, and presents them rather as shape shifters who are only able to take the wolf-form besides their human selves. The number of werewolves in the Quileute tribe depends on the need – the more vampires pose a threat, the more werewolves there will be.

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