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QUALIFICATION PAPER

LOVE DESCRIBED IN “TWILIGHT” BY

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**“THE QUALIFICATION PAPER
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Introduction

A great attitude to foreign language and literature teaching and learning is rising day by day. The proof to it is the different trends or models which evince how a variety of choice and options have been followed to achieve better results in foreign language and literature teaching and learning. Thus, the more those who wish to learn foreign language the more technologies are drawn up nowadays.

However some may think that all traditional methods are similar and thus obsolete. Or, what is worse, some may think that new technologies are a genuine panacea to solve methodological problems of any type. Anyway there is no definite method which can be used in any classroom, with any purposes, contributing any of four communicative skills (Listening, speaking, reading, and writing).

The Presidential Decree №1875-“On measures of improvement of learning foreign languages” contributes a noteworthy progress of teaching English as a foreign language in the educational institutions of Uzbekistan.¹

The theme of the given qualification paper is “Forbidden love described in “Twilight” by Stephenie Meyer”.

The qualification paper deals with the study of the modern American literature which presents a certain interest both for theoretical investigation and for practical usage. We have the full basis to approve that many writers and scientists have brought the invaluable contribution to studying the role of fantastic fiction in literature that has created necessary theoretical preconditions for describing the life problems. Also we looked through the works written by the scholars of our university like E.D. Muratova and G. Mahkamova .

The topicality of the investigation is expressed on the one hand by the profound interest in learning the modern American literature, on the other hand by giving a detailed analysis of different strategies and methods of teaching in literature. It can be defined with the importance of the works of Stephenie Meyer.

¹ O'zbekiston Respublikasi Prezidenti I.A.Karimovning 2012 yil 10 dekabrda PK-1875-sonli qarorida

Besides that the study of foreign literature has always been one of the most interesting matters for readers.

The aim of the work is to show the important role of Stephenie Meyer's works in American literature. The work under discussion is closely connected with American literature and theory of literature. While investigating the theme we analyzed the role of modern literature and vampire novels and their main peculiarities in literature.

The main aim of the present qualification paper puts forward a lot of **tasks** to fulfil such as:

- to look through some theoretical position of American Literature;
- to study the role of Stephenie Meyer in detail;
- to study the XXI century American literature;
- to analyze forbidden love in the novel "Twilight"

The subject of the given research includes the role of Stephenie Meyer in American literature. Literature is the inherent subject which should be taught almost in all schools, colleges, universities and other educational institutions.

The object of the work is the analysis of the novel of Stephenie Meyer "Twilight".

The novelty of this qualification paper is that in this work we have analyzed the novels about vampires and the modern fantasy. This theme gives opportunity to know more about modern American literature.

To investigate the research work more deeply and clearly a lot of linguistic methods have been used in this qualification paper. They are Direct Observation method, Comparative **methods** and Analytical methods.

The main material of the qualification paper is taken from different books on American Literature:

- 1 Dean Curry, General Serves Editor "High Lights of American Literature" U.S. Inform. Agency Washington D.C.1995
2. Melton, J. Gordon. The Vampire Book: The Encyclopedia of the Undead. Detroit: Visible Ink Press, 1994.-p120
- 3.Пуришев Б.И. Зарубежная литература средних веков. Москва: Просвещение, 1975., and many other books

The theoretical value of the qualification paper is that the theoretical position of the research can be used in different investigations connected with American Literature, specifically the literature of the XXI century. Besides that, it can be used in delivering lectures on Foreign Literature, English and American Literature.

The practical value of the given qualification paper is that the practical results and conclusions of the research can be used in learning American Literature. They also can be used as examples and tasks in seminars in Foreign Literature.

The structure of the given qualification paper consists of an introduction, three chapters, a conclusion and the list of used literature.

Introduction tells us about the brief plot of the paper and structure of the work (topicality, aim, novelty, and so on).

The main part of the work includes three chapters in itself.

Chapter I is entitled: Some facts about trends in literature

The first paragraph of Chapter I is about the foundation of American Literature

The second paragraph of this chapter provides analysis about Modernism and Experimentation in American literature.

Chapter II entitled Stephanie Meyer: Author of the Twilight Saga

The first paragraphs of the second chapter is about the origin of Sagas in literature

In the second paragraph of this chapter we have analyzed the life and creative activity of Stephanie Meyer.

In the third paragraph we gave information about the history of writing “Twilight”.
Chapter III entitled the main problems in the most popular vampire-inspired series of books – the Twilight Saga.

In the first paragraph of this chapter we have given information about Stephanie Meyer’s artistic mastery in writing “Twilight”

The second paragraph is about Description of forbidden love in “Twilight”.

Conclusion of the carried out research concludes this theme and states of their time. Especially, the writers of the XX century writing skills and their methods of explaining the whole problems of their time are always attracted by volunteers of all readers of American literature.

The list of used literature contains the list of books used while investigating the research.

Chapter I. Some facts about trends in literature

1.1 The foundation of American Literature

The foundation of American literature begins with the orally transmitted myths, legends, tales, and lyrics (always songs) of Indian cultures. Native American oral tradition is quite diverse. Indian stories glow with reverence for nature as a spiritual, as well as physical, mother. Nature is alive and endowed with spiritual forces; main characters may be animals or plants, often totems associated with a tribe, group, or individual.²

The first American literature was neither American nor really literature. It was not American because it was the work mainly of immigrants from England. It was not literature as we know it – in the form of poetry, essays, or fiction – but rather an interesting mixture of travel accounts and religious writings.

The earliest colonial travel accounts are records of the perils and frustrations that challenged the courage of America's first settlers. William Bradford's History of Plimmoth Plantation describes the cold greeting which the passengers on the ship Mayflower received when they landed on the coast of America in 1620: Being thus arrived in a good harbor, and brought safe to land, they fell upon their knees and blessed the God of Heaven who had brought them over the vast and furious ocean, and miseries thereof, again to set their feet on the firm and stable earth, their proper element¹.

The English immigrants who settled on America's northern seacoast, appropriately called New England, came in order to practice their religion freely. They were either Englishmen who wanted to reform the Church of England or people who wanted to have an entirely new church. These two groups combined, especially in what became Massachusetts, came to be known as "Puritans", so named after those who wished to "purify" the Church of England.³

² Kathryn Van Spanckeren. U.S.A. Literature in brief.-Printed by Global Publishing Solutions (A/GIS/GPS).2012.-

p2

³ Bogoslovskiy B. N. American Literature.- Moscow: High School.1991-p289.

The Puritans followed many of the ideas of the Swiss reformer John Calvin. Through the Calvinist influence the Puritans emphasized the then common belief that human beings were basically evil and could do nothing about it; and that many of them, though not all, would surely be condemned to hell.

These were the Puritan values that dominated much of the earliest American writing, including the sermons, books, and letters of such noted Puritan clergymen as John Cotton Mather wrote more than 450 works, an impressive output of religious writings that demonstrates that he was an example, as well as an advocate, of the Puritan ideal of hard work.

During the last half of the seventeenth century the Atlantic coast was settled both north and south Colonies-still largely English-were established. Among the colonists could be found poets and essayists, but no novelists. The absence of novelists is quite understandable: the novel form had not even developed fully in England; the Puritan members of the colonies believed that fiction ought not to be read because it was, by definition, not true.

The American poets who emerged in the seventeenth century adapted the style of established European poets to the subject matter confronted in a strange, new environment. Anne Bradstreet was one such poet. Born and educated in England Anne Bradstreet both admired and imitated several English poets. The influence of these English poets did not diminish when Mrs. Bradstreet at age eighteen, came to America in 1630. The environment, in which she wrote, however, did not remain constant; a developed nation was exchanged for a relative wilderness.

In Principles of literary reflection of life the terms “type of work”, “the form of literary mind” can frequently be found. In short according to the altitude of literary existence to the real events they can be divided into two large groups such as real and unreal. However, there are some differences in the principles of this division. For instance, L.Timofeyev states the followings: “In the work of the writers we call realists the principles of trying to show the real life events in the

literary work domain; in their works writers' attitude towards the reality predominates"⁴.

According to the author's words we can see that Timofeyev supports the use of terms "reflection" and "recreation" in the process of writing, and he speaks about realistic and romantic types. But according to some other authors' point of view this is not so correct. However, others support this idea of the reflection of real life in literary works. Timofeyev admits that "reflection" and "recreation" can be observed in any literary work.

In our opinion, G.Pospelov's role of putting realism in first place is more attractive. According to this scientist, "A writer must lead to his character to act logically basing on the period and environment he lives in".

Where as in unreal or romantic works, on the contrary, "a writer makes his personages act not according to their real, historically concrete characters, but a writer makes him act (think, wish, feel, speak) separated from historical concreteness based on writer's thoughts and ideas"¹.

The most attractive feature of this approach is that every detail of the literary event is not always required to be real. However, in this case the main criterion is the act of the personages' characters is based on their inner logic. Thus, in the realistic principle of literary reflection of real life the characters act accordingly with the social-historical condition formed them. Now we are going to look through some literary trends exist in the theory of literature.

Major movements and terms in American literature:

Native American – The dates for this period are very unclear because we have absolutely no idea when they started. Much of the literature of that period was myths, and, of course, the Native Americans still write today. Most of what our text calls Native American myths was written long before Europeans settled in North America.

⁴ 1. Тимофеев Л.И. Основы теории литературы. –Москва:Высшая школа. 1991.- р. 101

Puritan – (1472-1750) – Most of this is histories, journals, personal poems, sermons, and diaries. Most of this literature is utilitarian, very personal, or religious. We call it Puritan because the majority of the writers during this period were strongly influenced by Puritan ideals and values. Jonathan Edwards continues to be recognized from this period.

Enlightenment – (1750-1800) – Called the Enlightenment period due to the influence of science and logic, this period is marked in US literature by political writings. Genres included political documents, speeches, and letters. Benjamin Franklin is typical of this period. There is a lack of emphasis and dependence on the Bible and more use of common sense (logic) and science. There was not a divorce from the Bible but an adding to or expanding of the truths found there.

Romanticism – (1800-1840) - Romanticism was a literary and artistic movement of the nineteenth century that arose in reaction against eighteenth-century Neoclassicism and placed a premium on fancy, imagination, emotion, nature, individuality, and exotica. There's a movement here from personal and political documents to entertaining ones. Purely American topics were introduced such as frontier life. Romantic elements can be found in the works of American writers as diverse as Cooper, Poe, Thoreau, Emerson, Dickinson, Hawthorne, and Melville. Romanticism is particularly evident in the works of the New England Transcendentalists.

Transcendentalism – (1840-1855) -Transcendentalism was an American literary and philosophical movement of the nineteenth century. The Transcendentalists, who were based in New England, believed that intuition and the individual conscience “transcend” experience and thus are better guides to truth than are the senses and logical reason. Influenced by Romanticism, the Transcendentalists respected the individual spirit and the natural world, believing that divinity was present everywhere, in nature and in each person. The Transcendentalists included Ralph Waldo Emerson, Henry David Thoreau, Bronson Alcott, W.H. Channing, Margaret Fuller, and Elizabeth Peabody. The

anti-Transcendentalist (Hawthorne and Melville) rebelled against the philosophy that man is basically good. A third group, the Fireside poets, wrote about more practical aspects of life such as dying and patriotism.

Realism – (1865-1915) - Realism is the presentation in art of the details of actual life. Realism was also a literary movement that began during the nineteenth century and stressed the actual as opposed to the imagined or the fanciful. The Realists tried to write truthfully and objectively about ordinary characters in ordinary situations. They reacted against Romanticism, rejecting heroic, adventurous, unusual, or unfamiliar subjects. The Realists, in turn, were followed by the Naturalists, who traced the effects of heredity and environment on people helpless to change their situations. American realism grew from the work of local-color writers such as Bret Harte and Sarah Orne Jewett and is evident in the writings of major figures such as Mark Twain and Henry James.

Naturalism – An outgrowth of Realism, Naturalism was a literary movement among novelists at the end of the nineteenth century and during the early decades of the twentieth century. The Naturalists tended to view people as hapless victims of immutable natural laws. Early exponents of Naturalism included Stephen Crane, Jack London, and Theodore Dreiser.

Regionalism – Another outgrowth of Realism, Regionalism in literature is the tendency among certain authors to write about specific geographical areas. Regional writers like Willa Cather and William Faulkner, present the distinct culture of an area, including its speech, customs, beliefs, and history. Local-color writing may be considered a type of Regionalism, but Regionalists, like the southern writers of the 1920's, usually go beyond mere presentation of cultural idiosyncrasies and attempt, instead, a sophisticated sociological or anthropological treatment of the culture of a region.

Imagism – Imagism was a literary movement that flourished between 1912 and 1927. Led by Ezra Pound and Amy Lowell, the Imagist poets rejected nineteenth-century poetic forms and language. Instead, they wrote short poems

that used ordinary language and free verse to create sharp, exact, concentrated pictures.

Modern Age – (1915-1946) – An age of disillusionment and confusion—just look at what was happening in history in the US during these dates—this period brought us perhaps our best writers. The authors during this period raised all the great questions of life...but offered no answers. Faulkner, Steinbeck, Fitzgerald, Hemingway, and Frost are all examples.

Harlem Renaissance – Part of the Modern Age, The Harlem Renaissance, which occurred during the 1920's, was a time of African American artistic creativity centered in Harlem, in New York City. Writers of the Harlem Renaissance include Countee Cullen, Claude McKay, Jean Toomer, Langston Hughes, and Arna Bontemps.

Contemporary – (1946-present) – great stuff, but not a clear philosophy.

Classicism – Classicism is an approach to literature and the other arts that stresses reason, balance, clarity, ideal beauty, and orderly form in imitation of the arts of ancient Greece and Rome. Classicism is often contrasted with Romanticism, which stresses imagination, emotion, and individualism. Classicism also differs from Realism, which stresses the actual rather than the ideal.

Local Color – Local Color is the use in a literary work of characters and details unique to a particular geographic area. Local color can be created by the use of dialect and by descriptions of customs, clothing, manners, attitudes, scenery, and landscape. Local-color stories were especially popular after the Civil War, bringing readers the West of Bret harte, the Mississippi River of Mark Twain, and the New England of Sarah Orne Jewett. ⁵

Gothic – Gothic refers to the use of primitive medieval, wild, or mysterious elements in literature. Gothic elements offended eighteenth-century classical writers but appealed to the Romantic writers who followed them. Gothic novels

⁵ Beauty Z. Booth A., Hunter J. P. and Mays K.Z.The Norton introduction to literature. W. W.- London: . Norton and company LTD, 2002.-p310

feature places like mysterious and gloomy castles, where horrifying, supernatural events take place. Their influence on Edgar Allan Poe is evident in “The Fall of the House of Usher.”

Grotesque – Grotesque refers to the use of bizarre, absurd, or fantastic elements in literature. The grotesque is generally characterized by distortions or striking incongruities. Grotesque characters, like those in Flannery O’Connor’s “The Life You Save May Be Your Own” are characters who have become ludicrous or bizarre through their obsession with an idea or value, or as a result of an emotional problem.

1.2 Modernism and Experimentation in American literature

Many histories have characterized the period between the two world wars as the United States’ traumatic “coming of age”, despite the fact that U.S. direct involvement was relatively brief (1917-1918) and its casualties many fewer than those of its European allies and foes. Shocked and permanently changed, American soldiers returned to their homeland, but could never regain to their innocence. Nor could soldiers from rural America easily return to their roots. After experiencing the world, many now yearned for a modern, urban life.

In the postwar “big boom”, business flourished, and the successful prospered beyond their wildest dreams. For the first time, many Americans enrolled in higher education-in the 1920s college enrollment doubled. The middle class prospered; Americans began to enjoy the world’s highest national average income in this era.

Americans of the “Roaring Twenties” fell in love with modern entertainments. Most people went to the movies once a week. Although Prohibition- a nationwide ban on the sale of alcohol instituted through the 18th Amendment to the U.S. Constitution – began in 1919, illegal “speakeasies”(bars) and nightclubs proliferated, featuring jazz music, cocktails, and daring modes of dress and dance.

Dancing, moviegoing, automobile touring, and radio were national crazes. American women, in particular, felt liberated. They cut their hair short (“bobbed”), wore short “flapper” dresses, and gloried in the right to vote assured by the 19th Amendment to the Constitution, passed in 1920. They boldly spoke their mind and took public roles in society.⁶

In spite of the prosperity, Western youths on the cultural “edge” were in a state of intellectual rebellion, angry and disillusioned with the savage war, as the older generation they held responsible. Ironically, difficult postwar economic conditions in Europe allowed Americans with dollars-like writers F. Scott Fitzgerald, Earnest Hemingway, Gertrude Stein, and Ezra Pound – to live abroad handsomely on very little money, and to soak up the postwar disillusionment, as well as other European intellectual currents, particularly Freudian psychology and to a lesser extent Marxism.

Numerous novels, notable Hemingway’s “The Sun Also Rises”(1926) and Fitzgerald’s “This side of Paradise” (1920), evoke the extravagance and disillusionment of what American expatriate writer Gertrude Stein dubbed “the lost generation.” In T.S.Eliot’s influential long poem “the Waste Land” (1922), Western civilization is symbolized by a bleak desert in desperate need of rain (spiritual renewal).

So the Twentieth Century came it began with 1901," wrote L/ Gertrude Stein, prophetess of the new, in Paris France (1940), as if not everyone had noticed; and indeed not everyone had. For it did not come everywhere or in the same way. Stein observed that the British had had the nineteenth century and the twentieth would be one too many for them; the French, with their taste for the eternal, had difficulties too. America, with its special gift for progress, was the twentieth century, though it would have to go somewhere else to make it happen, in fact to France. At times Stein sounded like Senator Beveridge., who, as the century turned, announced: "The twentieth century will be American. . . . The

⁶ Kathryn Van Spanckeren. U.S.A. Literature in brief.-Printed by Global Publishing Solutions (A/GIS/GPS).2012.- p27

regeneration of the world, physical as well as moral, has begun." At others she sounded more like her artistic contemporary Ezra Pound, who described turn-of-the-century America as "a half-savage country, out of date" and went to Britain. In the strenuous Rooseveltian age, the truth for the moment was that, however assertively American an American writer felt, the best place to carry forward that assertion was probably abroad. At the start of the century, the American arts had almost no artistic confidence, no certainty of direction or guiding tradition, no strong aesthetic feeling and no pride in the creative past. As James Gibbons Huneker said, the United States was a land of bathtubs, not bohemia. And, as Van Wyck Brooks could still complain in 1915, "Human nature in America exists on two irreconcilable planes, the plane of stark intellectuality and the plane of stark business" which forced American artists into one of two postures: inward exile or outward expatriation. Close to the beginning of the century, Henry James revisited the United States, setting down his unhappy record of its modern mass in *The American Scene* (1907). Writing his memoirs, he recalled how the American who refused to sacrifice to the "black ebony god of business" had so often experienced what he called the "American complication; the state of having been so pierced, betimes, by the sharp outland dart as to be able ever afterwards but to move about, vaguely and helplessly, with the shaft in one's side." The shaft, of course, was the claim of European experiment that so powerfully influenced the rediscovery of the American arts. The thought waves stirring artistic innovation across Europe that would prove so important to American writers, artists and intellectuals were both potent and yet still remote. Most of the American writing up to the second decade of the century was both practical and popular, or populist, though it carried the sense that this was an age of revolutionary ideas. Yet, as the modernist revolution developing in the European arts made clear, the crisis and the promise of modern forms was far more complex, radical in far more fundamental ways. Modernism flourished amongst the generation of the 1920s, but directions also began to diverge and multiply. Pound moved on to Paris, which was to become the

experimental laboratory for young "lost generation" American writers, while Eliot remained in London and became a British citizen. Meanwhile in the United States the Risorgimento that Pound had been pleading for seemed to be occurring.

Critics like Randolph Bourne and Van Wyck Brooks had been urging a radical view of the literary past, assaulting "Puritanism" and calling American writers to their own critical responsibilities. In consequence, the writing of the American story has taken on a new kind of meaning as American writers have found themselves interpreting a modern history and experience for a larger world. At the same time the concerns of that larger world impinged upon them, as never before, and so did the imaginative experience of other peoples. The émigrés of the 1930s, the Eastern European dissidents of the cold war era, the writers of South America, the Caribbean, Africa and the Pacific have joined the increasingly multiethnic and multicultural expression of the contemporary United States itself in the quest. As the world map changes again and old ideological frontiers crumble the issues of what Elizabeth Bishop called "the worst century yet" give way to the coming issues of the twenty first, and already there is a new story to tell. When centuries and millennia end, the imaginative arts are apt to take on a special significance. Time as well as space is a new frontier, another "Newfounde land." And it too demands its discovering fictions, fictions adequate to explore the strange, ever more plural world to come.⁷

American literature has always had an uneasy relationship with science: born at a time when science was becoming a profession, it repeatedly referred to it, implicitly or explicitly, in order to assert its difference or, on the contrary, to gain a certain form of legitimacy. This specificity of the 19th - century American literature continued to develop throughout the 20th century, in a different intellectual context, but with literature pursuing its epistemological exploration of fundamental scientific questions.

Much of 20th century literature came of age at the end of World War I in 1918.

⁷From Puritanism to Postmodernism. Penguin Books: USA Inc.p449

20th century literature encompasses an array of diverse aesthetics, styles and approaches. Such a body of work cannot be reduced to a limited or universal set of characteristics. However, certain movements played a significant role in the interpretation and craft of writing, either through changes in technique or reactions to these changes.

Surrealism

Originating in post-WWI Paris, surrealism involved a group of artists who explored the unconscious through unexpected juxtapositions and dissonances. The movement was in part a disillusioned reaction to the rationalism that dominated many forms of 19th century culture and ended in the bloodbath of The Great War. Though the number of official surrealist writers is not extensive, their influence cannot be understated. Everything from Williams S. Burroughs' "cut-up" techniques to the magic realism of Jorge Luis Borges can be traced back to this movement.

The Great Depression of the 1930s had virtually destroyed the American economy. World War II revived it. The United States became a major force on the world stage, and post World War II Americans enjoyed unprecedented personal prosperity and individual freedom.⁸

Modernism

Modernist literature flourished in the first half of the 20th century. Its defining principle is subjectivity -- a universal omniscient narrator no longer existed to explain events. All writing comes from individual perspectives and requires interpretation by the reader. Furthermore, modernist literature developed an interest in language and its processes as evidenced in works like James Joyce's "Finnegan's Wake" or Virginia Woolf's "The Waves." As with surrealism, modernist aesthetics were generally pessimistic because of the carnage of WWI.

The rise of mass individualism --as well as the civil rights and antiwar movements of the 1960s--empowered previously muted voices. Writers asserted of

⁸ Kathryn Van Spanckeren. U.S.A. Literature in brief.-Printed by Global Publishing Solutions (A/GIS/GPS).2012.- p36

their deepest inner nature, as well as personal experience, and the importance of the individual experience implied the importance of the group to which it was linked.⁹

Postmodernism

Postmodernism dominated the second half of 20th century literature. The style should be regarded more as a continuation of modernism than a dramatic break. Like modernism, it embraces relativism, genre and mixes high and low forms of art. Perhaps the greatest difference lies in attitude. Where modernism mourns the meaningless of life, postmodernism celebrates it. While T.S. Eliot broods upon the absurdity of the world in "The Waste Land," David Foster Wallace amuses the reader with many of the same elements in "Infinite Jest."¹⁰

Electronic Literature .One of the most significant trends in 20th century literature began toward its conclusion with the advent of the Internet. In the past, books were read in a linear fashion. They all had a beginning, middle and end. However, HTML-enabled hypertext allows readers to pass through a literary work as through a labyrinth of different passageways. New technologies such as the iPad will only encourage and enrich this trend as literature enters the 21st century.

American literature has managed its uneasy relation to science and technology in the 20th and 21st centuries. Its purpose is not so much to explore the ways in which science and scientists are represented in American literature than to show how scientific discourse informs literary writing and to consider the relationship the two types of discourse have maintained: mutual metaphorization, questioning or legitimating.

The subtitle of the volume—"From Henry Adams to John Adams"—underlines the variety of the works examined in the different chapters, from autobiography to poetry, from opera to the novel, from met fiction to science fiction. It also indicates the temporal range of the collection: starting with the

⁹ Kathryn Van Spanckeren. U.S.A. Literature in brief.-Printed by Global Publishing Solutions (A/GIS/GPS).2012.-

p37

¹⁰ Canning S., Ensley P.Enjoying Literature.- New York :Macmillan.1987.-p132

beginning of the 20th century and the epistemological ponderings of Henry Adams, it includes several papers dealing with the first decade of the 21st century (with the works of Thomas Pynchon, William T. Vollman, Steve Tomasula, Peter Watts, and John Adams). It appears that the epistemological crisis of the turn of the last century has acquired a renewed relevance in recent contemporary American literature.

Conclusion to Chapter I

Every period of literature brought some new tendencies and freshness to it. Periods of American literature are called according to social changes which took place in the course of history. As we know, literature is a fiction which deals with the depiction of real social problems.

In this chapter we tried to stop in every trend of American literature giving our ideas about each period of literature. As American literature is not so old literature as English one it began with Enlightenment

If Realism is the presentation in art of the details of actual life, Naturalism as we discussed above was a literary movement among novelists at the end of the nineteenth century and during the early decades of the twentieth century. Another interesting trend in American literature is Regionalism. It is the tendency among certain authors to write about specific geographical areas.

Imagism was a literary movement that flourished between 1912 and 1927; Modern Age is an age of disillusionment and confusion which lasted from 1915 to 1946. Harlem Renaissance – Part of the Modern Age, The Harlem Renaissance, which occurred during the 1920's, was a time of African American artistic creativity centered in Harlem, in New York City. Contemporary is a great stuff, but not a clear philosophy which began in 1946 to the present. And next one is Classicism. It is an approach to literature and the other arts that stresses reason, balance, clarity, ideal beauty, and orderly form in imitation of the arts of ancient

Greece and Rome. Classicism is often contrasted with Romanticism, which stresses imagination, emotion, and individualism. Classicism also differs from Realism, which stresses the actual rather than the ideal.

We can say each period is remarkable with its influence and social tendencies

Science and technology reached to its top in American literature in the 20th and 21st centuries. The readers have an interest in fantastic and detective fiction.

The periods of American literature is the main source for analysis in our research. Our concern in this chapter is to penetrate to Modern American literature by analyzing all trends of American literature.

Chapter II. Stephenie Meyer: Author of the Twilight Saga

2.1 The origin of Sagas in literature

Sagas are stories about ancient Scandinavian and Germanic history, about early Viking voyages, the battles that took place during the voyages, about migration to Iceland and of feuds between Icelandic families. They were written in the Old Norse language, mainly in Iceland. "Saga" is a word originating from Old Norse or Icelandic language. Saga is a cognate of the English word say: its various meanings in Icelandic are approximately equivalent to "something said" or "a narrative in prose", somewhat along the lines of a "story", a "tale", or a "history". The term saga originates from the Norse *saga* (pl. *sögur*), and refers to (1) "what is said, statement" or (2) "story, tale, history". It is cognate with the English word "say", and the German *sagen*. Icelandic sagas are based on oral traditions and much research has focused on what is real and what is fiction within each tale. The accuracy of the sagas is often hotly disputed. Most of the manuscripts in which the sagas are preserved were taken to Denmark and Sweden in the 17th century, but later returned to Iceland. Classic sagas were composed in the 1200s. Scholars once believed that these sagas were transmitted orally from generation to generation until scribes wrote them down in the 1200s. However, most scholars now believe the sagas were conscious artistic creations, based on both oral and written tradition.

There are plenty of tales of kings (e.g. *Heimskringla*), everyday people (e.g. *Bandamanna saga*) and larger than life characters (e. g. *Egils saga*). The sagas describe a part of the history of some of the Nordic countries (e.g. the last chapter of *Hervarar saga*). The British Isles, northern France and North America are also mentioned. It was only recently (start of 20th century) that the tales of the voyages to America were authenticated.

Most sagas of Icelanders take place in the period 930–1030, which is called *söguöld* (Age of the Sagas) in Icelandic history. The sagas of kings, bishops, contemporary sagas have their own time frame. Most were written down between 1190 to 1320, sometimes existing as oral traditions long before, others are pure

fiction, and for some we do know the sources: the author of King Sverrir's saga had met the king and used him as a source.

The texts are tales in prose which share some similarities with the epic, often with stanzas or whole poems in alliterative verse embedded in the text, of heroic deeds of days long gone, "tales of worthy men," who were often Vikings, sometimes Pagan, sometimes Christian. The tales are usually realistic, except legendary sagas, sagas of saints, sagas of bishops and translated or recomposed romances. They are sometimes romanticized and fantastic, but always dealing with human beings one can understand.

Norse sagas are generally classified as: the Kings' sagas (Konungasögur), Icelanders' sagas (Íslendinga sögur), Short tales of Icelanders (Íslendingabættir), Contemporary sagas (Samtíðarsögur or Samtímasögur), Legendary sagas (Fornaldarsögur), Chivalric sagas (Riddarasögur) and Saga of the Greenlanders (Grænlandingasögur).

The Kings' Sagas are of the lives of Scandinavian kings. They were composed in the 12th to 14th centuries. The Icelanders' sagas (Íslendinga sögur) are heroic prose narratives written in the 12th to 14th centuries of the great families of Iceland from 930 to 1030. These are the highest form of the classical Icelandic saga writing. Some well-known examples include Njáls saga, Laxdæla saga and Grettis saga. The material of the Short tales of Icelanders sagas is similar to Íslendinga sögur, in shorter form. The narratives of the Contemporary Sagas are set in 12th- and 13th-century Iceland, and were written soon after the events they describe. Most are preserved in the compilation Sturlunga saga. The Legendary Sagas blend remote history with myth or legend. The aim is on a lively narrative and entertainment. Scandinavia's pagan past was a proud and heroic history for the Icelanders. The Chivalric Sagas are translations of Latin pseudo-historical works and French chansons de geste as well as native creations in the same style.¹¹

¹¹ Abcarian R. Klotz M. And Richardson P. Literature.- New York: St. Martin's Press,1998.-p110

Through the centuries, the word *saga* has gained a broader meaning in Nordic languages. In contemporary Swedish and Danish it describes a non-realistic or epic work of fiction. *Folksaga* means folk tale; a fairy tale by an unknown author, in Swedish and Danish. *Konstsaga* is the Swedish term for a fairy tale by a known author, such as H. C. Andersen or Astrid Lindgren, while the Danish and Norwegian term is *eventyr* ("adventure"). A *saga* can also be a work of fantasy fiction. J. R. R. Tolkien's *Lord of the Rings* series was translated to Swedish by Åke Ohlmarks by the title *Sagan om ringen*: "The Saga of the Ring" and to Icelandic by Þorsteinn Thorarensen by the title *Hringadróttins saga*: "Saga of the Lord of the Rings". Tolkien knew enough Swedish to be dissatisfied with the Swedish title (and the translation work in general), and the 2004 translation was titled *Ringarnas herre*, a literal translation from the original.

In Swedish history, the term *sagokung*, "saga king" is intended to be ambiguous, as it describes the semi-legendary kings of Sweden, who are known only from unreliable, probably fictional, sources.

In Faroese, the word underwent U-umlaut becoming *søga*, and adopted a wider meaning. In addition to *saga*, it also covers terms such as history, tale, story.

A modern example of a *saga* is George Lucas's classic film trilogy, the *Star Wars Saga*. The *Lord of the Rings* novels by J.R.R. Tolkien are also a *saga*.¹²

Science and American Literature in the 20th and 21st Centuries is more serious threat to a stable world view. Awed by the dynamo, Adams compared it to an occult force similar to that of the Cross, and tried to integrate the new theory into his own conception of history, while he was acutely aware of the political and economic significance of the scientific revolution At the beginning of the 21st century, science and technology are more than ever governing our lives and our bodies. Many American writers, although fascinated by faster and faster developments, keep an active watch to alert their readers to the high stakes this

¹² Canning S., Ensley P. *Enjoying Literature*.- New York :Macmillan.1987.-p235

“progress” involves for humanity. They also enter into serious or playful dialogue with them, finding in the process the opportunity for further experimentations with language and narration.

The 21st century in literature refers to world literature in prose produced during the 21st century. The range of years is, for the purpose of this article, literature written from (roughly) the year 2001 to the present

Tolkien in their youths. Neil Gaiman, for instance, one of the decade's most popular writers of speculative fiction, cites Tolkien, Lewis, and G. K. Chesterton as his three biggest influences growing up. J. K. Rowling admits to being heavily influenced by Lewis as well. Philip Pullman's gritty and controversial young adult His Dark Materials trilogy, written and published in the late 1990s, increased in popularity and was more widely read during the 2000s (decade). The popularity of Lewis, Tolkien, Pullman, and Rowling was spurred on by movies which proved to be some of the biggest of the 2000s (decade).¹³

So, the 2000s (decade) also saw the popularization of manga, or Japanese comics, among international audiences, particularly in English-speaking nations. Many famous books like Harry Potter series were converted into movies. Books on wars, guides for exams, myths, etc. were frequent sellers in this decade. Some books were written in simple English and works of old writers were translated into language that was easier to understand. Mythology was converted into graphic novel form to build interest among young readers.

2.2 Stephenie Meyer's life and creative activity

Modern youth know “Twilight” from its film. It was written by an American author. She is the author of the bestselling, young adult "Twilight" series, which revolves around the relationship between mortal Bella Swan and vampire Edward Cullen.

¹³ Canning S., Ensley P. *Enjoying Literature*.- New York :Macmillan.1987.-p159

Stephenie Meyer is the author of the most popular vampire-inspired series of books – the Twilight Saga. The series consists of a total of 4 books; “Twilight”, “New Moon”, “Eclipse” and “Breaking Dawn” which have sold more than a 100 million copies worldwide.

Meyer was born on December 24th 1973 in Hartford, Connecticut in the family of Stephen and Candy Morgan. Her parents had a total of six children together with Meyer who was the eldest. Stephenie and her family practice Mormonism. Her family moved to Phoenix, Arizona where she studied in Chaparral High School. She went on to receive a Bachelor in Arts degree in English from Brigham Young University in 1997. She married her friend from childhood Christian who was popularly known as “Pancho” in 1994. They were both 21 at the time of their marriage. The couple had three sons together, named, Gabe, Seth and Eli. Stephenie decided to stay at home to look after her sons.

In 2003 Stephanie asserts that she dreamt about the main plot of the entire Twilight series. That is, a mortal girl and a vampire who are in love. She went on to write what has become the 13th Chapter of Twilight for the sake of it without any intentions of publishing her work. However she contacted various literary agencies upon the encouragement of her sister. She received a positive response from Jodi Reamer of Writers House – just one out of the fifteen agencies she had applied in. Reamer helped in obtaining a \$750,000 3 year book deal from Little, Brown and Company in an auction in 2003 – the highest figure the publishing house had ever paid a fresh writer.¹⁴

In 2005, Twilight was published – a story detailing the romance between a teenage human girl, Bella Swan and immortal vampire Edward Cullen as she had previously dreamt. There are 4 books that follow Twilight which feature developments regarding Bella and Edward’s relationship. The Series was so successful and well received, particularly among teens that it was adapted as a movie, which also did very well, also receiving global recognition.

¹⁴ Meyer, Stephenie. Breaking Dawn. New York: Little, Brown and Company, 2008.-p120

After the Twilight Series, Meyer has published various other works. A short story by Stephenie was released in a collection of short stories – Prom Nights from Hell in 2007. Additionally, in 2008, her sci-fi novel “The Host” was published which featured as number 1 on the New York Times Best Seller list, securing a spot in the list for the next six months. Meyer has stated that said she is completing a sequel to The Host – “The Soul”. Furthermore, Meyer wrote “The Short Second Life of Bree Tanner” a 200-page novel which was published in June 2010.

Meyer, an avid reader, cites many novels as inspiration for the "Twilight" series, including "Jane Eyre" by Charlotte Brontë and "Anne of Green Gables" by L.M. Montgomery. She also says that her writing is strongly influenced by music, and she posts 'playlists' on her website of songs which specifically inspired her books. Bands included most often in her playlists are Muse, Blue October, My Chemical Romance, Coldplay, and Linkin Park.

One of Meyer's short stories was published in "Prom Nights from Hell", a collection of stories about bad prom nights with supernatural effects. Other authors who contributed to this collection are Meg Cabot, Kim Harrison, Michele Jaffe, and Lauren Myracle. "Prom Nights from Hell" was released in April 2007.

In May 2008, Meyer's adult sci-fi novel, "The Host", was released by the adult division of Little, Brown and Company; it follows the story of Melanie Stryder and Wanderer, a young woman and an invading alien 'soul', who are forced to work as one. "The Host" debuted at #1 on the "New York Times" Best Seller list, and remained on the list for 26 weeks. Meyer has stated that she is 'almost done' writing a possible sequel to "The Host", entitled "The Soul". If she were to continue the series, the third book would be called "The Seeker".

Meyer mentions having several other book ideas on file, including a ghost story titled "Summer House" and a novel involving time travel, as well as another about mermaids.

On August 28, 2008, it was revealed that Meyer had written the treatment for the new Jack's Mannequin music video, 'The Resolution', which she directed the following week.

One of Meyer's short stories was published in *Prom Nights from Hell*, a collection of stories about bad prom nights with supernatural effects. Meyer's story "Hell on Earth", was about a demon named Sheba and a half-angel named Gabe who fall in love with each other. Other authors who contributed to the collection are Meg Cabot, Kim Harrison, Michele Jaffe and Lauren Myracle. *Prom Nights from Hell* was released in April 2007.

Meyer mentions having several other book ideas on file, including a ghost story titled *Summer House* and a novel involving time travel, as well as another about mermaids. On August 28, 2008, it was announced that Meyer had written the treatment for Jack's Mannequin music video "The Resolution", which she co-directed the following week.

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The novel has been adapted into a film with Andrew Niccol directing and Saoirse Ronan starring as Melanie Stryder, Max Irons as Jared Howe and Jake Abel as Ian O'Shea. The film was released on March 29, 2013, to generally negative reviews.

Entertainment Weekly has stated that Meyer is "the world's most popular vampire novelist since Anne Rice" while The Guardian described her as an "imaginative storyteller, a prolific author and a newly powerful figure in the publishing market." Wayne Janes of Toronto Sun agreed, saying "Meyer's success points up another trend—the virtual domination of the best-seller lists the last few years by what would normally be classified as young adult fiction," and noted, "In the absence of a new Harry Potter adventure, teens, fantasy enthusiasts and women (sales are mostly to females) who swoon at the idea of a virginal James Dean-ish vampire made Meyer the go-to gal for chaste love." Tymon Smith of The Times has described her as the "superstar of young adult fiction".

Meyer was named USA Today's "Author of the Year" in 2008, and one of MSN Lifestyle's "Most Influential Women of 2008" where she was described as a "literary luminary". She was also ranked #49 on Time magazine's list of the "100 Most Influential People in 2008" and was included in their list of "People Who Mattered", with Lev Grossman noting, "Maybe Americans aren't ready for a Mormon presidential nominee yet. But they're more than ready to anoint a Mormon as the best-selling novelist of the year." Meyer was included in The Arizona Republic's "Valley's Most Fascinating People" in December 2008.

Although her life has been drastically altered since she penned "The Twilight Saga," Meyer, 37, remains the same storyteller who wrote the first novel in her vampire romance series in just three months after experiencing a particularly lucid dream about human heroine Bella Swan (Kristen Stewart) and her benevolent vampire sweetheart Edward Cullen (Robert Pattinson)

2.3 The history of writing "Twilight"

Stephenie Meyer never dreamed she'd write a best-selling novel that would launch a \$2.5 billion-grossing film franchise, and produce one of Hollywood's greatest on- and off-screen love stories.

She just dreamed. And now, as tales of Edward, Bella and Jacob come to a close in the upcoming release of *Breaking Dawn Part 2*, we look back at the amazing true history of *The Twilight Saga*, from its inception to its rise as a global pop culture phenomenon.

A happily married, stay-at-home mother to three sons, Meyer was living a version of the American dream. But like many mothers, she was frustrated by the weight she'd gained during her pregnancies, and like many people, she was unsettled by the march of time. "My 30th birthday was coming up, and I was so not ready to face being 30," Meyer said in the *Phoenix New Times*. "I didn't feel I had much going for me."

On the night of June 1, 2003, consumed with plans for potty training, swim lessons, and, for her, a new diet, Meyer went to bed. The next morning, she awoke to *Twilight*.

"It was this really crazy wonderful dream about a vampire and a human girl," she recalled in an interview for her publisher. The girl was ordinary; the vampire was beautiful; their relationship was in peril. Like a reader caught up in a good book, Meyer was hooked. She began to write.

Meyer worked with a passion, but without a plan. Her dream was her only blueprint. "I knew from the dream I needed someplace rainy. So I went on Google," Meyer said in the *Seattle Post-Intelligencer*. Her search, for the rainiest place in the United States, led her to Forks, a small town in Washington State. There, in the Forks of Meyer's mind (she'd never been to the actual city), the two dream lovers came to life: the girl would be a pale-complected, Jane Austen-loving transplant from Arizona (where Meyer herself grew up, and where she resettled after college) who felt out of sorts—her name, Isabella Swan, or Bella, for short;

the vampire would be a breathtaking vision, an eternal 17-year-old—his name, Edward Cullen.¹⁵

If Bella would be recognizable as any teen girl who ever viewed herself as an outsider, then Edward would be altogether unrecognizable as a pop-culture vampire.

"Though I had a million things to do, I stayed in bed, thinking about the dream. Unwillingly, I eventually got up and did the immediate necessities, and then put everything that I possibly could on the back burner and sat down at the computer to write—something I hadn't done in so long that I wondered why I was bothering."

Meyer invented the plot during the day through swim lessons and potty training, and wrote it out late at night when the house was quiet. Three months later she finished her first novel, *Twilight*. With encouragement from her older sister (the only other person who knew she had written a book), Meyer submitted her manuscript to various literary agencies. *Twilight* was picked out of a slush pile at Writer's House and eventually made its way to the publishing company Little, Brown where everyone fell immediately in love with the gripping, star-crossed lovers.

The Story Behind *Twilight*

I get a ton of questions about how I came up with the story of *Twilight* and how I got it published. I may be killing my FAQ page by doing this, but here is the whole story:

“ I woke up (on that June 2nd) from a very vivid dream. In my dream, two people were having an intense conversation in a meadow in the woods. One of these people was just your average girl. The other person was fantastically beautiful, sparkly, and a vampire. They were discussing the difficulties inherent in the facts that A) they were falling in love with each other while B) the vampire was particularly attracted to the scent of her blood, and was having a difficult time

¹⁵ <http://www.biography.com/people/stephenie-meyer-456668#awesm=~oCWvECdcJVBtgp>

restraining himself from killing her immediately. For what is essentially a transcript of my dream, please see Chapter 13 ("Confessions") of the book.

Though I had a million things to do (i.e. making breakfast for hungry children, dressing and changing the diapers of said children, finding the swimsuits that no one ever puts away in the right place, etc.), I stayed in bed, thinking about the dream. I was so intrigued by the nameless couple's story that I hated the idea of forgetting it; it was the kind of dream that makes you want to call your friend and bore her with a detailed description. (Also, the vampire was just so darned good-looking, that I didn't want to lose the mental image.) Unwillingly, I eventually got up and did the immediate necessities, and then put everything that I possibly could on the back burner and sat down at the computer to write—something I hadn't done in so long that I wondered why I was bothering. But I didn't want to lose the dream, so I typed out as much as I could remember, calling the characters "he" and "she."¹⁶

From that point on, not one day passed that I did not write something. On bad days, I would only type out a page or two; on good days, I would finish a chapter and then some. I mostly wrote at night, after the kids were asleep so that I could concentrate for longer than five minutes without being interrupted. I started from the scene in the meadow and wrote through to the end. Then I went back to the beginning and wrote until the pieces matched up. I drove the "golden spike" that connected them in late August, three months later.

It took me a while to find names for my anonymous duo. For my vampire (who I was in love with from day one) I decided to use a name that had once been considered romantic, but had fallen out of popularity for decades. Charlotte Bronte's Mr. Rochester and Jane Austen's Mr. Ferrars were the characters that led me to the name Edward. I tried it on for size, and found that it fit well. My female lead was harder. Nothing I named her seemed just right. After spending so much time with her, I loved her like a daughter, and no name was good enough. Finally,

¹⁶ http://www.goodreads.com/author/show/941441.Stephenie_Meyer

inspired by that love, I gave her the name I was saving for my daughter, who had never shown up and was unlikely to put in an appearance at this point: Isabella. Huzzah! Edward and Bella were named. For the rest of the characters, I did a lot of searching in old census records, looking for popular names in the times that they'd been born. Some trivia: Rosalie was originally "Carol" and Jasper was first "Ronald." I like the new names much better, but every now and then I will slip up and type Carol or Ron by accident. It really confuses the people who read my rough drafts.

For my setting, I knew I needed someplace ridiculously rainy. I turned to Google, as I do for all my research needs, and looked for the place with the most rainfall in the U.S. This turned out to be the Olympic Peninsula in Washington State. I pulled up maps of the area and studied them, looking for something small, out of the way, surrounded by forest... And there, right where I wanted it to be, was a tiny town called "Forks." It couldn't have been more perfect if I had named it myself. I did a Google image search on the area, and if the name hadn't sold me, the gorgeous photographs would have done the trick. (Images like these of the Hoh Rainforest (a short drive from Forks). Also see forks-web.com). In researching Forks, I discovered the La Push Reservation, home to the Quileute Tribe. The Quileute story is fascinating, and a few fictional members of the tribe quickly became intrinsic to my story.¹⁷

All this time, Bella and Edward were, quite literally, voices in my head. They simply wouldn't shut up. I'd stay up as late as I could stand trying to get all the stuff in my mind typed out, and then crawl, exhausted, into bed (my baby still wasn't sleeping through the night, yet) only to have another conversation start in my head. I hated to lose anything by forgetting, so I'd get up and head back down to the computer. Eventually, I got a pen and notebook for beside my bed to jot notes down so I could get some freakin' sleep. It was always an exciting challenge in the morning to try to decipher the stuff I'd scrawled across the page in the dark.

¹⁷ Meyer, Stephenie. *Breaking Dawn*. New York: Little, Brown and Company, 2008.-p214

During the day, I couldn't stay away from the computer, either. When I was stuck at swim lessons, out in 115 degrees of Phoenix sunshine, I would plot and scheme and come home with so much new stuff that I couldn't type fast enough. It was your typical Arizona summer, hot, sunny, hot, and hot, but when I think back to those three months, I remember rain and cool green things, like I really spent the summer in the Olympic Rainforest.

When I'd finished the body of the novel, I started writing epilogues...lots of epilogues. This eventually clued me in to the fact that I wasn't ready to let go of my characters, and I started working on the sequel. Meanwhile, I continued to edit *Twilight* in a very obsessive-compulsive way.

My older sister, Emily, was the only one who really knew what I was up to. In June, I'd started sending her chapters as I finished them, and she soon became my cheerleading section. She was always checking in to see if I had something new for her. It was Emily who first suggested, after I'd finished, that I should try to get *Twilight* published. I was so stunned by the fact that I'd actually finished a whole, entire book that I decided to look into it.'

These notes were written in the preface of "*Twilight*"

Twilight was one of 2005's most talked about novels and within weeks of its release the book debuted at #5 on The New York Times bestseller list. Among its many accolades, *Twilight* was named an "ALA Top Ten Books for Young Adults," an Amazon.com "Best Book of the Decade...So Far", and a Publishers Weekly Best Book of the Year.

The highly-anticipated sequel, *New Moon*, was released in September 2006, and spent more than 25 weeks at the #1 position on The New York Times bestseller list.

In 2007, *Eclipse* literally landed around the world and fans made the *Twilight* Saga a worldwide phenomenon! With midnight parties and vampire-themed proms the enthusiasm for the series continued to grow.

On May 6, 2008, Little, Brown and Company released *The Host*, Meyer's highly-anticipated novel for adults which debuted at #1 on *The New York Times* and *Wall Street Journal* bestseller lists. *The Host* still remains a staple on the bestseller lists more than a year after its debut.

On August 2, 2008, the final book in the *Twilight* Saga, *Breaking Dawn* was released at 12:01 midnight. Stephenie made another appearance on "Good Morning America" and was featured in many national media outlets, including *Entertainment Weekly*, *Newsweek*, *People Magazine* and *Variety*. Stephenie headlined the *Breaking Dawn* Concert Series with Justin Furstenfeld (lead singer of *Blue October*) to celebrate the release in four major markets across the US. *Breaking Dawn* sold 1.3 million copies in its first 24 hours.

The *Twilight* movie, directed by Catherine Hardwicke and starring Robert Pattinson and Kristen Stewart, was released on November 21, 2008. *Twilight* debuted at #1 at the box office with \$70 million, making it the highest grossing opening weekend for a female director.

Following the success of "*Twilight*" (2005), Meyer expanded the story into a series with three more books: "*New Moon*" (2006), "*Eclipse*" (2007), and "*Breaking Dawn*" (2008). In its first week after publication, the first sequel, "*New Moon*", debuted at #5 on the "*New York Times*" Best Seller List for Children's Chapter Books and in its second week it rose to the #1 position, where it remained for the next eleven weeks. In total, it spent over 50 weeks on the list. After the release of "*Eclipse*", the first three '*Twilight*' books spent a combined 143 weeks on the "*New York Times*" Best Seller list. The fourth installment of the "*Twilight*" series, "*Breaking Dawn*", was released with an initial print run of 3.7 million copies. Over 1.3 million copies were sold on the first day alone, setting a record in first-day sales performance for the Hachette Book Group USA. The series as a whole has sold over 17 million copies worldwide in 37 countries, and over 8.5 million copies in the U.S. alone.

Upon the completion of the fourth entry in the series, Meyer indicated that 'Breaking Dawn' would be the final novel to be told from Bella Swan's perspective. "Midnight Sun" was to be a companion novel to the series. It would be a retelling of the events of the novel "Twilight", but from the perspective of Edward Cullen (as opposed to Bella Swan). Meyer had hoped to have "Midnight Sun" published some time shortly after the release of "Breaking Dawn", but after an online leak of a rough draft of its first 12 chapters, Meyer chose to delay the project indefinitely. "The Twilight Saga: The Official Guide", which will give further information on the world of the "Twilight" series, is slated for release in 2009.

Meyer has gained a following among young adult readers for her "Twilight" novels, which are set in the small town of Forks on the Olympic Peninsula in Washington state. Forks has thus received an unusual amount of attention, and celebrates 'Stephenie Meyer Day' on September 13, the date of character Bella Swan's birthday, in honor of the author.

Fans express themselves in other ways: 'They dress up like her characters. They write their own stories about them and post their tales on the Internet. When she appears at a bookstore, 3,000 people go to meet her. There are Twilight-themed rock bands.'

Twilight was released in 2005 to rave reviews, quickly becoming a best-seller. An active member of the Church of Jesus Christ of Latter-day Saints, Meyer had eschewed strong sexuality in her writing, supplanting it with florid sensuality—a draw for her numerous (and primarily female) readers. Like J.K. Rowling's Harry Potter franchise, Meyer's book bridged the gap between teen and adult fiction. She also increased her popularity through her online accessibility, and frequently made herself available to her fan base.

Twilight was honored as a New York Times "Editor's Choice and Publishers Weekly Best Book of the Year." The following year, Meyer published her sophomore effort, the sequel New Moon, and sold the film rights to Twilight. With the third and fourth installments, Eclipse (2007) and Breaking Dawn (2008),

Meyer's series has sold more 250 million copies, and has been translated into 37 languages. The books were also adapted for a film series amassing five installments, including *The Twilight Saga: Breaking Dawn — Part 2*, released in November 2012. Grossing nearly \$200 million domestically, the Twilight film series stars Kristen Stewart (Bella Swan), Robert Pattinson (Edward Cullen) and Taylor Lautner (Jacob Black).

In 2008, Meyer released her first non-Twilight work. *The Host*, a grittier novel targeted at an adult audience, features an alien romance instead. Meyer's Twilight books, as well as the film franchise, continue to garner media and fan attention.

Twilight was initially rejected by 14 agents, however, eight publishers competed for the rights to publish Twilight in the 2003 auction. Little, Brown and Company originally bid for \$300,000, but Meyer's agent asked for \$1 million; the publishers finally settled on \$750,000 for three books. Twilight was published in 2005 with a print run of 75,000 copies. It debuted at #5 on the New York Times Best Seller list within a month of its release, and later peaked at #1. Foreign rights to the novel were sold to over 26 countries.

Conclusion to Chapter II

Our concern in this chapter was to penetrate to American author Stephenie Meyer's view point of life and society by analyzing her saga.

The study has shown that the stories about ancient Scandinavian and Germanic history, about early Viking voyages, the battles that took place during the voyages, about migration to Iceland and of feuds between Icelandic families are called Sagas. The word saga is cognate with the English word "say", and the German *sagen*.

In the 12th to 14th centuries sagas about the lives of Scandinavian kings were composed. They were called *The Kings' Sagas*.

Through the centuries, the word saga has gained a broader meaning in Nordic languages. In contemporary Swedish and Danish it describes a non-realistic

or epic work of fiction. Folksaga means folk tale; a fairy tale by an unknown author, in Swedish and Danish. Konstsaga is the Swedish term for a fairy tale by a known author.

A saga can also be a work of fantasy fiction. J. R. R. Tolkien's Lord of the Rings series was translated to Swedish "The Saga of the Ring" and to Icelandic "Saga of the Lord of the Rings".

In the second paragraph of this chapter we analyzed the life and creative activity of Stephenie Meyer.

Stephenie Meyer is the author of the most popular vampire-inspired series of books – the Twilight Saga. The series consists of a total of 4 books; “Twilight”, “New Moon”, “Eclipse” and “Breaking Dawn” which have sold more than a 100 million copies worldwide.

The third paragraph is about the history of writing the famous modern novel of Stephenie Meyer “Twilight”. According to her interview in the Phoenix New Times we understood that the author on the night of June 1, 2003, consumed with plans for potty training, swim lessons, and, for her, a new diet, Meyer went to bed. The next morning, she awoke to Twilight.

Her dream was really crazy wonderful dream about a vampire and a human girl. The girl was ordinary; the vampire was beautiful; their relationship was in peril. Like a reader caught up in a good book, Meyer was hooked. She began to write.

In this paragraph we lightened how the author gave the names to her main characters in the book “Twilight”.

Chapter III. The main problems in the most popular vampire-inspired series of books – the Twilight Saga

3.1 Stephanie Meyer’s artistic mastery in writing “Twilight”

Twilight is a dark fantasy read. It is a story about a human girl drawn into a supernatural world with creatures that drink blood and have strength and abilities that can lead to violence. Twilight is also a romantic read and teens that enjoy stories about star-crossed lovers and forbidden romance will find that this book fulfills every expectation. It is a story that prolongs romantic suspense teasing readers through four books and several hundred pages.¹⁸

Some parents may find the romantic theme of this story and the actions of the two main characters to be inappropriate for younger readers. For example: Edward spends nearly every night in Bella's bedroom without her father's knowledge. While there is no sexual activity taking place in the book, some parents may feel that Edward's and Bella's quest to be together borders on obsession and is sending improper messages about romantic relationships to readers. Parents should also be aware that as the series progresses, the romantic interactions between Bella and Edward escalate and intensify and the fight scenes between vampires and werewolves become more graphic.

When first published, Twilight gained mostly positive reactions. Critics often described it as a "dark romance that seeps into the soul" and praised it for capturing "perfectly the teenage feeling of sexual tension and alienation". On the other hand, in more recent reviews, some critics thought that Bella's appeal to Edward was "based on magic rather than character" and that Bella is a weak female character.

A film adaptation of Twilight was released in 2008. It was a commercial success, grossing more than \$392 million worldwide and an additional \$157 million from North American DVD sales, as of July 2009.

Isabella Marie "Bella" Swan moves from sunny Phoenix, Arizona to rainy Forks, Washington to live with her father, Charlie, while her mother, Renée, travels with her new husband, Phil Dwyer, a minor league baseball player. Bella attracts much attention at her new school and is quickly befriended by several students. Much to her dismay, several boys compete for shy Bella's attention.

¹⁸ Melton, J. Gordon. *The Vampire Book: The Encyclopedia of the Undead*. Detroit: Visible Ink Press, 1994.-p20

When Bella is seated next to Edward Cullen in class on her first day of school, Edward seems utterly repulsed by her. He disappears for a few days, but warms up to Bella upon his return; their newfound relationship reaches a climax when Bella is nearly crushed by a classmate's van in the school parking lot. Edward saves Bella when he instantaneously appears next to her and stops the van with his bare hands.

Bella becomes determined to discover how Edward saved her life, and constantly pesters him with questions. After a family friend, Jacob Black, tells her the local tribal legends, Bella concludes that Edward and his family are vampires who drink animal blood rather than human. Edward confesses that he initially avoided Bella because the scent of her blood was too desirable to him. Over time, Edward and Bella fall in love.¹⁹

Their relationship is affected when a nomadic vampire coven arrives in Forks. James, a tracker vampire who is intrigued by the Cullens' relationship with a human, wants to hunt Bella for sport. The Cullens attempt to distract James by separating Bella and Edward, and send Bella to hide in a hotel in Phoenix. There, Bella receives a phone call from James, who claims to be holding her mother captive (which she later realizes was a trick). When Bella surrenders herself, James attacks her. Before James can kill her, Edward, along with the other Cullens, rescues her and destroy James, but not before James bites Bella's hand. Edward successfully sucks the poison from her bloodstream and prevents her from becoming a vampire, after which she is taken to a hospital. Upon returning to Forks, Bella and Edward attend their school prom, and Bella expresses her desire to become a vampire, but Edward refuses.

Isabella Swan - Isabella, who prefers to be called Bella, is a 17-year-old girl. She leaves Phoenix, Arizona to live with her father in Forks, Washington so her mother can travel with her new husband. She meets Edward Cullen in Forks High School and is immediately attracted to him. She later confesses to Edward what

¹⁹ Melton, J. Gordon. *The Vampire Book: The Encyclopedia of the Undead*. Detroit: Visible Ink Press, 1994.-p28

she has learned about him, which he admits to; they venture into their forbidden love, with Edward fighting against his thirst for Bella's blood. Bella has a kind and awkward personality that is more mature than most girls her age. She is highly intelligent and observant, noticing and then formulating theories about the Cullens' strange behaviors, physical features, and unusual abilities. At the novel's beginning, Bella finds, "the hardest part is making a decision, but once the decision is made, [she] can easily follow." As the novel progresses, Bella unconsciously learns how to make difficult choices and accept their consequences. Edward Cullen - Edward is a 104-year-old vampire who was transformed by Carlisle Cullen when he was near death with Spanish Influenza in 1918. He has a supernatural gift for reading people's minds. When he met Bella, he was immediately attracted to her because her thoughts are unreadable to him, and also to her strongly appealing blood scent. Edward tries to avoid Bella for her own safety, but fails. He notices Bella's attraction to him and warns her that he is dangerous. Eventually, he confesses the truth about himself to her. Since Edward's transformation into a vampire, he had never fallen in love nor believed that he needed to. He later realizes that his existence was completely pointless and without an aim. In Bella he finds compassion, love, acceptance and care. In *Twilight*, Edward has a pessimistic personality influenced by Meyer's naturally pessimistic character. His character was also influenced by Mr. Rochester of *Jane Eyre* who also sees himself as a monster.

James - James is a vampire with an exceptional ability to track people, whether humans or vampires. His competitive character loves a challenge, and Bella's scent appeals to him. When the Cullens react to defend her, James wants to take on the biggest game of his life, knowing that by hunting Bella, the Cullens will oppose him. James tracks Bella to Phoenix, and phones her to say that he has taken her mother hostage in a nearby ballet studio. Bella goes there, unaware that her mother is actually safe in Florida. In the studio, James bites Bella, injecting his venom into her wrist. The Cullens arrive in time to save her and destroy James.

Meyer says that the idea for *Twilight* came to her in a dream on June 2, 2003. The dream was about a human girl, and a vampire who was in love with her but thirsted for her blood. Based on this dream, Meyer wrote the transcript of what is now Chapter 13 of the book. The first drafts were titled *Forks* instead of *Twilight* before the publisher requested to change the title. At first, she didn't use names to refer to Bella and Edward, instead she used 'She' and 'He'. Later on, "Charlotte Brontë's *Mr. Rochester*" and "Jane Austen's *Mr. Ferrars*" led her to choose the name Edward for her male character, while she named her female lead Isabella because it would have been the name she would have chosen for her daughter if she had one. Rosalie and Jasper were originally named Carol and Ronald.

Meyer continued writing to the end chronologically, not worrying about the back story. She lettered the chapters instead of numbering them, Chapter 13 being E. The last chapter of the first draft kept getting longer and longer, so she wrote epilogue after epilogue. However, she realized that she wanted to explore a lot of the events of the back story and the reasons behind the events of the chapters she wrote, so, planning to write the back story in five or six chapters, it turned out to be twelve chapters in the end. In a matter of three months she had transformed her dream into a completed novel, though she claims that she never intended to publish *Twilight* and was writing for her own enjoyment. After a summer of detachment from the world, immersed in writing, she finished the manuscript on August 29, 2003.

Her sister's response towards the book was enthusiastic and she persuaded Meyer to send the manuscript to literary agencies. Of the 15 letters she wrote, five went unanswered, nine brought rejections, and the last was a positive response from Jodi Reamer of Writers House. During the editing process, a chapter that used to be Chapter 20 was cut out of the manuscript along with Emmett's account of his bear attack and some parts of the epilogue.

Initial reviews for *Twilight* were generally positive, with *Publishers Weekly* called Meyer one of the most "promising new authors of 2005". *The Times* praised the

book for capturing "perfectly the teenage feeling of sexual tension and alienation", and Amazon.com hailed the book as "[d]eeply romantic and extraordinarily suspenseful". Hillias J. Martin of School Library Journal stated, "Realistic, subtle, succinct, and easy to follow, Twilight will have readers dying to sink their teeth into it", and Norah Piehl of TeenReads wrote, "Twilight is a gripping blend of romance and horror". Publishers Weekly's starred review described Bella's "infatuation with outsider Edward", their risky relationship, and "Edward's inner struggle" as a metaphor for sexual frustration accompanying adolescence.[39] Booklist wrote, "There are some flaws here—a plot that could have been tightened, an over reliance on adjectives and adverbs to bolster dialogue—but this dark romance seeps into the soul." Christopher Middleton of The Daily Telegraph called the book a "high school drama with a bloody twist ... no secret, of course, at whom this book is aimed, and no doubt, either, that it has hit its mark. Jennifer Hawes of The Post and Courier said, "Twilight, the first book in Stephenie Meyer's series, gripped me so fiercely that I called the nearest teenager I know and begged for her copy after I misplaced my own." Roberta Goli of Suite101.com gave the novel a positive review, saying that while "the first half of the novel lacks action", the writing is "fluid" and the story "interesting". She also praised the depth of emotion shown between the main characters for pinpointing "the angst of teenage love." Kirkus gave a more mixed review, noting that, "[Twilight] is far from perfect: Edward's portrayal as monstrous tragic hero is overly Byronic, and Bella's appeal is based on magic rather than character. Nonetheless, the portrayal of dangerous lovers hits the spot; fans of dark romance will find it hard to resist." The New York Times review stated, "The premise of Twilight is attractive and compelling — who hasn't fantasized about unearthly love with a beautiful stranger? — but the book suffers at times from overearnest, amateurish writing. A little more "showing" and a lot less "telling" might have been a good thing, especially some pruning to eliminate the constant references to Edward's shattering beauty and Bella's undying love." Although the Daily Telegraph later listed Twilight at number 32 on its list of

"100 books that defined the noughties", it said that the novel was "Astonishing, mainly for the ineptitude of [Meyer's] prose". Elizabeth Hand said in a review for the Washington Post, "Meyer's prose seldom rises above the serviceable, and the plotting is leaden".²⁰

Almost all Americans know of the Twilight series. They may not have read the books or seen the movies, but most have at least heard of them. As of October 2010, the first novel, Twilight, had sold 116 million copies worldwide in at least 38 different languages. The series also spent 235 weeks on New York Times' Best Seller list for children's series. The first novel, Twilight, won Best Children's Book of 2005 and Best Books of 2005. The second novel, New Moon, ranked number one on the New York Times best seller list in 2008. The third novel, Eclipse, ranked number one Best Selling Hardcover Back list Children's Books of 2008. The fourth novel, Breaking Dawn, won Children's Book of the Year in 2009, leading Stephenie Meyer to win author of the year. The Twilight series has become one of the most popular love stories in modern culture, and this leads one to wonder why. Why was Stephenie Meyer's Twilight so popular? Why does every teenage girl now want a perfect Edward Cullen as a boyfriend?

To answer these questions, let us start from the beginning. The Twilight Series was written by the author Stephenie Meyer. When asked where she came up with the idea from Twilight she said it had come to her in a dream in June of 2003. Two years later, the first novel was published and reached number five on New York Best Seller list within a month of its release. New Moon was published a year later in 2006, then Eclipse in 2007, and finally Breaking Dawn in 2008.

You may remember reading the Twilight when it first came out, and instantly falling in love with Edward Cullen and Jacob Black. Every teenage girl dreams of falling in love with the perfect boy. Romance novels have become the most popular genre in modern literature, and what genre is Twilight? Romance! Girls dream of love and forbidden romance. Romeo and Juliet is the perfect

²⁰ Melton, J. Gordon. The Vampire Book: The Encyclopedia of the Undead. Detroit: Visible Ink Press, 1994.-p56

romance novel example. Why is Shakespeare's novel the most famous love story in history? Sure Shakespeare is one of the greatest writers of all time, but if he were to write a story about ants would it have been as popular? Probably not. Stephenie Meyer wrote *Twilight* for an audience of young girls. Young girls want romance.

People still wonder though how it is so popular. Unlike Shakespeare's beautiful writing and talent, Stephenie Meyer has often been criticized for poor writing. Critics complain that Bella's character has no depth and is stripped down to a minimum, but that's really what most of the readers enjoy. They love the fact that Bella is an average girl and isn't described as very much more than that, because they can easily put themselves in her shoes as they read. They can easily imagine their lips touching Edward's every time the two's kissing scenes are described. Even if Stephenie Meyer doesn't have the talent of Shakespeare or George Orwell, she knew how to write a book for young girls.

The reason the *Twilight* series is so popular is statistics. Teenage girls like romance novels, especially when it's a romance that is forbidden. When *Twilight* hit the shelves and young girls realized this, they never wanted to stop reading. Readers were heartbroken when the series ended, and wish that they could forever read about the love that grows between Edward and Bella.

Twilight was adapted into a film by Summit Entertainment. The film was directed by Catherine Hardwicke and stars Kristen Stewart and Robert Pattinson as protagonists Isabella Swan and Edward Cullen, respectively. The screenplay was adapted by Melissa Rosenberg. The movie was released in theaters in the United States on November 21, 2008, and on DVD on March 21, 2009. The DVD was released in Australia on April 22, 2009.

On July 15, 2009, *Entertainment Weekly* confirmed rumors that a graphic novel adaptation of *Twilight* was in the works. The book will be drawn by Korean artist Young Kim and published by Yen Press. Stephenie Meyer reviews every panel herself. According to EW, "it doesn't look simply like an artist's rendering of Kristen Stewart and Rob Pattinson. In fact, the characters seem to be an amalgam

of Meyer's literary imagination and the actors' actual looks." EW magazine published finished illustrations of Edward, Bella, and Jacob in their July 17, 2009 issue. The first part of the graphic novel was released on March 16, 2010

For a critic, the Twilight phenomenon is a little like The Da Vinci Code crossed with James Cameron's Titanic. An ordinary critique of Stephenie Meyer's wildly popular gothic teen romances of vampire love — the first of which is now a monster hit from director Catherine Hardwicke (The Nativity Story) — is a little like shooting fish in a barrel ... and just about as pointless.

Not only are the critic's efforts irrelevant to the massive, often obsessive ("Obsessive Twilight Disorder" is the self-diagnosis of many devotees), almost entirely female fan base, the elephant in the room remains to be addressed. Whatever else it may do well or badly, what is it that this story does so well for its legions of devoted young fans — not to mention their equally rapt mothers, some of whom appear to be driven to distraction by Meyer's fantasy life?

When I set out a number of years ago to explore similar questions regarding the biggest hit film of all time, Titanic, I found little adequate discussion in this vein. The same can't be said regarding Twilight. One of the best essays on the Twilight mystique is that of Laura Miller (Salon.com), who argues that Meyer's vampires are "high school's aristocracy, the coolest kids on campus, the clique that everyone wants to get into." Miller sees Twilight as "the 21st century's version of the humble governess who captures the heart of the lord of the manor," catering to the "traditional feminine fantasy of being delivered from obscurity by a dazzling, powerful man."²¹

Though the class politics are reversed, this is essentially the same salvation fantasy embodied by Rose in Titanic, who was likewise rescued from ordinariness by an extraordinary love, offered by a wondrous young man with a poetic soul standing apart from ordinary society. Yet where Rose's liberation in Titanic involved the repudiation of the bourgeois values and hypocrisy represented by her

²¹ http://www.goodreads.com/author/show/941441.Stephenie_Meyer

family and fiancé, culminating in the freedom of illicit sex, *Twilight* has been widely claimed to resonate with conservative values.

Rather than pitting noble vampires against mainstream society, *Twilight* is sympathetic to human characters, including the heroine's family and friends at school; even the vampires' longstanding enemies, a pack of Native American werewolves, are positively depicted. Above all, the dashing vampire Edward Cullen's abstinence from human blood, and his protracted struggle to resist his desire for the blood of his human beloved Bella Swan, has prompted many to describe *Twilight* — some approvingly, others with consternation — as a pro-chastity romance. Reinforcing the point, Meyer — a Mormon housewife and mother of three — has Edward and Bella wait until the fourth volume to get married and only then have sex (Meyer's vampires can do that, though they apparently don't ordinarily reproduce that way).

Edward belongs to a human-abstinent vampire clan who call themselves “vegetarians,” meaning that they subsist on animal blood rather than human — a physically sustaining diet to vampires, but thin gruel. Edward compares it to a human living on tofu, but it's pretty clear that his manifest discomfort around Bella when they first meet in biology class has less to do thematically with vegan meat-lust than with the effort of a chaste adolescent boy to tear his eyes away from his pretty lab partner's neckline and think about something — anything — other than how much more biological he would like to be with her at that moment.

While the sexual subtext of the vampire motif is obvious and well known, it is also problematic. Ordinary male–female attraction reflects the innate mutual complementarity of the sexes. Man is made for woman, and woman for man; each completes the other, a reciprocity fully revealed in the nuptial embrace. While sexual desire can manifest itself in disordered ways, and a healthy sexuality necessarily entails self-mastery and rejection of temptations to indulge our appetites in selfish and sinful ways, both desire and the conjugal union to which it is rightly ordered are good in themselves.

As typically imagined, and certainly as presented in Meyer, vampirism makes a sickly, twisted metaphor for sexuality. Nothing like mutual complementarity can exist between humans and vampires — at least, not without completely rewriting vampire nature somehow. Vampires have nothing to give and everything to take; humans have everything to lose and nothing to gain. Humans may complete vampires, but vampires don't complete humans, any more than a lion completes an impala.

Even Edward and Bella seem aware of this: “And so the lion fell in love with the lamb,” Edward muses, to which Bella complacently replies, “Stupid lamb,” and Edward adds, “Sick, masochistic lion.” Elsewhere, Edward suggests that Bella's unswerving devotion to and trust in him merely reflect his species' natural advantages over their prey. “I'm the world's best predator, aren't I?” he asks with rhetorical self-loathing. “Everything about me invites you in — my voice, my face, even my smell.”

Actually, this isn't quite true. At least one aspect of Edward's physicality would seem to compromise his seductive powers: the coldness and hardness of his unliving flesh. (In a oft-derided detail, it turns out that Meyer's vampires are not only rock-hard, but glitter like diamonds in sunlight, which is the real reason they avoid it.)

Yet it's Edward's beauty, perfection and desirability that *Twilight* emphasizes above all. A typical, much-quoted sample: “He lay perfectly still in the grass, his shirt open over his sculpted, incandescent chest, his scintillating arms bare. 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 crystal.”

Chastity is a precious thing, and the struggle to be chaste is both an inevitable part of a moral life and a legitimate subject for narrative art. In part, this quest for chastity may legitimately form some part of *Twilight*'s appeal. At the same time, a narrative that wallows in the intoxicating power of temptation and desire, that

returns again and again to rhapsodizing about the beauty of forbidden fruit, may reasonably be felt to be a hindrance rather than an affirmation of self-mastery.

This is all the more problematic in a story in which, unlike normal adolescents wrestling with desire, lover and beloved dance around an act that is inherently monstrous and destructive. For some young readers, the darkness of this struggle might resonate in part with distorted adolescent fear of sex — but on a larger level their temptation speaks to unhealthy, disordered appetite, like an addict's craving for his drug of choice. “Exactly my brand of heroin” is how Edward describes Bella (that's “heroin” without a final e).

Why is Edward so fascinated with Bella? It's not immediately clear. Bella describes herself as plain, clumsy and unpopular, and clearly suffers from low self-esteem — though none of these defects figures in the film, where she's played by model-perfect Kristen Stewart. That Edward is merely one of several boys interested in Bella in the first quarter or so of the book, despite her alleged unattractiveness, suggests that the love she is offered may be less about winsomeness than wish fulfillment.

Whatever the cause, to be desired beyond all reason or control, even wantonly or destructively, is a powerful aphrodisiac, flattering both to pride and to self-doubt. Beyond the allure of forbidden fruit, there is the thrill of being someone else's forbidden fruit — of being desired in spite of it being wrong, or possibly even because it is wrong. It's one thing for one available person to attract another, but what an affirmation of one's desirability and worth to be attracted and pursued by someone who is unavailable, or to be unavailable oneself and yet be pursued by others. Edward has sworn off human blood, yet he thirsts madly for Bella, and struggles not to give in. It is not unlike the effect of a handsome young priest smitten with a female parishioner — not a healthy sort of attachment to indulge, even in fantasy.

Edward's chaste thirst combines maximum affirmation for Bella's all-but-irresistible desirability with no-strings-attached freedom from ulterior motives.

Edward's extravagant declarations of love ("you are the most important thing to me now ... the most important thing to me ever") aren't just the flattery of an amorous young swain hoping to score, or even the sincere devotion of an ardent suitor looking forward to the eventual consummation of his love. *Twilight* offers a romantic male who loves and adores, not only without condition, but even without expectation or hope, asking nothing of the heroine now or ever, other than to bask in her presence. It's similar to the liberation offered by Jack in *Titanic*, who allowed Rose (at her suggestion, not his) to pose nude for him in complete freedom and safety, and let it be her choice if or when and where they would eventually have sex.

Not only does Edward save Bella (as Jack saved Rose), Bella also saves Edward. This is part of another side to Edward's appeal: that of the tragic, doomed hero, cut off from normal hopes and fears, isolated in despair — until Bella's love offers him redemption. On this point the disordered and destructive side of Edward's thirst is integral, not incidental, to his appeal: He isn't just the bad boy, he's the bad boy who can be saved if only the good girl loves and trusts him enough. He really is a romantic addict, dangerously seductive, proudly resentful, drawing Bella in with those most irresistible words: Stay away from me for your own good.²²

This warning, of course, only proves how much he needs her — and Bella responds by falling "unconditionally and irrevocably in love" with him. It's the ultimate version of that game of trust where you fall backward and the other person has to catch you, except that (a) the falling is all Bella's and the catching all Edward's, and (b) if Edward slips up, Bella's a desiccated corpse.

3.2 Description of forbidden love in "Twilight"

Since 2005 teens and young adults from all across the world have been enthralled in the phenomenon that is the *Twilight* saga created by author Stephenie

²² Solovyova N.A. *History of American Literature*. Moscow: High School.1991.-p67

Meyer. The original series of 4 books chronicle the life of a young teenage girl, Bella Swan, and her struggles in loving the immortal vampire Edward Cullen. Selling millions of copies, in both audio and print versions, the Twilight books have become an international, gender-neutral, ageless obsession. In addition, since the first 2 books (Twilight & New Moon) have been transformed into best selling box office movies, the mania has continued to build, inspiring even more fanfare for the supernatural world of vampires and werewolves.

While there have been no negative feelings about adults enjoying the Twilight series, the impact of the books and movies on America's youth has been called in question. With all the attention and money directed at the somewhat exotic and sometimes dangerous lives of the fictional creatures in Meyer's books, some parents and educators have become increasingly concerned. The feeling among some parents is the Twilight series, in an already violent society, brings a misguided assumption that the ideas of fast cars, destruction of other species, and sexual tensions are acceptable behaviors. In addition, some groups feel the romanticizing of otherworld creatures, such as Vampires and werewolves, is unhealthy and sacrilegious. It is widely known that impressionable youth use what they read and see to invent themselves, and this is the ammunition behind the movement to have the books banned and removed.

Citing reasons of violence, targeting of improper age groups, sexual content, and religious views, the Office for Intellectual Freedom, affiliate of the American Library Association (ALA,) has named the Twilight series number 5 in the list of most challenged books of 2009. The Twilight books are in good company. On the ALA's list, the Twilight series is nestled between two classics: *To Kill A Mockingbird* (#4) by Harper Lee, and *Catcher in the Rye* (#6) by J. D. Salinger. Both books have been under fire for generations, and yet are considered to be important literary works. *To Kill A Mocking Bird* and *Catcher in the Rye* continue to be commonly read and taught in schools across the world, despite the multi-

generational complaints. Although the Twilight series may never become a standard in fictional writing, it appears to face the same criticism the classics do.

Supporters of the imaginative series feel that the Twilight books offer no real threat and reading enthusiasts enjoy the idea that the books force kids use their minds, distracting them from less creative activities such as video games. The 18th century author, Sir Richard Steel once said: "Reading is the mind what exercise is to the body." In a society where health and fitness are becoming more important, the mind should be included in total health. Supporters of the series believe that any discouragement from reading could cause damage.

Although cries to have the book banned, removed, and in some extreme parental views burned, from schools and libraries the numbers of opposition are falling. According the ALA the request numbers 513 less than in 2008 than in 2007. Unfortunately for anti-Twilight enthusiasts (and fortunately for fans) those who do not submit the complaints the proper way are not counted. In order for a complaint to be registered with the ALA, a challenge must be submitted in writing. Many conservative groups believe that the number of challenges against the Twilight series of books is much higher than what is reported, however, there has had little success in getting many groups to submit their opposition in writing. The actual number of books removed for schools in 2008 only totaled 81, which is only a small percentage of the millions of copies found in school and public libraries across the nation. Numbers for the 2009 - 2010 year will be released in early 2011, however people in the literary world believe that the trend of decreasing complaints over the Twilight series along with the supernatural world of vampires and werewolves it creates, will continue.

It is highly doubtful that even if removed from educational institutions, young men and women will refrain from reading the books. Regardless of where the Twilight series is housed or made accessible to readers, it is ultimately the responsibility of parents to make the decision in what their children read, view, and are exposed to.

Stephenie Meyer's subconscious has a lot to answer for. Almost 10 years ago, as a young mother in Arizona, she had a dream about an average teenage girl and a beautiful male vampire, sitting in a meadow, lost in conversation about the difficulties of their relationship. The specific problem was that if they became too close – if they gave in to the girl's intense desires – he'd hurt and potentially kill her. Meyer wanted to remember the story, but was struggling with her small sons' relentless needs, so began writing it down for safe keeping. It was the first story she had ever put to paper. A modest woman, a committed Mormon, she loved books, had always conjured up stories, but had previously thought the idea of writing anything herself would be presumptuous.

Stephenie Meyer has stated that the apple on the cover represents the forbidden fruit from the Book of Genesis. It symbolizes Bella and Edward's love, which is forbidden, similar to the fruit of the Tree of Knowledge of Good and Evil, as is implied by the quote from Genesis 2:17 that is quoted at the beginning of the book. It also represents Bella's knowledge of what good and evil are, and the choice that she has in partaking of the "forbidden fruit", Edward, or choosing not to see him. Meyer also says, "It asks if you are going to bite in and discover the frightening possibilities around you or refuse and stay safe in the comfortable world you know." An alternative cover features Kristen Stewart and Robert Pattinson, the actors who play the lead characters in the film adaptation.

Vampires are becoming more romantic and Stephenie Meyer's *Twilight Saga* is a good example of this. There is romance, passion, lust and forbidden love in her novels about a vampire that falls in love with a human. Romance between vampires and humans will be compared to the romance and passion in Shakespeare's *Romeo and Juliet*. With the aid of Modleski's research into gothic novels and Radway's view on romance one is able to dig deeper into the concept forbidden love. Therefore, enabling other well known tales, which embrace similar fields of romance and love; as well the reader to see how this love can be seen in variety of tales, including romance, tragedy and horror. Connecting romance with

vampires can be a bit tricky due to the fact that these novels have mainly been categorized as horror stories, where romance may not seem to fit in. With *The Twilight Saga* Meyer has taken a different approach. She has made her story focus more on the romantic side of forbidden love, rather than the lust and passion alone. Clearly, vampires are a popular myth, and have been through the years. That can be seen with famous tales such as the short story *Vampyre* by John Polidori, *Dracula* by Bram Stoker and *The Vampire Chronicles* by Anne Rice. *Dracula*, written in 1897, has especially made its mark on the literary world; it not only created the ultimate vampire villain, but also the many myths that are held in common knowledge. *Dracula* may not have been the first vampire tale that interested people but it can be argued to be the most popular. These myths are ancient and varying and as a topic are controversial. Meyer takes her vampires to a different level not only making them romantic and passionate but also compassionate. The main focus on the relationships between vampires and humans is to stress that this type of love is forbidden. This is all analysed with the help of theories on paranormal romance, gothic novels, and romance as are other tales with similar narratives where love is forbidden.²³

One cannot choose who to fall in love with, whereas the decision whether to follow one's heart is one's own. Forbidden love is a love that is not accepted, for example by one's closest family or society in general. There have been a few novels on the subject of forbidden love between a vampire and a mortal. The following three are good examples; firstly, there is *The Southern Vampire Mysteries*, a series of ten novels, the first being *Dead until Dark*. It focuses on Sookie Stackhouse, who is a telepath that falls in love with a vampire (Harris). Secondly, *The Vampire Diaries*, which are about Elena, a teenage girl and a vampire Stefan. They are drawn to each other but Elena does not know he is a vampire (Smith). Last but not least, there is *The Twilight Saga* by Stephenie Meyer which consists of four novels, namely *Twilight*, *New Moon*, *Eclipse* and *Breaking*

²³ . http://en.wikipedia.org/wiki/Stephenie_Meyer

Dawn. *The Saga* follows the complex relationship between Bella, a human and Edward, a vampire.

Not only can the passionate relationship between a vampire and a mortal be forbidden, it can also be dangerous for it is in the vampire's nature to drink human blood in order to function or survive. However, it must be kept in mind that forbidden love is not only written about in the supernatural genre, but also in novels about two mortals. *Romeo and Juliet* fits the paradigm of such love, where they were the children of arch enemies and therefore not permitted to be united in love. This kind of love can have tragic consequences or it can put things into a new perspective. This is the difference between two popular tales of forbidden love about young lovers, for *Romeo and Juliet* would fall under the category of tragedy seeing that they both die in the end. The *Twilight Saga* takes another turn and brings not only a happy ending but also offspring, enticing the reader the possibility of continuance. Meyer did not look to other vampire novels to find their weaknesses and strengths, she created her own variety of vampires: "So I didn't cut out fangs and coffins and so forth as a way to distinguish my vampires; that's just how they came to me" (Bookstories). There is not just one script to follow concerning this type of love; there are numerous tales of romances where forbidden love is entailed in different ways. Meyer likens her *Twilight Saga* to romance rather than horror, "I've never considered *Twilight* a horror novel" (Bookstories), noting that she was inspired by *Romeo and Juliet*, as well as *Pride and Prejudice*, *Wuthering Heights* and *Jane Eyre*, when writing the *Twilight Saga*. Whilst admitting that *The Twilight Saga* is within the romance genre it can also be described as paranormal romance as well as a Gothic novel. *The Twilight Saga* is more romance than suspense, for its main theme is the relationship between a human and a vampire and the conflicts that follow such love. *The Saga* raises the vampire figure to a new level, because in *Twilight* the vampires are significantly different from the ones encountered in other novels or myths. The leading vampires in *Twilight* do not feed on human blood since they want to mingle with

human society. One gets the feeling that Meyers has created a type of vampire which lives parallel to humans in that they exist within the norms of society yet they are hunters by nature. The same could be said of the vampires within their own species. In contrast with the vampires in *Twilight*, Bram Stoker's *Dracula*, John Polidori's *Vampyre* and Anne Rice's *Vampire Chronicles* are about vampires that feed on humans. These stories are categorized as horror and when comparing them with the modern day vampire in *The Twilight Saga* Meyer attempts to make her vampires more likable. The reason may be that Meyer notes how her tale is influenced by Jane Austen and the Brontë sisters (Hachette). In fact, "the plot is closer to *Jane Eyre* than *Dracula*, with a heavy dose of *Romeo and Juliet*" (Allen-Mills). Meyer admits to reading works by Jane Austen and the Brontë sisters regularly therefore it is no surprise to see the romantic influence, since her view of romance might parallel the view her readers have (Radway, 69). Comparing them, it can be seen that the similarities between *Romeo and Juliet* and *The Twilight Saga* are great, mainly in the sense that they both involve young lovers who are forbidden to be together but take their chances for love. Their love is so intense they are willing to die rather than live without one another. Therefore, true love can be sensible and romantic as well as passionate and forbidden.²⁴

In the book *Twilight* Bella notices Edward Cullen in high school on her first day. Unfortunately for him, she is his weakness as well as his love; he just does not realize the latter yet. Bella attempts to figure out this character Edward, but he is distant and this makes him very appealing. She notices him in class, "he stared at me again, meeting my eyes with the strangest expressions on his face – it was hostile, furious. I'd noticed that his eyes were black – coal black" (*Twilight*, 20). This is a good example of the Gothic novel, for she is looking for any emotional temperance as to try to know him better (Modleski, 25). She cannot quite put her finger on it, but she feels like Edward is avoiding her. To exhibit Edward's side of *Twilight* Meyer wrote *The Midnight Sun*, which is still an unpublished draft.

²⁴ [http://en.wikipedia.org/wiki/The_Twilight_Saga_\(film_series\)#The_Twilight_Saga:_New_Moon_.282009.29](http://en.wikipedia.org/wiki/The_Twilight_Saga_(film_series)#The_Twilight_Saga:_New_Moon_.282009.29)

Edward speaks of how difficult it is for him to be around Bella and her scent, “I was a vampire, and she had the sweetest blood I’d smelled in eighty years” (Midnight Sun, 10). His actions demonstrate prevention, which is exactly what he is doing, for his sake as well as Bella’s. This illustrates how Edward is different from others; therefore fitting into the genre of a classic Gothic novel for he is mysterious and dangerous (Modleski, 51). What Bella cannot understand is that her scent is in fact making Edward doubt his strength because he is close to losing his forbearance towards her. The reason behind his behavior is that he is actually a vampire. Though he does not feed on humans he is close to breaking that rule because of Bella’s prominent scent, which according to Edward is like no other, at least to him. She attracts him in a way no other human has, and to make matters even worse for him, he cannot read her mind, making her the only one immune to that unique trait of his. Edward does not know how to approach Bella, for he is not entirely sure it is safe. He wants her blood because it smells so sweet; but continues to fight his urge since it could cost him and his family their secret. Bella is contemplating what it is about Edward that keeps her so intrigued yet amazed for he is rather bizarre in his manner. When probing about him and his family she finds out “he doesn’t date. Apparently none of the girls here are good-looking enough for him” (Twilight, 19). Edward’s struggle with himself and his self control is ongoing until he gives in and decides to get to know Bella by talking to her. He is discovering a new role, somewhat that of a protector with a need to ensure she is safe. He saves her life several times throughout the story, but the first time is such a spur of the moment that he is not able to hide his strength or speed, which are characteristics of the vampires in the novel. From that moment on, she knows without a doubt there is something different about him even if he will not admit to it.

Edward’s family, the Cullens, knows about his feelings towards Bella. They only drink animal blood like him, in that way they can function around humans and lead a peaceful existence within society. There are a variety of feelings within the

family towards Bella; some of them are happy for him finally experiencing the feeling of longing, and there are others that despise him for getting too acquainted with a human. Those who are afraid think this will put them in jeopardy and that they will be forced to move out of Forks. Edward's and Bella's relationship develops with each day, and while she keeps pushing him about his secrecy, he is not ready. Once after saving Bella, Edward tells her how he followed her by listening to the thoughts of her friends. Even though Edward wants to keep Bella safe from others, he confesses that she was in danger from the moment he first saw her, "Your number was up the first time I met you" (Twilight, 152). Despite that announcement, she does not fear him.

Edward often forgets how observant she is about him, for example noticing changes in his eyes, "You're always crabbiest when your eyes are black – I expect it then. I have a theory about that" (Twilight, 148). He wonders how close she is to the truth. When Edward questions Bella about her thoughts on him being so different, she comes up with several theories but one in particular: that he is a vampire. Bella had been informed about the cold ones, i.e. vampires, and werewolves by her friend Jacob Black who lives on Quileute Reservation La Push, where vampires are not welcome. His tribe, the Quileutes, is believed to be descended from werewolves and the cold ones are their enemies. She begins to count all the factors that make Edward different and though she is not certain about him being a vampire, she is positive he is something more or other than a human. Her suspicions are confirmed when she touches him, because his skin is cold and hard like stone. From the moment Bella touches Edwards' hand he knows that she is something else too. He wants to answer all her questions, to have Bella know what he is, to know him. Though it is not revealed in their conversation that he is a vampire, it is obvious they both know. To a certain extent he does confirm her speculation by revealing to her that he does not sleep and has a different diet than hers. In addition to these distinct characteristics, Edward tells her he is dangerous, even though he abstains from human blood, and that she is not completely safe in

his presence. Bella informs him that in his presence she feels safe, she is not afraid of him, more intrigued if anything and she does not care what he is. According to Modleski, “the basic premise of these mystery stories is that a good man is hard to detect; the solution usually involves the discovery that the man who had seemed most suspicious and unreliable is the real hero” (Modleski, 31). Edward may be a vampire but he is definitely the good man that is hard to detect. Eventually, after admitting that he does not want to be a monster, Edward decides to show her how different he is, because vampire laws, enforced by the powerful Volturi, prohibit him from sharing his secret with a human. If he were to go into the sunlight, he would risk being noticed as his skin reacts to sunlight differently than human skin, for it glitters like crystals. This characteristic in Meyer’s novels is interesting in light of the fact that in most myths sunlight is believed to burn vampires and is therefore death to a vampire. In that moment, Bella is so close to him that his presence leaves her in awe. She is mesmerized by his golden eyes and his *sweet*, delicious smell which is unlike anything else. Vampires are in fact, according to Meyer’s mythology, attractive to their prey, which makes it easier for the vampires to lure them in for the kill. The romance between vampire and human has begun; it is as passionate as it safely can be, for Edward’s strength can be fatal to Bella, as well as his thirst for her blood. This is one example of being Gothic, the concern to understand the relationship and the feelings involved (Modleski, 53). There are many obstacles in their relationship, such as their personal contact, he has to refrain from getting too passionate. If Edward would lose control and drink Bella’s blood he would either kill her or turn her into an immortal; he is not willing to be responsible for either consequences. Being that they must act with caution, especially Edward, it does not read as natural romance. It is paranormal romance to its core, for he is a supernatural and she is human; they are not meant to be together in this world. She is his sustenance by nature, but he has chosen to go against his nature. Thereby defying what seems to be a natural tendency in vampires and engaging in what can only be described as forbidden love. Edward

seems to be able to control his longings, whereas Bella keeps losing her willpower when kissing him. It is enough for Bella to smell him to lose sense of her surroundings, “I smelled his cool breath in my face. Sweet, delicious, the scent made my mouth water. Instinctively, unthinkingly, I leaned closer, inhaling” (Twilight, 230). As was aforementioned Edward’s forbearance is similar to Elinor’s in Austen’s *Sense and Sensibility*. At times Bella interprets this as rejection, though she wants to understand why he has to restrain himself so, she cannot fully comprehend the consequences. Bella refuses to acknowledge the danger he presents; she adores him and has too much faith in him. This danger is evident in Edward’s own words, “I’m the world’s best predator, aren’t I? Everything about me invites you in – my voice, my face, even my smell. As if I need any of that!” (Twilight, 231). Because of Edward’s candor and blatant honesty, Bella finally admits to the danger, risks, and intensity of this relationship. This is no simple teenage romance, it is very Gothic in nature and once she realized this, Bella allows herself to be afraid. At this stage in the story, their fascination for each other can no longer be hidden, and they publicly reveal their affections. This, however, does not change the fact that Edward is always fighting his urge to taste Bella when staying close.

Falling in love for the first time is special; falling in love with someone different only intensifies this, even making love unforgettable. Edward and Bella fell deeply in love with each other. Edward is aware of the risk of a relationship with Bella; the risk is always at the forefront of his mind, in addition to any danger he might put her in. Seeing that he puts her safety first, it is his opinion that she should find another lover, as painful as it would be. However, Bella would rather become a vampire and be together forever than lose Edward. Juliet made this same choice when she took her own life upon discovering her sweet Romeo’s corpse, forever linking their romance through death. Edward is put to the test when another vampire attacks and bites Bella. Edward can either save her from turning into a vampire, by sucking the venom out of her or allow her to die and turn into a

vampire. He decides to save sucking the venom out of her or allow her to die and turn into a vampire. He decides to save her, in itself a very difficult decision because it requires him to taste her blood, which he had been longing from the beginning. Battling his emotions, he must demonstrate immense strength and willpower when sucking out the venom. Edward's decision to save Bella's life proves that his love for her is stronger than his thirst for her blood. However, much to his dislike, Bella is disappointed that Edward saved her, for she wants to be like him. Edward assures her that his decision was based on love: "You are my life. You're the only thing it would hurt me to lose" (Twilight, 413). The bond that grew out of forbidden love has thus intensified to such extent that separating the lovers would prove both physically and emotionally unbearable.

Bella and Edward spend nearly every day together; he spends every night keeping her safe as he watches over her. Although Edward protects and watches over Bella she is still very much in danger, there are others out there and she is an easy target. Love can be strong but not always strong enough for one to risk the safety of their loved ones. A good example of this is when the Cullens decide to throw Bella a birthday party which culminates in her getting a paper cut when opening a gift. That single drop of blood is enough to arouse the monster instinct within Jasper Cullen. When Edward saves her, Bella notices the strain in Edward's face which is probably because he is realizing that he has to leave Bella, for her to be safe. This event has a profound effect on Edward as his actions become rather odd. He stays with Bella that night as usual, and lies next to her, but his kiss has more passion and urgency than usual: "The kiss began much the same as usual – Edward was careful as ever, and my heart began to overreact like it always did. And then something seemed to change. Suddenly his lips became much more urgent; his free hand twisted into my hair and held my face securely to his. And, though my hands tangled in his hair, too, and though I was clearly beginning to cross his cautious lines, for once he didn't stop me" (New Moon, 45). This kiss in addition to Edwards's eyes and actions indicate to Bella that something is amiss.

Her suspicions are confirmed when Edward informs her that he and his family are leaving Forks. This is Edward's ultimate act of protection, and indeed his way of saving Bella, as he knows how much danger she will continue to be in while being romantically involved with him. He is acting as a father figure; because he makes the decision to leave her believing it is in Bella's best interests, no matter how much it hurts him, and secondly giving Bella no choice in the matter: "You can go on with your life without any more interference from me. It will be as if I'd never existed" (New Moon, 63). From the moment Edward walks out of Bella's life, she is numb by choice in order to dull her overwhelmingly emotional pain. She lives through several months just existing, much to her father's dismay. This emotional pain Bella feels can be associate with 'separation

The image presented of vampires has been horrifying through the years; therefore vampire novels have been categorized as horror. *The Twilight Saga* has transposed this image into a romance with a hint of horror.

Vampires are evolving from being predators that thrive on the blood of humans to emotional beings who are able to fall in love and form relationships with their prey. There is great distance between Dracula and Edward; in fact the vampire icon has grown soft over several decades, who knows what the vampire will evolve into in the future. Has the romance between Edward and Bella changed the outlook on forbidden love? After reading *The Twilight Saga* one might conclude that love between such different beings may not be forbidden at all.²⁵

Paranormal romance may change into being simply categorized as romance, where humans are free to interact with, procreate with and even marry the supernatural. Perhaps vampires will lose their image as evil and harmful and become romantic figures. Meyer created her own type of vampires and Edward is possibly the new role model for the role of perfect boyfriend. She has turned the vampire villain into the good guy. Because of his actions and power to restrain him from drinking Bella's blood, he is not like the vampires in the old myths, "There is

²⁵ [http://en.wikipedia.org/wiki/The_Twilight_Saga_\(film_series\)#The_Twilight_Saga:_New_Moon_.282009.29](http://en.wikipedia.org/wiki/The_Twilight_Saga_(film_series)#The_Twilight_Saga:_New_Moon_.282009.29)

that sense that because Edward is such a self-restraining vampire, he's not really a vampire" (Yabroff). Vampires may become more romantic following *The Twilight Saga* and even fail to be categorized as gothic for they will lose their mysterious edge. Love may not be forbidden when seen through the eyes of lovers but it is true and they do say true love conquers all and it certainly did for Bella and Edward.

So, an American writer Stephenie Meyer is the author of the most popular vampire-inspired series of books – the Twilight Saga. After the Twilight Series, Meyer has published various other works. The success of Twilight took Meyer from her quiet life in Arizona to the red carpets of Hollywood. When asked how fame has changed her life, Meyer responded, "I think that after 30 years of being the most normal person in the whole world, it's really hard to become ungrounded. When I'm not out on tour or doing photo shoots, I tend to just forget about it all."

In addition to the success of her books, Meyer is garnering box office success with the film adaptations of the Twilight series. Stephenie Meyer reveals her involvement with the films and her thoughts about seeing her characters on the big screen in an interview she gave at a Los Angeles press conference. Time Magazine listed Meyer as #49 on its 100 Most Influential People list in 2008. In addition, Meyer has been involved in several charity projects and donated \$1 to the American Red Cross for each copy of the Eclipse novella, *The Short Second Life of Bree Tanner*.

Conclusion to Chapter III

For the teenagers who enjoy stories about star-crossed lovers "Twilight" is a romantic book. It is a story that prolongs romantic suspense teasing readers through four books and several hundred pages. In this chapter we gave information about artistic mastery of Stephanie Meyer in writing "Twilight".

One of unusual sides in the book is that Meyer lettered the chapters instead of numbering them. For example: Chapter 13 being E. The last chapter of the first draft kept getting longer and longer, so she wrote epilogue after epilogue. However, she realized that she wanted to explore a lot of the events of the back story and the reasons behind the events of the chapters she wrote, so, planning to write the back story in five or six chapters, it turned out to be twelve chapters in the end.

During three months she transformed her dream into a completed novel, but she didn't think of publishing it as a book, because she wrote it for her own enjoyment. She finished the manuscript on August 29, 2003.

Her sister's response towards the book was enthusiastic and she persuaded Meyer to send the manuscript to literary agencies. Of the 15 letters she wrote, five went unanswered, nine brought rejections, and the last was a positive response from Jodi Reamer of Writers House. During the editing process, a chapter that used to be Chapter 20 was cut out of the manuscript along with Emmett's account of his bear attack and some parts of the epilogue.

The last paragraph deals with the main analysis of forbidden love reflected in "Twilight Saga".

Meyer has put a completely new spin on an old and terrifying genre. She has taken the traditional vampire from being a feared, blood sucking, neck biting, fanged, cape wearing, coffin sleeping, creature of the night, and transformed them into breathtakingly stunning individuals. Where sunlight causes the demise of conventional vampires by causing them to burst into flames and crumble in a heap of ashes, sunlight shows Twilights' vampires to be astounding creatures of scintillating brilliance.

Edward and Bella fell deeply in love with each other. Edward is aware of the risk of a relationship with Bella; the risk is always at the forefront of his mind, in addition to any danger he might put her in. Seeing that he puts her safety first, it is his opinion that she should find another lover, as painful as it would be. However,

Bella would rather become a vampire and be together forever than lose Edward. Juliet made this same choice when she took her own life upon discovering her sweet Romeo's corpse, forever linking their romance through death.

In this chapter we tried to show the romantic forbidden love of the main characters of "Twilight Saga".

Conclusion

In this globalization era, educators are demanded to be more professional in their job, otherwise they will be left behind. So, it is important for them to be more creative in finding a new kind of method in teaching process. To support all those things they have to conduct their own strategy of teaching by doing some kinds of research. They have to try hard in order to reach the target language.

The action research framework is most appropriate for participants who recognize the existence of shortcomings in their educational activities and who would like to adopt some initial stance in regard to the problem, formulate a plan, carry out an intervention, evaluate outcomes, and develop further strategies in an iterative fashion.

An action research is done to improve a learning process on literature. We can conclude that action research improves a teaching learning process by saying “The fundamental aim of action research is to improve practice rather than knowledge”.

Literature plays the main role in improving the language. Amount of books, the ideas about the plots of them can be spoken in foreign language.

To practice students’ speaking skills is better with reading. Reading involves literature. So, language and literature are deeply connected with each other.

This research is devoted to the study of literature-mainly American modern literature. Forbidden love between Bella and Edward in the work of Stephenie Meyer is taken as the main theme of the research.

Almost all Americans know of the Twilight series. They may not have read the books or seen the movies, but most have at least heard of them. As of October 2010, the first novel, Twilight, had sold 116 million copies worldwide in at least 38 different languages. The series also spent 235 weeks on New York Times' Best Seller list for children’s series. The first novel, Twilight, won Best Children’s Book of 2005 and Best Books of 2005. The second novel, New Moon, ranked number one on the New York Times best seller list in 2008. The third novel, Eclipse, ranked number one Best Selling Hardcover Back list Children’s Books of 2008. The fourth novel, Breaking Dawn, won Children’s Book of the Year in 2009, leading Stephenie Meyer to win author of the year. The Twilight series has become one of the most popular love stories in modern culture.

Seventeen year old, Bella, moves from Phoenix, Arizona to the small Northwest town of Forks, Washington to live with her father. She’s apprehensive about life in a new place, with new people, in a new high school. But she quickly

makes friends and meets an exquisitely handsome boy named, Edward. Edward is unusual, and not like any boy Bella has ever met; and he has a secret. As Bella spends more time with Edward, she falls in love with him and discovers that the secret he's hiding is that he's a vampire. Bella begins to fit in with Edward's vampire family, but one dark night she becomes the target of a vampire seeking revenge.

The setting for this fantasy romance takes place in one of the rainiest and overcast cities in America: Forks, Washington. The small, obscure town is the perfect hiding place for families who have secrets to keep.

In Forks readers are introduced to three important families: The Swans, The Cullens and The Blacks. Charlie and Bella Swan are father and daughter, but they have an awkward relationship. Bella, like her mom, detests Forks and would rather live anywhere else. However, when her mom remarries, Bella decides she must sacrifice her Arizona sun for the gloomy haven of her father's home in Forks.

The Cullen family is led by Dr. Carlisle Cullen and his wife Esme. Other members of the family include Jasper, Rosalie, Alice, Emmet, and Edward. The Cullens are considered unique among other clans of vampires because they choose to live among humans and feed on animal rather than human blood. The townspeople of Forks view the Cullens as a close knit family who prefer to keep to themselves.

Billy and Jacob Black are descendants of the ancient Quileute tribe. Billy has told Jacob that the wolves are their brothers. He also shares with him legends about peace treaties negotiated between tribal elders and the "cold ones". The Blacks are to protect their land and other humans from vampires. The Cullens are not allowed on reservation land.

As Bella and Edward dare to move forward in their forbidden love, tensions between all three families will surface and be fully developed in books two and three in the Twilight series.

After writing the novel *Twilight*, Stephenie was chosen by booksellers as one of the most promising new authors of 2005. *Twilight* became a *New York Times* Editor's Choice, a *Publishers Weekly* Best Book of the Year, an Amazon "Best Book of the Decade...So Far," a *Teen People* "Hot List" pick, an American Library Association "Top Ten Best Book for Young Adults" and "Top Ten Books for Reluctant Readers" and has been translated into twenty languages.

'*Twilight*' as the Beginning of the *Twilight* Saga

In *Twilight*, a teen girl named Bella doesn't appear to know where her life will lead her next. She soon moves in with her dad in the small city of Forks, and in Forks Bella feels that her life will just follow the boring path it has taken. Her world is suddenly turned around when she meets a beautiful but dangerous family of mysterious people, known throughout the small town as the Cullens. There is one particular Cullen that Bella can't get out of her head - or rather, that Cullen can't get Bella out of his head. Edward Cullen is a good looking, silent boy with dark eyes and is a mystery to the other students at the high school. It is not until Bella and Edward meet at last and talk that the love story between this human and vampire starts to unfold.

When Bella at last comes face to face with the handsome Edward Cullen, she is bored with her life no longer. Bella soon finds out that there is more to this mystery boy who only comes to school on rainy days than she first thought, and that includes the rest of their beautiful but mysterious family. Once Bella finds out the secret that Edward and his relatives are actually vampires who don't eat humans, and Edward himself is in love with her, will the star crossed couple ever be able to have a relationship, or will his need for her human blood be too much to resist?

This, and so much more, can be read in the bestselling, popular, and critically acclaimed teen romance novel, *Twilight* by Stephenie Meyer. The first novel in the *Twilight* Saga, followed up by books like *New Moon* and *Breaking Dawn*, *Twilight* has received very positive reviews and great success with audiences

around the world. This first book by Meyer has been made into movies - popular actors like Robert Pattinson (who plays the mysterious Edward Cullen) star in the popular Twilight films. Both Bella and Edward find out quickly they are just a part in a much bigger plot of vampires and werewolves, and must show how strong their love is to one another if they want to stay together.

In summary, Twilight by Stephenie Meyer is a romance fantasy novel, and one that has earned the love and fan base of girls and boys - though predominantly girls - alike. For those who like a "Romeo and Juliet" like story of the forbidden love of two lovestruck teens, then Twilight is a good novel to take a look at if you have not done so already. Again, Twilight's popularity is so great that it has been made into popular feature films; the movies have received great reviews by many fans.

This book is recommended for preteen and teen audiences and above - while not very sexual or violent, there are some times later on the Twilight story and saga that allude to more of those themes. Now that you have a quick summary and review of Twilight, go look for the novel (or at least begin with the film) today as you follow the classic love story between the vampire Edward and the human Bella!

To summarize the theme we have taken under discussion we can state that teaching speaking using literature has profound advantages:

- it helps students form the experience of English text reading
- it helps the students work with dictionaries
- it supports the students enlarge vocabulary
- it helps students be aware of the history, social life and culture of people whose native language they are learning as a second or foreign language.
- it helps the students to develop speaking techniques; to improve their observational skills, to obtain analytical methods and make stylistic interpretation analysis.
- It forms the students' fluency in the English language
- It provides the students' effective communication

- It develops students' critical thinking and creative approach abilities
- It helps the students to gain much knowledge, form the outlook.

Having done this project I have found a lot of interesting information which can be very useful in my future professional development. As we know reading original literature is useful in enlarging the reading and speaking skills.

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