

Human vs. Vampire : The Role of Bella Swan in Stephenie Meyer's Twilight Saga

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Abstract

Vampires have always walked among and alongside the humans. Their uncanniness and their negative stereotypes placed them in the dark corner of history until Bella Swan in Twilight Sag Falls in love with the Vampire Edward Cullen and changes things upside down .

The aim of the study is to critically expound how the world of Vampires affects the role of Bella Swan in Stephenie Meyer's Twilight Saga : Twilight (2005) , New Moon (2006) , Eclipse (2007) , and Breaking Dawn (2008) .

The study starts with introduction which sheds light on Stephenie Meyer's life to capture the elements and factors that shaped her personality and culminated in the publication of the Twilight Series . Then, it catches an eye on Vampire as a literary genre . Also, it expounds the stereotypical negative gender of "damsel in distress " and its impact on the role of Bella Swan in the novel .Moreover, the study focuses on Bella Swan : a human female heroine and her transformation into Vampire . Finally, the study exhibits the consequences of Bella's dreaming of becoming undead through out the four books until her find transformation from human into vampire. The study ends with works cited and abstract in Arabic.

Key words: Literary character , vampires , Twilight , Stephenie Meyer , Humans

Introduction

Twilight is a series of four vampire-themed fantasy-romance novels published between 2005 and 2008, written by Stephenie Meyer. Born in 1973 and got her English degree from Brigham Young university in 1997, Stephenie Meyer found fame on the publication of twilight series which is "a dream about Bella and Edward inspired her to write the story that became Twilight" Stephenie Meyer Biography " (1).

Meyer is one of the writers who search for essence of life and existence amid the ambiguity of the chaotic postmodern age as she elucidates to Kira Cochrane in an interview that she was in need to an "escape from my life" (2).

So, a major influence for writing her series is her personal life. She has witnessed a stressed period that drives her to think of leaving the land of reality and flying to another world. Those thoughts of imaginative world and fantasy spring from Meyer's too much reading. She advocates that reading novel is like breathing air in "Interview with Stephenie Meyer": "I've been reading books for adults my entire life. Growing up I was an avid reader - the thicker the book, the better. Pride and Prejudice, Gone with the wind, The Sword of Shannara, Jane Eyre, Rebecca, etc." (2).

As a start, it was just a desire to preserve a beautiful dream from lost, therefore,

Meyer ran to write down what was remaining of the dream in her memory:

The dream was just something I was so interested in, and it was so different from what my everyday was at the time I just wanted to remember it so badly. That's why I started writing it down .. not because I thought this would be a great story for a novel. (qtd. In Twilight Author: It started with A Dream 1). But her family, notably her elder sister and mother, played a vital role in transforming this dream into a fiction. Cochrane states that her elder encouraged her to publish the novel (4). In this same vein, her mother motivated her to continue

writing the books of the novel (Twilight Author : It started with A Dream " 2) .The four books in the series quite simply detail an old fashioned, traditional romance narrative- Bella Swan and a vampire named Edward Cullen fall in love, marry, have a child and live happily ever after. The series was written by a woman, from the perspective of a first person, female protagonist . However, despite these deceptive advantages, the central character of Bella Swan is overwhelmingly regressive in regards to feminist ideology. Meyer explains that her books are centered on the themes of choice and free will, particularly Bella's choice to live life on her own terms, which she believes to be the "foundation of feminism" (www.stepheniemeyer.com).

In response to whether Bella is an "anti-feminist heroine," Meyer argues that anti feminism lies in "telling a woman she can't do something solely because she's a woman—taking any choice away from her specifically because of her gender " (www.stepheniemeyer.com).

As a consequence , Meyer introduces a type of fiction serves to present universal and highly contemporary elements that broaden the sense of self-realization .

Vampire as a Literary Genre

Virtually, Stephenie Meyer is one of a very few writers who have made a historical step towards reviving Vampire as a literary genre in the contemporary society .The vampire is a famous figure, appearing in many different forms in most cultures, ancient as well as modern, It even permeates the postmodern fiction to inspire, empower , and enlighten the novelist as well as the reader. However , in often times these figures are of a feminine nature. Throughout history men have been terrified of women, causing at times, the persecution and oppression of women. In vampire literature women are, in several cases, pacified and victimized characters. However, throughout the development of the genre, as well as women's

fight for equality and the rise of the New Woman , the status of the female in vampire literature has become significantly more powerful and owing. The series does so by having Bella view herself in a negative light as well as through the largely domesticated nature of the vampires. Whereas previous vampire works depicted vampires as threats and outsiders to society, Twilight depicts vampire characters as accepted in society, integrating their lives into mainstream society; as such, they highlight modern society's fascination with physical appearance and the ideal of female beauty.

Typically, men watch women, objectifying the female in viewing them as a solely sexual object. Laura Mulvey explores this concept in her essay "Visual Pleasure and Narrative Cinema " (1975):

Pleasure in looking has been split between active/male and passive/female. The determining male gaze projects its fantasy onto the female figure, which is styled accordingly...women are simultaneously looked at and displayed, with their appearance coded for strong visual impact and erotic impact so that they can be said to connote to-be-looked-at-ness. (19)

In Twilight, however, Bella, the female, takes on the gaze through her first person narrative where she constantly watches Edward. While this might appear empowering to have a female character assume the gaze, it is not. Mann cites feminist philosopher Simone de Beauvoir's argument about the masculine gaze, saying that "when the young girl internalizes and assumes the masculine gaze, de Beauvoir said, she takes up a perspective on herself as prey. As in the fairy tales, she becomes 'an idol,' a 'fascinating treasure,' 'a marvelous fetish,' sought after by men" (136).

Damsel in Distress

In *Twilight*, the negative gender stereotype of the “damsel in distress” is upheld because women in the series are almost exclusively portrayed as being passive and weak, both physically and emotionally. It becomes clear early in the narrative that Bella is firmly ensconced into the category of the rescued, while Edward serves time and again as the rescuer. If not Edward, then some other male character is always coming to Bella’s aid, such as Jacob Black (Bella’s best friend and a werewolf), Sam Uley (the leader of Jacob’s wolf pack), or Carlisle Cullen (Edward’s vampire father and a doctor who often patches Bella up after accidents).

Although the damsel in distress literary trope has been romanticized by popular entertainment for decades, feminist scholars warn that traditional notions of male gallantry are, in reality, a form of female oppression. Marilyn Frye argues that door opening and other similar services provided by men to women are symbolic gestures that imply women are incapable. Doors, for example, must be opened for people who are in some way incapacitated and unable to open them for themselves. “The message of the false helpfulness of male gallantry is female dependence, the invisibility or insignificance of women, and contempt for women ” (43).

This message of “ false helpfulness ” is perpetuated throughout *Twilight* in each of the three ways Frye describes. First, the damsel in distress aspect of Bella’s persona implies a strong “ female dependence ” upon men. In addition to counting on Edward and other males for protection from the vast number of enemies she is physically incapable of fighting— including humans, vampires, and werewolves— Bella comes to rely upon her boyfriend to look after her despite his warning that she should not trust him because he is vampire. Reversely , in *Edward*, Bella finds safety and security which are lost in humans. Chiho Nakagawa articulates that “ Edward Keeps trying to make Bella admit that he is a dangerous hero , but he only makes her feel safe , and his repetitious warnings serve mostly to remind us , by contrast , of how unthreatening he really is ” (5) . This point of view is further enhanced by Nina Auerbach in *Our Vampires , Ourselves* who advocates that

vampires evoke questions related to the essence of our existence : " every age embraces the vampire it needs " (145) . Bella's age is need to live with creates possess humanity traits. Such traits that Edward the vampire possess.

Silver argues that Edward frequently refers to or treats Bella as a child, thus infantilizing her to the point of not only being her lover, but also a sort of pseudo-father figure (125).

For example, Edward sleeps with Bella all night, every night—not in a sexual way, but to provide security and comfort. He even does not allow himself to Kiss her to a void arousing his sexual desire which in return may awake his S.C. Young is fascinated with this pure relationship between a human and a vampire and so he " Labeled [it] controlling " (qdt. In Victoria E. Collins and Dianne C. Carmody 385).

Whereas S. McCulloch underscores that the Twilight Saga includes "unhealthy relationship behaviors that are synonymous with stalking , self – harm , and suicide "

(Collins and Carmody 385).

There has been much debate surrounding the Twilight saga, in particular the character of Bella Swan, her personality traits, and whether she is a good role model to the thousands of young women who declare themselves devotees of the series.

Bella Swan : A Human Female Heroine and Her Transformation into Vampire

Many literary reviews of the series label Bella Swan a heroine. By definition, a heroine performs heroic acts- and consistently so. A heroine is noted, and celebrated, for her courage and daring actions. The Oxford English Dictionary defines a heroine as ‘a woman distinguished by exalted courage, fortitude, or noble achievements’. Bella Swan exhibits none of these qualities . On the contrary, Stephenie Meyer’s protagonist displays very little courage, demonstrates very little

fortitude, and is constant in need of reassurance or protection from the dominant male figures in her life. Bella Swan spends the majority of the Twilight saga standing precariously on the side-lines of the action, in full faith that men will fight her battles for her. Throughout the Twilight saga, she is constantly described as fragile and breakable, her victimhood consequently exploited and fetishized. Carrie Anne Platt affirms that Bella's anxieties and fears are natural for a teen girl lives in a patriarchal society and that her fragileness represents "social anxieties surrounding adolescent [female] sexuality"

(qtd. in Chiho Nakagawa 5).

Much of the physical interaction between Bella and her male counterparts reveals a loss of control- or rather, a willing relinquishment. She is often pulled, dragged and restrained by her love interests Jacob Black and Edward Cullen, with these adjectives betraying the physical manifestations of her willing oppression. Obviously, this indicates her disability of defending herself on the one hand justifies her dependence on Edward on the other hand as pointed out by Anthea Taylor:

Bella comes to rely upon Edward entirely The amount of times he rescues her implies her inability to exist in the most mundane way without his (patriarchal) guardianship; in addition to the threat posed by his own 'animal' urges , there are always other vampires seeking to kill Bella (James , Victoria , and Volutri). Edward thereby becomes her savior , not only from the dangerous situations (into which he often places her) , but from herself and her quotidian feminine teenage existence in small town USA. (35)

Bella Swan is a victim, a character that is in a constant state of suffering and pain. In the saga , this pain alternates between the emotional and the physical . Bella's yearning to become a vampire implies a desire to be beautiful and have

value. Meyer's Bella embodies the female searches for the beautiful , the ineffable , the transcendent , and the spiritual that testifies to permanence .

Her desire for the unnatural vampire beauty can be compared to women who choose cosmetic surgery not only to enhance their physical appearance, but also to enhance their lifestyles by increasing their self-value. Naomi Wolf states that “Women choose surgery when we are convinced we cannot be who we really are without it [...] Women’s fears of loss of identity are legitimate. We ‘choose’ a little death over what is portrayed as an unlivable life, we ‘choose’ to die a bit in order to be born again” (258-59). Bella chooses to become a vampire because she cannot live without Edward just as women choose surgery because they feel they cannot be themselves without it. The beautiful vampires are the products of the vampire transformation, where their imperfect human body is turned into a “ perfect ” vampire one. Instead of blood being the cause of the transformation, it is vampire venom which turns humans into vampires. When venom hits the bloodstream, it triggers the transformation process. Bella describes the venom as a “scalding pain ” and a “ fire ” that does not stop (Meyer, *Twilight* 454). The venom erases the human blemishes, flaws, and imperfections, so that the person is essentially born anew as a vampire. The skin, which is prone to aging and wrinkles, becomes frozen in time and sparkles in the sun “like thousands of tiny diamonds” are “ embedded in the surface ” (Meyer , *Twilight* 260).

Bella observes this in Edward, who she further states is “a perfect statue, carved in some unknown stone, smooth like marble, glittering like crystal” (Meyer, *Twilight* 260).

Edward’s description as “ a perfect statue ” with skin “smooth like marble...perfect texture, satin smooth” is similar to a person that has undergone Botox, where their skin becomes smooth and frozen, like a statue (Meyer, *Twilight* 260).

While Edward's vampire skin is beautiful because it is unnatural, Bella's attractiveness stems from her scent, heightening the desire for the taste of her blood. Edward tells Bella, "you are exactly my brand of heroin," emphasizing the allure her blood has for him (Meyer , Twilight 268).

Bella's blood further contributes to the sensuality of the novels because her blood manifests itself as a scent which in return brings Edward physically closer to Bella by arousing his senses. Bella often says how she can " feel his nose sliding along my jaw, inhaling , " to which Edward responds, "Just because I'm resisting the wine doesn't mean I can't appreciate the bouquet [...] you have a very floral smell, like lavender...or freesia...it's mouthwatering " (Meyer, Twilight 306).

Edward's explanation that he is "resisting the wine" not only means he is resisting the desire to drink her blood, but also to express his sexual desire. Edward tells Bella that "on the one hand, [there is] the hunger – the thirst – that, deplorable creature that I am, I feel for you...But...there are other hungers" (Meyer , Twilight 277-78).

Among the "other hungers " Edward is referring to is his sexual attraction to Bella. He resists giving into his sexual desire because to give in to his desire would mean a loss of "control of his need" (Meyer , Twilight 282).

He notice that Bella feels there is something unnatural with him that obliges him to reject her sexually , In an Endeavour to hide his sexual restraint on one perspective and to compensate this missing part , on the other perspective , Edward makes Bella experience a romantic sphere . Debra Merskin in " A Boyfriend to Die for : Edward cullen as compensated psychopath in Stephanie Meyer's Twilight posits that " sex becomes a substitute for something more intimate" (165) . She maintains that " Edward remains eerily self – controlled and well behaved in his actions towards Bella " (165) . virtually, he has such a need to be in control of himself that he and Bella have a "standard of careful non-contact," where they are

careful not to get too physically passionate (Meyer, twilight 283). This caution can be seen in their first kiss as Bella describes:

BELLA. His cold, marble lips pressed very softly against mine.
Blood boiled under my skin, burned in my lips. My breath came in a wild gasp. My fingers knotted in his hair, clutching him to me. My lips parted as I breathed in his heady scent. Immediately I felt him turn to unresponsive stone beneath my lips. His hands gently, but with irresistible force, pushed my face back [...]
He laughed aloud. 'I'm stronger than I thought. It's nice to know.'
'I wish I could say the same. I'm sorry.' [...]
I kept my eyes on his, watched as the excitement in them faded and gentled.

(Meyer ,Twilight 282-83)

Bella's reference to her blood as it boils under her skin and burns in her lips, a vaginal symbol, alludes to her sexual desire. Bella's use of "wild" conveys her passion as raw and untamed. Edward's response, turning to "unresponsive stone," cools Bella's desire and defers the sexual moment. Bella notes this by saying that she "watched as the excitement [...] faded and gentled . " Bella chooses "a little death" so as to avoid " an unlivable life" without Edward. To live without Edward, just as to live without surgery, would mean a loss of identity for Bella. She reflects on this idea when Edward temporarily leaves her in New Moon, "It was depressing to realize that I wasn't the heroine anymore, that my story was over " (Meyer,106).

To not be a vampire would mean she would not truly have value. Modern society's fascination with the ideal of female beauty is what Wolf terms the " Iron Maiden "(17).

Wolf defines the Iron Maiden as “ the modern hallucination in which women are trapped or trap themselves (that) is [...] rigid , cruel , and euphemistically painted. culture directs attention to imagery of the Iron Maiden, while censoring real women’s faces and bodies ” (17).

The Iron Maiden produces a beauty backlash that “ is spread and reinforced by the cycles of self-hatred provoked in women by the advertisements, photo features, and beauty copy in the glossaries ” of magazines (73). While Bella does not have magazines to compare herself to, she does have the vampire beauty which she compares to “the airbrushed pages of a fashion magazine” (Meyer, Twilight 19).

“almost disabled” (Meyer, Twilight 210). It can be inferred that Bella makes somehow a comparison between humans vs. vampires in which she comes into conclusion that human's life is gloomy and boring unlike the life of the vampires :

BELLA. I'm absolutely ordinary – well , except for bed things like
all the near – death experiences and being so clumsy that I'm
almost disabled .

(Meyer , Twilight 210)

In this novel , Meyer typifies Bella as a radical character who wants her soul to fly from her body and does whatever appeals to her , i.e. to have vampire – like characteristics concerning . Supernatural , immortality , and eternal beauty ; the latter occupies her mind in comparison with human beauty . Just as the Iron Maiden traps women in an ideal of perfect, inhuman beauty, so does being a vampire trap women in a perfect, inhumanly beautiful body, too. While the vampire body is perfect, the body comes at a price: a lack of choice. As Rosalie tells Bella , “once it’s done, it can’t be undone” meaning that once Bella is turned into a vampire, she can never go back to being human (Meyer, Eclipse 167).

Rosalie emphasizes the importance of this to Bella in telling her own past as a human. While Bella thinks that becoming a vampire means a happy ending,

Rosalie has a different view, saying that “if we had happy endings, we’d all be under gravestones now ” (Meyer, Eclipse 154).

Being a vampire does not imply a happy ending to Rosalie, but rather, being human implies happiness. To be human is to have a choice in life whereas being a vampire means being entrapped in an eternal body and yet without eternal possibilities. Rosalie exclaims to Bella:

ROSALIE. ‘You already have everything. You have a whole life ahead of you – everything I want. And you’re going to just throw it away. Can’t you see that I’d trade everything I have to be you? You have the choice that I didn’t have, and you’re choosing wrong!’.

(Meyer , Eclipse 166)

Rosalie is trapped in the body of a vampire, the ideal beauty; as such, she is trapped in the vampire version of the Iron Maiden, an ideal of perfect beauty. Similar to Wolf’s view that “ The real problem is our lack of choice,” the real problem with being a vampire is the lack of choice as well. While vampires have an eternity ahead of them, it is not a true life marked with experiences and aging; rather, it is a monotonous life that restricts individuals to limited roles: the high school student, the doctor, or the housewife. Rosalie is the most appropriate character to advise Bella regarding the seriousness of becoming a vampire. Rosalie is “the incarnation of pure beauty,” the most beautiful Cullen (Meyer , 304).

Even as a human, Rosalie was blessed with a beautiful appearance. She explains:

ROSALIE. “ I was thrilled to be me, to be Rosalie Hale. Pleased that men’s eyes watched me everywhere I went, from the year I turned twelve. Delighted that my girlfriends sighed with envy when they touched my hair ” .

(Meyer , Eclipse 155)

While beauty was important to Rosalie as a human, so too was something else. Sh further explains:

ROSALIE. “ I yearned for my own little baby. I wanted my own house and a husband who would kiss me when he got home from work ”

(Meyer , Eclipse 156)

This demystifies Rosalie's rejection to the notion of Bella's transformation into vampire. She warns Bella not to lose the human powerful gift of giving birth and be a mother. As illuminated by Taylor : " Rosalie's fierce protection of ... is based on her inability , and deep desire , to mother ", she does not realize that she is different from Bella who " can join the undead without having to sacrifice the ultimate gendered experience : childbirth and motherhood " (43) .

Nayar Pramod agrees with Taylor when he hypothesize that " the route to [the] humanization of the vampire , in ... the case of Rosalie , ... , is the family " (68).

From another perspective, it seems that Meyer's emphasis on Rosalie as an example of the beauty myth and the male gaze might seem like a critique of misogynist practices, she ultimately recedes into a conservative view of women's roles in Rosalie's desire for the traditional female roles of wife and mother. Rosalie's vision never became real; instead, she was turned into a vampire. When she first sees her vampire reflection, she is relieved to see that she is still beautiful. Yet she soon realizes the serious ramifications of being a vampire:

ROSALIE. ‘ It took some time before I began to blame the beauty for what had happened to me – for me to see the curse of it. To wish that I had been...well, not ugly, but normal [...] So I could have been allowed to marry someone who loved me, and have pretty babies. That's what I'd really wanted, all along. It still doesn't seem like too much to have asked for . ’

(Meyer , Eclipse 162).

Rosalie blames her being a vampire on beauty. Carlisle turned Rosalie into a vampire, saying that “ It was too much waste. I couldn’t leave her ” (Meyer ,Eclipse 161).

To let Rosalie die would have been a “ waste” of beauty, of value. Rosalie feels vampire beauty is a “ curse,” a vampire version of the Iron Maiden; here, the Maiden traps Rosalie into a beautiful body, making her conform to a life she did not choose. She would trade everything to be Bella, to be “normal” instead of “the most beautiful thing (she’s) ever seen” (Meyer , Eclipse 162).

Rosalie’s conversation with Bella, highlighting the severe implications of becoming a vampire and achieving the beauty ideal, serves as a warning in the novels that beauty comes with a steep price: a lack of choice. Rosalie’s background highlights Wolf’s main argument that society’s message is “ that a woman should live hungry, die young, and leave a pretty corpse ” (231).

Wolf argues that the problem with cosmetics is “ our lack of choice...the problem with cosmetics exists only when women feel invisible or inadequate without them ” (231).

This argument is illustrated in Rosalie’s warning to Bella that the problem with being a vampire is the lack of choice in lifestyle. While Rosalie’s warning is important in stressing a feminist argument, Bella unfortunately feels that not being a vampire would make her feel the way women without cosmetics can feel: “ invisible or inadequate ” (231).

Bella choosing to become a vampire reveals Meyer’s feminist stance as hollow and conservative. Bella tells Edward that:

BELLA. it just seems logical...a man and woman have to be somewhat equal...as in, one of them can’t always be swooping in and saving the other one . They have to save each other equally [...] I can’t always be Lois Lane [...] I want to be Superman , too.

(Meyer , Twilight 474)

Fred Botting attributes the discrepancy in views and desires between Bella and Rosalie to deception in appearance : " things are not only what they seem : what they seem is what they are " (qtd . in Nayar 64) . Bella is a very apt example. She feels that staying human implies a type of inequality, or inadequacy, since she is powerless; she remains Lois Lane while Edward, with all his vampire powers, gets to be Superman. Bella, however, does not end up as Superman in the end, but rather a domesticated female vampire in her role as wife and mother. She marries Edward and soon afterwards becomes pregnant with a half-human, half-vampire baby. Only after Bella gives birth to the baby, and thus solidifies her domestic role, does Edward turn her into a vampire. The birth scene is described as follows :

It was a blood-curdling shriek of agony. The horrifying sound cut off with a gurgle, and her eyes rolled back into her head. Her body twitched, arched in Rosalie's arms, and then Bella vomited a fountain of blood. Bella's body, streaming with red, started to twitch, jerking around in Rosalie's arms like she was electrocuted. All the while, her face was blank – unconscious. It was the wild thrashing from inside the center of her body that moved her. As she convulsed, sharp snaps and cracks kept time with the spasms. In the bright light, Bella's skin seemed more purple and black than it was white. Deep red was seeping beneath the skin over the huge, shuddering bulge of her stomach [...] Her legs, which had been curled up in agony, now went limp, sprawling out in an unnatural way.

(Meyer , Breaking Dawn 347-351)

In Breaking Dawn, Edward's comment that "Now it's your turn not to break me ," is authoritative, implying that while Bella can express her desire, she needs to take caution. Bella also feels a sense of guilt : in Twilight, she apologizes for her outburst of desire whereas; in Breaking Dawn, she says "It almost made me feel guilty. Surely I was in breach of the contract. I couldn't be allowed to have this,

too.” Her thoughts in *Breaking Dawn* illustrate her sense of guilt over expressing her desire as well as illustrating the controlled nature of Edward and Bella’s relationship with the use of the words “contract” and “I couldn’t be allowed to have this too.” Bella’s statement that “I couldn’t be allowed to have this too” echoes her psychologically agonies in her depressed childhood due to her parents’ divorce which did not allow her to live properly. Edward and his family meet her needs and so, she decides to live in the lap of Edward’s family. In association with this idea is Georgina Levinka in her “Vampires and Werewolves: Re writing Religious and Radical stereotyping in Stephenie Meyer’s *Twilight Series*”: “Bella is the product of a small, dysfunctional, broken home, and it speaks volumes about the importance *Twilight* places on strong family bonds that Bella so insistently wishes to join the large, strongly bonded Cullen family” (209).

However, Edward displays more physical intimacy in the *Breaking Dawn* passage as noted by Bella’s use of the words “stronger,” “fiercer,” and “sensation,” to describe the moment; a contrast to their first kiss in *Twilight* where Edward is associated with such words as “cold, marble lips,” and “unresponsive stone,” connoting a void of displayed passion. This change in Edward’s demonstrations of affection are due to Bella being granted the gift of vampirism after cementing her role as wife and mother, fulfilling the norm of the feminine mystique. Because of the fulfillment of the mystique, Bella also illustrates another of Betty Friedan’s arguments that “For the woman who lives according to the feminine mystique, there is no road to achievement, or status, or identity, except the sexual one: the achievement of sexual conquest, status as a desirable object, identity as a sexually successful wife and mother” (372).

Conclusion

At the end of the *Twilight* saga, Bella has been transformed from a human into vampire. Her deliberate, open – ended desire to change her life from ordinary into extraordinary visualizes her realization of how to shape her character and role

. As a new type of vampire heroes, Bella , a female human , falls in love with Edward , the male vampire . The negative consequences of their relationship resemble real life much too closely to be written off as purely fantasy. It could also be argued that Bella's world is much more grounded in reality ,for example, is a real town, Bella begins the series as a normal human . These added elements of realism in Twilight should make feminist critics even more wary of the potentially negative effect the antifeminist messages in this series could have on young viewers especially teen girls who may imitate Bella . In this novel , Bella swan is an embodiment of humans who are ever examining their role and existence.

As all humans do, Bella has search for happiness and beauty out of the purposefulness of life at the beginning of the roud . The result is that she is lost while she becomes divided between the conscious and the unconscious . Eventually, she has chosen the darker aspects in establishing a relationship with a vampire family . The vampire can co-exist with humans . But Meyer deviates from the norm by depicting vampires who are good and nobles . In writing Horror and the body, Linda Badley explores that " the characteristics that had once made the vampire supernatural and evil incarnate now meant a superhero , a survivor , or the merely human " (106).

Bella Swan plays a significant role in bridging between human community and vampire community . Her behavior and the course of her relationship with Edward take a new perspective through the four books of the saga . Meyer utilizes Bella's role as a love to the vampire Edward as a case study for humans who reject the natural and traditional duties and intend to live vampire – like life .

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الخلاصة :

لطالما سار مصاصو الدماء جنباً الى جنب مع البشر. حيث وضعتهم غرايتهم والمفاهيم السلبية الشائعة عنهم في الزاوية المظلمة من التاريخ لحين عشق بيلا سوان في روايات ((الشفق)) لمصاص الدماء ايدورد كولتي فغيرت الأمور رأساً على عقب .

ان الهدف من وراء هذه الدراسة هو المناقشة النقدية لتأثير دور بيلا سوان في عالم مصاص الدماء في سلسلة روايات ((الشفق)) للكاتبة ستيفاني ماير : ((الشفق)) (2005) ، ((القمر الجديد)) (2006) ، ((الكسوف)) (2007) و ((بزوغ الفجر)) (2008) .

تبدأ الدراسة بالمقدمة التي تسلط الضوء على حياة ستيفاني ماير لتأشير العناصر والعوامل التي كونت شخصيتها ككاتبة للروايات والتي بلغت ذروتها في نشر سلسلة روايات ((الشفق)) . ثم القت الضوء على مصطلح مصاص الدماء كنوع من انواع الادب . كذلك ، تناقش الدراسة المفهوم السلبي للجنس بعنوان ((فتاة في محنة)) وتأثيره على دور بيلا سوان في الرواية . علاوة على ذلك ، تركز الدراسة على بيلا سوان الفتاة البطلة من جنس البشر وتحولها إلى فتاة من جنس مصاصي الدماء . واخيراً ، تعرض الدراسة العواقب المترتبة على احلام بيلا في ان تصبح مصاص دماء خلال سلسلة الروايات ولحين التحول الاخير من انسان الى مصاص دماء . تنتهي الدراسة بقائمة المصادر والخلاصة باللغة العربية .