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## Vampires and Werewolves Transformed: Deleuzian Difference in Stephenie Meyer's *Twilight Sagas*

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### ABSTRACT

Difference, as a critical concept, has been long disputed among philosophers from the early days of Plato down to the contemporary critics including Gilles Deleuze. At first, the exploration of difference was based on the subsequent definition of Form and Identity. Forms could be uniform, similar, or different. In philosophical terms, identity is a relation between two forms while the two forms have only a unique Immanence, and any alteration would cause a difference. The present paper investigates Stephenie Meyer's Gothic novels, *Twilight Sagas*, particularly *Twilight* and *New Moon*, in terms of the Deleuzian concept of Difference which was developed in his later work *Difference and Repetition*. In Gothic texts, vampires and werewolves are depicted as terrifying creatures, the beings to be loathed and run away from. In Meyer's novels these specimen are depicted otherwise. The protagonist's reaction towards these devilish beings is not expected from a human being. According to the Deleuzian definition of Difference, each notion merely contains one implication to itself; therefore, differences provided in a conception give it a novel identity. The changes in the Gothic creatures are thus examined through the exploration of Gothic concepts of vampires and werewolves in Meyer's novels, in light of Deleuzian Difference. The investigation of *Twilight* and *New Moon* demonstrates numerous dissimilarities at work between the previous characteristics of vampires and werewolves defined in Gothic texts and those presented in the novels under exploration.

**Keywords:** *Difference; Identity; Immanence; the Gothic; Vampire; Werewolf*

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### 1. Introduction

In a world coated with reality and implemented by technology, roaming in Gothic world would be an exhilarating break for those interested in a journey of imagination. Among the contemporary Gothic novels *Twilight Sagas: Twilight* (2005) and its three sequels: *New Moon* (2006), *Eclipse* (2007), and *Breaking Dawn* (2008) by Stephenie Meyer have possessed a significant position in the world of literature. June Pulliam states that "these books have won a worldwide appreciation and won Meyer her first British Book Award" (2011, p. 211). Gothic, particularly vampire romance and werewolves, young-adult fiction, and science fiction are the major genres of her interest in writing. The main plot of the novels refers to the affection between a vampire boy and a human girl while through the series' four novels, the

star-crossed Bella, the protagonist; and Edward, the Byronic hero; are frequently parted and reunited, "and vampires menace Bella with grudges against the Cullens" (Pulliam, 2011, p. 332).

In Meyer's novels the setting is set where the entire vampire characters could normally be observed as human beings. Among countless characteristics that Meyer gave her vampire characters are as the following: they could have daily activities without being smoked into the air, they control their thirst for human blood, and they do almost all human actions without being captured as non-humans. Other Gothic characters in *Twilight Sagas* are werewolves which resemble the vampires in these novels, as they are distinguishable from their kind. The features previously used in Gothic texts of vampires and werewolves are rarely used in Meyer's novels, and almost every



Gothic definition for them is violated. These varieties are explainable according to Gilles Deleuze's concept of Difference.

The present survey first addresses the literature review on the subject. Then, the concepts of vampire and werewolf are explored. The section on theoretical framework follows next in which the Deleuzian concept of Difference is examined. The main section of the present study is thus introduced which is a close examination of Stephenie Meyer's *Twilight Sagas* in terms of Deleuzian concept of Difference with notable reference to the way the vampires and werewolves are represented. Finally the concluding section is penned.

## 2. Review of Literature

The central issue on which the researchers situate their argument is to address the process of Difference, in depicting vampires and werewolves in the four Saga novels of Meyer, *Twilight Saga: Twilight, New Moon, Eclipse, and Breaking Dawn*. The researchers studied Deleuze's *Difference and Repetition* in which he disengages the subject in a way mostly incongruous to the dominant structuralist approach of his time. In *Gilles Deleuze: An Introduction* (2005), Todd May focuses on the conception of life according to Deleuze's perspective. He addresses most of notions explored by Deleuze in his work, especially the concepts of Difference and eternal return. The commentaries to James Williams' book *Gilles Deleuze's Difference and Repetition: a Critical Introduction and Guide* (2003) proved to be illuminating in providing a better understanding of Deleuze's *Difference and Repetition*.

Among various books in the Gothic genre that provide specific information about the traditions, elements, history, and definitions of the Gothic concepts, the researchers focused on Andrew Smith's *Gothic Literature* (2007), which approaches Gothic conventions throughout time. The researchers have also utilized the sources which critically consider Meyer's works, including *Theorizing Twilight, Critical Essays on What's at Stake in a Post-Vampire World* (2011), edited by Maggie Parke and Natalie Wilson.

As for the concept of the Gothic, Catherine Spooner and Emma Mc Evoy edited a series of articles about Gothic Literature under the title of *The Routledge Companion to Gothic* (2007). Dani Cavallaro's *The Gothic Vision: Three*

*Centuries of Horror, Terror and Fear* (2002) is about one of the most essential features of Gothic: horror. In his book Cavallaro explains several issues of horror among considerable number of texts on the Gothic and categorizes the elements of horror such as darkness, being haunted, and monstrosities. In addition, David Punter and Glennis Byron's *The Gothic* (2004) clarifies several aspects of the Gothic used in the past and in the present time.

Explicating the concepts of vampires, werewolves, and shape-shifters the researchers have concentrated on the following: *Mysteries, Legends, and Unexplained Phenomena: Werewolves* (2008) by Linda S. Godfrey, *Dark Ages: Werewolves* (2003) by Gavin Bennett, and other authors, *The Complete Guide to Werewolves* (2005) by Michael Tresca, *Vampires, Burial, and Death: Folklore and Reality* (1988) by Paul Barber, *The Encyclopedia of Vampires, Werewolves and Other Monsters* (2005) by Rosemary Ellen Guiley.

## 3. Key Concepts: Vampires and Werewolves

Elucidating on the definition of the Gothic appears to be challenging; however, there is at least a common feature in all the manifestation of the Gothic, which is horror. Gothic texts could be dated back to old times of human history, yet, the first text to be noticed is that of the middle eighteenth century, Edward Young's *Night Thoughts* first composed in 1742 (Smith, 2007, p. ix). According to Sutherland (2011) most Gothic works convey the point that the Goths were a Germanic tribe who settled in much of Europe from the third to the fifth centuries AD, and the word Gothic became synonymous with warlike barbarism, "carrying Destruction before them as they advanced [...]" (p. 40). Since very little was known about the medieval world generally during the Renaissance, the idea of the 'Dark Ages' that followed the fall of Rome soon expanded to include the medieval period, up to about the middle of the seventeenth century, and 'Gothic' transformed into a term applied to all medieval issues (Punter, 2004, p. 3).

By the time of the Romantics and the inception of the Enlightenment, the virtues of rationality had undergone some changes. British Romantics argued that an inhuman rationalism could not explain the complexity of human experience. For them, the inner worlds of the emotions and the imagination

far outweighed the claims of, for instance, natural philosophy. “The Gothic is at one level closely related to these Romantic considerations” (Smith, 2007, p. 2). Although the Gothic often shares in such anti-Enlightenment ideas as Smith (2007) argues, it is vital to acknowledge that “the early Gothic appears to be highly formulaic, reliant on particular settings, such as castles, monasteries, ruins, and with characters, such as aristocrats, monks, and nuns who, superficially, appear to be interchangeable from novel to novel” (p. 3).

Some aspects of Gothic texts could be observed in the representation of horror and evil. Considering the destructions made by Goths and the way the Gothic has found its way through literature, fear and horror have always played a chief role in Gothic texts and contexts. The demonization of particular types of behavior makes the covert political views of a text visible and evil expands through all texts of Gothic. Evil does not solely refer to the wicked characters, yet it embraces all features of the Gothic conventions. “Representations of ruins, castles, monasteries, and forms of monstrosity, and images of insanity, transgression, the supernatural, and excess, all typically characterize the form of evil” (Smith, 2007, p. 4). The way evil mostly presents itself is horror. Therefore, horror could be regarded as the frame work of the Gothic.

Another aspect of the Gothic is the revival of some Gothic characters or features. To revive is to assume fresh life (or indeed, to *give* fresh life). As frequent readers of Gothic fiction know, Spooner (2007) contends that such returns from the dead are staple features of Gothic narrative; however akin to Frankenstein’s monster, these revivals seldom take unerringly the same shape they possessed before. “The notion of revival can be seen to imply a re-appropriation and reinvention of previous forms rather than a straightforward repetition” (p. 11). Some characters of Gothic to be revived are those of vampires and werewolves.

Throughout the world, there exists a common belief that the dead may return to life. In Europe, “the most exotic form of this principle is the legend of the vampire” (Barber, 1988, p. vii). Jeanne Keyes Youngson in an introduction to *The Encyclopedia of Vampires, Werewolves, and Other Monsters* by Marrie Ellen Guiley (2005) asserts that, “of all the creatures in our mythologies and demonologies, the

vampire reigns as the most fascinating” (p. ix). Our impressions of vampires, and what we think we know about them, almost always derive solely from their portrayal in entertainment: brooding figures in sweeping capes with blood-dripping fangs; wealthy, magically empowered, and beautiful immortals. “The real vampire is a much darker creature, a legitimate member of demonologies, folktales, myths, and superstitions around the world” (Guiley, 2005, p. ix).

Guiley (2005) continues her argument that “The vampire is the entity, force, or presence that brings illness, misfortune, death, and destruction. It can be blamed for blight [...] and wasting death” (p. x). It is the embodiment of our darkest and most primeval fears, of the dark, the unknown, the grave, and the uncertainty of what, if anything, comes after death. “Vampires exist alongside countless other demonic entities credited with preying upon the living” (p. xi). Vampires, or creatures like them, exist in every culture around the world; “they are part of the dark hazards of life” (Snodgrass, 2005, p. 345). Throughout history, people have developed ways to protect against such hazards and to conquer them whenever they threaten the stability of life. As societies have become more sophisticated, vampires and other supernatural entities have fallen into backwaters of superstition and have been dismissed to fictional realms. However, humanity’s darkest fears, especially of death, still exist; hence the fascination with vampires persists.

The central attitude of a vampire is drinking blood as blood is the sustenance of vampires. The vampire takes blood, either literally or symbolically, thus it robs the living of life. For the reason that blood is the “river of life,” carrying the vital energy of the cosmos through the body, human beings have throughout history conferred upon its great mystical and magical powers. “Blood is soul, strength, and the rejuvenating force” (Guiley, 2005, p. 28). Dani Cavallaro (2002) describes vampires and focuses on their affinity to blood “The vampire myth is inseparable from a deep-rooted fascination with blood as simultaneously symbolic of a life-sustaining stream and of the dark abyss into which one is precipitated by its loss” (p. 190). Furthermore, he adds that “in many cases, the blood of an evil person is believed to have the greatest magical power” (Cavallaro, 2002, p. 192).



Although from a plain point of view anyone could merely consider the term as a product of imagination, one could find numerous books with stoned references about such a concept. Elsewhere in her book Guiley (2005) asserts that we cannot study vampires without examining their first cousins, the werewolves; as vampire lore is intermingled with werewolf lore. Werewolf is a human being transformed into a wolf and later resumes human form (p. 333). “During their episodes as wolves, werewolves savagely attack, kill, and devour animals and people. The word “werewolf,” or “man-wolf,” was first recorded in Old English in the 11th century in the Ecclesiastical Ordinances of King Cnut (1017–1037). It was sometimes used to refer to outlaws” (Guiley, 2005, p. 333). In the introduction to his book *The Complete Guide to Werewolves*, Michael Tresca (2005) defines the word and the creature etymologically as below:

[...] The word “wolf” is no mystery.

The word “wer,” however, may have come from the German “wehr” meaning “defense group of men,” or the Prussian “wer” meaning “man,” or the Old English “weri” meaning to wear. Another common term for werewolves is “lycanthrope.” Technically, it means wolf (“lycan”) man (“thrope”). (p. 4)

“Lycanthropy (from the Greek for “wolf man”) is a belief either in the reincarnation of deceased humans as fearful beasts, instant shape-shifting of demonic powers, or metempsychosis, the transmigration of souls from humans to the bodies of other humans or other species, particularly bears, hyenas, jaguars, leopards, tigers, and wolves” (Snodgrass, 2005, p. 216). The werewolf motif is based on the emotional and psychological exploitation of the innocent. In northern Europe, stories about werewolves described them as “normal by day and changed into stalking beasts” by the light of a full moon (Tresca, 2005, p. 13). Rosemary Guiley (2005) studies the effects of moon as “the ruling force of nature over werewolves and malevolent supernatural creatures of the night, including supernatural entities such as ghosts, demons, etc. thriving beneath its rays” (p. 203).

Rosemary Guiley (2005) refers to the physical features of a werewolf as “gigantic, strong, with long fangs and with the ability of shape-shifting” (p. 237). The Werewolves enemies that any pack of werewolves can confront are: werewolves, vampires and human beings. Werewolves and Vampires

are fatal enemies to each other. Vampires believe that werewolves labor under a curse from God, just as they do, however the werewolves are familiar with the truth. The truth is that both sides are aware of the fact that they fight on the side of the divine; subsequently neither gives quarter. The third enemy is humanity whether in the structure of a hunter slaughtering wolf or a cell of inquisitors hunting down a pack of werewolves, “humanity has proven to be the biggest thorn in the collective side of the werewolves” (Bennett et al., 2003, pp. 17-18).

#### 4. Theoretical Framework

Gilles Deleuze's *Difference and Repetition* was first published in French in 1968. Unlike the very plain title, the book is severely complicated. Its difficulty measures throughout the book almost to the end. One should be informed about Deleuze's style of writing in order to comprehend what he philosophizes as he infers and refers to many other philosophers of time galore. His work *Difference and Repetition* is best described by James Williams (2005) as, “nothing less than a revolution in philosophy and stands out as one of the great philosophical works of the twentieth century” (p. 1). His work implies theories to give new-fangled implication to reality. Reminiscent of most works of great philosophical originality, Williams (2005) asserts that, “the book is as difficult as it is important. New methods for thought are planned carefully alongside the perspectives they imply for our most important philosophical concepts” (pp. 2-3).

As it is contemplated by what Colebrook (2002) assumed, Deleuze was attempting to find a structure for the *Difference and Becoming*, and wanted to conceptualize them while at the same time avoided giving it the ability to be the becoming of another thing (pp. 4-11). According to Colebrook (2002), in most of his works, Gilles Deleuze attempted to define most of the concepts in which the other philosophers of all time strived to define, and according to his point of view this has given a false trend in the promotion of concepts in life. It is such, as there had never been a better presentation of any definition to all the concepts, so in this framework all the ethical and practical structures could be defined. Meanwhile, for Deleuze, concepts such as *Becoming* and *Immanence* had a great role on defining the two concepts of *Difference* and *Repetition* (pp. 26-43).

In philosophy the definition of Difference has always been used to define Identity. However, in recent critical approaches, including structuralist and post-structuralist philosophy, the definition of both concepts is dependent on each other. In *Difference and Repetition* Deleuze brought a long summary of the concept of difference from the earlier philosophers' viewpoints. Primarily, Deleuze wants to divert his mind from Hegel and his vision of "Identity," which makes it possible by using Kant's theories. Deleuze regards Kant as a genius who had fully contemplated the critical argument of pure Immanence, a concept that is against Transcendentalism. Deleuze identifies his work as the philosophy of Immanence and asserts that even Kant has been strayed from his own theory for two reasons: first, he has not pursued a complete Immanence critique, secondly, he has not been able to provide an incipient report of the 'true experience' which is semantically compatible with the 'probable experience.'

Deleuze's *Difference and Repetition* brings forth a two-sided alteration from Kant's philosophy which is providing the general and essential situations for experience. First, Deleuze intends to define experience by presenting the cause of true experience genesis. Secondly, according to Difference philosophy, genesis itself should be a differential principle. Finally, Deleuze utilizes Espinoza's theory of Univocity. According to this theory Univocity is in contrast with Equivocity, that has a key role in Deleuze's philosophy of Difference. In this theory, Difference is not a subset to Identity. In Univocity, any minute entity would evacuate itself of all things there is, and there it creates the Difference.

Tod May (2005) explains the Deleuzean Difference and states that "according to a principle of sufficient reason, there is always one concept per particular thing" (p. 19); He continues to examine the question by asserting that the concepts reach beneath the identities our world presents to us to touch upon the world of Difference that both constitutes and disrupts those identities (p. 20). A concept does not stand alone; yet, it links up with other notions, coexists with them on a "plane of immanence" that allows diverse concepts to resonate together in a multitude of ways. "Together, concepts and the plane of immanence give voice to the Difference that is behind everything and behind which there is nothing" (May, 2005, p. 19).

Deleuze contends that Difference is the state in which one is able to speak of determination *as such*. The difference 'between' two things is only empirical, and the corresponding determinations are only extrinsic (DR, 19, p. 28). An object or a concept could be simply attributed to one another, and there could not be two objects for one concept. Therefore, it is due to the changes in predicates of a concept that cause the emergence of Difference. However, if it is a Difference rather than identity we seek and the fascinating and remarkable rather than the true, then it is palpation rather than comprehension we require. Therefore, it is not the difference alone which should be sought but the pure Difference.

The Difference emerges in the individuality of entities. There is a massive discrepancy between the ordinary use of difference and the philosophical use of the term. Deleuze claims that it is within the individuation that a thing gets its distinguished individuality and unity. A notion such as Difference itself can obtain its definition when it could be distinguished as an entity and having its unity. Even a productive difference will always remain a Difference within the concept, and also it could be productive outside the concept. According to Deleuze, it is realized that the Difference could be something as a unique entity. An entity that could be separated from what it had come out of at first. Even it is an entity that could not exist without its Difference at all. For Deleuze, Difference is a concept related to the "concept" itself but also being dissimilar on its own. It is something opposed, yet about to the same being existed at first.

## [5. Investigating Twilight Sagas: A Deleuzean Reading](#)

### [5.1. Difference and Vampire Features in Twilight Sagas](#)

The present article studies the Byronic hero, Edward, and his vampire family the Cullens, it addresses Jacob Black, a Native American, and another main character who is from a werewolf family as well. The paper, under the light of Deleuzean Difference, demonstrates and defines the dissimilarities made in these Gothic characters. First, by numbering the differences made in some features in them, and second, by indicating the various attitude that the protagonist manifests toward them. Edward, the first vampire character, expresses himself and his family as a diverse sort in many parts through the novels. In a conversation with the



protagonist, in the first novel of the series, *Twilight* (2005), he reveals his true nature to the protagonist. In this revelation most things known as the definition to the vampires such as sleeping in coffins and burning by the sun are hinted as “Myth” (Meyer, 2005, p. 185), and above all, the most significant part of their being is their nourishment, which is not as something expected as the human blood. He asks: “Don't you want to know if I drink **blood**?” (p. 186), he reveals that they feed on animal blood and unlike vampires they avoid human blood. They possess “supernatural powers” (p. 288). The vampires we knew of come out at night, especially midnight, and must return to their graves by the crowing of the cock at dawn.

Guiley stated various notable elements embedded in the “literary vampire” in her book. The description laid by Guiley (2005) points out more aspects which have not been applied to Meyer’s vampire characters. The Byronic hero and his coven called family in the novel are depicted in a different way rather than their own kind, even with some other vampires who appear in the middle of the story to cause catastrophes to the protagonist and where the Byronic hero rescues her. Meyer’s vampires bear some similar attitudes of the vampires elaborated by Guiley, yet they are poles apart. Some of the differences could be argued as they come out during the day, and what prevents them from presenting themselves in sunlight is not being burnt rather to be crystallized, even more attractive to the human eye. They do not suck blood out of their human prey but rescue her and even for more concern, they have replaced animal blood not to harm human beings, and repress the monstrosity of their true nature. This difference raises the question of a new definition to the vampires, yet they are still named as vampires.

Deleuze attempted to conceptualize the difference. Transcendental philosophy is the apparition and inherent permanence of any entity that exists. There exists the definition in which we have for ‘a human being’ and the inherent permanence of this definition; therefore, a solid immanent definition is expected from the concept of ‘human being,’ which ultimately comes up with a slightly different or even similar vampire version. Vampires physically resemble human beings but with different essence that brings forth a new definition.

This new definition implies a violation of the definition of the Immanence from the initial definition, in which the forms and features have changed.

He argues that things of the same genus possess differences. Naming the first concept as  $X$ , it equals the difference between  $X$  and  $X'$  and this would continue infinitely. Therefore, Difference according to Deleuze stands for a unique identity; in other words, it has an innovative signification other than what the first concept had, for there is merely one thing per concept. For him Difference is acceptable to happen and by the alteration of a concept, its true identity is untouched. That is the reason why the original issue still stands out as a new identity despite the fact that it has undergone a transformation in definition. Deleuze calls it ‘Difference in itself’ and explicates the various yet same denotation.

In *Twilight Sagas*, the depiction of vampires or at least the representation of the Byronic hero and his family, while still being called vampires, had endured multiple alterations. Being a vampire according to Guiley in her book, lime lights aspects including monstrosity, drinking human blood, vengeance, sleeping in coffins, burning in sun light, avoiding day time activities, having fangs, having a pale face and figure, shape-shift into some animals, causing horror and fear, having supernatural powers, possessing eternal devilish life. The *Twilight* vampire characters contradict this definition in some aspects, for the Byronic hero and his family avoid their true nature of being monsters and act as if they are human beings. If the forms and features of the first definition of vampire have altered in the second definition, Meyer’s vampires have lost their Immanence; therefore, by the occurrence of Difference they gained a new Identity.

They have day time activities (working, going to school...), they avoid drinking human blood and replace it with animal blood. They do not seek vengeance and care for human beings. They do not utilize coffins and they are not in need of sleeping at all. They do not suffer from being burnt in the sun yet they become crystallized, “Edward in the sunlight was shocking [...] his skin, white [...] literary sparkled, like thousands of tiny diamonds were embedded in the surface” (Meyer, 2005, p. 260). Surprisingly, they benefit from being crystallized as it makes them

more attractive and they are unable to act as shape-shifters; however, they still possess their supernatural powers and could cast fear upon people if they intend possessing the eternal life is another point which varies to a great extent from what has been defined for their species.

The first definition of vampire is the first concept and the second classification, elaborated by Meyer in her novel, is the second concept which shares some parallel aspects with the first one, yet with a new meaning. As it was mentioned earlier, the identical being of vampires is untouched ( $X = X'$ ); nevertheless, due to the alteration of some determinations the Difference occurs, therefore, the inauguration of new diverse definition to the concept of 'vampires' becomes apparent. Both the Gothic definition of 'vampires' and Meyer's definition of her novel's 'vampires' though possessing alternative aspects could be both called genuine according to the Deleuzean 'Difference.'

One of the most remarkable differences depicted in the novel is that the Byronic hero, Edward, and his family avoid drinking human blood since they resist being monsters; this Difference is clearly observed in the following quote from the novel: "Tell me why you hunt animals instead of people; [...] I don't want to be a monster" (p. 187). Obviously, he depicts a singular character of a Byronic hero. A Byronic hero is marked by his outright rejection of traditional heroic virtues and values, furthermore, he tends to be characterized by many features, such as: being intelligent, cunning, ruthless, arrogant, depressive, violent, emotionally and intellectually tortured, highly emotional, self-serving, spiritually doubtful, often reckless or suicidal, prone to bursts of anger, seductive and sexually-appealing. Byronic heroes also tend to only seem loyal to themselves and their core beliefs and values, as well (Education-portal, March 23, 2013).

Though Edward is a must Byronic hero in the novel as the Gothic nature of the novel commands (due to the fact that he is a vampire), he exemplifies a romantic hero in most of his actions and character. Once he says: "Bella, I couldn't live with myself if I ever hurt you. You don't know how it's tortured me." He looked down, ashamed again (Meyer, 2005, p. 273). In most parts of the novel, he endeavors to act another way according to what his nature demands. He puts his kind and his family in danger of being recognized by humans for merely

rescuing the protagonist every time through the novels.

Jessica Groper in her critical essay writes about Edward as part of the Byronic hero tradition, and argues that he is probably dangerous, yet not bad; she believes that "the Byronic hero will mourn his lover's death, but he will not change his choices to prevent it" (as cited in Parke and Wilson, 2011, p. 134). Another aspect of Meyer's vampires, especially the Cullens, is that they consider grace and evil in most of their actions and these considerations are far various from what their true nature commands. Though Edward thinks by becoming vampires they have lost their souls (Meyer, 2006, p. 37), his vampire father (the one who turned him into a vampire) considers Edward as a being who deserves a happy afterlife. "I look at my... son. [...] the brightness that shines out of him—and it only fuels that hope, that faith, more than ever. How could there not be more for one such as Edward?" (p. 38).

In literary texts most vampires are soulless and still as their doomed fate demands; they are regarded as danger and threat to other beings especially humans. Therefore, the existence of soul would provide no differences, as obtaining black soul would only lead them to devilish acts. There is little trace of the vampires' belief or attention to the afterlife. As they possess an eternal existence that is damned, there should be little credit for them to have any afterlife. Thereupon, as a damned evil and soulless existence there is no heaven for them, yet the vampire characters in Meyer's novel seek salvation by avoiding the monstrosity of their being and attempting to get benefits from the features given to them. In her article, "It's a Wolf Thing, The Quileute Werewolf / Shape-Shifter Hybrid as Noble Savage" Natalie Wilson (2011) states Edward's character as "a god-like figure, that Edward represents a celestial one – one where Bella can be immortal and join the eternal Cullen family" (p. 199).

### *5.2. Difference and Werewolf Features in Twilight Sagas*

According to the Gothic definition of the werewolves, Meyer's signification of the term is disputable. The protagonist gave visits to her family friend Jacob Black, a Native American of Quileute tribe, and the visits comforted her (since Edward has left her in order to provide her with safety). As a result of hearing the old legend to Quileute tribe, asserting that the Quileute are the descendants of wolves, Jacob avoids seeing



the protagonist. The protagonist describes the werewolves as wolves huge in size with the reflection of intelligence in their eyes and fatally dangerous. Under the light of Deleuzean Difference and the definition of werewolves presented above the changes and differences in the werewolves are discussed.

Werewolves, according to Guiley, are the most fearsome supernatural creatures, and easily influenced by the moon. In Meyer's novel *New Moon*, the Quileute boys transformed into werewolves in order to protect their tribe and the residents of the nearby town from the vampires, though these werewolves vary from the ones represented in previous Gothic texts. As explained above, "for a human transferring into a werewolf a curse is spelled upon a human or they should use magical ointments" (Guiley, 2005, p. 221), but "the Quileute legends goes further than these which the writer of the novel claims to be true for a little reservation of Quileute Indians on the coastline. The legends say that Quileutes are descendants of wolves and that these wolves protect their tribe from the harms of any monsters" (Meyer, 2011, p. 18).

The first altered characteristic of Meyer's novel is that these werewolves protect people and they do not kill them. The third major character describes this transference to a wolf as something original and destined. Some physical characteristics of them are unlike those in werewolves. There exists nothing devilish about them and, even they are aware of the people around them as they are just transferred into the physic of a wolf, or shape-shifted to a wolf (Meyer, 2008, p. 704). The human intelligence is thus transferred into the wolf physique. On the other hand, the Gothic description of werewolves does not spotlight the presence of any intelligence in the werewolf during the transformation up to the time they turned into human beings again and they are represented as more devilish and frightening.

Unlike the title of the novel, *New Moon*, which refers to the specific characteristic of the stage of transforming into a werewolf, the werewolves in Meyer's novel do not require any new moon to alter into werewolves. In their case, it is the call of protecting their people from other monsters that transfers them into werewolves. Meyer's werewolves and vampires care for their human prey;

consequently neither Jacob the werewolf nor Edward the vampire means any harm to the protagonist. This is the noticeable Difference which should be considered in a unique category of the werewolves. Although some characteristics are dissimilar with the Gothic definition of vampires and werewolves, they provided a new concept of them in Meyer's works.

### *5.3. Difference in Human Attitude toward Vampires and Werewolves*

The protagonist admits the unexpected presence and existence of the two Gothic beings, and her reaction is thus not humanly. Throughout the novel when Bella gradually recognizes the true nature of Edward as a vampire, she is still attracted to him and even falls in love with him rather than running away from him (Meyer, 2005, p. 195). As a human she is not frightened by him, on the contrary, she is afraid of losing him. He confesses that her affection is due to "everything about him (a vampire) invites her (as a human being) in" (p. 263), and that she should avoid being with him as his kind is one of the most dangerous predators out there.

Previously it was argued that according to Deleuzean Difference nothing would remain the same if it undergoes a minute change to gain a new definition, and this would cause the engendering of a new thing with new meaning and that is the difference. The alternate attitude of human beings to the presence of vampires is considerable in this novel. "Throughout history, people have developed ways to protect against such hazards and to conquer them whenever they threaten the stability of life" (Guiley, 2005, p. xiii) and as most of the superstition had helped them to get more information about these creatures, "they have kept things such as garlic, nails which should be of lead, silver, gold, or steel), crosses, etc. in their houses so that they might be kept safe from the dead or revenants attacks and even to keep these beings as far enough from them" (p. xiii). As long as the information indicates human beings never accepted nor agreed on the existence of these beings and they were known as literary characters; figures of their writers' imagination.

When a subject is attracted to know a new unknown concept, feelings of the unconscious curiosity and fear are intermingled in the process of discerning the new concept. Edward, as a vampire, is an unknown entity for the protagonist to know.

She is unconsciously fascinated by her predator and her passion turns into horror after finding out about his monstrosity. In the novel, even though Bella, the protagonist, knows that Edward the Byronic hero, is the utmost peril to her “I am the world’s best predator” (Meyer, 2005, p. 263), she is still absorbed by him and the instinctive fears that should compel her to keep away from him has been altered into the fear of losing him.

The protagonist has the same reaction toward her best friend, Jacob Black, when she is informed that he is a werewolf. She is only astonished by the fact that anything as a legend or tale could be true (Meyer, 2006, p. 293). It is considered that Meyer’s protagonist is far behind the feeling of terror and horror for super-natural creatures. Both times, first while she finds out about the vampires and the second time when she becomes aware of their nature as werewolves, she is neither traumatized nor petrified; yet, she attempts to protect their secrets by remaining silent and staying with them. Both sides are in their full awareness of what they are confronting: one is the prey and the other is the predator, nonetheless, they desire to protect each other. On Jacob’s the werewolf side he intends to protect the protagonist from the dangers of imminent attack of a vampire, which is the adversary of both humans and werewolves. On Bella’s the protagonist perspective her endeavor to protect her own friends from the probable hazards of the vampires despite the fact that she gives too much credit for their supernatural power.

## 6. Conclusion

The present paper addressed the Deleuzean concept of Difference and the Gothic notions of vampires and werewolves through the examination of Identity and Immanence. The Deleuzean definition of Difference was attributed to new definitions which Meyer had given to the characters of her novel. In addition, the unconventional attitude the protagonist, as a human being, had toward the Gothic characters was explored. Concerning the fact that the Deleuzean difference stands out as a non-related entity, the researchers defined the new changes to the definition of vampires as the new entity to the concept of vampires. Meyer’s vampires thus get credit for the way they are described in the novel, although they are various and farfetched from the Gothic definitions. The differences in werewolf characteristics by Meyer were investigated, and Meyer’s werewolves could

be thus categorized with an innovative definition.

Additionally, attitudes of the protagonist toward vampires and werewolves were explained according to the Deleuzean concept of Difference. These attitudes include the ways she accepts the true nature of the Byronic hero and falls in love with him. Keeping their secrets instead of escaping from them or revealing the truth about them could be taken as another instance. Moreover, the present analysis focused on Edward, who according to vampire nature of his existence got the title of Byronic hero. Since he depicts dissimilar attitude of Byronic heroes, and his noble and heroic deeds violates the definition of the Byronic hero, he thus creates a new semantic significance to this notion throughout the novel. Analogous to treating the vampires, the protagonist’s behavior toward werewolves was accordingly scrutinized, and it was considered as a new reaction to the concept of Gothic werewolf, particularly in terms of the present definition of Difference. Concepts have no fixed identities, and when difference in any concept or essence occurs, we witness the inauguration of a new concept that does not necessarily violate the initial concept. Consequently, the new concept obtains a new identity in a new setting, and this process would be repeated to infinity.

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