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**INTERTEXTUALITY IN STEPHENIE MEYERS
NOVEL “TWILIGHT”**

**INTERTEKSTUALITĀTE STEFĀNIJAS MEIERES
ROMĀNĀ „KRĒSLA”**

BACHELOR THESIS

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ANOTĀCIJA

Šajā bakalaura darbā tiek apskatītas un salīdzinātas intertekstuālās līdzības un atšķirības darba sižeta struktūrā un galveno tēlu raksturojumā Stefānijas Meieres romānā „Krēsla”, Vilijama Šekspīra lugā „Romeo un Džuljeta” un Džeinas Ostinas romānā „Lepnums un aizspriedumi”, salīdzinot „Krēslu” ar augstāk minētajiem darbiem. Šī bakalaura darba mērķis ir abu iepriekšminēto darbu sižeta uzbūvi un galveno tēlu raksturojumu salīdzināt ar romāna „Krēsla” sižeta uzbūvi un galveno tēlu raksturojumu, un norādīt intertekstuālās atšķirības un līdzības starp tiem.

Pētījumā tika pielietota kvalitatīvā pētījuma metode. Teorētisko avotu izpēte deva iespēju iegūt materiālu šo trīs darbu sižetiskās uzbūves un galveno tēlu salīdzinājuma izpētei.

Šis bakalaura darbs sastāv no 5 nodaļām. Pirmajā nodaļā tiek analizēts termins „intertekstualitāte”, un tiek piedāvātas vairākas un definīcijas un viedokļi, kā arī tiek aprakstīti tās galvenie veidi. Otrajā nodaļā tiek salīdzināta romāna „Krēsla” sižeta uzbūve ar lugas „Romeo un Džuljeta” un romāna „Lepnums un aizspriedumi” sižeta uzbūvi. Trešajā un ceturtajā nodaļā tiek salīdzināti S. Meieres romāna „Krēsla” galvenie tēli ar galvenajiem tēliem V. Šekspīra lugā „Romeo un Džuljeta” un Dž. Ostinas romānā „Lepnums un aizspriedumi”. Piektajā nodaļā tiek apvienotas un izskaidrotas intertekstuālās līdzības starp romānu „Krēsla”, „Romeo un Džuljeta” un „Lepnums un aizspriedumi”.

Galvenais secinājums ir tāds, ka S. Meieres romānam „Krēsla” ir vairāk intertekstuālo līdzību ar Dž. Ostinas romānu „Lepnums un aizspriedumi”, nekā ar V. Šekspīra lugu „Romeo un Džuljeta”.

Atslēgas vārdi : Attīstīts un dinamisks tēls, galvenais tēls literārā darba sižetiskā uzbūvē, Meiere, Ostina, Šekspīrs.

ABSTRACT

This Bachelor Paper is devoted to investigation of comparison of the intertextual similarities and differences of the plot structure and the characterization of protagonists of Stephanie Meyer's "Twilight", William Shakespeare's "Romeo and Juliet" and Jane Austen's "Pride and Prejudice". The purpose of the research is to find and point out the intertextual similarities and differences between the plot structure and the characterizations of protagonists of "Twilight" and these two literary works.

In the present paper the qualitative method of research has been applied. The research of theoretical sources provided material for the investigation and analysis of the plot structure and characterization of main protagonists of these three works.

The Paper consists of 5 chapters, each of which discloses the subject of the problem from different aspects. The first chapter discloses theoretical analysis of the term "intertextuality", concentrating on different theories and opinions, and describes the main types of intertextuality. The second chapter gives an overview of the plot structures of these three works, compares the plot structure of "Twilight" with the ones of "Romeo and Juliet" and "Pride and Prejudice", at the end pointing out intertextual similarities and differences. The third and fourth chapter compares protagonists of Stephanie Meyer's "Twilight" with W. Shakespeare's "Romeo and Juliet" and J. Austen's "Pride and Prejudice" protagonists, at the end pointing out intertextual differences and similarities with "Twilight". The fifth chapter summarizes and explains the intertextual similarities and differences between "Twilight", "Romeo and Juliet", and "Pride and Prejudice".

In the end the main conclusion is that S. Meyer's "Twilight" has more intertextual similarities with "Pride and Prejudice", than with "Romeo and Juliet".

Key words: Intertextuality, protagonists, plot structure, round and dynamic character, Meyer, Austen, Shakespeare.

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INTRODUCTION

This Bachelor Paper is devoted to an investigation of comparison of the intertextual similarities and differences of the plot structure and the characterization of protagonists of Stephanie Meyer's "Twilight", William Shakespeare's "Romeo and Juliet" and Jane Austen's "Pride and Prejudice". Also it will provide theoretical background of the term "intertextuality". The **goal** of the research is to find and point out the intertextual similarities and differences between the plot structure and the characterizations of protagonists of "Twilight" and these two literary works.

The **enabling objectives** are as follows:

- To study, read and obtain the information about the theory concerning intertextuality and elements included in this concept.
- To read and analyze the given works.
- To draw the relevant conclusions about the intertextual relations between these three works.

Methods of research:

In the present paper the **qualitative method** of research has been applied. The research of theoretical sources provided material for the investigation and analysis of terminology related to "intertextuality" and to the plot structure and characterization of the protagonists of these three works. First of all, the library research was done, in order to create factual background. Information from different books, articles and internet sources was gathered. On the basis of the obtained materials the problem of the study is formulated, the boundaries of the study were set. Secondly all the obtained data were gathered, analyzed, and explained. Examples from other researches on similar topic were provided. At the end on the basis of obtained data, relevant conclusions were made.

The bachelor paper consists of five chapters:

Chapter I describes the term "intertextuality" and offers theory about its origin and different definitions and opinions about what exactly this term is, describes several types of intertextuality and explains those.

Chapter II provides an overview of the plot structure of these works, taking into account protagonist, their aims, and antagonists, the exposition, the climax, and the conflict, comparing the plot structure of S. Meyer's novels' "Twilight" with W. Shakespeare's "Romeo and Juliet and J. Austen's "Pride and Prejudice", at the end pointing out intertextual differences and similarities with "Twilight".

Chapter III compares Stephanie Meyer's "Twilight" female protagonists with the one in W. Shakespeare's "Romeo and Juliet" and J. Austen's "Pride and Prejudice" protagonists, at the end pointing out intertextual differences and similarities with "Twilight".

Chapter IV compares Stephanie Meyer's "Twilight" male protagonists with the ones in W. Shakespeare's "Romeo and Juliet" and J. Austen's "Pride and Prejudice" protagonists, at the end pointing out intertextual differences and similarities with "Twilight".

Chapter V gathers and points out the intertextual similarities and differences of the characterization and plot structure of Stephanie Meyer's "Twilight" and given works.

1. INTERTEXTUALITY

1.1 Origin of the Term

According to Daniel Chandler, although Saussure stressed the importance of the relationship between the signs, but: ‘one of the weaknesses of structuralist semiotics is the tendency to treat individual texts as discrete, closed-off entities and to focus exclusively on internal structures’ (2007: 197). Chandler also notes:

Even where texts are studied as a ‘corpus’ (a unified collection), the overall generic structures tend themselves to be treated as strictly bounded. The structuralist’s first analytical task is often described as being to delimit the boundaries of the system (what is to be included and what excluded), which is logistically understandable but ontologically problematic. (2007: 197)

At the end he concludes, that even within the structuralist paradigm ‘we may note that codes transcend structures’ (2007: 197).

Various theorists and critics agree that the term was introduced by French literary critic and philosopher Julia Kristeva. William Irwin (2004: 228) asserts that ‘Julia Kristeva coined the term intertextuality in 1966, and since that time intertextuality has come to have almost as many meanings as users.’ Also Chandler claims that: ‘The semiotic notion of intertextuality introduced by Julia Kristeva is associated primarily with poststructuralist theorists,’ (2007:197). However, Hodges states that:

The concept of intertextuality was first expressed in the work of Russian philosopher and literary scholar Mikhail Bakhtin (1895-1975). The ideas of the Bakhtin Circle came to prominence via the writings of Julia Kristeva. In articulating Bakhtin’s work on dialogism, Kristeva coined the term intertextuality (Online 1).

According to Mary Orr, the roots of J. Kristeva’s interest in this concept can be found in her doctoral theses: ‘As a linguist and translator, J. Kristeva brought little known work in Russian to refer to ‘French intellectual inquiry into linguistics and languagemeta-system’ (2003:24).

What was original about Kristeva’s doctoral work was her combinatory exploration of Russian Formalist and structuralist ideas (not least Bakhtin’s), and the grafting of these Sassurian linguistics and the Barthes/ Tel Quel politics of post-Marxist materialism to envisage a theory of intersubjectivity as text.(2003:24)

So it means that by translating M. Bakhtin’s works, and mixing his ideas with other, Ferdinand de Saussure and Roland Barthes, J. Kristeva obtained the essence of “intertextuality”:

What ensues in her essay is the planting out of Bakhtin's various concepts, such as dialogism, carnival, poetic language, as various seedlings in the French seedbed of Saussurian linguistics. At each planting out, Kristeva begins overtly with reference to Bakhtin, such that her own contribution can then also be inserted. (2003:26)

Orr also points out exactly which M. Bakhtin's studies J. Kristeva used in her research:

The original essay in *Séméiotiké*, written in 1966, appends to the end of its title an all important footnote. The directly acknowledges that Kristeva's ensuing study is based on, and emerges from, *Bakhtin's two recent literary studies, on Dostoyevsky (Moscow, 1963) and Rabelais (Moscow, 1965)*. (2003:25)

Also Orr notes the fact that M. Bakhtin is mentioned seven times in the first six pages of J. Kristeva's essay, and 'also indirectly through his works'. (2003: 26)

Despite the fact that Kristeva does not hide the fact that he has coined the term "intertextuality" from Bakhtin's works, and also points out F. de Saussure and R. Barthes, which also has contributed in creation in this concept, Orr confirms that some theorists still have some doubts and they accuse J. Kristeva in plagiarism: 'Its import has been reduced either by suggestion that, retrospectively, it is tantamount to a plagiarism of Bakhtin, or, inversely, that Kristeva's reworking of intertextuality fails painfully short of the precision in Bakhtin's original work' (2003:26).

In the end Orr gives following conclusion:

Indeed, both Bakhtin and Kristeva honour the author as funnel, so that textuality enters into dialogue with other determining elements. Together, these produce in the novel its polyphony. Neither Bakhtin nor Kristeva therefore posits the reader as pivot on interpretability within or outside the text. It is on the question of mediation, however, that Kristeva opens us space for her own concept of intertextuality. (203:26)

She points out that in the end J. Kristeva is the author of the concept Intertextuality, but still the Bakhtins' contribution also is very significant.

Despite the fact that quite many theorists and critics point out that J. Kristeva is the originator of the term, still there are heated discussions about this question and it is opened for criticism.

Another disputable question is about the time when the "intertextuality" appears as phenomenon.

For Kristeva the moment in which Western art and literature begins to self-consciously unleash the force of the semiotic occurs at the end of the nineteenth century with the rise of Modernism. This break – Kristeva mentions Joyce, Proust, and Kafka - coincides with the rise of self-consciously intertextual art. (2000: 50)

However Barthes argues that ‘explicitly intertextual writings’ (2000:50) come to the fore in twenty- century Modernism and avan-garde movements. ‘ Such explicitly intertextual forms of literature, Kristeva and Brathes argue, foreground the fact that they are not original works written by unique authors of great genius, but rather that they are the product of split subjects’ (2000:50).

Also it needs to be mentioned that terms the “intentional borrowing” and “unintentional borrowing” existed long before these discussions. For example Henry Hegart Breen already in 1857 writes about this issue: ‘From that character, therefore, we must except, first, everything that may be fairly presumed to be a coincidence, whenever the difficulty of *distinguishing between intentional borrowing and accidental resemblances can bet got over*; [...]’ (1857:212) . Even “unintentional borrowing” is considered to be a plagiarism. Nicolas Walliman and Jane Appleton underline that: ‘If however, you are sloppy and forgetful, even unintentional borrowings are regarded as the theft of intellectual property, commonly referred to as plagiarism’ (2009:215).

Daniel Grassian notes that M. Bakhtin had introduced similar terms:

Bakhtin’s distinction between intentional and unintentional hybridity is also useful to my argument. That is, an author may intentionally yoke together disparate characters, viewpoints and devices. However, in studying literature, we often find unintentional or unconscious hybridity and conflicts, [...] (2003: 3)

In the end it can be concluded that there are still quite many things concerned with the theory of the origin of intertextuality which are open to criticism and there are a lot of theories and debates about this question.

1.2 Definition

According to Olga Kulavkova (Online2), the description of the term is as follows: ‘Intertextuality is an imminent linguistic, artistic, literary and semiotic phenomenon whose presence can be traced even in ancient times, cultural and literary works’ (ibid).

Graham Allen underlines the following about the notion of “intertextuality”:

The fundamental concept of intertextuality is that no text, much as it might like to appear so, is original and unique-in-itself; rather it is a tissue of inevitable, and to an extent unwitting, references to and quotations from other texts. (Online 3)

Thomas C. Foster in his book “How to Read Literature Like a Professor” (2003:36) claims that “intertextuality” is a dialogue between the texts, and this dialogue adds some additional value to one’s reading experience and makes text more lively for the reader.

This dialogue between old texts and new is always going on at one level or another. Critics speak of this dialogue as *intertextuality*, the ongoing interaction

between poems or stories. This intertextual dialogue deepens and enriches the reading experience, bringing multiple layers of meaning to the text, [...] (2003:34)

Also T. Foster, as G. Allen, claims that there is no such thing as fully original work: ‘As you read, it may pay to remember this: *there’s no such thing as a wholly original work of literature*. Once you know that, you can go looking for old friends and asking the attendant question: “now where have I seen her before?”

T. Foster defines this phenomenon as a “*aha!*” factor. ‘A small part of what transpires is what I call the aha! factor, the delight we feel at recognizing a familiar component from earlier experience’ (2003:33).

That moment of pleasure, wonderful as it is, is not enough, so that awareness of similarity leads us forward. What typically takes place is that we recognize elements from some prior text and begin drawing comparisons and parallels that may be fantastic, parodic, tragic, anything. Once that happens, our reading of the text changes from the reading governed by what’s overtly on the page (2003:33).

As the author notes, sometimes this awareness of the parallels between the texts is not enough, and the reader makes different suppositions what is going to happen next, what author has changed, what is kept from the prior text etc.

T. Foster also gives an example for intertextuality:

About halfway through the novel, O’Brien has his characters fall through a hole in the road. Not only that, one of The characters subsequently says that the way to get out is to fall back up when it’s stated this baldly, you automatically think of Lewis Carroll. Falling through a hole is like Alice in Wonderland (1865). (2003:30)

He implies that it is quite common that authors use some concepts or ideas from other literary works, but it does not mean that they plagiarise those works. If we look, for example, at S. Meyer’s “Twilight” and W. Shakespeare’s “Romeo and Juliet”, the parallel between these two works is obvious, two young persons who are in love with each other, but of course there are obstacles for their happiness. This “star-crossed lovers” concept is used widely, but it does not mean that these works are the same, and all are simply rewriting W. Shakespeare. Still each of those is unique and different.

So briefly, according to these definitions, “intertextuality” is a notion which describes interaction and correlations among two or more texts. However, Perry Share underlines that the study of intertextuality is not only connected with communication between texts, but also is regarded as an integral part of the society’s everyday life. In his work ‘Managing Intertextuality – Meaning, Plagiarism and Power’ (2006) he states the significance of intertextuality in a more general sense:

Intertextuality refers to how our contemporary cultural environment is marked by duplication, interpenetration of texts and the circulation and recirculation of images, sounds and words in multiple forms and formats. Intertextuality is ubiquitous and inevitable: the challenge is how to respond to it. (2006: 1)

Daniel Chandler (2007) claims that theorists of intertextuality points out problems connected with the status of “authorship”, ‘treating the writer of a text as the orchestrator of what Roland Barthes refers to as the 'already-written' rather than as its originator’ (2007:198). Chandler also notes that: ‘For Barthes, writing did not involve an instrumental process of recording pre-formed thoughts and feelings (working from signified to signifier) but was a matter of working with the signifiers and letting the signified take care of themselves’ (2007:199). In other words, authors create their plots, characters etc., by using examples from other literary works, but it does not necessarily mean that they are plagiarising, it means that they are using these references as an inspiration, and if the reader is wise enough to recognize them, then it helps better understand the work more profoundly and makes reading more exciting.

Roland Barthes, in his book “Image-Music-Text” (2007) writes:

His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them’ (1977:146).

Thomas C. Foster supports this idea and underlines:

Literature is something much more alive. More like a barrel of eels. When a writer creates a new eel, it wriggles its way into the barrel, muscles a path into the great teeming mass from which it came in the first place. *It’s a new eel, but it shares its eelness with all those other eels that are in the barrel or have ever been in the barrel.* (2003:32)

T. Foster in his work “How to Read Literature Like a Professor: a Lively and Entertaining Guide to Reading Between the Lines” (2003) very well describes and exemplifies the phenomenon of intertextuality.

Further in his work he states that: ‘The point is this: stories grow out of other stories, poems out of other poems. And they don’t have to stick to genre. Poems can learn from plays, songs from novels’ (2003:33). He also mentions examples of intertextuality when the influence is obvious, namely, American writers T. Coraghessan Boyle’s works “The Overcoat II,” which is reworking of the nineteenth-century Russian writer Nikolai Gogol’s classic story “The Overcoat,” and William Trevor’s updated James Joyce’s “Two Gallants” with the heading “Two More Gallants”, in this case above mentioned authors even do not hide the source of influence, showing it already in the headings of the works. T. Foster also mentions

that there is no such thing as completely original work, but he underlines that reader should not worry if he or she cannot find any allusions to other literary works, while reading the book, he claims that is if one can recognize some reference or allusion to another text, it will only make reading more interesting:

First of all, don't worry. If *a story is no good, being based on Hamlet won't save it*. The characters have to work as characters, as themselves. [...] *If the story is good and the characters work, but you don't catch allusions and references and parallels, then you've done nothing worse than read a good story with memorable characters*. (2003:36)

In order to illustrate intertextuality better, Foster sets as an example William Shakespeare, whose masterpieces are widely used as a source of inspiration for many writers, in order to create a character or plot. 'Shakespeare also provides a figure against whom writers can struggle, a source of texts against which other texts can bounce ideas' (2003:43).

As an example he mentions character from T.S. Eliot's poem "The Lovesong of J. Alfred Prufrock". With the phrase: 'I am just not cut out to be a tragic hero' (2003:43). Eliot provides instantly recognizable parallels with Hamlet and adds an element of characterization that says much more about the self-image of the characters than a whole page of description.

*What is he whose grief
Bears such an emphasis? whose phrase of sorrow
Conjures the wandering stars, and makes them stand
Like wonder-wounded hearers? This is I,
Hamlet the Dane.* (Shakespeare, 2004: 334)

The author notes that: 'It's worth remembering that comparatively few writers slavishly copy bits of Shakespeare's work into their own. More commonly there is this kind of dialogue going on in which the new work, while taking bits from the older, is also having its say,' (2003:44). T. Foster suggests that the author may rework a message, explore changes in attitudes from one era to another, recall parts of an earlier work to highlight features of the newly created one, and drawing associations. About readers he says the following: 'The reader holds in order to fashion something new and, ironically, original. Irony features fairly prominently in the use not only of Shakespeare but of any prior writer. The new writer has his own agenda, her own slant to put on things' (ibid).

T. Foster notes that Shakespeare is not the only source on which authors relate and make allusions, actually any of most popular works and tales can be used for such purpose. The Bible is also quite widely used in the terms of making allusion. He mentions that Tim Parks has a novel called "Tongues of Flame", Faulkner has even two novels with biblical

heading “Absalom, Absalom!” and “Go Down, Moses”. ‘You might turn to Ecclesiastes for a passage that reminds us that every night is followed by a new day, that life is an endless cycle of life, death, and renewal, in which one generation succeeds another until the end of time,’ (2003:50)

As an example T. Foster gives Ernest Hemingway, who borrowed the title of his book from the biblical passage- “The Sun Also Rises” [Ecclesiastes1:5]. ‘The sun also ariseth, and the sun goeth down, and hasteth to his place where he arose.’ (Online 4)

The concept of intertextuality actually is a matter of reading and decoding. To read a text is not only about the ability to understand the content of the text, but also about recognizing certain codes, which may be also used by other authors, and reading between the lines.

Roland Barthes states that: ‘Any text is a new tissue of past citations. Bits of code, formulae, rhythmic models, fragments of social languages, etc., pass into the text and are redistributed within it, for there is always language before and around the text’ (1981: 39).

Besides, in the process of interaction of literary texts, intertextuality has a close connection with literary devices such as allusion, metonymy, synecdoche etc. According to Gale, the markers used in literary texts indicate and activate the readers’ consideration to the presence of the intertextual concept:

The meaning of a text, on this view, is constituted by its relationship with earlier and contemporary texts; close resemblances of phrasing, structure, prosody etc. (‘allusions’ in the traditional sense) act as markers which draw the reader’s attention to such relationships. (2000: 5).

In the end it can be concluded that basically “intertextuality” is term related to how one literary work influences another. This term also suggests several problems in literature, and evokes questions about the role of the author, weather the writer just gathers some pieces from all works written earlier, or one really creates something original. Still “intertextuality” makes reading much more profound and interesting. Reader first off all need to recognize the similarities with other works, also one must understand or guess why exactly particular reference has been made, and sometimes this reference is a key that helps one better understand a character or plot.

1.3 Types of Intertextuality

There can be distinguished different types of intertextuality.

The most widely used labels are *vertical and horizontal intertextuality*. Chandler, for example explains these two notions as follows: ‘Kristeva referred to texts in terms of two axes: a horizontal axis connecting the author and reader of a text, and a vertical axis, which

connects the text to other texts. Uniting these two axes are shared codes: every text and every reading depends on prior codes' (2007: 197).

Consequently, a horizontal intertextuality is such an axis of discourse which deals with the references between its subject and the receiver (ibid.), and a vertical intertextuality denotes the relationship and references between the text and other texts which refer to the primary one (ibid.). And exactly with this particular type of intertextuality this bachelor paper is dealing with, investigating intertextual relationships between texts.

Kristeva, describing horizontal and vertical intertextuality in her 'The Kristeva Reader' (1986), declares that:

The word's status is thus defined horizontally (the word in the text belongs to both writing subject and addressee) as well as vertically (the word in the text is oriented towards an anterior or synchronic literary corpus). [...] each word (text) is an intersection of words (texts) where at least one other word (text) can be read. [...] any text is constructed as a mosaic of quotations; any text is the absorption and transformation of another. The notion of intertextuality replaces that of intersubjectivity, and poetic language is read as at least double (1986: 37).

Also John Fiske in his book "Television culture: Studies in Communication Series" (1988) speaks about these two labels, but in the context of television.

At this point it is important to keep in mind that "intertextuality" is not only phenomenon of literature. Although this paper concentrates on the "intertextuality" in literature, I would like to give a brief insight in other aspects of this notion.

For example, Fiske speaks about intertextuality in literature and TV news:

Barthes was interested exclusively in literature as he developed his theory, and literature differs from television in that it is general, explicitly fictional. It is provocative, then, to apply these ideas to "factual" television, such as news. This would explain our understanding of a news item not in terms of its relations to the real event, but as a prospectus of the already written (and thus already read) "Book". (1988: 93)

Speaking of intertextuality of news, he notes: 'The intertextuality of news is not merely generic (in which all "economic" stories refer to each other), but is also more broadly cultural: news as a narrative, refers to all other narratives and knowledges,' (ibid). This example only shows how broad actually the notion of "intertextuality" is.

Like Kristeva, he confirms that: 'We can envisage these intertextual relations on two dimensions, the horizontal and the vertical' (1988:87). He defines horizontal intertextuality as follows: 'Horizontal relations are those between primary texts that are more or less explicitly linked, usually along the axes of the genre, character, or content' (ibid).

Speaking about the vertical intertextuality, he states that:

Vertical intertextuality is that between a primary text, such as a television program or series, and other texts of a different kind that refer explicitly to it. These may be secondary texts such as studio publicity, journalistic features, or criticism, or tertiary texts produced by the viewers themselves in the form of a letter to the press or, more importantly, of gossip and conversation. (1988:87)

Further he continues more about the horizontal intertextuality: 'The most influential and widely discussed form of horizontal intertextuality is that of genre, and it is this that we will concentrate on first. But there are other axes of horizontal intertextuality such as character' (1988:87). As an example he gives character B.A from the adventure series "The A- Team", and the actor, who plays him, Mr.T, who not only plays this character, but also appears on television in different shows as a wrestler or a guest. According to Fiske: 'The meaning of Mr. T/B.A. (for the character and a actor are almost indistinguishable) does not reside in any one of his screen appearances, but in the intertextuality which is the aggregate of all and an essential part of the reading of any one,' (ibid). This may also be related quite often to the cases when books have their screen versions. For example, in the case of "Twilight", there is a quite strong connection between the character of Edward and the actor who plays him, Robert Pattinson. Also in this strong relation can cause absurd situations.

Not only are Robert Pattinson fans trampling each other at local malls to get a glimpse of the actor, they're also begging him to bite them.

Pattinson, who plays the vampire Edward Cullen in the upcoming film Twilight told E! Online that he recently got a very odd request from a 7-year-old girl.

She went really quiet and she was like, 'Can you bite me?'" Pattinson, 22, told E!Online. "It wasn't a joke... I looked at her and thought, 'Do you know what you're saying?'"

Maybe parents need to sit their kids down and explain to them that what they read is not always real, especially when it pertains to vampires. (Online 5)

Further J. Fiske confirms that:

Vertical intertextuality consists of a primary text's relations with other texts which refer specifically to it. These secondary texts, such as criticism or publicity, work to promote the circulation of selected meaning of the primary text. The tertiary texts are the final, crucial stage of this circulation, for they occur at the level of the viewer and his/ hers social relations. Studying them gives us access to the meaning that they are in circulation at any one time. (1988:94)

Fiske also adds that: 'These vertical intertextuality works not only to provide the analysis with evidence of how television's polysemic potential is specifically mobilized, but also to serve as an agent of this mobilization for the viewer' (ibid) .

As an example Fiske uses "James Bond" films:

Bennet (1982,193b) and Bennet and Wollacott(1987) have theorized the role that secondary texts from the producers' end of the scale play in helping to promote certain readings of the primary text. In their case, the primary text was that intertextual phenomenon, James Bond (1988:95).

Tony Bennet and Janet Wollacott show how promotional material has changed the meaning of Bond through the different times. From example in late 50s and 60s Bond was seen as 'the Cold War warrior' and spy, the accent was put on spy intrigues and techniques. After this period, Bond appeared as a more seductive figure, the accent was put on his elegance, and figure of "Bond girl" became more important.

According to Olga Kulavkova (Online 2): 'There are more different types and degrees of intertextuality: Hellenic, medieval (oral and written); classical and mannerist, modernist, postmodernist; novelistic, dramatic and lyrical; implicit and explicit; genre, stylistic, conventional etc.'(ibid)

O. Kulakova states that 'there are also more criteria for classification of intertextual correlations between literary and non-literary texts' (ibid). Further she underlines: 'A dominant feature links them all: the active twofold and manifold confluence between texts, between text and context. This dialectical relation called intertextuality provides an impetus for the creation of new texts, and, moreover, for the evolution of the literary system,' (ibid). So she also believes that all texts in literature are in some way connected, and it is quite impossible to avoid some resemblances, but still they are original. O. Kulakova believes that: 'In the intertextual dialogue each text preserves its autonomy and wins a latent autarchy' (ibid).

In the end I would like to end this theoretical chapter about the "intertextuality" with the following quote from O. Kulakova's essay "Intertextual Options and Modifications":

Literature is a contextual phenomenon, a historical and correlative system. Intertextuality is modified through history but what remains unchanged is a thread which bears witness that the literary process is dialogical and that every authentic text is a part of a wider linguistic, cultural and historical order. Every text belongs to a context, to a intertextual structure of relationship. (Online 2)

In this quote about the "intertextuality" its main essence and the task appear, and it is to create a context for the writing, because it is impossible to create something from nothing.

Further chapters will provide the practical part of this bachelor paper, and will analyze the intertextuality in Stephanie Meyer's work "Twilight", by comparing its protagonists and plot structure with W. Shakespeare's "Romeo and Juliet" and J. Austen's "Pride and Prejudice".

2. COMPARISON OF THE PLOT STRUCTURE AND INTERTEXTUAL RELATIONS BETWEEN “TWILIGHT”, “PRIDE AND PREJUDICE”, AND “ROMEO AND JULIET”

Further these three works will be investigated according to certain patterns, namely, protagonists, their aims and antagonists, exposition, conflicts, and climax. And at the end of each comparison the relevant conclusions will be drawn together, in order to show intertextuality in S. Meyers Twilight. The analysis will disclose the similarities and differences between the plot structures and their intertextual relations. As “Romeo and Juliet” and “Pride and Prejudice” belong to the classic of the world literature, there are many opinions and theories concerning their plot structures, this bachelor paper is too short to cover them all, and so it will concentrate only on the most significant points.

Laurie E. Maguire in his essay “Oh be some other name: Translating Romeo and Juliet” (1999:266), described this play in the following words, which to some extent can be applied to all three works:

Romeo and Juliet, as has long been realized is a generic paradox (a tragedy that begins as comedy), a generic oxymoron (a city tragedy, a romantic tragedy). It is a play of contradiction, of contrast, of clashes: Petrarchan lyricism with a Roman comedic plot structure... (Maguire. 1999: 266)

2.1 Protagonists, Their Aims, and Antagonists

Amrita Sharma in “The Sterling Dictionary Of Literary Terms” (1998) provides following definition of the protagonist and antagonist:

Protagonist: The term for the chief character of a drama. Novel or other literary work who is usually opposed by an antagonist. In Greek, ‘protagonist means ‘first combatant’, and likewise in drama, the protagonist was the principal actor. However, despite being the leading character of a work, he is not necessarily a hero. For example in Shakespeare “Macbeth”, Macbeth is the central character, the protagonist, but there is nothing heroic in his deeds since he murders the king in his own house. (1998:116)

Antagonist: An important character in a novel or a play, but is placed in opposition to the protagonist. In literature it is the adversary, the principal contender in fight of any sort, and one who opposes the protagonist on his way to success. If in a work, the protagonist is represented as evil, the antagonist will often be a virtuous character, as Laertes and King Claudius in Hamlet. (1998:16)

Romeo and Juliet: Of course the question about the protagonists of “Romeo and Juliet” is quite clear, the protagonists of the Shakespeare’s work are Romeo and Juliet, and, for example Vincent Janoski only confirms it in his book “Sparknotes 101: Shakespeare” (2004:225). There are a number of antagonists in the play: the feuding Montague’s and Capulet’s; Tybalt; the Prince and citizens of Verona; fate. V. Janoski in “Sparknotes 101

Literature” points out all of them (2004:725). Of course all these antagonists and mainly the feud can be blamed for setting Romeo and Juliet apart, and for making their love impossible, which leads to the tragedy at the end.

After reading the play I would point out only one main antagonist, and it is the feud between Montagues and Capulets, because it caused the hate of Tybalt, forced marriage between Prince and Juliet, and set prejudice in the minds of the citizens of Verona. It is like a root for other antagonists to appear.

*Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
(Shakespeare, 1994:31)*

The main aim of the protagonists of “Romeo and Juliet” is to be together and live happily ever after, despite the feud between their families and rules imposed by the society of Verona.

O fortune, fortune! all men call thee fickle:
'If thou art fickle, what dost thou with him.
That is renown'd for faith? Be fickle, fortune;
For then, I hope, thou wilt not keep him long,
But send him back.' (Shakespeare, 1994:101)

Pride and Prejudice: Various sources, for example, Harold Bloom in his book “Jane Austen: Bloom’s Modern Critical Views” (2009:113) and V. Janoski in “Sparknotes 101 Literature” also confirms that (2004:686), the protagonist of “Pride and Prejudice” is Elizabeth Bennet. Still some source also points out Mr. Dracy, for example Julia Wilhelm writes: ‘One great similarity in Austen’s and Fielding’s work is obviously the name of the protagonist, Mr. Darcy’ (2008:79). The main aim of Elizabeth is to marry not because of obligation, but because of love, and also she wants to be free from the prejudices and snobbism of the society:

There are few people whom I really love, and still fewer of whom I think well. The more I see of the world, the more am I dissatisfied with it; and every day confirms my belief of the inconsistency of all human characters, and of the little dependence that can be placed on the appearance of merit or sense. (Austen, 1994:107)

Harold Bloom (2008:64), points out two main antagonists: Mr. Collins and Lady Catherine de Bourgh, V. Janoski (2004:686) adds to this list the “snobbish–class consciousness”.

I agree that these two characters make the life for protagonist difficult, and they represent snobbish upper class, with their prejudices, manners and morals which do not allow Elizabeth and Darcy overcome their prejudices and pride in order to be happy, which they eventually do.

Still at the end, after reading the novel, I can conclude that the main antagonist of the story is not some villain or character, but it is Mr. Darcy’s pride and Elizabeth’s prejudice. Elizabeth: ‘She grew absolutely ashamed of herself. -- Of neither Darcy nor Wickham could she think, without feeling that *she had been blind, partial, prejudiced, absurd*’ (J. Austen, 1994: 162). Darcy:

I have made no such pretension. I have faults enough, but they are not, I hope, of understanding. My temper I dare not vouch for. -- It is I believe too little yielding -- certainly too little for the convenience of the world. I cannot forget the follies and vices of others so soon as I ought, nor their offences against myself. My feelings are not puffed about with every attempt to move them. My temper would perhaps be called resentful absurd.’ (J. Austen, 1994: 47)

Twilight: I consider that the protagonist of the “Twilight” is Bella, because this novel is written in 1st person, the narrator is Bella, so the reader perceives the whole story is narrated from her point of view. Hallie Ephron in her book “The Everything Guide to Writing Your First Novel” (2010:48) and Melissa A. Click “Bitten by Twilight: youth culture, media, & the vampire franchise” (2010:23) confirm it. But still one cannot completely disagree to those sources, for example, as Online 6, which state that Edward and all of the Cullens can also be considered as protagonists. The role of these characters is also of great importance for the story.

What concerns the aim of the protagonist - Bella, after she meets Edward and falls in love with him, her aim obviously is to be happy together with Edward, even if she needs to become a vampire: ‘Mostly I dream about being with you forever’ (Meyer, 2005: 433).

Antagonists of the story, according to Online 6: ‘The Nomads, James in particular, are the antagonists’ (ibid). For many readers it may seem so, because James is a typical villain, which threatens the life of the protagonist. Bella becomes some kind of obsession and game for him; he wants to hunt her down and kill her. ‘Tracking is his passion, his obsession- and he wants her’ (S.Meyer, 2005:334).

Still after reading the novel I can state that the main antagonist of the story is the fact that Bella is a human and Edward is a vampire. James at the end dies, but Bella and Edward

still have not solved their problems. No matter how they love each other, they still they cannot freely live together as a couple, because the above mentioned fact will always stand between them. As this book is only the first book of the saga which consists of four books, the protagonist (Bella) still has not reached her aim completely, because in the context of the whole saga her main aim is to become a vampire, so that she could be with Edward without any shadow of doubts and fear that something bad may happen and separate them.

“Bella” his fingers lightly traced the shape of my lips. “I will stay with you- isn’t that enough?”

I smiled under his fingers “*Enough for now.*”

He frowned at my tenacity. *No one was going to surrender tonight.*

I touched his face “Look, “I said “I love you more than anything else in the world combined. Isn’t that enough?” (Meyer, 2005:434)

Conclusion: As in W. Shakespeare “Romeo and Juliet” and J. Austen “Pride and Prejudice”, S. Meyer portrays two lovers (protagonists) which are in opposition to each other, and have many obstacles in their way to their happiness. Their love is impossible, because of particular reasons, and, actually, in the case of Edward and Bella, and Romeo and Juliet, they should not have fallen in love, because they can be considered to be “natural enemies”, but still they cannot resist to these feelings. Basically, S. Meyer uses the concept of “forbidden love”, which is also used in “Romeo and Juliet” and “Pride and Prejudice”.

The aim of all six protagonists also coincides, despite all the obstacles they want to reveal their feelings and live happily together forever after.

Also in W. Shakespeare’s “Romeo and Juliet”, both lovers are also protagonists of the story, but in S. Meyer’s “Twilight” and J. Austen’s “Pride and Prejudice” only Bella and Elizabeth are considered to be protagonists. Still in both novels Edward and Darcy has very important role, and actually some sources points out them as protagonists, without them the love story would not be impossible, however both authors have paid more attention to female protagonists, while Shakespeare concentrates on both of them.

In the end, from the point of view of intertextuality, in “Twilight” S. Meyer has used the “concept of forbidden love”, has made two complete opposites into lovers, and as in W. Shakespeare’s “Romeo and Juliet” and J. Austen’s “Pride and Prejudice”, S. Meyer makes them struggle against a lot of obstacles to reach their aim. But still S. Meyer’s Bella still in this first book of the series, doesn’t achieve it completely.

2.2 Exposition

Edward Quinn in “A dictionary of literary and thematic terms” states that:

Exposition: The part of a play or fiction that sets up main action, introduces the character, explains the background, and anticipates the conflict. The author's challenge is to supply these elements without losing the interest of the audience or reader. The opening scene of Shakespeare "Hamlet" is often cited as a model of highly effective exposition. (2006:154)

John Costello in his book "Writing a Screenplay" (2004) states that: 'As exposition generally does not advance plot and may prevent present-time action, it is usually best kept in short form, though in some genres, such as the mystery, exposition is central to the story structure itself,' (Costello, 2004:2). As an alternative for exposition Costello offers to convey background information indirectly through action, 'which, though more dramatic, is more time consuming and less concise' (ibid).

Romeo and Juliet: Brigham Lampert in his book "Teaching Success Guide for the Advanced Placement Classroom" (2008) claims that the exposition in "Romeo and Juliet" is the Act I: 'Almost the entirety of *Romeo and Juliet* Act I qualifies as its exposition, I which we meet the Capulets and Montagues, learn about the feud, identify where and when the story takes place, and so on' (2008: 179).

Naomi J. Miller in her book "Reimagining Shakespeare for children and young adults" (2003) writes: 'But even with an apparently flatly expository opening, as in the case with the Chorus which opens this play, we can see how it works as action in relation to the audience,' (2003:292).

After reading the play I completely agree that the Act I is the exposition of this story, till Romeo first meets Juliet at the end of the Act I, (Act1, Scene 5). During the whole act author introduces the setting, heroes, and the main conflict, provides initial information about the families and two lovers. After Romeo meets Juliet, story mainly concentrates on them and their struggle. 'Did my heart love till now? Forswear it, sight!/ For I ne'er saw true beauty till this night'(Shakespeare, 1994:25).

Also at the beginning of the exposition, W. Shakespeare gives foreshadowing which already gives the reader main information about the main problem of the play and how it will end.

Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whose misadventured piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,

Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend (Shakespeare,
1994:31)

Pride and Prejudice: According to Jibhesh Bhattacharyya (2005) ‘The exposition starts with the meeting of Jane and Bingley, Elizabeth’s strong prejudice against Darcy and Bingley’s departure for London.’ (2005:86)

After reading the novel I cannot completely agree to this source. I can state that exposition starts already in the Chapter 1, where the reader learns about the Bennet family, their daughters and their situation. It also provides the basic information about the protagonist of the novel. This dialogue also informs reader a about the marital problems of the Bennets.

``Bingley."
``Is he married or single?"
``Oh! single, my dear, to be sure! A single man of large fortune; four or five thousand a year. What a fine thing for our girls!" (Austen, 1994:5)

Exposition lasts till the moment where Elizabeth first meets Darcy, and obtains negative opinion about him (Chapter 3): ‘Mr. Bingley followed his advice. Mr. Darcy walked off; and Elizabeth remained with no very cordial feelings towards him. She told the story however with great spirit among her friends; for she had a lively, playful disposition, which delighted in anything ridiculous.’ (Austen, 1994:12).

Further the novel continues about the relationship between Darcy and Elizabeth, and about problems which they experience and obstacles they need to overcome before they can be together.

And also in this exposition there is a foreshadowing in the preface which shows what this story is going to be about:

‘IT is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of some one or other of their daughters.’(Austen, 1994:5)

Twilight: There is quite a long exposition in *Twilight*. The protagonist Bella explains her family situation and reasons why she is moving from Phoenix to Forks. ‘It was Forks that I now exiled myself- an action that I took with great horror. I detested Forks. I loved Phoenix. I loved the sun and the blistering heat. I loved the vigorous, sprawling city,’ (Meyer, 2005:4). Also in the first lines of the first chapter Meyer gives a quite vivid and precise description of the setting: ‘In the Olympic Peninsula of northwest Washington State, a small town named

Forks exist under a near- constant cover of clouds. It rains on this inconsequential town more than any other place in the United States of America,' (Meyer, 2005:3).

Bella's parents are divorced, her mother has remarried and Bella is going to stay for some time with her dad. Also she describes her relationship with father, which is quite neutral, because recently she has not spent a lot of time with him, and mainly her mother has raised her.: 'But it was sure to be awkward with Charlie. Neither of us was anyone would call verbose, and I didn't know what there was to say regardless' (Meyer, 2005: 5).

After reading the novel I consider that the exposition ends in the place where Bella sees Edward for the first time. Because this is one of the turning points of the story, further the story continuous about their relationship and how they deal with their problems in order to be together, there are less information about Bella's family, life in Phoenix, family background etc.

"Which one is the boy with the reddish hair?" I asked. I peeked at him from the corner of my eye, and he was still staring at me, but not gawking like the other students had today- he had a slightly frustrated expression. I looked down again.

"That's Edward. He is gorgeous, of course, but don't waste your time. He does not date. Apparently no one of the girls here are good- looking enough for him. She sniffed a clear case of sour grapes. I wonder when he'd turned her down. (Meyer, 2005:19)

The beginning of the exposition, the preface, also can be perceived as a foreshadowing. It gives some information about what is going to happen in the story and creates the necessary mood.: 'I'd never given much thought how I would die- though I'd had reason enough in the last few month- but even if I had, I would not have imagined it like this,' (Meyer, 2005:1).

Conclusion: In the end I can state that S. Meyer, like W. Shakespeare and J. Austen, have used an element of foreshadowing in their exposition, in order to create greater tension and suspense for the reader. Also one more intertextual similarity between S. Meyer's novel and W. Shakespeare's and J. Austen's masterpieces is that the exposition starts in the first pages of the work and continuous till the both lovers meet for the first time.

Both lovers in "Pride and Prejudice" and "Twilight" hate each other, when they first meet. However Romeo is in love with Juliet from the first sight:

'Did my heart love till now? Forswear it, sight!/ For I ne'er saw true beauty till this night'(Shakespeare, 1994:25).

'He has a very satirical eye, and if I do not begin by being impertinent myself, I shall soon grow afraid of him' (Austen, 1994: 21).

‘I peeked up at him one more time, and regretted it. He was glaring down at me again, his black eyes full of revulsion. As I flinched away from him, shrinking against my chair, the phrase *if look could kill* suddenly ran through my mind’ (Meyer, 2005: 21).

Basically all three expositions are quite similar, they introduce the plot and the characters, set the necessary mood, explain the problem, and they are very descriptive.

2.3 Climax

Edward Quinn provides the following definition of the “climax”: ‘Climax: The turning point in a DRAMA or work fiction. Although usually located near the end of NARRATIVE or play, the climax occasionally occurs earlier, as in Mark Antony’s address to the crowd at the midpoint of Shakespeare’s “Julius Caesar” ’ (2006:82).

However Chris Baldick in “The Oxford dictionary of literary terms” (2008) defines the term a little bit differently and points out other meaning of it as well:

Any moment of great intensity in a literary work especially in drama (see also ANAGNORISIS, CATASTROPHIE, CRISIS, DENOUEMENET, PERIPETEIA). Also in *rhetoric, a figure of speech in which a sequence of terms linked by a chain- like repetition through three or more clauses in ascending order of importance. [...] (2008:59)

Romeo and Juliet: Just to illustrate that the climax is highly subjective, and for each reader and theoretician it may be different, I offer to look at Online 7, which states that the most popular answer about the palace of “climax” in “Romeo and Juliet” seems to be the death scene of Tybalt, because it is a turning point in the play. The death of Tybalt and Mercucio starts the chain of events which lead to the tragic ending. Others will say that the climax is when the Nurse finds Juliet supposedly dead. After her fake death, the mood of the story changes from happy to very melancholic. Others also believe that the true climax of the story is when Romeo and Juliet die. ‘This is the final point of major action in the story, which often defines a climax. After this point, the story merely concludes.’ (Online 7)

Bill Johnson in his essay “The Power and Passion of Love and Hate: A Review of Romeo and Juliet” (Online 8) writes: ‘Shakespeare opens his story by boldly announcing the climax of its plot. How can he get away with this? Because the better the storyteller, the stronger their understanding that a story is a journey’ (ibid). He implies that foreshadowing, which is at the beginning of the play, is the climax, because after that it is quite clear that protagonists will never be together. Further he explains: ‘Because the better the storyteller, the stronger their understanding that a story is a journey. That a well-told story makes every step of that journey engaging and dramatic, more than the sum of its parts’ (ibid). Johnson underlines that it is not usual to start with the climax, and that only very experienced authors

would do that: ‘Shakespeare can do what most inexperienced writers would be loathe to do - give away his ending, because what makes his story satisfying is a separate issue from the mechanical working out of its plot’ (ibid). Further, he explains that by revealing the reader the story's outcome that both lovers will die at the end, W. Shakespeare makes the reader read the play differently, in more compassionate way.

After reading this work I consider that the climax of the play is when Romeo dies, because after that it becomes clear that Romeo will not fulfil their aim and they will never be together. So I consider this place in the play to be the climax, because after the Romeo's suicide there are no possibilities of turning back.

‘For fear of that, I still will stay with thee;
And never from this palace of dim night
Depart again: here, here will I remain
With worms that are thy chamber-maids; O, here
Will I set up my everlasting rest,
And shake the yoke of inauspicious stars
From this world-wearied flesh. Eyes, look your last!
Arms, take your last embrace! and, lips, O you
The doors of breath, seal with a righteous kiss
A dateless bargain to engrossing death!
Come, bitter conduct, come, unsavoury guide!
Thou desperate pilot, now at once run on
The dashing rocks thy sea-sick weary bark!
Here's to my love!’ (Shakespeare, 1994:130)

Annaliese F. Connolly in “Shakespeare's Romeo and Juliet” (2000) and Demitra Papadinis in “The Tragedie of Romeo and Juliet: A Frankly Annotated First Folio Edition” (2010) confirm it. Connolly writes ‘Shakespeare again draws on the Elizabethan meaning of death as climax. Romeo drinks poison from the round vial. Juliet stabs herself with Romeo's dagger, [...]’(2000:89). Also D. Papadinis in her book “The Tragedie of Romeo and Juliet: A Frankly Annotated First Folio Edition” notes that: ‘Again ironically, the opposite will prove true: it will be Romeo who is aroused to the point of the climax by his wife's (supposed) corpse’ (2010:395).

Pride and Prejudice: Jennifer Crusie and Glenn Yeffeth in their book “Flirting with Pride & Prejudice: fresh perspectives on the original chick-lit masterpiece” (2005) consider that the climax of this story is when Elizabeth is left with her mistaken impression of Darcy. Ruth Goode (1984: 23) writes that, the first dramatic climax is when Elizabeth rejects Darcy's proposal, and second dramatic climax is Wickham's elopement with Lydia and the scandal.

After reading the novel, I consider that the climax is when Elizabeth understands her misjudgement about Darcy's character in Chapter 36:

“How despicably have I acted!” she cried. -- “I, who have prided myself on my discernment! -- I, who have valued myself on my abilities! who have often disdained the generous candour of my sister, and gratified my vanity, in useless or blameable distrust. -- How humiliating is this discovery! -- Yet, how just a humiliation! -- Had I been in love, I could not have been more wretchedly blind. But vanity, not love, has been my folly. -- Pleased with the preference of one, and offended by the neglect of the other, on the very beginning of our acquaintance, I have courted prepossession and ignorance, and driven reason away, where either were concerned. Till this moment, I never knew myself.” (Austen, 1994:162)

I consider this place in the novel to be a significant turning point in the plot of the story, after that it becomes clear that the protagonists will achieve their goal, because Elizabeth overcomes her prejudice. She starts to change her mind about Darcy, understands that he is a good man and a gentleman, and that she is in love with him.

Twilight: Possible climaxes according to Online 9 are:

- when Bella is bitten by James, and Edward must choose whether to let her turn or suck out the poison;
- the meadow when they are declaring their love for each other;
- when James smells Bella;
- when Alice sees the bad vampires (Laurent, Victoria and James) coming during the baseball game;
- when Bella and James are in the ballet studio and James bites her and then Edward comes to help her (which is exactly what James wanted);
- where Edward is trying to suck the venom out and actually stops;
- when she leaves Jasper and Alice to go to the ballet studio to 'save her mom.';

(ibid)

As “Twilight” is quite recent literary phenomenon, there are only few books about this novel, its structure etc. For example, Marijane Osborn in her book “The Twilight Mystique: Critical Essays on the Novels and Films” (2010) considers that the climax of the novel is the place when Edward confirms Bella’s suspicion that he is a vampire.

Couples in timeless love stories- think of Romeo and Juliet, Mr. Darcy and Elizabeth Bennet, Jane Eyre and Edward Rochester- must face a complication, a barrier that intensifies the lovers ‘yearning and increase the *drama of the climax*. *Edwards’s vampirism supplies such a barrier*, but Meyer cleverly uses this complication to expand the possibilities of the story, [...] (2010:9)

I tend to agree that the climax is the “meadow scene”, when Bella and Edward reveal their feelings. Until that, personally for me, Edward appeared to be a bit dangerous and unreliable. After this scene it is clear that he does not want to harm Bella and actually is in love with her. The story itself becomes more romantic than before. I consider the meadow scene at Chapter 13 “Confessions” being a major turning point of the story.

‘And so the lion fell in love with the lamb.

What a stupid lamb

What a sick, masochistic lion’ (Meyer, 2005:240) .

Of course Bella has not reached her aim completely, but still they have revealed their feelings towards each other, and Bella knows that she means something for him, and vice versa. ‘ “You are my life now,” he answered simply’. (Meyer, 2005:275).

Conclusion: As I stated climax of the story is quite subjective and individual for everyone. Of course each of the authors has created quite different places in the story which can be considered as a major turning point, they are unique for each of the stories. But according to those turning points of the stories which I, after reading the stories, considered to be climaxes, S. Meyer, like J. Austen has created the climax in the place when both lovers reveal their feelings and start to fall in love with each other.

‘And so the lion fell in love with the lamb.

What a stupid lamb

What a sick, masochistic lion.’ (Meyer, 2005:240)

Had I been in love, I could not have been more wretchedly blind. But vanity, not love, has been my folly. -- Pleased with the preference of one, and offended by the neglect of the other, on the very beginning of our acquaintance, I have courted prepossession and ignorance, and driven reason away, where either were concerned. Till this moment, I never knew myself." (Austen, 1994:162)

However, Shakespeare chooses to create the climax at the end of the play when Romeo dies, and the lovers are separated forever:

For fear of that, I still will stay with thee;
And never from this palace of dim night
Depart again: here, here will I remain
With worms that are thy chamber-maids; O, here
Will I set up my everlasting rest,
And shake the yoke of inauspicious stars
From this world-wearied flesh. Eyes, look your last!
Arms, take your last embrace! and, lips, O you
The doors of breath, seal with a righteous kiss
A dateless bargain to engrossing death!
Come, bitter conduct, come, unsavoury guide!
Thou desperate pilot, now at once run on
The dashing rocks thy sea-sick weary bark!

Here's to my love! (Shakespeare,1994:131)

2.4 Conflict

According to Edward Quinn:

Conflict: The struggle either between the characters that is often the basis of the PLOT of a play or story. In this simplest form, such as in MELODRAMA, the conflict is usually between the HERO and the VILLAIN. In more complex works, such as Sophocles' "Antigone", the conflict between two characters (Antigone vs. Creon) may embody the conflict between two ideas (duty to the Gods vs. duty to the State). In others, such as Shakespeare's "Hamlet", the external conflict (Hamlet vs. Claudius) may be overshadowed by the internal conflict (Hamlet vs. himself). Finally, the main conflict may lie in the opposition of the individuals and his society, as in Ralph Ellison's "Invisible Man" (1952) (2006:95)

Romeo and Juliet: There is no doubt that the mayor conflict in this story is external conflict - human vs. human, in this case one family is in opposition to another. This conflict revealed already at the beginning of the play:

‘Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life; (Shakespeare, 1994:31)

This may also be considered as a social conflict, because these two young people are struggling against the society and their prejudices, believing that Montagues need to hate Capulets and vice versa. Also several internal conflicts occur, human vs. itself, for example, when Juliet finds out that Romeo is Montague:

‘My only love sprung from my only hate!
Too early seen unknown, and known too late!
Prodigious birth of love it is to me,
That I must love a loathed enemy.’ (Shakespeare, 1994:56)

These lines also show that she feels guilty about her feelings towards Romeo, but she does not regret them, because she cannot do anything against falling in love with Romeo. Also this could be considered as a cosmic conflict, because they both are struggling against the fate, which have made them fall in love.

Vincent Janoski claims that: ‘Major conflict: Lovers Romeo and Juliet struggle to be together despite their families’ feud’ (Janoski, 2004:225). Also I agree with Judy Clamon who claims that: ‘Tension is created because of the conflict created when the children of two opposing families meet and fall in love’ (Clamon, 1995).

In conclusion I can only agree that the main conflict of this story is external/ cosmic conflict, because protagonists basically are fighting against their own families and fate, which has brought them together and tries to separate them.

Pride and Prejudice: The original title of this work was “First Impressions”, it focuses upon the initial errors of judgment from which the story develops, however the title “Pride and Prejudice” indicates the central conflict involving Darcy’s pride and Elizabeth’s prejudice which make their love impossible. So this could be perceived as an internal conflict, because the pride and prejudice, imposed by them, does not allow protagonists to reach their aim.

Elizabeth’s bad first impression of Darcy keeps her from acknowledging the feelings she has towards him, creating a struggle between attraction and prejudice. This causes an internal conflict. This internal struggle between attraction and prejudice is the biggest obstacle Elizabeth must overcome in the way to her happiness.

Elizabeth's prejudice against Darcy is caused by his original insult to her and his socially superior attitude. Darcy's insult leaves Elizabeth "with no very cordial feelings towards him" (Austen, 2004:9). Through these arguments and judging by Darcy’s arrogant and pompous behaviour Elizabeth forms a negative opinion about him.

From the very beginning, from the first moment I may almost say, of my acquaintance with you, your manners, impressing me with the fullest belief of your arrogance, your conceit, and your selfish disdain of the feelings of others, were such as to form that ground-work of disapprobation, on which succeeding events have built so immovable a dislike; and I had not known you a month before I felt that you were the last man in the world whom I could ever be prevailed on to marry (Austen, 1994:150).

Darcy's proposal initiates Elizabeth's internal struggle. Elizabeth's defensive reaction to Darcy's proposal and insults show her fear in realizing that she may have feelings for him.

“In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you.”

Elizabeth's astonishment was beyond expression. She stared, coloured, doubted, and was silent. This he considered sufficient encouragement, and the avowal of all that he felt and had long felt for her immediately followed. He spoke well, but there were feelings besides those of the heart to be detailed, and he was not more eloquent on the subject of tenderness than of pride. His sense of her inferiority -- of its being a degradation -- of the family obstacles which judgment had always opposed to inclination, were dwelt on with a warmth which seemed due to the consequence he was wounding, but was very unlikely to recommend his suit. (Austen, 1994: 147)

Ruth Goode (1984: 23) also confirms that the main conflict in this story is ‘his pride and hers prejudices’ (ibid).

After reading this work I can agree that of course the main conflict is the inner conflict, mainly protagonists against their pride and prejudice, and also there is a very strong

Elizabeth's inner conflict which, I consider, is very important for the whole work. Personally I did not see any cosmic conflict, as in "Romeo and Juliet", they are not struggling against the fate, of course they are somehow brought together by it, but mainly it is their character and manners that do not allow them to be together from the beginning of their meeting, till they both realize what fools they have been and start to trust their feelings.

Twilight: I consider that in "Twilight" the situation with the conflict is similar to the one of "Romeo and Juliet", though there are not two fighting families, but two different worlds, Bella as a representative of the human world and Edward representing the vampire world, simply cannot coexist together.

The external conflict of this story is that Bella and Edward should not love each other, because, Edward is a hunter and she is his prey.

'And so the lion fell in love with the lamb.

What a stupid lamb

What a sick, masochistic lion.' (Meyer, 2005:240)

At the beginning members of the Cullen family is against this union, and try to make Edward reconsider the odds. So I claim that the general conflict of this story is a cosmic, because actually the protagonist is fighting against nature and she is dealing with the supernatural force.

They both also have inner conflicts. Edward like Romeo knows that he should not even be friends with Bella, not speaking even about something more. He very well understands that he can easily hurt her, even unwillingly. But still his feelings towards Bella are much stronger than his own restriction.

'It's better if we're not friends. Trust me.

It's too bad you didn't figure that out earlier. You could have saved yourself all this regret.

Regret? Regret for what?

For not letting that stupid wan squish me.

You think I regret saving your life.

I *know* you do.

You don't know anything.' (Meyer, 2005:64)

Here it can be clearly seen how Edward is struggling with his instincts. Later when Bella already knows what he is, she asks again why he has saved her, and he is not sure whether it is because he likes her, or he has felt protective about her, or simply he has been afraid that if in the result of the crush, Bella would bleed heavily, so he would not be able to control himself.

‘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! As if you could outrun me. As if you could fight me off’ (Meyer, 2005:232).

The above mentioned quote seems like the best characteristics of Edward, but also he tries to show Bella how actually dangerous to her he can be. This also illustrates his inner fight, he is not sure what he feels towards her, is it desire for her blood or love, he knows very well that they cannot be together, but still he cannot resist her.

Bella’s inner conflict in the first book is to accept the fact that Edward, the person she is in love with, is a vampire and he will never be a normal human person.

‘About three things I was absolutely positive. First, Edward was a vampire. Second, there was a part of him - and I didn’t know how potent that part might be - that thirsted for my blood. And third, I was unconditionally and irrevocably in love with him’ (Meyer, 2005:170)

It shows the odd situation in which Bella is. On the one hand she has fallen in love with a beautiful boy, and she feels that the feelings are mutual, but on the other hand she does not know how dangerous he can be. Although she feels safe with him, she knows that he has craving for her blood, and he cannot do anything about it.

Also at the end Bella realises, that Edward will live forever, but she will sooner or later die, she wants to be with him forever, even if it means that she needs to become a vampire. This is an inner conflict for her and for Edward too, because she would like to be with her also for eternity, but he would never be able to change her into a vampire.

‘A girl can dream.

Is that what you dream about? Being a monster.

No exactly, mostly I dream about being with you forever.’ (S. Meyer, 2005: 433)

After reading the book, my conclusion is that the relationship between Bella and Edward seems unnatural; they simply cannot be together, because they represent completely different worlds. Still they are fighting against that and try to be happy together, although it is dangerous for both of them. Bella risks with her life, but Edward risks that his family may be exposed. It reminds very much of “Romeo and Juliet”, where they also risk with the honour of their families and the safety of their lives.

Conclusions: Also the conflict of these three stories is different and unique for each of them. Still like J. Austen, Meyer has paid more attention to internal conflict, and like in “Pride and Prejudice”, in “Twilight, exactly the internal conflict is the main conflict of the novel. However W. Shakespeare mainly concentrates on the external conflict and the tragic result of the story is also caused by it.

3. CHARACTERIZATION OF FEMALE CHARACTERS

Bella: Isabella Swan, Bella, in brief, is the main character of the book series of Stephanie Meyer's "Twilight saga".

I would like to offer the author's description of Bella, how she imagines her:

In my head, Bella is very fair-skinned, with long, straight, dark brown hair and chocolate brown eyes. Her face is heart-shaped—a wide forehead with a widow's peak, large, wide-spaced eyes, prominent cheekbones, and then a thin nose and a narrow jaw with a pointed chin. Her lips are a little out of proportion, a bit too full for her jaw line. Her eyebrows are darker than her hair and more straight than they are arched. She's five foot four inches tall, slender but not at all muscular, and weighs about 115 pounds. She has stubby fingernails because she has a nervous habit of biting them. And there's your very detailed description. (Online 10)

After reading this it seems like that the actress Kristen Stewart has been a perfect choice for the part of Bella, because she corresponds perfectly to this description.

The book is written from Bella's point of view, so the author uses indirect representation, and the reader learns about everything through her "eyes".

Bella also speaks about her appearance, so would like to give a quote from the book, where she describes herself:

But physically, I'd never fit in anywhere...

Instead I was ivory skinned, without even the excuse of blue eyes or red hair, despite the constant sunshine. I had always been slender, but soft somehow, obviously not an athlete; I didn't have the necessary hand-eye coordination to play sports without humiliating and harming myself and anyone else who stood close to me. (Meyer, 2005:9)

She seems to be very insecure person, who has problems with self-esteem. As she mentions, she has a problem with fitting in, which is caused by the lack of self-esteem. However it is only her opinion, and to others she seems quite attractive: ' "He called you pretty," he finally continued, his frown deeping. "That's practically an insult, the way you look right now. You're much more than beautiful".' (Meyer, 2005: 430) So it proves that it is only her subjective opinion that she does not look right, if she dresses up a little bit, she is quite beautiful girl.

Although she may seem to be weak, she proves that she has a strong character; she is brave, unselfish, and when she knows what she wants, she is very determined to reach her goal.

'I never give much thought to how I would die- though I had reason enough in the last few month- but even if I had, I would not have imagined it like this'. (Meyer, 2005: 1) This quote proves how brave and unselfish is Bella. She is not scared to face a strong and

dangerous vampire in order to save her mother's life, although she knows that she may die, also she moves away to Forks, in order to let her mother to be happy with her new husband. She proves that interests and well-being of others is much more important to her than her own.

“I'm not going to tell anybody” said each word slowly, carefully controlling my anger.

Surprise flitted across his face. “Then why does it matter?”

“It matters to me,” I insisted. “I don't like to lie - so there'd better to be a good reason why I'm doing it.” (Meyer, 2005:55)

This quote shows that if Bella is certain that she has seen something, or that she is sure about something, it is quite difficult to convince her that it is false or untrue. She knows what she knows, and there should be strong arguments in order to prove that she has made a mistake.

“Not exactly,” I said frowning at his word choice. Monster, indeed. “Mostly I dream about being with you forever” . (Meyer, 2005:433) This shows how determined Bella is about her choices in life and she will not give up easily.

Bella's main aim is clearly to be together with Edward, no matter what it costs, and she is ready to change herself, become a vampire, so she could be together with Edward forever. This aim also points out certainty, determination and loyalty.

In the first book it seems that Bella does not change a lot, but I consider that she undergoes several important minor changes: falls in love, improves her relationship with Charlie (father), and understands what exactly she wants to do in her life, so she can be considered to be a dynamic character. Also, as the story is told from her point of view, and she is the narrator, the reader learns quite a lot about her character, motives, thoughts, actions etc., so she certainly is a round character.

Elizabeth: Elizabeth Bennet is one of the most celebrated heroines in fiction, created by English author Jane Austen. She clearly is the central character of Austen's novel “Pride and Prejudice”, published in 1813.

Andrew W. Wright in his essay “Elizabeth Bennet” (2004: 37) writes: ‘Elizabeth is definitely the heroine: not only does she explicitly represent one of the words of the title of the story; she also thoroughly dominates the action – and, by comparison, Jane is a shadowy accessory’ (ibid). Also he reminds what Jane Austen has said about the character of Elizabeth: ‘I must confess that I think her as delightful a character as ever appeared in print, and how I shall be able to tolerate those who do not like her at least, I do not know’ (ibid).

Austen represents character through the “free indirect discourse representation”, she mixes together stream of consciousness writing with fierce and indirect representation. Robert

P. Irwin in his book "Jane Austen: Routledge Guides to Literature" (2005) underlines that: 'This use of characters' language to represent their subjectivity, even though they are not actually speaking those words, is called free indirect discourse, and is increasingly characteristic of Austen's prose as her career as novelist progresses.' (2005: 52)

Elizabeth is portrayed not as a typical beauty, but as a young vivid woman with strong character.

' "Which do you mean?" and turning round, he looked for a moment at Elizabeth, till catching her eye, he withdrew his own and coldly said, "*She is tolerable; but not handsome enough to tempt me; and I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me.*"' (Austen, 1994: 11)

'She told the story however with great spirit among her friends; for *she had a lively, playful disposition, which delighted in anything ridiculous*' (Austen, 1994:12). This quote shows her lively character. There are also opinions about her sharp mind:

"I desire you will do no such thing. Lizzy is not a bit better than the others; and I am sure she is not half so handsome as Jane, nor half so good humoured as Lydia. But you are always giving *her* the preference."

"They have none of them much to recommend them," replied he; "they are all silly and ignorant like other girls; *but Lizzy has something more of quickness than her sisters.*" (Austen, 1994:6)

Also Mr. Collins thinks that her wit and liveliness are charming: 'You will find her manners beyond anything I can describe; and your wit and vivacity I think must be acceptable to her, especially when tempered with the silence and respect which her rank will inevitably excite' (Austen, 1994 86).

However Elizabeth suffers from her sharp character, pride, and principles which she has set in her life. She understands that she has mistaken about Darcy, and she needs to change her point of view, and realize her mistake, which she does:

"How despicably have I acted!" she cried. -- "I, who have prided myself on my discernment! -- I, who have valued myself on my abilities! who have often disdained the generous candour of my sister, and gratified my vanity, in useless or blameable distrust. -- How humiliating is this discovery! -- Yet, how just a humiliation! -- Had I been in love, I could not have been more wretchedly blind. But vanity, not love, has been my folly. -- Pleased with the preference of one, and offended by the neglect of the other, on the very beginning of our acquaintance, I have courted prepossession and ignorance, and driven reason away, where either were concerned. Till this moment, I never knew myself." (Austen, 1994: 162)

Elizabeth's main aim is simply to be happy, and marry someone, because of love, and not because she is obligated to save her family's property.

In the end I conclude that Elizabeth has multiple traits of character, which are very well revealed, so she is a round character. Also she undergoes rather big changes, she overcomes

her prejudices and principles, and understands that sometimes one can be misled by the first impression, but the most important thing is to understand one's mistakes and beg for forgiveness, that makes her, with no doubt, a dynamic character.

Juliet: The daughter of Capulet and Lady Capulet. A beautiful thirteen-year-old girl, Juliet begins the play as a naive child who has thought little about love and marriage, but she grows up quickly upon falling in love with Romeo, the son of her family's great enemy. Nevertheless, she shows courage trusting her entire life and future to Romeo, even refusing to believe the worst reports about him after he gets involved in a fight with her cousin. This kind of behaviour shows how actually naive and typical teenager she is; she is romantic and believes blindly in love.

Come, night; come, Romeo; come, thou day in night;
For thou wilt lie upon the wings of night
Whiter than new snow on a raven's back.
Come, gentle night, come, loving, black-brow'd night,
Give me my Romeo; and, when he shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night
And pay no worship to the garish sun.
O, I have bought the mansion of a love,
But not possess'd it, and, though I am sold,
Not yet enjoy'd: so tedious is this day
As is the night before some festival
To an impatient child that hath new robes
And may not wear them. (Shakespeare, 1994:87)

She is young and naive 13 years old child, which still needs to mature, about this talks her father while speaking with Paris about marriage:

But saying o'er what I have said before:
My child is yet a stranger in the world;
She *hath not seen the change of fourteen years*,
Let two more summers wither in their pride,
Ere we may think her ripe to be a bride. (Shakespeare, 1994:40)

Also others characters speak about her angelic looks and how beautiful she is: 'Thou wast the prettiest babe that e'er I nursed.' (Shakespeare, 1994:45)

The measure done, I'll watch her place of stand,
And, touching hers, make blessed my rude hand.
Did my heart love till now? forswear it, sight!
For I ne'er saw true beauty till this night. (Shakespeare, 1994:53)

Some places at the beginning of the play show her naivety and that she is still a teenage girl who likes to fantasise about her perfect prince. For example when her nanny returns from the meeting with Romeo, Juliet is very anxious to know what he has said, and Nurse gets angry:

'I am a-weary, give me leave a while:

Fie, how my bones ache! what a jaunt have I had!' (Shakespeare, 1994:76)

O Romeo, Romeo! wherefore art thou Romeo?
Deny thy father and refuse thy name;
Or, if thou wilt not, be but sworn my love,
And I'll no longer be a Capulet. (Shakespeare, 1994:59)

However after all the events, Juliet changes during the play and becomes more mature and grown up, she stands up against her father:

Not proud, you have; but thankful, that you have:
Proud can I never be of what I hate;
But thankful even for hate, that is meant love. (Shakespeare, 1994:104)

Also she chooses not to live a life which she would hate, but to die with her beloved, and prove how endless is love she has felt towards him.

Juliet's main aim is to be together with her beloved and live happily ever after despite the feud of their families.

To help me after? I will kiss thy lips;
Haply some poison yet doth hang on them,
To make die with a restorative. (Shakespeare, 1994: 133)

In the end I can conclude that though Juliet seems to be more static of all three female characters, of course she undergoes certain changes, but I still consider her to be a static character, because she does not change significantly during the story, at the end she is the same naive girl which has fallen in love. However, her character is quite well revealed, and the reader has sufficient information about her character, motives, and thoughts, so she is a round character.

Conclusion: Of course each character in literature is unique, and all three Bella, Elizabeth and Juliet have a lot of differences in their characters, still S. Meyers, has used some intertextual features from W. Shakespeare's Juliet and J. Austen's Elizabeth, however it seems that Elizabeth is closer to Bella than Juliet. They both are not typical beauties: *"She is tolerable; but not handsome enough to tempt me; and I am in no humour at present to give consequence to young ladies who are slighted by other men. You had better return to your partner and enjoy her smiles, for you are wasting your time with me."* (Austen, 1994: 11)

But physically, I'd never fit in anywhere...

Instead I was ivory skinned, without even the excuse of blue eyes or red hair, despite the constant sunshine. I had always been slender, but soft somehow, obviously not an athlete; I didn't have the necessary hand-eye coordination to play sports without humiliating and harming myself and anyone else who stood close to me. (Meyer, 2005:9)

However Juliet is portrayed as beautiful and angelic looking:

Did my heart love till now? forswear it, sight!
For I ne'er saw true beauty till this night. (Shakespeare, 1994:53)

Also Bella and Elizabeth are much more experienced than Juliet and not as naive she is: 'When life offers you a dream so far beyond any of your expectations, it's not reasonable to grieve when it comes to an end.' (Meyer, 2005:1)

There are few people whom I really love, and still fewer of whom I think well. The more I see of the world, the more am I dissatisfied with it; and every day confirms my belief of the inconsistency of all human characters, and of the little dependence that can be placed on the appearance of merit or sense. (Austen, 1994:107)

However Bella and Juliet are ready to fight for their love till the end, and even die for it:

'I'd never given much thought how I would die- though I'd had reason enough in the last few month- but even if I had, I would not have imagined it like this. (Meyer, 2005:1)

What's here? a cup, closed in my true love's hand?
Poison, I see, hath been his timeless end:
O churl! drunk all, and left no friendly drop
To help me after? I will kiss thy lips;
Haply some poison yet doth hang on them,
To make die with a restorative. (Shakespeare, 1994: 133)

Bella and Elizabeth are dynamic and round characters, still Juliet is round, but she is more static in comparison to Bella and Elizabeth.

4. CHARACTERIZATION OF MALE PROTAGONIST

Edward: Edward Cullen is the main male protagonist in Stephanie's Meyers novel "Twilight". Though Bella repeatedly describes Edward as angelic, Edward acknowledges that he also has a dark side: 'My voices, my face, even my smell. As if I would need any of that. As if you could outrun me. As if you could fight me off. I'm designed to kill' (Meyer, 2005:231). In my opinion, Edward is charming and dangerous at the same time, and the author of the saga also points out these characteristics of Edward.

Briefly speaking about his appearance Edward is described as extremely attractive. Bella often describes his appearance as similar to the mythical Greek god Adonis. His facial features are described as perfect-high cheekbones, a strong jaw line, a straight nose and full lips. His hair, which is always messy, retains the unusual bronze. ' [...] painted by an old master as the face of an angel. It was hard to decide who was the most beautiful - maybe the perfect blond girl, or the bronze-haired boy' (Meyer, 2005 17). 'Edward had not moved a fraction of an inch, a carving of Adonis peached on my faded quilt' (Meyer, 2005:261).

Throughout the story he has a constant inner fight, and he changes his mind and mood very fast. 'It was hard to keep up- his sudden mood changes left me always a step behind, dazed' (Meyer, 2005:233). 'Wanting to be with me. That's really not in your best interest'(Meyer, 2005:233). He perfectly understands that these relationships is not good for both of them, but still there is something which makes him weak, and he cannot resist to falling in love with this girl. At the end Bella becomes the reason of his existence, and he cannot imagine his life without her.

All and all, I consider that his main aim is to make Bella happy and never let someone to hurt her, including himself. ' "You are my life now," he answered simply" ' (Meyer,2005:275).

The reader learns about Edward's appearance, decisions, motivation from the point of view of Bella, who is the narrator of the story. So Edwards is revealed through the direct representation: 'I glanced sideways at the beautiful boy, who was looking at his tray now, picking a bagel to pieces with long, pale fingers'(Meyer, 2005:17).

In the end I can conclude, that Edward is revealed very well, readers know a lot about his appearance, character, motivation, so he is a round character.

Although it may seem otherwise, I consider that Edward is a dynamic character. He has slowly let Bella in his life and heart. He had a quite intensive inner conflict, but still he understood that love is more important. I believe that this has changed him and he is not quite the same as he was at the beginning of the story.

Mr. Darcy: A wealthy gentleman, the master of Pemberley, and the nephew of Lady Catherine de Bourgh. Though Darcy is intelligent and honest, still he is quite arrogant and self-assured: 'But if he does it any more, I shall certainly let him know that I see what he is about. He has a very satirical eye, and if I do not begin by being impertinent myself, I shall soon grow afraid of him'. (Austen, 1994:10)

Darcy is described as a tall and handsome man, at least he is handsomer than Mr Bingley, and easily attracts attention:

....but his friend Mr. Darcy soon drew the attention of the room by his fine, tall person, handsome features, noble mien; and the report which was in general circulation within five minutes after his entrance, of his having ten thousand a year. The gentlemen pronounced him to be a fine figure of a man, the ladies declared he was much handsomer than Mr. Bingley, and he was looked at with great admiration for about half the evening, till his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud, to be above his company, and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend. (Austen, 1994: 10)

Mr. Darcy appears to be arrogant, with an air of superiority.

What a contrast between him and his friend! Mr. Darcy danced only once with Mrs. Hurst and once with Miss Bingley, declined being introduced to any other lady, and spent the rest of the evening in walking about the room, speaking occasionally to one of his own party. His character was decided. He was the proudest, most disagreeable man in the world, and everybody hoped that he would never come there again. (Austen, 1994:11)

His first impression of Elizabeth was that she is "tolerable" but not enough to tempt him. The fact that she has a poor opinion of him spurs him to make secret efforts to save her family's reputation. This proves that Mr. Darcy is actually a kind and compassionate person and has a generous nature.

His main aim is to find happiness in his life, but he has suffered from cunning people and has lost faith and trust.

However he admits his faults and tries to change his behaviour:

It was not often that she could turn her eyes on Mr. Darcy himself; but, whenever she did catch a glimpse, she saw an expression of general complaisance, and in all that he said she heard an accent so far removed from hauteur or disdain of his companions, as convinced her that the improvement of manners which she had yesterday witnessed, however temporary its existence might prove, had at least outlived one day. (Austen,2005: 201)

He admits that he has behaved badly towards Elizabeth, with arrogance; still he is ready to change and he admits his mistakes:

I have made no such pretension. I have faults enough, but they are not, I hope, of understanding. My temper I dare not vouch for. -- It is I believe too little yielding -- certainly too little for the convenience of the world. I cannot forget the follies and vices of others so soon as I ought, nor their offences against myself. My feelings are not puffed about with every attempt to move them. My temper would perhaps be called resentful. (Austen, 1994:47)

In the end I can state that the author uses indirect representation of the character, and the reader learns about his motivation and thoughts from the actions and dialogues. "The free indirect discourse" which is widely used by Austen, is described in previous chapter. Darcy's character is revealed very well and shows different traits of character, so he is a round character. Also Darcy undergoes significant changes during the story and can be considered as a dynamic character.

Romeo: Word Romeo, in popular culture, has become nearly synonymous with "lover." He has become a symbol for all men who have fallen in love. However his character in the play is much more complicated and he is not just hot headed young man.

The main aim of Romeo is to find a way how to be together with his beloved.

Romeo is also described as an angelically looking, handsome man. But the play lacks exact description of appearance.

Romeo! no, not he; though his
face be better than any man's, yet his leg excels
all men's; and for a hand, and a foot, and a body,
though they be not to be talked on, yet they are
past compare: he is not the flower of courtesy,
but, I'll warrant him, as gentle as a lamb. (Shakespeare, 1994:77)

At the beginning Rome is portrayed as a melancholic, young man, who suffers from the rejected love:

Many a morning hath he there been seen,
With tears augmenting the fresh morning dew.
Adding to clouds more clouds with his deep sighs;
But all so soon as the all-cheering sun
Should in the furthest east begin to draw
The shady curtains from Aurora's bed,
Away from the light steals home my heavy son,
And private in his chamber pens himself,
Shuts up his windows, locks far daylight out
And makes himself an artificial night:
Black and portentous must this humour prove,
Unless good counsel may the cause remove. (Shakespeare, 1994:36)

But after he meets Juliet, he changes, he becomes obsessed with her, he once more has something in his life for what he wants to fight, and also finds courage to do that.

It is the east, and Juliet is the sun.
Arise, fair sun, and kill the envious moon,
Who is already sick and pale with grief,
That thou her maid art far more fair than she:
Be not her maid, since she is envious; (Shakespeare, 1994:59)

With love's light wings did I o'er-perch these walls;
For stony limits cannot hold love out,
And what love can do that dares love attempt;
Therefore thy kinsmen are no let to me.(Shakespeare, 1994:61)

However Romeo is also very hot headed and he makes hasty judgments: 'O, I am fortune's fool!' (Shakespeare, 1994:84).

Is Rosaline, whom thou didst love so dear,
So soon forsaken? young men's love then lies
Not truly in their hearts, but in their eyes.
Jesu Maria, what a deal of brine
Hath wash'd thy sallow cheeks for Rosaline!
How much salt water thrown away in waste,
To season love, that of it doth not taste!
The sun not yet thy sighs from heaven clears,
Thy old groans ring yet in my ancient ears;
Lo, here upon thy cheek the stain doth sit
Of an old tear that is not wash'd off yet:
If e'er thou wast thyself and these woes thine,
Thou and these woes were all for Rosaline:
And art thou changed? (Shakespeare, 1994:8)

Basically Romeo is a "tragic hero, having a tragic flaw", he corresponds to the description perfectly. According to Kristen Bower, who in her book "The Crucible Literature Guide" (2006) writes:

Similarly, Aristotle defined the concept of a tragic hero. A tragic hero is a protagonist with fatal (also called tragic) flaw which eventually lead to this downfall. The Aristotelian tragic hero is introduced as happy, powerful, and privileged, and ends up dying or suffering immensely, because of his actions mistakes. The tragic hero must have four characteristics: goodness (a moral and ethical person), superiority (such as someone with supreme or noble authority or control), a tragic flaw (will eventually lead to his own demise), and eventual realization that his decision or actions have caused his downfall (face death or suffering with honour). (2006:38)

At the end I can conclude that Romeo's character is well revealed for the reader, and are a round character. Also he experiences significant changes in the course of the play, so he can be considered as a dynamic character. At the beginning reader is introduced with a young melancholic boy who is suffering from the pain of unfulfilled love, but during the course of play he changes to a hot headed boy who is in love, and is ready to do anything to be together with his beloved.

Conclusion: In the end I can state, as female characters, also male characters are quite different in the way how authors have portrayed them, and they all have different features in their characteristics which make them unique.

Still there are some intertextual features which S. Meyer have in common with W. Shakespeare's and J. Austen's works. All three male protagonists are portrayed as handsome: ' [...] painted by an old master as the face of an angel. It was hard to decide who was the most beautiful- maybe the perfect blond girl, or the bronze - haired boy'. (Meyer, 2005 17)

The gentlemen pronounced him to be a fine figure of a man, the ladies declared he was much handsomer than Mr. Bingley, and he was looked at with great admiration for about half the evening, till his manners gave a disgust which turned the tide of his popularity; for he was discovered to be proud, to be above his company, and above being pleased; and not all his large estate in Derbyshire could then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend. (Austen, 1994: 10)

Romeo! no, not he; though his
face be better than any man's, yet his leg excels
all men's; and for a hand, and a foot, and a body,
though they be not to be talked on, yet they are
past compare: he is not the flower of courtesy,
but, I'll warrant him, as gentle as a lamb. (Shakespeare, 1994:77)

Also to some extent Edward, Darcy, and Romeo can be perceived as a "tragic heroes", because their characteristics correspond to the definition, but only partially. Edward and Mr. Darcy do not end their lives tragically as Romeo does, and they understand their mistakes earlier, before they reach the downfall. ' "I should have left long ago," he sighed. "I should not leave now, but I don't know if I can." '(Meyer, 2005: 233). 'I have made no such pretension. I have faults enough, but they are not, I hope, of understanding. My temper I dare not vouch for. -- It is I believe too little yielding -- certainly too little for the convenience of the world' (Austen, 1994:47). While Romeo's and Darcy's flaws and are of character, and they could actually easily overcome their flaw, Edward's flaw is permanent, because he cannot change the fact that he is a vampire, and he is closer to Aristotle's definition of a "tragic hero".

All three characters are round and dynamic, but still Edward is closer to being static, in comparison to Mr. Darcy and Romeo, because he does not change so significantly and at the end of the story he is quite the same, but still he has experienced also some minor changes which still make him dynamic.

5. INTERTEXTUAL SIMILARITIES AND DIFERENCES BETWEEN S. MEYER'S "TWILIGHT", W. SHAKESPEARE'S "ROMEO AND JULIET", AND J. AUSTEN'S "PRIDE AND PREJUDICE"

After profound analysis of the plot structure and male and female characterization, several similarities and differences can be traced.

According to the plot structure similarities are:

1. First feature that these works have in common is foreshadowing. In beginnings of these all three works, in the exposition there are lines which give the preview about what will happen.

‘Two households, both alike in dignity,
In fair Verona, where we lay our scene,
From ancient grudge break to new mutiny,
Where civil blood makes civil hands unclean.
From forth the fatal loins of these two foes
A pair of star-cross'd lovers take their life;
Whole misadventured piteous overthrows
Do with their death bury their parents' strife.
The fearful passage of their death-mark'd love,
And the continuance of their parents' rage,
Which, but their children's end, nought could remove,
Is now the two hours' traffic of our stage;
The which if you with patient ears attend,
What here shall miss, our toil shall strive to mend.’ (Shakespeare, 1994:31)

‘IT is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.

However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families, that he is considered as the rightful property of someone or other of their daughters.’ (Austen, 1994:5)

‘I’d never given much thought how I would die- though I’d had reason enough in the last few month- but even if I had, I would not have imagined it like this. ‘(Meyer, 2005:1)

2. Second feature in common is that protagonists of all these works are pairs, Romeo and Juliet, Elizabeth and Darcy, Bella and Edward. This is logical, because these three works are love stories, and a pair, whose journey to the happiness and eternal love is shown and discussed, is crucial for such kind of work.

3. The main external conflicts in these stories are similar. Basically the protagonists are fighting against the fate, nature, society and even families, in order to be together:

My only love sprung from my only hate!
Too early seen unknown, and known too late!

Prodigious birth of love it is to me,
That I must love a loathed enemy (Shakespeare, 1994:56)

The tumult of her mind, was now painfully great. She knew not how to support herself, and from actual weakness sat down and cried for half-an-hour. Her astonishment, as she reflected on what had passed, was increased by every review of it. That she should receive an offer of marriage from Mr. Darcy! That he should have been in love with her for so many months! So much in love as to wish to marry her in spite of all the objections which had made him prevent his friend's marrying her sister, and which must appear at least with equal force in his own case— was almost incredible! (Austen, 1994:151)

‘About three things I was absolutely positive. First, Edward was a vampire. Second, there was a part of him- and I didn’t know how potent that part might be- that thirsted for my blood. And third, I was unconditionally and irrevocably in love with him.’ (Meyer, 2005:170)

4. Also one more intertextual similarity between S. Meyer’s novel and W. Shakespeare’s and J. Austen’s novel is that the exposition starts in the first part (chapter, act) of the work and continuous till both lovers meet for the first time. ‘Mr. Bingley followed his advice. Mr. Darcy walked off; and Elizabeth remained with no very cordial feelings towards him’(Austen, 1994:12). ‘Did my heart love till now? Forswear it, sight!/
For I ne'er saw true beauty till this night’(Shakespeare, 1994:25). ‘ “Which one is the boy with the reddish hair?” I asked. I peeked at him from the corner of my eye, and he was still staring at me, but not gawking like the other students had today- he had a slightly frustrated expression. I looked down again.(Meyer, 2005:19)

After these points of the stories, all three authors concentrate more on the relationship between the lovers.

5. The concept of forbidden love is used worldwide in many novels, movies, TV series etc. However in nowadays it is not enough to simply state that that the main characters love each other, but according to some circumstances cannot be together. There still need to be some additional feature, some kind of twist, which would help to stand out between loads of similar stories. The protagonist of these works for one or another reason should not love each other, but still should not be able resist.

So for example in the latest from all three books- “Twilight”, the supernatural elements are used, in order to make it more modern. Of course for many people it was unacceptable that Stephanie Meyers so easily plays with the border between the evil and the good, ant that the demonic character is made into a good one. But exactly this was the main reason why this work was so appealing for the audience and gained such a huge amount of publicity and admirers. It was not simply another remake of “Romeo and Juliet”. However the author does

not deny the influence from W. Shakespeare, although she was even more inspired by “Pride and Prejudice”.

Accordingly at the time when “Romeo and Juliet” and “Pride and Prejudice” were written, these works reveal a topical issues of all times, and that is why people read and like them. In the case with “Pride and Prejudice”, it is quite clear that Austen wanted to show the snobbish higher society of Britain, and that marriage was often more like a deal between the families than a union of two loving hearts, and at that time it was a reality for man girls, that they had to marry, because it was beneficial for her parents and family. Also Austen wanted to show how difficult it was to overcome ones pride and deal with prejudices.

The structure of all these there works is built around this concept (see Chapter 2). Authors have created an exposition, rising action, falling action, climax, conflict, etc. in order to reveal the story better and show how lovers are struggling against the obstacles which makes their love impossible and actually in the case of Romeo and Juliet and Edward and Bella, they should not love each other, because they can be considered as a “natural enemies”, but still their love is stronger than that, and they can overcome these complications. Actually this is one of the main reasons why readers can trace intertextuality between these texts, because all three authors make the love between protagonists impossible and forbidden, but reasons for it are quite different.

Differences:

Of course these three works are not the same, for example the climax in each of these works is different, and also conflict is caused by different circumstances and people.

1. The ending is also one feature, in which all three works differ, because “Romeo and Juliet” ends tragically, with the death of both protagonists, but “Twilight” and “Pride and Prejudice” ends with all protagonists living happily ever after.

A glooming peace this morning with it brings;
The sun, for sorrow, will not show his head:
Go hence, to have more talk of these sad things;
Some shall be pardon'd, and some punished:
For never was a story of more woe
Than this of Juliet and her Romeo. (Shakespeare, 1994:138)

But at length, by Elizabeth's persuasion, he was prevailed on to overlook the offence, and seek a reconciliation; and, after a little farther resistance on the part of his aunt, her resentment gave way, either to her affection for him, or her curiosity to see how his wife conducted herself; and she condescended to wait on them at Pemberley, in spite of that pollution which its woods had received, not merely from the presence of such a mistress, but the visits of her uncle and aunt from the city.

With the Gardiners, they were always on the most intimate terms. Darcy, as well as Elizabeth, really loved them; and they were both ever sensible of the

warmest gratitude towards the persons who, by bringing her into Derbyshire, had been the means of uniting them. (Austen, 1994: 298)

“Bella” his fingers lightly traced the shape of my lips. “I will stay with you- isn’t that enough?”

I smiled under his fingers “*Enough for now.*”

He frowned at my tenacity. *No one was going to surrender tonight.*

I touched his face “Look, “I said “I love you more than anything else in the world combined. Isn’t that enough?”

“Yes it is enough,” he answered, smiling “Enough for forever.” (Meyer, 2005:434)

S. Meyers “Twilight” is saga, which continuous in three more books, but in this bachelor paper only the first book is discussed. In the ending of “Twilight” the author with the phrase like “enough for now” (ibid) and “No one was going to surrender tonight” (ibid) shows that this is not all, and the story will be continued.

Of course in “Romeo and Juliet” and “Pride and Prejudice” authors do not continue the story, and their endings are finite, without any clue about some kind of continuation: ‘For never was a story of more woe/Than this of Juliet and her Romeo.’(ibid) With the Gardiners, *they were always on the most intimate terms.* These phrases signal that these works are completed and the story ends at this point.

2. In Romeo and Juliet, the inner conflict of the characters is not so important as in “Twilight” and Pride and Prejudice”. After reading these books I realized that the plot line in “Pride and Prejudice” and “Twilight” is organized around this inner conflict of the main characters, of course the importance of external conflicts cannot be denied, but the inner conflict dominates in these two stories. In “Romeo and Juliet” the tragic result is caused by the external conflict, the fight between two families, but of course in this story both lovers also have certain inner conflict, because they are aware that they come from two conflicting families. But still after the comparison of these works, I can conclude that S. Meyer and J. Austen have shown the inner conflict in a very appealing way for the reader, and it has important role in their works.

3. S. Meyer like J. Austen also has created the climax in the place when both lovers reveal their feelings and star to fall in love with each other.

‘And so the lion fell in love with the lamb.

What a stupid lamb

What a sick, masochistic lion.’ (Meyer, 2005:240)

Had I been in love, I could not have been more wretchedly blind. But vanity, not love, has been my folly. -- Pleased with the preference of one, and offended by the neglect of the other, on the very beginning of our acquaintance, I

have courted prepossession and ignorance, and driven reason away, where either were concerned. Till this moment, I never knew myself." (Austen, 1994:162)

However, Shakespeare chooses to create the climax at the end of the play when Romeo dies, and the lovers are separated forever:

For fear of that, I still will stay with thee;
And never from this palace of dim night
Depart again: here, here will I remain
With worms that are thy chamber-maids; O, here
Will I set up my everlasting rest,
And shake the yoke of inauspicious stars
From this world-wearied flesh. Eyes, look your last!
Arms, take your last embrace! and, lips, O you
The doors of breath, seal with a righteous kiss
A dateless bargain to engrossing death!
Come, bitter conduct, come, unsavoury guide!
Thou desperate pilot, now at once run on
The dashing rocks thy sea-sick weary bark!
Here's to my love! (Shakespeare,1994:131)

According to characterization similarities are:

1. All male and two female protagonists of these literary works are round and dynamic. However some of them are more dynamic than other, still, they cannot be considered fully static. And as I concluded Juliet is a round character, but still she is considered to be rather static, because of the lack of significant changes, she is the same that she was at the beginning of the story, but still the mayor part of protagonists are dynamic and round.

2. Secondly all three male characters are portrayed to be a handsome and strong. Although their behavior varies, they are said to easily attract lady's attention. Especially in the case of Edward, his perfect looks are praised throughout the book, and it makes Bella to feel uncomfortable around him, because she thinks of herself as being an ordinary girl.

Romeo: Romeo! no, not he; though his
*face be better than any man's, yet his leg excels
all men's; and for a hand, and a foot, and a body,
though they be not to be talked on, yet they are
past compare: he is not the flower of courtesy,
but, I'll warrant him, as gentle as a lamb.* (Shakespeare, 1994:77)

Dracy: [...]but his friend Mr. Darcy soon drew the attention of the room by his fine, *tall person, handsome features, noble mien;* and the report which was in general circulation within five minutes after his entrance, of his having ten thousand a year. The gentlemen pronounced him to *be a fine figure of a man, the ladies declared he was much handsomer than Mr. Bingley,* and he was looked at with great admiration for about half the evening, till his manners gave a disgust which turned the tide of his popularity; *for he was discovered to be proud, to be above his company, and above being pleased;* and not all his large estate in

Derbyshire could then save him from having a most forbidding, disagreeable countenance, and being unworthy to be compared with his friend. (Austen, 1994: 10)

Edward: [...] painted by an old master as the face of an angel. It was hard to decide who was the most beautiful- maybe the perfect blond girl, or the bronze-haired boy'. (Meyer, 2005 17)

3. Third similarity would be that, in general, all characters have one common aim, to be together with the one he or she loves, and simply live happily ever after, but as I explained, not only, because of the conflicts, which are revealed in the story, but, in some cases, also because of their characterization, they are set apart, and only by undergoing some changes they can be together.

O fortune, fortune! all men call thee fickle:
If thou art fickle, what dost thou with him.
That is renown'd for faith? Be fickle, fortune;
For then, I hope, thou wilt not keep him long,
But send him back. (Shakespeare, 1994:101)

'In vain have I struggled. It will not do. My feelings will not be repressed. You must allow me to tell you how ardently I admire and love you.' (Austen, 1994: 147)

'A girl can dream.

Is that what you dream about? Being a monster.

No exactly, mostly I dream about being with you forever.' (Meyer,2005: 433)

Differences:

Actually speaking of differences, they are so many, because there are not two perfectly similar characters in a well written literature.

1. The characteristic qualities of male and protagonists differs, Edward is calm, certain, overprotective very beautiful young man. Darcy is sharp minded, a little bit arrogant, but still a compassionate person. Romeo is hot headed young man, who is passionate and reckless.

Romeo: With love's light wings did I o'er-perch these walls;
For stony limits cannot hold love out,
And what love can do that dares love attempt;
Therefore thy kinsmen are no let to me.(Shakespeare, 1994:61)

Darcy: His character was decided. He was the proudest, most disagreeable man in the world, and everybody hoped that he would never come there again. (Austen, 1994:11)

'Edward had not moved a fraction of an inch, a carving of Adonis preached on my faded quilt'. (Meyer, 2005:261)

2. The female characters also are different: Bella is determined, honest and shy; Elizabeth is lively, quick, and sharp minded; Juliet is naive, truthful and fragile. And only Juliet is said to be an exceptional beauty:

Juliet: 'Thou wast the prettiest babe that e'er I nursed.' (Shakespeare, 1994:45)

The measure done, I'll watch her place of stand,
And, touching hers, make blessed my rude hand.
Did my heart love till now? forswear it, sight!
For I ne'er saw true beauty till this night. (Shakespeare, 1994:53)

Elizabeth: 'You will find her manners beyond anything I can describe; and your wit and vivacity I think must be acceptable to her, especially when tempered with the silence and respect which her rank will inevitably excite.' (Austen, 1994 86)

Bella: "It matters to me," I insisted. "I don't like to lie- so there'd better to be a good reason why I'm doing it." (Meyer, 2005:55)

3. Also the degree of roundness and dynamism of characters are different. For example, Juliet is static. But from female characters the most dynamic are Elizabeth. From male characters I consider that closer to being static is Edward, because Romeo and Darcy changes more significantly, than he does.

4. Both protagonists of "Pride and Prejudice" and "Twilight" hate each other, when they first meet. However Romeo is in love with Juliet from the first sight:

'Did my heart love till now? Forswear it, sight! For I ne'er saw true beauty till this night.' (Shakespeare, 1994:25)

'He has a very satirical eye, and if I do not begin by being impertinent myself, I shall soon grow afraid of him' (Austen, 1994: 21)

'I peeked up at him one more time, and regretted it. He was glaring down at me again, his black eyes full of revulsion. As I flinched away from him, shrinking against my chair, the phrase *if look could kill* suddenly ran through my mind' (Meyer, 2005: 21)

Bella and her father belong to the middle class, but finding a husband is not Bella's priority. Neither Elizabeth's nor Bella's parents are a happy couple anymore, Bella's parents have divorced. Both Elizabeth and Bella are close to their fathers and finds comfort in them. Although at the beginning of the story Bella feels more like stranger with her father, but still she gets used to him and she genuinely loves him.

In conclusion I can state, that there are more intertextual similarities in common between "Twilight" and "Pride and Prejudice", than between "Twilight" and "Romeo and Juliet", though the main concept – "star-crossed lovers" is taken from Romeo and Juliet. Both pairs do not like each other at the first time they meet. Elizabeth and Bella got a bad

impression about Darcy and Edward, and both at the beginning think that they should stay away from such kind of men. Both Bella and Elizabeth have good relationship with their fathers. They both are portrayed as not typical beauties. And this list could go on and on. One cannot compare these novels with “Romeo and Juliet” in so many points, except in the context of “forbidden love.” This is the intertextual feature which can be traced in all three works. They come from two different worlds, their love is impossible, but still they manage to fall in love and fight for their happiness. Also the main aim of all six protagonists is the same - simply to be happily together.

CONCLUSIONS

In the end it can be stated, that though these three works have been written in different centuries, still there can be traced some intertextual features which are in common. Not only characters have some similar features, also the plot structure has quite many features which are similar.

It's no secret that Stephanie had a loose inspiration for each of her books from classic literature.

Twilight: *Pride and Prejudice*

New Moon: *Romeo and Juliet*

Eclipse: *Wuthering Heights*

Breaking Dawn: *The Merchant of Venice* and *A Midsummers Night Dream*

(Online 11)

There still are quite many things concerned with the theory of the origin of the "intertextuality" which are open to criticism and there are a lot of theories and debates about this question. Various theorists and critics agree that the term was introduced by French literary critic and philosopher Julia Kristeva. William Irwin (2004: 228) asserts that Julia Kristeva coined the term intertextuality in 1966, and since that time intertextuality has come to have almost as many meanings as users.' Also Chandler claims that: 'The semiotic notion of intertextuality introduced by Julia Kristeva is associated primarily with poststructuralist theorists' (2007:197). However, Hodges states that the concept of intertextuality was first expressed in the work of Russian philosopher and literary scholar Mikhail Bakhtin (1895-1975).

Also, according to Julia Kristeva there are two types of intertextuality: horizontal and vertical. This bachelor paper is mainly is concerned with the vertical intertextuality, which deals with the relationship between different texts. However, Olga Kulakova points out more types of intertextuality: Hellenic, medieval (oral and written); classical and mannerist, modernist, postmodernist; novelistic, dramatic and lyrical; implicit and explicit; genre, stylistic, conventional.

The research showed "Twilight" have more common intertextual similarities with "Pride and Prejudice", than "Romeo and Juliet". As Online 11 states, S. Meyer used "Romeo and Juliet" more in the second book; still some similarities can be traced in the first book "Twilight".

For example some of the similarities and differences are:

In beginnings of these all three works, in the exposition there are lines which give the preview about what will happen.

The aim of all six protagonists also coincides, despite all the obstacles they want to reveal their feelings and live happily together forever after.

Also in W. Shakespeare's "Romeo and Juliet", both lovers are also protagonists of the story, but in S. Meyer's "Twilight" and J. Austen's "Pride and Prejudice" only Bella and Elizabeth are considered to be protagonists. Still in novels Edward and Darcy has very important role, and actually some sources points out them as protagonists, without them the love story would not be impossible, however both authors have paid more attention to female protagonists, while Shakespeare concentrates on both of them.

Form the point of view of intertextuality, in "Twilight" S. Meyer has used the "concept of forbidden love", has made two complete opposites into lovers, and as in W. Shakespeare's "Romeo and Juliet" and J. Austen's "Pride and Prejudice", S. Meyer makes them struggle against a lot of obstacles to reach their aim. But still S. Meyer's Bella still in this first book of the series, doesn't achieve it completely.

All three male characters are portrayed to be a handsome and strong. Although their behavior varies, they are said to easily attract lady's attention. Especially in the case of Edward, his perfect looks are praised throughout the book, and it makes Bella to feel uncomfortable around him, because she thinks of herself as being an ordinary girl.

The degree of roundness and dynamism of characters are different. For example, Juliet is static. But form female characters the most dynamic are Elizabeth. From male characters I consider that closer to being static is Edward, because Romeo and Darcy changes more significantly, than he does.

After this research I saw how one plotline develops, how it is improved and modified during the course of time, how it is connected to topical themes or problems, and how it lives through many centuries. It is interesting what kind of modifications will happen next to the concept of Shakespeare's "star-crossed lovers", of Austen's belief that true love can overcome pride and prejudice, and how Meyers " stupid lamb's and masochistic lion's" story will impact the literature further.

THESIS

1. By translating Mikhail Bakhtin's works, and mixing his ideas with others, Ferdinand de Saussure's, and Roland Barthe's, Julia Kristeva obtained the essence of the "intertextuality".
2. Disputable question is about the time when the "intertextuality" appears as phenomenon.
3. There are still quite many things concerned with the theory of the origin of intertextuality which are open to criticism and there are a lot of theories and debates about this question
4. Sometimes this awareness of the parallels between the texts is not enough, and the reader makes different suppositions what is going to happen next, what author has changed, what is kept from the prior text.
5. According to these definitions, "intertextuality" is a notion which describes interaction and correlations among two or more texts.
6. There can be distinguished different types of intertextuality, like vertical and horizontal intertextuality.
7. The aim of all six protagonists in "Romeo and Juliet", "Pride and Prejudice", and "Twilight" coincides, despite all the obstacles they want to reveal their feelings and live happily together forever after.
8. S. Meyer like W. Shakespeare and J. Austen has used an element of foreshadowing in her exposition, in order to create greater tension and suspense for the reader.
9. In Romeo and Juliet, the inner conflict of the characters is not so important as in "Twilight" and Pride and Prejudice".
10. The degree of roundness and dynamism of characters are different, Juliet and Edward being the most static, and Elizabeth and Mr. Darcy being the most dynamic.
11. These works reveal topical issues of all times, and that is why people read and like them.
12. There are more intertextual similarities in common between "Twilight" and "Pride and Prejudice", than between "Twilight" and "Romeo and Juliet".

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Dokumentārā lapa

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Ar savu parakstu apliecinu, ka pētījums veikts patstāvīgi, izmantoti tikai tajā norādītie informācijas avoti un iesniegtā darba elektroniskā kopija atbilst izdrukai.

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