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Living in the Third Space: Postmodern Hybridity in Meyer's Twilight Saga

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Abstract

The present research explores the ways in which the popular literature reflects and comments upon contemporary dilemmas. Through the textual analysis of Stephenie Meyer's Twilight Saga under the theoretical lens of hybridity and third space as proposed by Homi K. Bhabha, the research highlights and establishes the dominance of hybridity over essentialist worldview. It draws upon the notion that hybridity creates a limitless third space where human subjectivity can simultaneously take two oppositional identities to create a new, exhilarating existence. Globalization has blurred the boundaries between preconceived oppositional cultural, racial and linguistic territories. This has transferred the world into a mighty third space. The research demonstrates how popular fiction reflects this reality through its seemingly unreal character of werewolf. Werewolves are studied as the inhabitants of the hybrid third space on account of their in-betweenness between humanism and animalism. As werewolves are the creatures with the potential to be both human beings and animals, they are the hybrids belonging to both categories yet pledging their alliance to none. Resultantly, this situation provides them with certain level of freedom. The qualitative study aims at challenging the world's stereotypical assumptions by the existence of werewolves in the third space in contemporary postmodern world.

1- Introduction

Literature is defined in its broader form as the representation of life. With every changing phase of humanity, the way in which life is perceived and expressed also alters. So with every shifting era, we see a pronounced shift in the writing styles of the authors as well as in the preferences and aesthetics of the readers. Contemporary world has affected and infected the humanity in ways which might be undecipherable by those who lived in previous epochs. It is generally believed that

those days when common people would invest hours and hours on a work of fiction with the aim to unravel the mysterious workings of character's mind are gone now which has ultimately popularized the genre of popular fiction which is accused of being contrary to everything considered as logical concept of 'life' and thus they allegedly distort the entire idea of literature.

Popular fiction is criticized enormously for its clichéd and mostly unrealistic plot structure. It is claimed that the characters are either far too much romanticized to relate to common life experience or they are not human beings at all. However, the closer observation of these apparently unrealistic works might lead to a more sublime, ingenious and original understanding of life than presented in any lifelike literary production. Recent researches in popular fiction dealing with supernatural and unworldly beings have specially broadened the horizon of its study and have added multiple meanings and dimensions to it. These researches relate the unnatural to the most natural to define aspects of human existence. The purpose of this study is to add another dimension to the previous studies, thus bringing it further within the domain of human experiences and understanding. In order to achieve this aim, the mesmerizing and fascinating character of werewolf is minutely scrutinized and deftly examined to establish its relationship with contemporary world.

Although the whole idea of werewolves was much appreciated and cherished ever since it was first propounded, it has never been considered more than a beautifully fabricated fantasy far removed from mundane humanity. Werewolves have mesmerized the hearts, terrified them and even ruled over them but they have never or rarely occupied the territory of mind as something worth thinking about. However, recent critical studies in literature have shifted the domain of this supernatural character from heart to mind where they are linked to humanity in more than one possible way. It can be seen that with every passing era, these supernatural beings adapt themselves to mirror the transitory culture and trends of society. They are seen as representations of psychological desires, a physical incarnation of evil or good and a metaphor for homosexuality but this is not all that they can do or signify. Bakhtiar Sadjadi and Hedieh Rashidi (2018) find positive character portrayals of werewolves and vampires in Meyer's fiction which is different from Gothic novels. "In Gothic texts, vampires and werewolves are depicted as terrifying creatures, the beings to be loathed and run away from. In Meyer's novels these specimen are depicted otherwise" (p. 69). They are presented as the Byronic heroes who love devotedly. Moreover, werewolves are the hybrid creatures. According to Coudray (2002), "the image of the werewolf constitutes a variation on the imagery of hybridity" (p. 1). Werewolves as hybrids between humanism and animalism are in ambivalent situation where they cannot pledge alliance to any single domain and this is on account of their hybridity that they are in a more appropriate position to challenge the essentialist discourse of modern world regarding human and non-human beings. These supernatural characters have not failed to capture the in-betweenness and postmodern werewolves can be seen as the inhabitants of the third space induced by their hybridity.

Twilight Saga by Stephenie Meyer is taken as a key work for this research. The series revolves around the characters of Isabella/Bella Swan, Edward Cullen and Jacob Black in a triangle love story but unlike typical love stories. Bella, a human being, is loved by a vampire Cullen and a werewolf Jacob Black who have control over their instincts. The plot is in an ambivalent state between reality and fantasy, between normal and abnormal events. Just like its hybrid characters, the series also blurs the boundaries between real and unreal. The character of werewolf can be particularly seen as the inhabitant of third space and hybrid identity.

2- Literature Review

Popular fiction, although received and treated in diverse ways, has nevertheless thrived and now has occupied an undeniable place in the contemporary literature. Although surreptitiously paving

its way since long, popular fiction made itself known with its multiple domains and variety of themes only after World War 1. It was during twentieth century that the greatest amount of bestsellers were published and widely read (Bloom, 2008).

Hamilton and Jones (2010) draw certain significant characteristics of popular fiction, which although are not all encompassing or establishing firm boundaries, yet still accord a coherent shape to the term. It describes popular fiction as the art of storytelling seeking to reflect neither the psychological complexities nor the artistic elegance but only a spellbound magical tale. Based upon the usual plot structure where villains are defeated and lovers constantly end up together, these enticing tales submerge the reader into encapsulating uncertainties which although inevitably proved baseless in the end create an aura of suspense.

Lycanthropes are commonly defined as human beings that are capable of being transformed into wolves. According to Merriam Webster, the word Lycanthrope is Germanic in origin in which the word 'Lykos' means wolf while 'anthropos' means man. The legends regarding lycanthropes are widespread within western civilization. According to Romano (n.d.), the first reference towards Lycanthropy can be found as early as in the works of Erodoto, the Greek historiographer who claimed that the people of Schytia were converted into werewolves once in a year.

Werewolves' ancestry can also be found in Greek mythology as early as 8 A.D. In Ovid's *Metamorphosis*, Lycaon, the Arcadian king, was transferred to a werewolf by Zeus as a punishment on account of his blasphemous act of serving God with the human flesh of his own son (Smith, 1872). According to Barger (2010), werewolf's journey begins from superstition and folklores till it becomes legends and eventually an important element of literature. "It is an icon with deep-rooted origins in myth, folklore and literature" (Coudray, 2016, p. 1). The earliest evidence of werewolf in English literature can be found in short stories like "Hugues, the Wer-Wolf" published in 1838 by Sutherland Menzies and later on in "Wagner, the wehr-wolf" in 1847 by G. W. M. Reynolds.

There was a resurgence of popularity of character of werewolf in the twentieth century with the arrival of Guy Endore's novel entitled *The Werewolf of Paris* which was later adapted into film as well. It features werewolf as relying upon human or more precisely female blood for resisting its wolverine form. In the preceding decades, several other works related to werewolves have been published but the one work which truly is the comeback of this fictional character is *Twilight Saga*. Although it features somewhat a debatable version of werewolves devoid of certain conventional characteristics exhibited by the earliest version, the series undoubtedly evokes interest in these characters (Stebbins, 2017).

According to McKay and Miller (2017), werewolves' existence serves as a liminal space between humanity and animalism as they have humanistic attributes in wolf form and are undeniably wolfish even in their humanity. It is in this interstitial space where various differences and anxieties regarding gender, race and sexuality are negotiated and countered.

Due to the publication of *Twilight Saga*, the character of werewolf has evolved considerably from its classical model although it is not as popular among common people as vampire. Meyer's werewolves are more like shape shifters which are either completely wolf or human and not the half way around but what makes them more attractive to the readers is the appearance of more humanistic qualities in them than what has been previously attributed to them. They are no longer

the social outcast, rather they have families now. The modern werewolf has evolved greatly from its classical version just like its counterpart named as vampire (Jess, 2015).

3- Research Methodology

Based on the qualitative research, the present study is the textual analysis of Meyer's *Twilight Saga*. The concepts of hybridity and third space by Homi K. Bhabha are taken as primary lens for this study. Hybridity as reported by Young (2005) is basically a biological or botanical term which means the progeny of a "tame sow and wild boar" (p. 5). The Oxford English Dictionary reports the application of the word to refer to the cross between people of two races to be first recorded in 1861. In the twentieth century, the same word was used in the cultural studies. Bhabha considered hybridity as an ultimate outcome of the interaction between colonizer and colonized which later served to challenge the essentialist colonial discourse (Meredith, 2013). Defining the attributes of hybridity, Bhabha (1994) claims that hybridity creates something entirely new and quite different from the original elements. As a result of this cultural contact, new ways of perceiving things may originate which probably have not been expected and foreseen and whose origin cannot be traced. However, this social encounter does not necessarily have to be earth shaking or revolutionary. They can at times provide a very small shift or displacement in cultural logics but in combination with several such alterations, they have the potential to bring change in entire world view (Cornell & Fahlander, 2009).

Bhabha (1994) has redefined culture and identity as highly fluid entities rather than rigid and static which results in hybrid nature of all cultures. In defining hybridity, he has presented it in close association with third space. For Bhabha, "hybridity is third space" (p. 211) or both terms have interchangeable meanings. Third space, like hybridity, is a place of having re-negotiations and discussions which ultimately have the potential to bring change. He views in this third space a possibility of conceptualizing the idea of an international culture (Acheriou, 2011). Bhabha (1994) believes that the idea of pure, holistic culture is attainable only through the literal and symbolic "death" of cultural interweaving.

The present research contextualizes the ideas of Bhabha in a postmodern era. It is rightly asserted by Woods (1999) that Bhabha has tried to "reconfigure postmodernism from the perspective of post-colonialism" (p. 51). So, while we can say that arguably we have moved beyond the era of post-colonialism, the ideas initiated by Bhabha have a wider scope in post-modern era.

4- Textual Analysis and Discussion

The analysis is primarily based on the hybridity induced anti-hegemonic and anti-essentialist attributes exhibited by the werewolf character to demonstrate the constructive role of third space in the establishment of postmodern world.

4.1- Duality and Hybridity in Werewolves

An important mythical character which incessantly appears in *Twilight Saga* and weaves itself firmly in the entire narrative of the series is of a werewolf. According to Merriam Webster Dictionary for English Language, the word "were" is derived from old English "wer" which means human (2017). Therefore, as the name signifies, werewolf is a creature which is both a wolf and a human being or it can be considered as a human being with the ability of conversion in a wolf. There are different myths regarding the reason of conversion. In *Mortal Instruments* (2009) by Clare and in *Harry Potter* (2009) by Rowling, it is claimed that werewolf bite can infect a normal

human being and transform him into a werewolf. In some other novels including *Twilight Saga*, the transformation is considered hereditary and runs in families through blood. Irrespective of the various reasons of conversion, there is one thing which is common in all werewolf narratives which is their continuous shift from humanism to animalism; thus they blur the boundaries between these two domains. On account of this continuous shift, the present research considers werewolves as hybrids.

Animals have been, since the creation of humanity, treated as subservient to human beings. They have always been the periphery described and defined by human beings in the ways befitting humanity's needs. They have been for long characterized by humanity as savage, barbarous and everything opposite to humanity. Cambridge dictionary (2017) describes animals as something that is not "human being". So, animals and human beings are two binary oppositions. The character of werewolf is highly significant in this regard. Werewolves challenge the stereotypes associated with animalism and blur boundaries between the two domains.

In the beginning of the series, Jacob, apparently a human being, told Bella about the myth which circulated in their family regarding their ancestors stating that, "Legends claim that we descended from wolves" (Meyer, 2005, p. 71). This duality induced by the co-evolution of humanity and animalism in the nature of werewolves can be particularly seen in the way Bella defines Jacob throughout the series. She always divides Jacob's persona in two segments: the Jacob who resembles Sam Uley and the Jacob who is compassionate and loving. The second aspect of his personality is what she calls, 'My Jacob'. In *Eclipse*, the third part of the series, she particularly refers to this duality in the nature of Jacob:

Jacob's face was a calm mask that I recognized well. It was the face he used when he was determined to keep his emotions in check, to keep himself under control. It made him look like Sam, the oldest of the wolves..... It was a stranger's face.

He wasn't my Jacob when he wore it. (Meyer, 2007, p. 45)

'Jacob' who mimics Sam is the wolfish Jacob and being a wolf in a human world most certainly demands from him a certain level of emotional control or what can be said as control over his instinctual aggression towards his inherent enemies namely vampires. This Jacob resembles Sam Uley because Sam is portrayed as the 'Alpha' the chief or head of the pack. On account of the exceeding responsibilities regarding the pack, he is more focused upon the animal aspect of his self rather than the humanistic one. So, Jacob or the part of Jacob who copies his Alpha's command is stranger for Bella for she has known Jacob before his transformation and she also fell in love with the purely human Jacob. She differentiates between the human self and the wolf self of Jacob and hence this is the way she comes up with the idea of 'my Jacob'. Bella also referred towards this duality when she noticed Billy, Jacob's father, on her wedding:

When I looked at Jacob's father, I always felt like I was seeing two people rather than just one. There was the old man in the wheelchair with the lined face and the white smile that everyone else saw. And then there was the direct descendant of a long line of powerful, magical chieftains, cloaked in the authority.... (Meyer, 2008, p. 41)

The idea of two people, as defined by her, refers to the old man who is frail and feeble and the man who has the powerful magical wolf's blood running in his veins. There is a man in Billy who is retired and tired but at the same time there is a part of him who is filled with uncontrollable power ready to be unleashed on account of being in the company of so many vampires. Although Billy is not a complete werewolf as his genes have not been triggered on account of the absence of vampires – the triggering force – in their region during the time period of his youth; deep down he is still a hybrid with attributes of human and animal, no matter how deeply buried they are.

Moreover, it is told in *Breaking Dawn* that werewolves have twenty four pairs of chromosomes which are more than human beings but less than wolves. This information is symbolic of the ways in which werewolves like hybrids evade their alliance to any one category. They hang somewhere in-between.

As claimed by Bhabha (1994), hybridity is not just the combination of two variant paradigms rather it can also bring out highly unexpected results. Unconventional ways of perceiving the world can arise as a result of the encounter between essentialist world views. Werewolf's existence is highly symbolic of this attribute of hybridity. While hybridity in werewolves generates a combination of two varied worlds symbolized through the coexistence of animal and human characteristics: untraceable and indefinable features have also surfaced as a result of this encounter. As a werewolf, Jacob exhibits the traits of both human and non-human. He is highly impulsive and straightforward, spontaneous and passionate.

Jacob Black, on realization that he felt affection for Bella Swan had gone to all extent to get her attention and love and went through great pains to protect her. In *Breaking Dawn*, even when he knew that she was married to Edward and was pregnant with his child, he offered her himself again. Although apparently it was on Edward's request but deep down, he was doing it on account of his uncontrollable emotions. When Bella asked him why he agreed to accept Edward's request, he was unable to answer the question thinking "I didn't answer. I was n't sure I knew" (Meyer, 2008, p. 139). His behavior was unexplainable to himself because it was dominated by the animal desire to act impulsively without considering the reason and in spite of his rationality screaming at him, he eventually did ask her to consider the option of letting him father a child with her. Breeding is the instinctual behavior for animals and hence for wolves as well and Jacob felt the similar uncontrollable urge in him. So on one hand, there is this reflexive behavior which is characteristic of animalism inherent in him; on the other hand, there is the part of Jacob, who reasons with him and those around him and who is logical, sensible and prudent. This aspect of his personality can be seen in the way he controls his urge to attack his natural enemies. In *Twilight*, Jacob told Bella that,

The cold ones are traditionally our enemies. But this pack that came to our territory during my great grandfather's time was different. They didn't hunt the way others of their kind did — they weren't supposed to be dangerous to the tribe. So my great-grandfather made a truce with them. If they would promise to stay off our lands, we wouldn't expose them to the pale-faces. (Meyer, 2005, p. 71)

This means that the urge to hunt them down and to kill them is part of who they are and they must comply with this need. However, it is on account of the humanistic attributes that they fight their natural impulses and come up with a truce with vampires: a truce that they would control their instincts to kill vampires who rely on animal blood for survival. So rationality and instinctual behavior are what can be highly expected of werewolves' hybridity and both the attributes provide the third space to its possessors for the contemplation of stigmas associated with both domains. Highly unexpected are the certain supernatural characteristics presented by them. Werewolves have the ability to communicate through their minds which symbolizes their ability to cross linguistic borders. Similarly, unexpected can be seen in their ability to "imprint". 'Imprinting' refers to a phenomenon in which werewolf magically feels affiliated to a person. While this can be considered as denying someone the desire to choose, imprinting is highly symbolic of third space offered by hybridity. Imprinting does not necessitate the typical relationship between a man and a woman; an essentialist behavior to which relationship between opposite genders is restricted. On the contrary, it challenges this discourse by offering the variety of alternative views to see this

relationship. Jacob told in *Breaking Dawn*, "All I want is for her to be safe and happy" (Meyer, 2008, p. 333). This means that he does not see his relationship with her in that way as expected by the world. He can be her friend, brother or anything. Another thing greatly mentioned in reference to werewolves is their aptitude to heal fast. The healing of wounds is symbolic of the ability of the hybridity to heal the wounds inflicted by the essentialist views of the world.

The idea of uncanny is often related to hybridity referring towards estrangement of familiar and familiarity of what was strange. This attribute can be seen in relation to Jacob particularly in *Breaking Dawn*. On hearing about Bella's wedding with Edward, Jacob felt alienated from his human form and became wolf for a long time. Jacob explained this to Bella on her wedding; "You wouldn't believe how weird this feels—walking around on two legs again. And clothes! And then it's more bizarre *because* it feels weird" (Meyer, 2008, p. 47). He has been a wolf for so long that behaving like a human being appears odd to him and then this strange estrangement from his human self is even more unsettling for him. Metaphorically speaking, this attribute of hybridity has forced him to look at the things in different light and with different perception.

4.2- Defying Boundaries: Werewolves as Inhabitants of Third Space

Putting aside the symbolic significance of the werewolves' hybridity, their role in criticizing the dominant discourse by using the third space which their hybrid nature has bestowed upon them is highly significant. On account of having two world views posited in front of them, they found themselves in the better position to investigate the legitimacy of certain rules or borders established in both the human world and in the animal world. This attribute assigns them with the authority to challenge the national, linguistics and several other ethical borders contrived in the human world.

Werewolves in *Twilight* are inhabitants of a particular region, a reservation called La Push. Their association with the reservation is deeper than of a common human as it is entwined with their history as well. Only the inhabitants of La Push exhibit the potential of transformation into werewolves. This historical narrative necessitates their alliance to that particular land and need to protect this particular land. However, transcendence of the national border can be seen in the impulsive nature of the wolfish genes. The speed and the strength offered through their hybridity override several such borders. This attribute can particularly be seen in the context of Jacob when he tried to evade the pain instigated by Bella's decision to reject him, to marry Edward and to get herself converted into a vampire. He attempted to escape the pain and let his instincts overpower him. As Seth informed Bella:

Seth: "He won't talk, though we know he hears us. He's trying not to think *human*, you know. Just going with his instincts"

Bella: "Do you know where he is now?"

Seth: "Somewhere in northern Canada. I can't tell you which province. He doesn't pay much attention to state lines". (Meyer, 2008, p. 12)

The animal self of Jacob is free from all nationalist and cultural borders and it allows him to escape as far as he desires to go. So while a normal human being must have felt the need to go through all the permission and visa processes in order to cross the boundary line and to enter another country, Jacob as a possessor of third space is free from all these limitations. The laws of humanity certainly do not apply on animals and he enjoys this freedom while shattering all restrictions. Hence, while it can be argued that the werewolves in the *Twilight Saga* are very native and affiliated to their land, their potential to overcome all such affiliations and their awareness of this potential can change the course of this discussion.

There is another way to look at werewolves' transcendence of nationalist borders. While La Push is the top priority of the werewolves to be saved from the attack of any mythical creature which reinforces the nativity of the werewolves, their trans-nationalistic approach in this regard cannot be ignored. On account of being so few and having families in La Push, they keep their hunting bouts to that particular place. However, the desire and the duty to protect human beings apply to everyone irrespective of their nationality. When Bella conceived the unknown creature, the pack reacted to the news as highly perilous and decided to remove the danger. Jacob, on account of his affiliation with Bella, tried to talk the pack out of this idea by claiming that Cullens would leave the place and go somewhere else to which Sam replied; "And inflict the menace on others? When blood drinkers cross our land, we destroy them, no matter where they plan to hunt. We protect everyone we can" (Meyer, 2008, p. 150). This shows that the restriction to La Push is mostly on the basis of practical purposes and they do consider saving human beings irrespective of their region or country a part of their responsibility.

Moving beyond the linguistic borders is another characteristic attributed to the werewolves on account of their hybridity. Werewolves, as repeatedly described in the series, can read each other's mind. Jacob explained it to Bella in *New Moon* as:

When we're wolves, we can hear each other.... "Not hear sounds," he went on, "but we can hear... *thoughts*—each other's anyway—no matter how far away from each other we are. It really helps when we hunt.... (Meyer, 2006, p. 206)

This ability annihilates any requirement of understanding languages. Their minds function as one and they could clearly understand each other without any need to speak at all. Moreover, the distance does not matter as well. As long as they are in their wolfish form, they can listen to each other's thoughts. Language is essentially considered to be the creation of humanity and belonging solely to human beings. Werewolves' narrative, as provided in the series, shows their transcendence of linguistic authority possessed by mankind.

Racism is another stereotype and another restraint contrived by the essentialist discourse. Werewolves' hybridity can also be seen as a challenge to racial discourse. Werewolves are mostly described as Black shining with "straight black hair and copper skin" (Meyer, 2005 p. 67) as noted by Bella whereas vampires are described as white; all this is set in a clearly racial discourse. For long, whites have defined themselves as mannered, humane, and learned while Blacks on the other hand, were being brutally categorized as immoral, cannibalistic and violent. Vampires and werewolves, on the other hand, offer a totally opposite situation in *Twilight Saga*. Vampires, apart from the Cullens, are clearly described as monstrous. From James, Victoria and Laurent to Charlotte, Peter and many others, vampires are mostly barbaric who rely on human blood for sustenance and can be nominated as cannibals. Werewolves, on the other hand, are cultured, moral and ethical and with the clear sense of right and wrong. They are the ones with the goal to curb the vices of the world by killing vampires. The goal of enlightenment, upheld by whites for so long, now appeared to be in the hands of werewolves – the Blacks. It is reported in the series that "they call themselves protectors" (p. 113). Jacob told Bella in *New Moon* that "we only protect people from one thing – our one enemy" (p. 200) by which he meant vampires. In *Breaking Dawn*, when Bella was fed with human blood in order to provide her body with nutrition as the fetus was rejecting any other kind of intake, none of the vampires seemed to be faintly revolted by this obnoxious idea. Only Jacob was the one thoroughly disgusted by even the thought of it. Jacob himself noted this thing: "No one else in this group would be disgusted by what she was doing. Just the opposite—they were probably having a tough time not ripping the cup away from her" (p. 187). Moreover, Forks is a place where most of the inhabitants are white. However, all these whites

can be seen as ignorant of existence of mythical characters like vampires and are totally dependent on the werewolves for their safety. All this can be seen as an outright question on the whole idea of racism posited through the action of werewolves.

Certain ethical boundaries are also shaken by the werewolves by using the third space provided by hybridity. Females in our society are deemed fragile, built to create and raise families and incapable of strength and physical exertion. Hybridity has provided female werewolves with the authority and the third space to challenge any such assumption or belief. This idea is clearly supported in *Twilight Saga*. Leah Clearwater is the first female werewolf in La Push, the first female ever to go through the conversion. After the conversion, she turned out to be headstrong, confident, to some extent malicious and faster than any other werewolf. She is the one in *Breaking Dawn* who while discussing the issue of Bella's murder in order to kill the unknown creature growing in her body bluntly added, "She's dying anyway....We'll just shorten the process" (Meyer, 2008, p. 150). In *Eclipse*, when she went through the transformation, everyone else including Bella expected it to be tough for her to be the part of werewolves' pack along with Sam. However, as informed by Edward, "She's making life exceedingly unpleasant for the rest of them. I'm not sure she deserves your sympathy" (p. 240).

Certain norms of our society necessitate the relation to be freed from polyamory. Polyamory is the desire for the love of two persons at one and a same time; an emotion deeply rejected by society and even mostly considered impossible. One of the major characteristics of werewolves, as repeatedly emphasized in the series, is their ability to imprint on some other person. Sometimes this may happen when the werewolf is already deeply in love with someone else. This happened with Sam who was deeply committed to Leah Clearwater suddenly imprinted on Emily as it is thoroughly explained in *New Moon*. Later on, this happened with Jacob too who although maddened by the love for Bella imprinted on Bella's daughter Renesmee. Imprinting, however, does not change one's feeling towards their earlier love as Jacob told Bella after imprinting on Renesmee: "Bella, things are different with us now, but ...I'll always love you" (Meyer, 2008, p. 367). So it can be said that polyamory is the general outcome in werewolf's case and their innocence and helplessness on account of their inability to control it can be clearly seen and empathized with. Werewolves' hybridity provides them with the chance to stretch the ethical boundaries related to love and to show its limits beyond what is generally expected and accepted in society.

5- Conclusion

The above discussion considered through the lens of hybridity and third space regarding the anti-essentialist nature of the character of werewolf as depicted in *Twilight Saga* can be concluded through the following assertions. Werewolves in *Twilight Saga*, in spite of being supernatural creatures, are highly significant in giving voice to the dilemmas and issues surrounding this modern contemporary world. Their hybridity provides them with the authority in both symbolic and literal ways to induce the world to ponder upon their beliefs and to reassess the legitimacy of these beliefs. Their hybridity endows them with the strength to defy borders and boundaries of whatever sort they are. They exist in liminality, in in-betweenness, a purely borderline existence and out of this space oozes their ability to perceive the world in a different light. They view the world as a mighty place, full of possibilities but without any hindrance upheld by the so-called pure human beings. Their hybridity frees them from the human established boundaries for they are not pure human but they are human enough to claim their right to be the part of the world. Through the analysis of the selected excerpts, it has been proved how werewolves have escaped several

human contrived boundaries related to language, nationality and ethnicity on account of their interstitial existence. The whole fiction narrates a single assertion; purity is weakness, an idea testified by title of series “*Twilight*” denoting a space where two things coexist.

It is mostly argued that popular fiction is highly superficial or highly supernatural to be anywhere near realism. It is superficial on account of the ways in which it presents a romanticized version of humanity where human beings are nothing more than entwined vine of varied emotions related to love, jealousy, competition and uncontrollable passions. It is supernatural because of the portrayal of some fantastic world occupied by mythical creature ranging from fairies, devils, witches, wizards, aliens and shadow hunters to vampires and werewolves which prompts the people to think where such people actually exist. Through the discussion provided above, it can be seen that although popular fiction never plainly dictates the things that need to be done, the enlightening message and fulfillment of literature for life sake motto is still there, hidden deeper in the characters and plot. Hence, this discussion creates the possibility of research for future researchers on several other similar fictions from varied perspectives to highlight the worldly dilemmas discussed in such unworldly fictions.

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