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The Sexual Monster: How the Werewolf is a Lone Sexual Monster and Foil to the Vampire

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Abstract

Since its literary heyday in the 16th century, the werewolf has become a symbol of racial and sexual fear. More recent young adult literature may seem to have changed that symbolic role but further analysis shows that this is not the case. The werewolf has changed in that it now populates the same texts as other monsters, primarily vampires, but their purpose remains the same. A primary example of this pattern can be seen in the popular *Twilight* series. In the past fifteen years, the werewolf has taken up the sexual monstrosity as the vampire has lost it and now provides a sexually deviant foil to the vampire.

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Professor Lang

R4B: Monsters and Modernity

12/16/13

The Sexual Monster:

How the Werewolf is a Lone Sexual Monster and Foil to the Vampire

Although their cultural popularity may suggest otherwise, werewolves have not changed in their representation of monstrosity and bestiality in recent young adult literature. Instead, they have become a foil to the decreasing monstrosity and increasing sexual purity of the vampire. Stefan Dziemianowicz, author of numerous essays on monsters, discusses the history of the werewolf in *Icons of Horror and the Supernatural*. According to Dziemianowicz, during gothic and victorian times, the werewolf was portrayed as evil incarnate.¹ He describes the werewolf as an embodiment of fears of immigrants in early 20th century America and cites *The Wolf in the Garden* (1931) as an example of a text portraying the racial and sexual deviance of the werewolf.² These monsters were actually a widespread object of fear before vampires were. Natalie Wilson, noted women's studies scholar and author, accounts that werewolves were present in folklore and fairytales before and after their literary heyday in the 16th century.³ The most common depiction of the werewolf in current western young adult literature is more closely linked to the traditional European depiction, of a savage and beastly creature, than to the traditional Native American view of the wolf, as a protector, a depiction that will become more

¹ Stefan Dziemianowicz, "The Werewolf," *Icons of Horror and the Supernatural*, vol. 2, 657.

² Dziemianowicz, 662.

³ Natalie Wilson, *Seduced By Twilight* (Jefferson: McFarland, 2011) 37.

obviously significant later in this paper.⁴ Werewolves in literature have historically been male and the archetype has been deeply imbued with male characteristics and expectations. These characteristics have also been combined with traditionally European racial and sexual stereotypes and fears. Through an analysis of the popular literature series *Twilight*, one can see that these racial and sexual archetypes are still intrinsically linked to the modern werewolf archetype, through its role as a foil.

Depictions of the werewolf in modern, popular culture have not changed drastically from these long-held associations with sexuality and racial stereotypes. The proliferation of the werewolf archetype is exemplified by the contrasting implications of Edward Cullen and Jacob Black, two characters in the *Twilight* novels. The aspects of the text worth analyzing are the contrasts of the vampire and werewolf cultures. The ensuing conflict and opposite nature of the two groups, fundamentally represented by Edward and Jacob, illuminate the werewolf's new role in young adult literature as the primary sexual monster. Vampires have traditionally been represented, from gothic literature moving into the present, as sexual predators. There has been vehement discussion, by Wilson and other academics, of the defanged nature of the vampire currently present in young adult literature.⁵ Critics and academics alike have articulated that in *Twilight* the vampire, who is supposed to be a sexual being, is instructing a young white woman on how to control her sexuality. Wilson even discusses Edward as a Christ-like savior, saving Bella from her sinful desires to have sex before marriage.⁶ This has supposedly decreased the sexual monstrosity of the vampire. The werewolf serves to fill this literary void. Though it may

⁴ Natalie Wilson, "It's a Wolf Thing: The Quileute Werewolf/Shape-Shifter Hybrid as Noble Savage," *Theorizing Twilight* (Jefferson: McFarland, 2011) 197.

⁵ Natalie Wilson, *Seduced By Twilight* (Jefferson: McFarland, 2011) 48.

⁶ Wilson, 110.

not appear so at first read, the werewolves of *Twilight* are portrayed as just as sexually devious and threatening as they were in gothic times. In *Twilight*, Edward is a symbol of sexual abstinence and purity. Edward does not have sex but is also abstinent in a symbolic way. In Van Stoker's *Dracula*, Count Dracula is a sexual monster because of his fangs and his bite.⁷ His fangs are a symbol of the spread of sexual disease and the sexual penetration of the female body. In *Twilight*, the main vampires lose sexual monstrosity and threat because they drink the blood of animals as a substitute for human blood. Jacob, on the other hand, is constantly defined by his negative sexuality. Bella acknowledges that she is attracted to both Jacob and Edward but discusses their attractiveness in two totally different ways. Jacob also initiates sexual contact with Bella on multiple occasions, forcing a kiss on her in *New Moon* and tricking her into kissing him in *Eclipse*. Bella even says that the force Jacob uses to kiss her is "with an eagerness that was not far from violence."⁸ Where Edward tries to protect Bella, Jacob is seen as professing love but ultimately being a sexual aggressor.

One of the ways in which the werewolves of *Twilight* are sexualized in comparison to the vampires is through their visual and racial portrayals. Edward and the vast majority of the vampires throughout the text have pale, white skin. Jacob and the Quileute nation are all explicitly portrayed as Native American. Even Jacob's last name, Black, is a link to the racial purpose of his character. The Quileutes live on a reservation, attend a separate school, and run in different social circles from the rest of the youth in the area. As Kimberly McMahon-Coleman, a faculty member specializing in learning development at University of Wollongong, and Roslyn

⁷ Joseph Michael Sommers, and Amy L. Hume, "The Other Edward: *Twilight's* Queer Construction of the Vampire as an Idealized Teenage Boyfriend," *Brining Light to Twilight: Perspectives on the Pop Culture Phenomenon* (New York: Palgrave macmillan, 2011) 154.

⁸ Stephenie Meyer, *Eclipse* (New York: Little, Brown and Company, 2007) 526.

Weaver, a professor at University of Western Sydney specializing in popular culture, literature, and film, discuss in their jointly authored book, some pieces of literature have attempted to address the previous representation of the werewolf as “marginalized groups rather than evil.”⁹ But rather than addressing inequality, Meyer proliferates the notion of the werewolves, and the Quileutes, as inferior, not marginalized. Throughout the novel, Jacob and the members of his wolf pack are constantly naked from the waist up because shapeshifting rips their clothes apart. Wilson draws the connection to the objectification of the bodies of the Quileute boys to that of the Native Americans by white colonizers in early American history. She articulates the sexualization of Native men through their animalistic masculinity saying, “turning the Native male into a sexy, romantic hero both renders his supposed violence sexy and ameliorates the history of colonization.”¹⁰ Native men were portrayed as warriors whose savage behaviors and state of undress were indications of their more animalistic and sexual natures.¹¹ Throughout the series, Bella describes Jacob’s attractiveness in relation to his hairless chest and abs, emphasizing his sexual nature over any of his other positive characteristics. Bella’s interactions with Jacob sexualize him in the same way colonizers would portray the bodies of Native Americans to express the fear of a dark man with a white woman.

Another way in which Bella sexualizes Jacob appears in the third book of the series, *Eclipse*. Wilson notes that Jacob is essentially colonized by the Cullen family and Bella. They provide food and shelter for him and dress him up. Jacob becomes “a happy subject/slave” and

⁹ Kimberly McMahon-Coleman, and Roslyn Weaver. Werewolves and Other Shapeshifters in Popular Culture. (Jefferson: McFarland, 2012) 100.

¹⁰ Natalie Wilson, Seduced By Twilight, (Jefferson: McFarland & Company, Inc., Publishers, 2011) 174.

¹¹ Wilson, 174.

even professes to Bella, “I’m your slave for life”.¹² This is a glaring example of the racial archetype of the werewolf as a dark-skinned male, mad for the white woman. Noted academic, Richard Dyer, a professor at King’s College in London, discusses this topic of the sexual connotations of skin color in his book, *White: Essays on Race and Culture*. Dyer, best known for his specialization in the historical context of literature, points out that in our current culture “there is implicit racial resonance to the idea, endemic to the representation of white heterosexuality, of sexual desire as itself dark”.¹³ Dyer articulates the cultural association of dark with bad sexuality. This association obviously permeates the pages of *Twilight* in the form of the racially homogenous vampire and werewolf groups and Jacob’s aggressive sexuality. Edward is has extremely pale white skin and Jacob is dark and tan. The *Twilight* books essentially dictate that white women should choose the abstinent, white male not the sexual dark male. This dichotomy is one way Jacob is consistently sexualized and demonized.

The Quileute werewolves also represent a more bestial and sexual version of humanity through their violent portrayals and their tendency to hurt those they love, another theme endemic to werewolf texts. Chantal Courgault du Coudray, professor of English and cultural studies at the University of Western Australia, cites the werewolf as traditionally being represented as infantile or an evolutionarily inferior being.¹⁴ The bestiality of werewolves has gone hand in hand with the sexual werewolf archetype. Heather Schell, an assistant professor of writing at George Washington University, discusses this theme in her piece “The Big Bad Wolf: Masculinity and Genetics in Popular Culture.” She observes that many films of the past have

¹² Natalie Wilson, *Seduced By Twilight*, (Jefferson: McFarland & Company, Inc., Publishers, 2011) 93.

¹³ Richard Dyer. *White: Essays on Race and Culture* (New York: Routledge, 1997) 13.

¹⁴ Chantal Bourgault du Coudray, *The Curse of the Werewolf: Fantasy, Horror and the Beast Within*, (Padstow: I.B. Tauris & Co. Ltd, 2006) 86.

hinged on this fact of werewolf literature and that in romantic novels most female leads are justified in fearing their werewolf lovers.¹⁵ Although everyone around her, including Jacob, tries to convince her otherwise, Bella is insistent that Jacob will not hurt her. This kind of blind faith and love, even if it is not completely romantically motivated, is the perpetuation of seemingly old societal gender roles. Jacob is constantly aware of the possibility of hurting Bella, even explicitly commenting on the dangerous nature of hanging with werewolves.¹⁶ This, coupled with the fact that Bella is hurt at his hands emphasizes the truly dangerous nature of the werewolf consistently with past portrayals.¹⁷ In addition, the werewolves and Jacob are sexualized through their portrayal as being bestial or less evolved compared to Edward and the Cullens. This also plays into the racial stereotype. Colonizers frequently emphasized the bestial nature of the Native Americans to justify colonization, dehumanizing them to justify their exploits. This dehumanization also doubles as sexualization. White people were seen as “more human” and therefore more controlled in their actions.¹⁸ The Quileute werewolves are portrayed as volatile and uncontrollable. They anger easily and can spontaneously and uncontrollably transform into their wolf form. Jacob himself admits to feeling out of control of his emotions.¹⁹ In comparison, Edward and his vampire clan are the picture of poise and control. They have so much self-control that they can restrain themselves from human blood and instead feed on animal blood which they find to be less satisfying. The uncontrollable nature of the Quileute

¹⁵ Heather Schell. “The Big Bad Wolf: Masculinity and Genetics in Popular Culture,” *Literature and Medicine*, vol. 26, (2007) 121.

¹⁶ Natalie Wilson, *Seduced By Twilight*, (Jefferson: McFarland & Company, Inc., Publishers, 2011) 175.

¹⁷ Wilson, 39.

¹⁸ Wilson, 38.

¹⁹ Wilson, 90.

boys causes them to become violent sexual aggressors, a fact constantly pointed out by the abstinent Edward.

One of the clear examples of the volatile nature of werewolves can be seen in the pack leader, Sam, and his significant other, Emily. Sam claws his girlfriend and life-partner, Emily, in the face in a momentary fit of rage when he suddenly transforms. Even though Sam has imprinted on Emily and they both love each other, he hurts her deeply. Sam, one of the alpha males and leader of the original werewolf pack, was previously in a relationship with a girl named Leah but upon seeing Emily, Sam was compelled by a deep force and fell love with her. This force is called imprinting and it is a representation of the concept of true love throughout the series. Perhaps because of the imprinting, Emily forgives Sam and stays with him. Only the male party is compelled by imprinting but women frequently submit to its power. The presence of this specific relationship in the text is very disturbing and is definitely a portrayal of relationship violence. This relationship also provides a quick view of the patriarchy of western society that deems it the woman's job to keep men calm and to take the abuse that they may incite.²⁰ Sadly enough, this is actually a culturally caused social expectation. Sam and Emily's relationship only serves to proliferate an existent cultural undercurrent that society would rather not acknowledge and that the werewolves represent.²¹ In comparison, among the Cullen vampires, everyone has a loving heteronormative life-partner relationship and relationship turmoil rarely permeates the Cullen clan's ranks. These immortal beings are seen as capable of

²⁰Ashley Donnelly, "Denial and Salvation: The Twilight Saga and Heteronormative Patriarchy," *Theorizing Twilight* (Jefferson: McFarland, 2011) 189.

²¹ Ashley Donnelly, "Denial and Salvation: The Twilight Saga and Heteronormative Patriarchy," *Theorizing Twilight* (Jefferson: McFarland, 2011) 189.

having persisting relationships whereas werewolves are shown to be volatile boyfriends at best. This dichotomy is both a commentary on the nature of race and sexuality.

Another way in which Jacob is sexualized is through the visual nature of his body. Wilson describes Jacob as a “bastion of phallic power” because of his “half-naked wolf body rippling with strength”.²² Jacob is a walking penis. Though Edward is also described as rock solid and attractive, he is not described and put on display for his body. He is valued for his loving nature and his beautiful face. Jacob is a blatant sexual symbol not only because of the implications of his actions and body but also because of the literal nature of his male sexuality. This image may not initially seem strange to the reader because it is actually a common image in today’s media. In one of his many books on sexuality, Jeffrey Weeks, a respected historian and sociologist, discusses the importance sexuality plays in a man’s perceived masculinity. He makes the connection that because sexuality is so closely linked with masculinity “performance anxiety is a leading cause of secondary impotence.”²³ This connection is perhaps the reason many fans are blind to the undertones of the rest of the series: this is what male sexuality has become. As was discussed by Peter Stallybrass and Allon White, both experts and authors on literature, in “The City: the Sewer, the Gaze and the Contaminating Touch”, sexuality used to be a socially negative characteristic that the middle class bourgeoisie would blame on the lower classes and simultaneously look upon with envy.²⁴ But now, visual sexualization has become commonplace in advertisements, TV series, movies, and countless other forms of media so seeing another

²² Natalie Wilson, *Seduced By Twilight*, (Jefferson: McFarland & Company, Inc., Publishers, 2011) 84.

²³ Jeffrey Weeks. *Sexuality and Its Discontents: Meanings, Myths & Modern Sexualities*. (New York: Routledge & Kegan Paul, 1985) 190.

²⁴ Peter Stallybrass, and Allon White. “The City: the Sewer, the Gaze and the Contaminating Touch,” *The Politics and Poetics of Transgression* (Ithaca: Cornell University Press, 1986) 136.

repetition of this sexualization may not initially seem abnormal or inappropriate. The modern celebration of male sexuality lessens the shock and horror that once would have been associated with a half-naked young Native American man vying for the attention of an also sexually charged young white woman.

Sexualized supernatural beings like Jacob are common in today's young adult literature and movies. Often, as in *Twilight*, there is an overlap of characters that has not been historically present in monster literature. That is to say that vampires, werewolves, zombies, witches, warlocks, and all manner of supernatural beings are often in the same books and TV shows together, battling the same circumstances, and sometimes each other, in an otherwise normal teenage world. This is, in some way, a fetishization of monster culture, playing to the simultaneous fear and interest in monsters.²⁵ Jacob and Edward clearly demonstrate this hypothesis through their constant comparison as characters. Jacob was originally intended by Meyer to be a peripheral and expository character, a foil to Bella's relationship.²⁶ Though he became a main character in the series by the final book, Jacob still plays the role as foil to the vampire archetype. Jacob is the sexual and Edward is the thoughtful. The fans themselves serve to support this relationship.

Upon looking at the comments on fan sites, it becomes apparent that fans play into the same stereotypes proliferated by the text. On the site *fanpop.com*, dedicated to fans of all kinds of media, a forum on Team Edward vs. Team Jacob shows the topics discussed in this essay. Some of the comments praising Jacob read "Jacob is so warm, cute, hot, funny" and "Jacob is

²⁵ Peter Stallybrass, and Allon White. "The City: the Sewer, the Gaze and the Contaminating Touch," The Politics and Poetics of Transgression (Ithaca: Cornell University Press, 1986) 136.

²⁶ Kimberly McMahon-Coleman, and Roslyn Weaver. Werewolves and Other Shapeshifters in Popular Culture. (Jefferson: McFarland, 2012) 99.

nice, clean and HOT!”.²⁷²⁸ These fans have focused in on the word “hot” to describe their reasons for liking Jacob. Team Edward fans have drastically different reasons for liking Edward, including he “is sensitive and loving” and “I love the way he has to struggle, to keep himself under control, when he is with Bella”.²⁹³⁰ Even the fan justification for liking individual characters plays directly into the sexual archetypes represented by the two male leads. In a society that likes to think of itself as post-racist and post-sexist as well as sexually liberated, the modern werewolf demonstrates the fact that prejudice still exists in our society, perpetuated by popular culture, television, and texts. Through these many examples of the sexual symbolism that the werewolf has maintained, one can see that the literary portrayal of the werewolf has barely changed. The main difference is that werewolves are now held up as a comparison to the more common monster in popular culture, the vampire. Not only has the werewolf maintained its own monstrosity, it has also taken on the role and connotations of the gothic vampire, becoming the sole sexual monster left in much of young adult and popular literature.

²⁷ Lili3498. “Team Jacob vs. Team Edward Debate!,” Fanpop, Web. 14 Dec. 2013 <<http://www.fanpop.com/clubs/twilight-series/articles/6692/title/team-edward-vs-team-jacob-debate>>.

²⁸ BunniezandJacob. “Team Jacob vs. Team Edward Debate!,” Fanpop, Web. 14 Dec. 2013 <<http://www.fanpop.com/clubs/twilight-series/articles/6692/title/team-edward-vs-team-jacob-debate>>.

²⁹ isybella140. “Team Jacob vs. Team Edward Debate!,” Fanpop, Web. 14 Dec. 2013 <<http://www.fanpop.com/clubs/twilight-series/articles/6692/title/team-edward-vs-team-jacob-debate>>.

³⁰ Edward_Bella-ox. “Team Jacob vs. Team Edward Debate!,” Fanpop, Web. 14 Dec. 2013 <<http://www.fanpop.com/clubs/twilight-series/articles/6692/title/team-edward-vs-team-jacob-debate>>.

Works Cited

BunniezandJacob. "Team Jacob vs. Team Edward Debate!" *Twilight Series Opinion Article*. *Fanpop*, Fanpop, Web. 14 Dec. 2013.

This is a citation of a comment on a website by a fan of the *Twilight* series. This particular person cites Jacob as their favorite male lead. One of the primary reasons this person gives for their particular attraction to Jacob is that he is hot. This is an example of how even the fans play directly into the stereotypes and messages perpetuated by the text.

Coudray, Chantal Courgault Du. "The Cycle of the Werewolf: Romantic Ecologies of Selfhood in Popular Fantasy." *Australian Feminist Studies* 18.1 (2003) : 57-72. Electronic.

Coudray follows the progression of the werewolf in popular fiction from tortured and tragic to confident and loving. She sees this transition as not happening in the past 15 years but rather spanning the 1930's to the 1990's. She discusses, in depth, the cycle of the werewolf and relates it to the menstruation cycle. This is a very gendered paper, focusing on feminism, ecofeminism, and female authors of werewolf texts. This text actually reclaims the werewolf for the female gender and argues it to be an inherently female archetype, empowering women to explore themselves and their partners. This topic directly relates to my research and provides a stark contrast to some of the other articles I have read pertaining to gender. Although, it does fit in nicely with some of the sections on werewolves and feminism that are present in some of the other books I am using. Coudray's articulation of the bestial and masculine nature of the werewolf plays directly into my analysis of the sexual nature of the werewolf.

Donnelly, Ashley. "Denial and Salvation: The Twilight Saga and Heteronormative Patriarchy." *Parke and Wilson* 178-193.

This piece is an analysis of the *Twilight* series and the themes of gender roles, patriarchy, and monstrosity. Donnelly makes many claims about the themes of relationship violence and traditional gender roles and their perpetuation into modern culture and society. She also discusses the overwhelming patriarchal nature of our society and the implications of imprinting. This piece was incredibly helpful to my research, making many pertinent points about the monstrosity behind the concept of imprinting and the violent nature of traditional gender roles. I have incorporated her research into my discussion of the werewolf's violent and volatile nature.

Dyer, Richard. *White: Essays on Race and Culture*. New York: Routledge, 1997. Print.

Dyer's book is a discussion on the meaning of race in modern culture. A specific portion on the sexual implications of race was useful in supporting the claim that our culture sees sex as inherently dark and bad. This connected to the racial implications of Jacob's sexuality.

Dziemianowicz, Stefan. "The Werewolf." *Icons of Horror and the Supernatural: An Encyclopedia of Our Worst Nightmares*. Ed. S.T. Joshi Westport: Greenwood Press, 2007. 653-687. Print.

This source focuses heavily on the cultural version of the werewolf that spans the 1900's. This text provides a comprehensive overview of the psychological, science-fiction, feminist,

political, and racial aspects of the werewolf in this time period. These interpretations touch on topics such as women frequently being relegated to victim or villain roles, werewolves representing the social alien, the connection of the werewolf archetype to Dr. Jekyll and Mr. Hyde, among others. All of these aspects are pertinent to my research because in order to distinguish the werewolf in the position it has occupied for the last fifteen years as a desirable sexual being, I must understand its treatment in literature before this period of time. Dsiemianowicz's work also provided me with a good summary of previous representations of the werewolf.

Edward_Bella-ox. "Team Jacob vs. Team Edward Debate!" *Twilight Series Opinion Article*. *Fanpop*, Fanpop, Web. 14 Dec. 2013.

This fan is also commenting on the same website as the previous fan cited. This person says Edward is their favorite character because he is able to struggle and hold on to his composure whenever he is with Bella. This is a recognition that the vampire, Edward, is in control of his emotions, a direct mirror of the stereotypes discussed in this paper.

isybella140. "Team Jacob vs. Team Edward Debate!" *Twilight Series Opinion Article*. *Fanpop*, Fanpop, Web. 14 Dec. 2013.

This fan says that Edward is their favorite character because of nurturing characteristics. This, too, is an example of the different standards to which even the fans hold Edward and Jacob.

Lili3498. "Team Jacob vs. Team Edward Debate!" *Twilight Series Opinion Article*. *Fanpop*, Fanpop, Web. 14 Dec. 2013.

This is another example in which a fan uses the word hot to describe Jacob. This word is actually present in a great number of comments pertaining to Jacob and demonstrates that he is seen as being more sexual than the affectionate and protective Edward.

McMahon-Coleman, Kimberley, and Roslyn Weaver. *Werewolves and Other Shapeshifters in Popular Culture*. Jefferson: McFarland, 2012. Print.

This book was helpful in the analysis of the werewolf as a sexual monster. As well as having an entire chapter dedicated to the sexuality, it discussed gender, social politics, and adolescence in relation to the werewolf. It was recently published and so is up to date on young adult literature and discusses the *Twilight* series in detail on multiple occasions. I cite it often in my paper because it directly discusses topics I focused on in my research.

Meyer, Stephenie. *Eclipse*. New York: Little, Brown and Company, 2007. Print.

This is the third book in the *Twilight* series. I wanted to use a direct quote from this text to illustrate Jacob's portrayal as a violent creature.

Parke, Maggie, and Natalie Wilson, eds. *Theorizing Twilight*. Jefferson: McFarland, 2011. Print.

This is the citation for the anthology. This book had numerous essays that discussed topics pertinent to my research, two of which I have also cited. It mainly focused on the vampire

archetype and discussed Edward more commonly than Jacob. Still, I found some of the analysis of Edward useful when articulating Jacob's role as Edward's foil.

Schell, Heather. "The Big Bad Wolf: Masculinity and Genetics in Popular Culture." *Literature and Medicine* 26.1 (2007) : 109-125. Electronic.

This is actually the source that inspired me to look further into the topic of gender in relation to werewolves. In her essay, Heather Schell relates the idolization of predatory and aggressive behavior of werewolves to Darwin's theories of evolution and our former state as a hunter-gatherer species. She argues that alpha males win the better food and the better mates and that men, similarly, act aggressively to obtain sex and other social benefits. Schell also discusses the emergence of the aggressive, alpha male werewolf as a sign of women's decreasing desire conform to traditional gender roles. The aggressiveness, she argues, directly clashes with the heroines modern values and create all the more sexual tension. A large portion of her analysis has a direct application in my research. Thought the biological/evolutionary argument does not play into my research necessarily, her discussion of gender and the expectations of women are directly pertinent to my research. The analysis of the aggressive male helped me to develop a profile for the modern werewolf.

Sommers, Joseph Michael, and Amy L. Hume. "The Other Edward: *Twilight's* Queer Construction of the Vampire as an Idealized Teenage Boyfriend." *Bringing Light to Twilight: Perspectives on the Pop Culture Phenomenon*. Ed. Giselle Liza Anatol. New York: Palgrave Macmillan, 2011. 153-165. Print.

I used this source mainly for the quote supporting our discussion in class about the sexual connotations of the Bram Stoker's *Dracula*. This particular essay was helpful but the rest of the essays in the book were pretty solely focused on vampires.

Stallybrass, Peter, and Allon White. "The City: the Sewer, the Gaze and the Contaminating Touch," *The Politics and Poetics of Transgression*. Ithaca: Cornell University Press, 1986. 125-148. Print.

We used this text in class and discussed it in great detail. I used it mostly for the idea it discusses that the lower class is a representation of sexuality that the upper classes revel in observing but are afraid to touch. This was an interesting previous attitude towards sexuality in relation to the blatant sexualization of the male body in modern culture.

Weeks, Jeffrey. *Sexuality and Its Discontents: Meanings, Myths & Modern Sexualities*. New York: Routledge & Kegan Paul, 1985. Print

I used Weeks' work to articulate the current link of sexuality and masculinity in modern culture. This serves as at least a partial explanation for Jacob's undress. Most of his work was not directly relevant to my work but I did use one quote from him.

Wilson, Natalie. "It's a Wolf Thing: The Quileute Werewolf/Shape-Shifter Hybrid as Nobel Savage." *Theorizing Twilight*. Ed. Maggie Parke and Natalie Wilson. Jefferson: McFarland, Publishers, 2011. 194-208. Print.

This essay is generally focused on the negative racial connotations of the embodied werewolves in the book series *Twilight*. Wilson begins the essay with some background on the treatment of werewolves in historical literature and culture. She discusses the deeply negative actions historically associated with the werewolf, murder, rape, cannibalism, and incest among others. Wilson also observes that whereas women were accused of being witches, the accusation of werewolf was almost always directed at men. Her main point is that instead of being depicted as the kind protectors that much of Native American folklore portrays them to be, werewolves in popular culture as seen as the inferior and beastly “other”, dangerous and full of desire. She is especially adamant that the opposite portrayals of the vampire and the werewolf illustrate white privilege. This entire article is not necessarily directly relevant to my interest but Wilson does discuss the role of masculinity in defining the werewolves. She identifies their transformations as a way of accessing their “properly masculine” power. This text became my main source for the racial implications of the werewolf. I found it very useful throughout the stages of my research and I quote from it multiple times.

---. *Seduced By Twilight*. Jefferson: McFarland & Company, Inc., Publishers, 2011. Print.

This book has a phenomenal chapter on masculinity in *Twilight* and discusses, in depth, both Edward and Jacob. One of the most useful pieces of analysis I have come across is the recent cultural idea that it takes the right kind of woman to bring out the loving side of a man, a theme not explicitly stated in early werewolf literature. This book also describes the inherently 1950’s society that exists in Forks, relating the gender roles of the characters to that of an older social order. The text illuminates current culture as it pertains to or has remain the same as past cultural values regarding gender roles. This analysis of the werewolf as being a 1950’s-reminiscent version of masculinity ties directly into my research. It articulates that the werewolf has maintained its monstrosity while simultaneously increasing its masculine and sexually domineering significance.

Research Proposal: Werewolves and Cultural Expectations

Topic: I began my research process hoping to focus on the topic of werewolves, looking at books in the library pertaining to werewolves and lycanthropy. A few of the textual resources I found discussed similar focused topics surrounding the werewolf: adolescence, gender politics, sexuality, race, disability, mental illness, substance abuse, and spirituality are all commonly articulated cultural themes related to werewolves. Though I found these topics interesting, they are all relatively longstanding interpretations of the werewolf. When I searched some online resources, I found an article that articulates the change in modern treatment of the werewolf in literature and film and attributes it to the change in romantic female expectations of males. Such a change in attitudes can be seen in numerous monster stories including *Twilight*, *Teen Wolf*, and *The Vampire Diaries* to name a few. The prevalence of werewolves in pop culture has actually mirrored that of vampires. There seems to be a fascination with monstrosity that far exceeds the middle class curiosity of the 19th century that we were discussing in relation to Jekyll and Hyde. I would like to study the change in the werewolf's role in pop culture because I am trying to understand how cultural expectations shaped the portrayal of this monster in order to help my reader understand the culture that gave rise to the new and modern werewolf.

Why: I enjoyed reading *The Strange Case of Dr. Jekyll and Mr. Hyde* and exploring the duality of human nature. I saw a parallel between that text and the werewolf. Upon further reading on the topic of werewolves, I found the topic of a change in gender expectations to be engaging.

Search Terms:

“Werewol*”

OskiCat

- Werewolves and Other Shapeshifters in Popular Culture
- The Essential Guide to Werewolf Literature
- The Encyclopedia of Vampires, Werewolves, and Other Monsters
- The Curse of the Werewolf: Fantasy, Horror, and the Beast Within

<http://web.ebscohost.com> (Sociological Article Database: culture and societal expectations are clearly covered by the topics of sociology)

- The Cycle of the Werewolf: Romantic Ecologies of Selfhood in Popular Fantasy

“Werewolf Literature”

Google Scholar (Initial research purposes)

- The Big Bad Wolf: Masculinity and Genetics in Popular Culture

search.proquest.com (Sociological Abstracts)

- The Apocalyptic Strain in Popular Culture: The American Nightmare Becomes the American Dream

“Alpha male”

OskiCat

- Alpha Male Syndrome

Sources:

McMahon-Coleman, Kimberley, and Roslyn Weaver. *Werewolves and Other Shapeshifters in Popular Culture*. Jefferson, North Carolina and London: McFarland & Company, Inc., Publishers, 2012. Print.

This book has a large section on werewolves and gender politics, delving into the applications of both masculinity and femininity in werewolf stories. McMahon-Coleman and Weaver articulate the werewolf as being a predominantly male condition and explore numerous examples of the changed relationships of dominancy and increased feminism in modern werewolf stories.

Schell, Heather. “The Big Bad Wolf: Masculinity and Genetics in Popular Culture.” *Literature and Medicine* 26 (2007): 109-125. Print.

This text is a brief but targeted analysis of the boyfriend werewolf type that has arisen in recent popular culture. Schell discusses the “alpha male” and its increased desirability among modern women. She links the change in the role of the werewolf, from beast to boyfriend, is the result of a change in the demeanor and desires of today's young women and the changing definitions of masculinity.

Reflection

The first time I thought about researching gender and werewolves was when I read Heather Schell's "The Big Bad Wolf: Masculinity and Genetics in Popular Culture". I originally approached my research on the assumption that the literary role of werewolves had changed drastically in the past twenty years. I was hoping to discover some more recent books or series that revolve around the same topics as some of the more popular series like *Twilight* and *The Vampire Diaries* but were primarily about werewolves. I did a lot of browsing Oskicat for books to take out of the library and I also found a few articles about werewolves. I quickly discovered that there was not a lot of easily-found pertinent academic material. The first of my many trips to the library produced a couple books on the history of werewolves in literature as well as *Werewolves and Other Shapeshifters in Popular Culture*. This particular book was helpful in that it brought about two very important realizations that eventually shaped my thesis. Firstly, werewolves were very rarely the main monsters in popular texts and TV series. Secondly, werewolves actually had not changed that much as far as the racial and sexual stereotypes they represent and proliferate.

I don't know how I thought I could avoid the *Twilight* series but I originally thought I could. Upon my second visit to the library, I discovered that there was a multitude of analysis, upwards of six whole books, on the *Twilight* series. As I flipped through them, there were two to three chapters or articles in each book that pertained to Jacob and his relationship to Bella and Edward. That was the moment I resigned to the fact that my paper would be about *Twilight*. I was actually pleasantly surprised that, even though a few people had analyzed *Twilight*, no one else in the class had previously done an essay on werewolves. I was looking to do something

different from the start, not electing to research any of the monsters that we discussed in class and I almost managed to do that. Vampires do play an important part in my discussion of the role of the werewolf but my paper is still mainly about werewolves.

I did struggle with this material a lot throughout the process. I was enjoying the reading and researching and I found a lot of individually valid arguments and compelling analysis but I did have trouble synthesizing my sources. Even though I wrote four pages for our first draft deadline and four more for our second, I don't think I truly had a thesis I could really get behind until a couple weeks before this essay was due. But once I articulated my thesis in office hours, I could definitely see where my paper was going and I was excited to write the rest of it. This semester I have definitely improved my paper writing ability. I am confident in my analysis of literature but this class helped me improve my ability to organize my papers and synthesize sources.