



Amman - Jordan

**The Concept of Telepathy in Stephenie Meyer's *Twilight*
and Kami Garcia and Margaret Stohl's *Beautiful Creatures*:
*A Comparative and Psychological Study***

مفهوم التخاطر في روايتي (الشفق) لستيفاني مير و (المخلوقات الجميلة) لمارغريت
ستوهل وكامي جارسيا: دراسة مقارنة وتحليل نفسي

Prepared by:

Sarab Saleh Saheb Al-Khuzai

Supervised by:

Dr. Nisreen Tawfiq Yousef

**A Thesis Submitted in Partial Fulfilment of the Requirements
for Master of Arts in English Language and Literature**

Department of English Language and Literature

Faculty of Arts and Sciences

Middle East University

Jan. 2021

Authorization

I, **Sarab Saleh Saheb**, **authorize** Middle East University to provide libraries, organizations and individuals with copies of my thesis upon request.

Name: Sarab Saleh Saheb.

Date: 21 / 01 / 2021.

Signature:

A handwritten signature in blue ink, consisting of a stylized 'S' followed by a horizontal line that ends in a small hook.

Thesis Committee Decision

This thesis entitled “**The Concept of Telepathy in Stephenie Meyer’s *Twilight* and Kami Garcia and Margaret Stohl’s *Beautiful Creatures: A Comparative and Psychological Study.***”

was successfully defended and approved on: 21/01/2021.

Thesis committee

1. **Dr. Nisreen Tawfiq Yousef**
2. **Dr. Nosaybah Walid Awajan.**
3. **Dr. Linda Suleiman Al-Abbas.**
4. **Dr. Aya Akkawi.**

Signature



Acknowledgement

Thank you, Allah Almighty, for the spritual enlightenment , the wisdom and constant flow of ideas which help a great deal, for lighting up the lamp of hope, encouragement, courage and patience to the success of this work.

My sincere thanks go to my supervisor **Dr. Nisreen Tawfiq Yousef** who supported me to complete this thesis successfully and who has been a constant source of knowledge and inspiration. I also thank **Dr. Bader Dweik** for his advice and help. I really appreciate his support during my MA.

My heartfelt thanks go to my family, to my father's spirit who encouraged me when he was alive, to my great mother who is persuing my father's message to encourage and support us, and to my sisters and my brother for their support and understanding. I would not have been able to achieve without your sincere encouragement. May Allah bless you more and have happier lives.

Finally, my thanks go to everyone who supported me and strengthen me to be able to face all struggles, pains and hardships during the journey of MA. Thank you all.

Dedication

Every challenging work needs great efforts as well as guidance of elders especially those who were very close to our heart.

I dedicate my humble work to the soul of my sweet and loving father, Saleh Saheb Al-Khuzai, to my loving mother, and to my brother and sisters.

This thesis is deepest dedicated to my husband, Ahmed Al-kinani whose affection, love, encouragement and prays for day and night make me able to succeed.

I also dedicate to my little angels, my daughter Fatima and my son Fahad.

Table of Contents

Title.....	i
Authorization	ii
Thesis Committee Decision	iii
Acknowledgement	iv
Dedication	v
Table of Contents.....	vi
Abstract in English.....	viii
Abstract in Arabic	ix
CHAPTER ONE: Background of the study.....	1
1.1 Introduction.....	1
1.1.1 Telepathy Throughout History.....	3
1.1.2 Stephenie Meyer’s Biography:	5
1.1.3 A Plot Summary of Twilight	6
1.1.4 Kami Garcia and Margaret Stohl's Biography:.....	8
1.1.5 A Plot Summary of Beautiful Creatures	9
1.2 Statement of the Problem:.....	10
1.3 Objectives of the Study	10
1.4 Questions of the Study	10
1.5 Significance of the Study	11
1.6 Limitation of the Study	11
1.7 Limits of the Study	11
1.8 Definitions of Terms	12
CHAPTER TWO: Literature Review	15
2.1 Introduction.....	15
2.2 Theoretical Studies Related to the Concept of Telepathy.....	15
2.3 Empirical Studies:.....	20
CHAPTER THREE: Methodology and Procedures	26
3.1 Introduction.....	26
3.2 Methodology	26
3.3 Sample of the study.....	26
3.4 Procedures of the study.....	26

CHAPTER FOUR: Discussion and Analysis	28
4.1 Introduction.....	28
4.2. Analysis of Twilight	28
4.2.1. Edward Cullen's Telepathy	31
4.3. Beautiful Creatures	37
4.3.1 Analysis of the Novel	38
4.3.2. Ethan and Lena's Telepathy	42
4.4 Comparison between Twilight by Stephenie Meyer and Beautiful Creatures by Kami Garcia and Margaret Stohl.	46
4.4.1 Contrast between Twilight and Beautiful Creatures	46
CHAPTER FIVE: Conclusion, Recommendations and further Studies	51
5.1 Introduction.....	51
5.2 Conclusion	51
5.3 Recommendations.....	53
5.4 Further Studies	54
References.....	55

The Concept of Telepathy in Stephenie Meyer's *Twilight* and Kami Garcia and Margaret Stohl's *Beautiful Creatures*. A Psychological and Comparative Study

Prepared by: Sarab Saleh Saheb

Supervised by: Dr. Nisreen Tawfiq Yousef

Abstract

The attempts to probe the essence of the human soul and to dive in its details to know the potentials inherent in it becomes highly significant and crucial. Among the unique abilities that God has placed in some humans is what is called telepathy. This thesis deals with an examination of the concept of telepathy in the novels *Twilight* by Stephenie Meyer and *Beautiful Creatures* by Kami Garcia and Margaret Stohl and analysis of how the two novels relate in terms of the main theme. It aims to explore how telepathy is deployed in these two novels. To achieve this objective, the thesis draws upon analytical descriptive approach. Analysis of the characters is based on different scenarios to get an in-depth understanding of how the three authors portray the theme in their works. In both novels, telepathy is depicted to be used for good things and emotional reasons, rather than evil or bad ones.

Keywords: Telepathy, abilities, *Twilight*, *Beautiful Creatures*.

مفهوم التخاطر في روايتي (الشفق) لستيفاني مير و (المخلوقات الجميلة) لمارغريت ستوهل وكامي جارسيا: دراسة مقارنة وتحليل نفسي

إعداد: سراب صالح صاحب

إشراف: د. نسرين توفيق يوسف

الملخص

من بين القدرات الفريدة التي وضعها الله في بعض البشر هو ما يسمى بالتخاطر. تتناول هذه الرسالة دراسة لمفهوم التخاطر في الروايتين "الشفق" لستيفاني مير و "المخلوقات الجميلة" لكامي جارسيا ومارغريت ستوهل وتحليل كيفية ارتباط الروايتين بالموضوع الرئيسي. تهدف هذه الرسالة إلى كشف كيفية استخدام التخاطر في هاتين الروايتين. ولتحقيق هذا الهدف، تعتمد الأطروحة على النهج الوصفي التحليلي ويستند تحليل الشخصيات على سيناريوهات مختلفة للحصول على فهم متعمق لكيفية تصوير المؤلفين الثلاثة للموضوع في أعمالهم. في كلا الروايتين، يتم تصوير التخاطر في استخدامه للأسباب العاطفية والأمور الصالحة، حيث لا توجد هنالك أسباب سيئة أو شريرة وهذا يعكس عفة الروايتين أثناء تطبيقها للتخاطر.

الكلمات الرئيسية: التخاطر، القدرات، الشفق، المخلوقات الجميلة.

CHAPTER ONE

Background of the study

1.1 Introduction

Speaking about the necessity of reflecting on the human soul and the capabilities that Almighty Allah has placed in it, He said: "And in yourselves. Then will you not see?", (Adh Dhaariyat, Verse21). Thus, the attempts to probe the essence of the human soul and to dive in its details to know the potentials inherent in it becomes highly significant and crucial. Among the unique abilities that God has placed in some humans is what is called telepathy or spiritual contact. The world of telepathy or spiritual contact is truly strange and it is not easy to decipher. It is believed that the matter is related to spiritual serenity and the belief in the existence of these capacities. In this regard, defining the concept of telepathy becomes crucial. Telepathy is a term formulated by Frederick Myers who was keen on psychical research and was one of the establishing individuals from the Society for Psychical Research in 1883. In 1903, after he died, *Human Personality and Its Survival of Bodily Death* was gathered and distributed. It was two huge books at 1,360 pages long, which introduced an outline of Myers' examination into the unconscious mind. For him, it is the movement of ideas between people without the need for an intermediary. It is a kind of mental communication in humans in a way that is intangible between two people, and that each receives the other's mental message at the same time as the other, no matter how far away they are. According to Meyers (1903), this matter is possible, and the mind can communicate with another mind without physical mediation. It can also go beyond the vast distances and can also connect to other creatures and feel them without a physical intermediary,

"all cases of impressions received at a distance without the operation of the recognized sense organs." (P.147).

Thus, it is concluded that Telepathy can be defined as the capacity to know what is in the mind of someone else, or to communicate with someone intellectually, without the need of using words or other tangible signals. In 2000 BC, there were signs that telepathy existed as part of Early Egyptian cultures. The expression telepathy is partitioned into two parts as tele which means distant and pathos which gives the meaning of feeling, recognition, passion, affiliation, experience or being under influence and combined together; the word means the effect from a distance. Telepathy is a manifestation of the sixth sense or perception, and the sixth sense has other features such as foresight and prior knowledge. It is the alleged indirect transmission of information from one person to another without the use of any known human tangible channels or actual interaction.

There are certain types of telepathy, they are; Zener Cards, Dream telepathy, Twin telepathy and Ganzfeld experiment. Telepathy can be regarded as a manifestation of the sixth sense. This human skill has been approached by a number of scholars who endeavored to probe its essence and to manifest its significance. Literature has been among the disciplines that tackled this issue by providing literary representations of it that leads a number of authors showed interest in depicting telepathy in their works.

With the objective of examining how telepathy is represented in literature, two novels have been analyzed: *Twilight* by Stephenie Meyer and *Beautiful Creatures* by Margaret Stohl and Kami Gracie. The rationale for choosing these two novels is that they are contemporary and related to our life and that they show how the characters deploy telepathy in their life. The fascination with telepathy seems to have grown during the

twentieth and the twenty-first centuries as more books were published on telepathy in addition to television programs that include telepathy. It is interesting to mention that the television series *The Matrix* and *Babylon 5*, which reached out to a younger audience and renewed the telepathy genre.

1.1.1 Telepathy Throughout History

In *The Muqaddimah of Ibn Khaldun*, Ibn Khaldun (1377) mentions some of the miracles Allah granted to some of his righteous worshippers for a purpose that He only knows. The human being has been living on this planet for a long time and certainly man has developed capabilities to help him survive and preserve his offspring. Such capabilities are known to the modern man and can be deployed to serve different purposes including the search for missing people. What arouses controversy and curiosity of restricted and limited human thinking in the wisdom of God, is the matter of the “soul”. Many Qur'anic verses came to comment on such issues in this regard, including His say: "And they ask you, [O Muhammad], about the soul. “Say. The soul is of the affair of my Lord. And mankind have not been given of knowledge except a little.”(Al-Isra, V.85). Many cases of telepathy in history had been raised such as the incident of Sariya al-Jabil where Ibn Khaldun (1377) and Al-Shafi'i (1995) mention this incident and the fact that Omar Bin Al-Khattab was making speeches on the pulpit in the city Friday Sermon, so he turned from the sermon and called his highest voice: (Ya Sariya, to the mountain, to the mountain). This incident is historic in the Islamic heritage about the ability of telepathy which happened to Al-Sahabi Sariya Bin Znim Al-Daily Al-Kanani in Persia in the succession of Commander of the Faithful Omar Bin Al-Khattab. Then the story was later revealed that Sariya had come for Omar in the city,

saying: "O Prince of believers, the enemy is multiplying on the soldiers of Muslims and we are in great danger. I heard a voice calling: "Ya Saraiya, to the mountain" Then I took my fingers to the foot of a mountain and took its climax to prevent us from protecting the rear of the army. We faced the Persians from one side, only an hour until God opened us and we triumphed over them", he said. (P.224, 25).

In *Telepathy and Literature*, Nicholas Royle (1991) explores issues that are related to literary criticism. He does not aim to give new "interpretations" or "contextualizations" of conventional writings. As he indicates, literature is a discursive formation," one that requests the prospect of telepathy: " Difficult to imagine a theory of fiction, a theory of the novel, without a theory of telepathy" (pp. 13, 17). By doing so, Royle is repeating an essential sentence of Derrida's ("Difficult to imagine a theory of what they still call the unconscious without a theory of telepathy") (P.14).

The novel as a literary genre witnessed a clear development in style, language and the transfer of ideas, which led some scholars to produce new concepts for each era that witnessed the birth of a new text form for the contemporary novel. And one of those who were interested in this phenomenon was (Jesse Matz) in his book *The Modern Novel* (2004) in which he describes some of the experiences of the world's top novelists and their attitudes toward novelistic modernity in the texts of other writers, especially the young ones. And the evolution of the novel is in keeping with the circumstances of man, from ideological changes, intellectual renaissance, political events and others. This made the novel provide fictional representations of the mind that contributes towards understanding the complex nature of life. One of the issues that the genre of the novel tries to represent is the concept of telepathy, which seems to interest some modern authors, like Stephenie Meyer, Kami Garcia and Margaret Stohl. Such fictional

portrayals are an attempt to provide better understanding of the real world. However, the literary depictions of telepathy in modern novels have not received thorough scholars and examination.

The current study aims to discuss the concept of telepathy in two modern novels named *Twilight* (2005) by Stephenie Meyer and *Beautiful Creatures* (2009) by Kami Garcia and Margaret Stohl.

1.1.2 Stephenie Meyer's Biography:

Stephenie Meyer is an American writer who is known to be the author of the mainstream Twilight Saga, a progression of vampire-themed books for young people. Inspired by a dream, Meyer finished the original copy for her first book, *Twilight* (2005; film 2008), in a quarter of a year. Before long Little, Brown and Co. offered her \$750,000—the most the organization had ever offered a first-time writer—for the original copy and two future books. *The Twilight Saga*, as her arrangement of four books, came to be known, recounts to the story—full of peril, suspense and searing passion —of young person Bella Swan and her vampire lover, Edward Cullen. Meyer portrayed her vampires as very light— delicate, thoughtful, even lovely figures as opposed to blood-swallowing predators. A few, similar to Edward and his family, do not drink human blood. They additionally do not transform into bats nor stay in coffins, and they travel abroad in daylight. This unusual depiction of vampires, made her work distinguished from her contemporaries *Twilight* (2005) won awards from The New York Times, the American Library Association, and Publishers Weekly, which named Meyer one of the most encouraging new creators of 2005. The novel acquaints Bella as she moves to Washington State and initially meets Edward, who right away succumbs

to her even though he is a vampire. Meyer's subsequent novel, *New Moon* (2006; film 2009), in which Bella gets to know a youthful werewolf named Jacob Black, topped the list of best-selling kids' section books in *The New York Times* within a month of its production. In the third book, *Eclipse* (2007; film 2010), Bella must choose between Edward and Jacob, trusting at the same time that she does not arouse an age-old conflict between vampires and werewolves. After just a single day on book shop shelves, *Eclipse* had sold 150,000 copies. Meyer took a break from her expanding story to distribute *The Host* (2008; film 2013). With a comparable spotlight on sentimental entanglements between youthful grown-ups and paranormal creatures, Meyer ended the *Twilight Saga* with *Breaking Dawn* (2008; film section 1, 2011, section 2, 2012). The publication was remembered by bookstores over the United States with vampire-themed parties held before the title went at a bargain at midnight. In 2010, Meyer published *The Short Second Life of Bree Tanner* (2007), a novella about a newborn vampire that showed up in *Eclipse*. Meyer made a raid into the spy genre with *The Chemist* (2016), which focuses on a female former agent who works in interrogations. Despite the sexual tension of her books, Meyer, a Mormon focused on keeping her writing reliable with her confidence, avoided sexual clarity, a choice that made her popular with parents.

1.1.3 A Plot Summary of Twilight

Stephenie Meyer's *Twilight* was published in 2005. Since then, the novel has acquired widespread popularity, particularly among young readers. More than fifty million copies of *Twilight* were sold. Thus, the novel managed to compete with Harry Potter. The novel depicts the life of Edward Cullen who is a century-old vampire in seventeen years old body who is among the central characters of the novel. The novel

portrays also the relationship between Bella and Edward, a couple of adolescent lovers who are unable to have a romantic physical relationship as this may lead to the death of Bella; physical relationships between humans and vampires is highly risky as the novel suggests. Bella relocates to the little and rainy town of Forks, Washington, to live with her dad after her mom remarries. Bella Swan has consistently been somewhat extraordinary. She does not care about making friends with the modern girls at her Phoenix, Arizona high school. She thinks nothing will add to her life till she meets the vague and pretty awesome Edward Cullen. Edward does not resemble any young man she has ever met. He has the qualities of intelligence and cleverness, and he can read other's thoughts because he is a telepathic vampire. In addition, he appears to see straight into her spirit. In a matter of moments by any means, they are indulged in an energetic and determinedly unconventional romance; Edward truly is not like the other young men. He hasn't matured since 1918 and can run quicker than a mountain lion. Edward can stop a moving vehicle with his uncovered hands. Goodness, and. Like all vampires, he has the quality of being immortal. Yet, he does not have claws- that is simply in the films. Moreover,, he does not drink human blood, however, Edward and his family are extraordinary among vampires in that direction for living. To Edward, Bella is that thing he has hung tight 90 years for - a perfect partner. But the problem is that, the closer they get, the more Edward must battle to stand up to protect Bella. By one way or another, they should deal with their unmanageable love. In any case, when unforeseen guests come to town and know that there is a human among them Edward had to fight to save Bella's life. A cutting edge, visual, and instinctive Romeo and Juliet story of a definitive prohibited relationship - between mortal human and immortal vampire.

1.1.4 Kami Garcia and Margaret Stohl's Biography:

Kami Garcia was brought up in the Washington, D.C. territory. Currently, she lives in Los Angeles, California. Garcia works as a teacher and reading specialist with an MA in education and runs book groups for youngsters and adolescents. She once in the past was teaching in the Washington D.C. region until she relocated to Los Angeles. As well as teaching, she works as a professional artist. Kami Garcia can be considered as the New York Times, USA Today, Publishers Weekly, and international bestselling author of novels, graphic novels, and comics. She has the experience of the coauthor in *the Beautiful Creatures and Dangerous Creatures novels* and Kami's works contain the Bram Stoker-nominated novels *Unbreakable and Unmarked (The Legion Series)*, YA contemporary romances *The Lovely Reckless and Broken Beautiful Hearts*, and *The X-Files Origins: Agent of chaos*.

Margaret Stohl is known as an American young adult, fantasy, and romance author. She is most popular as the co-writer, along with her friend Kami Garcia, of *The Caster Chronicles* book series that started with *Beautiful Creatures* which reached International Bestseller status and is on the New York Times Best Seller List, besides was adapted into a 2013 movie of a similar name. Stohl was born in 1967. Margaret's hometown was Pasadena, California, and now she resides in Santa Monica. Stohl can be considered as a #1 New York Times, PW, USA Today, LA Times and Internationally bestselling co-writer or writer of twelve books, which are Beautiful Creatures Novels, the Dangerous Creatures Novels, the Icons Novels, Marvel's Black Widow Novels, Royce Rolls and Cats VS Robots This Is War (forthcoming!). Another important point is that she writes the Mighty Captain Marvel comic for Marvel Comics (ongoing) and has added to innumerable videogames; at present, she is a Narrative Director at Bungie.

1.1.5 A Plot Summary of *Beautiful Creatures*

Beautiful Creature (2009) is a novel which is considered as an American young adult novel written by modern writers Kami Garcia and Margaret Stohl and it was the first book in the Caster Chronicles series. The book was distributed on December 1, 2009, by Little, Brown, and Company. In the UK, *Beautiful Creatures* was distributed by Penguin Books. The book was written in three months, motivated by a challenge (a wager with seven children the writers knew) and was never planned to be distributed. Garcia and Stohl's *Beautiful Creatures* is a story of star-crossed high school sweethearts bounded by history, magic, and family. Storyteller Ethan, a secondary school senior being raised by his far off dad and their housekeeper, who has the ability of tarot-reading, yearns to get away from the history and resemblance that affects his birthplace of Gatlin, S.C. He gets his desire when he meets pretty Lena, who comes to live with her isolated Uncle Macon (making her an outsider too). Ethan and Lena interact so quickly and strongly: she comes in his dreams, they can communicate telepathically, Ethan knows and the revelation of a buried locket gives them Civil War era visions that there is a magical dimension to frustrating Gatlin and that he, Lena, her family, and even his mom's death are wrapped up in it. As Lena's sixteenth birthday celebration draws near, bringing extraordinary results, a greater number of questions are raised than replied, and the prolonged climax is a long time coming. But readers who love teenage romance which is filled with fright will be drifted into the haunting and detailed atmosphere, the conventions and strictures of Southern life, and compelling and dimensional mythology.

1.2 Statement of the Problem:

Most studies on the concept of telepathy were considered to belong to the discipline of psychology. Nevertheless, scholars who are interested in how telepathy is applied in literature were few. Thus, this study is concerned with analyzing the concept of telepathy and how it is deployed in modern novels. The researcher will deal with two novels which are *Twilight* by Stephenie Meyer and *Beautiful Creatures* by Kami Garcia and Margaret Stohl.

1.3 Objectives of the Study

The study aims to achieve the following objectives:

1. To explore how telepathy is used in *Twilight*.
- 2- To explore how telepathy is deployed in *Beautiful Creatures*.
- 3- To compare between the two novels of Stephenie Meyer's *Twilight* and Kami Garcia and Margaret Stohl's *Beautiful Creatures* in terms of how the characters use telepathy.

1.4 Questions of the Study

This study plans to answer the following questions:

1. How is telepathy used in *Twilight*?
2. How is telepathy deployed in *Beautiful Creatures*?
3. How similar or different telepathy is used by the characters of *Twilight and Beautiful Creatures*?

1.5 Significance of the Study

The academic studies conducted about the concept of telepathy by Arab researchers are relatively not enough. Thereby, the present study contributes towards enriching existing research on the novels that employ the concept of telepathy. *Twilight* by Stephenie Meyer and *Beautiful Creatures* by Kami Garcia and Margaret Stohl are examples of such novels. Moreover, studies tackled in how telepathy is applied in literature were few and have not received much scholarly examination. The novels intended for discussion have not been discussed thoroughly and thereby they are still in need for further academic examination. Thus, in this thesis, the researcher analyzes the concept of telepathy and how the authors use it in their novels.

1.6 Limitation of the Study

The current study is limited to Stephenie Meyer's *Twilight* and Kami Garcia and Margaret Stohl's *Beautiful Creatures*, including the comparison between the selected novels. The findings of this study are limited to the mentioned novels which cannot be generalized to other works.

1.7 Limits of the Study

The current study was conducted in Amman, Jordan during the second semester of the academic year 2019-2020 and the academic year 2020-2021

1.8 Definitions of Terms

Telepathy:

Telepathy can be defined as the ability to transmit words, emotions, or images to someone else's mind and having the power to know what is in the mind of anyone else. It is the direct communication of thoughts and feelings between people's minds, without the need to use speech, writing, or any other normal signals. Having the power and ability of communication between people's thoughts, feelings, desires, etc., implying mechanisms that cannot be understood in terms of known scientific laws.

The word telepathy comes from the Greek word τῆλε, tele meaning "distant" and πάθος, pathos or -patheia meaning "feeling, perception, passion, affliction, experience. The classical scholar Frederic W. H. Myers articulated the term of telepathy in 1882 who was a founder of the Society for Psychical Research and has remained more popular than the earlier expression thought-transference (Meyer, 1882).

Mind-reading or telepathy can be regarded as the most well-known and solid paranormal capacity in science fiction, its theoretical roots in scientific truth are tackled under ESP (Extra-Sensory Perception), as are examples of pre-Genre SF utilization and different stories which manage clairvoyance as a component of a more extensive range of Psi Powers (Harris, 2015).

Fantasy:

Fantasy can be defined as a genre of literature that incorporates magical and/or supernatural elements as a component of the plot, setting, or theme. There are two elements often play a significant role in fantasy literature which are mythology and

folklore. There should be an internal consistency to the magical elements in a work of fantasy and logic that, if not explicable, is comprehended to be a reality by the characters. Anyway, fantasy works often be able to collect the real world with a second fantastical reality, for example, in *Beautiful Creatures* where star-crossed high school sweethearts bounded by history, magic, family and can communicate telepathically.

Fantasy in contemporary literature can be considered as a work that depicts characters in a medievalist setting, in other words, that there are elements often connected with medieval legends, for example, kings, queens, princesses, dragons, knights, unicorns, etc. Even though there are works from before the mid-1800s that are sometimes categorized as fantasy (for instance of fantasy, William Shakespeare's *A Midsummer Night's Dream*), the Scottish author George McDonald is commonly viewed as the first modern author of fantasy literature for grown-ups. He published in 1872 and 1858, *The Princess and the Goblin* and *Phantastes*, consecutively. From that point forward, there have been various works of literature that have adopted some of the many medievalist elements that qualify a narrative as fantasy (Tymn, 1979).

Young adult Romance:

Young adult romance literature can be considered as a genre of books written for teenagers. Romance Writers of America defined it as a romance novel consists of a central love story and an emotionally satisfying ending. The protagonist of young adult romances has characteristics of being a teenage protagonist, who is typically female, white, and middle-class, although books in the twenty-first century include a wider variety of protagonist.

Young adult romances were so famous in the period of 1950s and early 1960s but were replaced with more realistic young adult novels in the late 1960s and 1970s. Romances got famous again in the 1980s, despite the focus at that time was toward series by publisher brand rather than individual writers. There are subgenres for young adults, for example, paranormal romance, evangelical romance, and dystopian romance, got popularity in the twenty-first century. The reading of romances was criticized by parents and intellectuals, but in the best case, quality young adult romances celebrate relationships. The twenty-first century saw an emersion of individual authors. Important authors like Stephenie Meyer, Meg Cabot, Melissa de la Cruz, Cecily von Ziegesar, Simone Elkeles, Lurlene McDaniel, Kate Brian, Meg Cabot, Zoey Dean (Selcer,2015).

CHAPTER TWO

Literature Review

2.1 Introduction

This section includes two types of literature: the first is theoretical which presents few studies related to the concept of telepathy; the second includes empirical studies which were conducted in the fields of telepathy. As the two novels selected for discussion in this thesis are relatively new and scholarly articles on them are scarce, the researcher provided empirical studies that approach the study of telepathy in other literary works as to show literary depictions of telepathy in literature.

2.2 Theoretical Studies Related to the Concept of Telepathy

Myers (1882) shows that telepathy could be a broad concept that revolves around the idea of exposing and revealing thoughts of other minds without the intercession of the unique senses, which obviously shows the chance of a huge extension of psychical forces. Furthermore, any information which we can store up concerning the conditions under which telepathic action happens frame an important beginning stage for a request concerning the evaluative or dissolutive character of new psychical states. According to Myers telepathy is the communication of any sort of information between minds. He discusses telepathy as "cover all cases of impression received at a distance without the normal operation of the recognized sense organs" (P.147).

Ferenczi (1909) notes that nervousness strengthens the productivity of sending telepathic messages, while the quiet state of mind expands the ability to receive telepathic messages. Besides, the receiver responds in an unconscious way to thought-

transference and actuates those oblivious complexes that are nearer to the complexes of the sender which are unconscious. Ferenczi's ideas concerning telepathy highlight both the importance of psychical research to psychoanalysis and the pertinence of psychoanalysis to psychical research. Ferenczi's concern in telepathy converges with his psychoanalytic practice through his faith in what he calls the "dialogue of the unconscious," which can create between analyst and analysis and, or between two individuals who are too close, where: "the unconscious of two people completely understand themselves and each other, without the remotest conception of this on the part of the consciousness of either". (P.109).

Freud (1921) states that telepathy was a psychoanalytically huge inquiry that could enlighten the physical equivalents of mental procedures. Freud was fairly open to associating psychoanalysis with the topic of telepathy, yet in doing as such, he generally centered on the psychoanalytic and not the spiritualistic importance of the phenomena. Freud assumed a specific point of view that telepathy could have a physical basis, and worked in a similar way to the functioning of the telephone or the message. He disconnected the idea of telepathy from the supernatural and the spiritual and regarded it as some other psychological or physical issue. There might be significant differences between Freud's thoughts regarding "thought-transference" and telepathy. For him, the impact started firmly related to his prime idea of transference in psychoanalysis and a happening of the Oedipus complex. He thought that telepathy may include an unconscious wish that was some way or another being drafted into the open mind of another. As is notable, before all else, he generally tried to locate the missing oblivious psychoanalytic pieces in riddles of the mind, which typically spun around sexuality. For Freud, thought transference is unquestionably not a psychoanalytic phenomenon,

however its content can be examined through psychoanalytic techniques. For instances, dreams and fantasies, transferred ideas need psychoanalytic interpretation to be appropriately comprehended. Freud has the ability to interpret the data that the thought transferring crystal-gazer gets because he has the ability to read (psychoanalytically), while the seer is essentially an unskilled medium .

In *Dreams and the Occult*, Freud probably acknowledges the chance of telepathy's presence in the presence of thought transference, by which analyst and patient seem to react to the happenings in the other's life by an oblivious, mimetic recovery of names, words, and numbers – coincidental access and control of the other's emblematic lexicon, empowered by desire and “conditioned by the relation of transference between patient and analyst” (P.7, 8). Here he strikingly proposes that what lies between the two mental acts might just be a physical procedure into which the psychological process changes itself toward one side, and which is changed go into the equivalent mental procedure at the other.

For Balint (1955) who built up his thoughts following Hollo's theory on the telepathic events in psychoanalysis in which telepathic experiences happen in conflicted and stressful analytic circumstances, at the point when the analyst can't concentrate on the patient. Anyway, because of specialized reasons, the analyst chooses to keep up the 'facade of “professional hypocrisy”, for example, to imagine that all his concern and consideration are still centered around the patient' (Balint, 1955, P.33). The telepathic sensitivity of the patient can be seen as a response to the professional hypocrisy of the analyst.

According to Lacan (1978), telepathic transference comes from indistinguishable sources from psychoanalytic transference. In any case, he expands his concept of the

unconsciousness and telepathy. For Lacan, there is nothing normal between the state of unconsciousness and the occult. Freud may have blundered, or more regrettable, he committed an error when believing that the scientific discourse must deal with "all facts." In exchange for appearances, Lacan could argue that the occult is not a collection of hidden facts, which would create a lacuna in psychoanalytic theory. Lacan said that it was not hidden, it was "elsewhere". Lacan was inspired by Freud's arguments about the transfer of thought. He reformulated these thoughts without including any new ideas. According to Freud, telepathy is essentially a "non-analytical thing" that, after improvement, may become an unconscious treatment substance. That is why it should be considered by psychological analysis and psychoanalytic.

Derrida (1979) in his essay *Telepathy* underscores the emotional and suggestive nature of telepathy's historical background. He defines telepathy as the irony of shared distance; deontology of the artistic and psychoanalytic scenes of temptation. Derrida reacts to Freud's theories and draws on the occult while directing the scene of reading as a vague and open transfer of thought, the text works surprisingly, telepathic touch. The surprising, destination and sensory touch of the subject matter underscores the non-compelling and physical nature of the telepathic phenomena as experienced by the suspicious doctor in his essay and the same as Derrida himself investigated it as a metaphor for perusing and textual production. In his essay, Derrida relies on the form of epistolary to call the sexy spell of the adoration letter, with the reader sharing an emotional level. Derrida talks about telepathy as a "foreign body" this would imply that no personal entity should enter without being chased by the other. Derrida says "Difficult to imagine a theory of what they still call the unconscious without a theory of telepathy" (P. 14).

Josephson (1991) believes that medium ship and telepathy might have the option to coordinate arbitrary energy at sub-atomic standards for their motivations. Until now, theories of telepathy and the process through which it functions is still to some extent vague and hard to comprehend. Josephson mentions that there is currently solid proof for the presence of parapsychological phenomena, indicating that many experiments aimed at investigating the telepathy have yielded positive outcomes. For Josephson, the receiver accurately recognizes the picture around a third of the time not quarter time as might be in normal cases

Luckhurst (2002) states that telepathy can cross borders and boundaries. Luckhurst investigates the roots of the term in the late nineteenth century. In his views, telepathy blended physical and mental sciences, modern technologies and old notions, and it fascinated many well-known people in the late Victorian time, like Sigmund Freud, Thomas Huxley, Henry James, Robert Louis Stevenson, and Oscar Wilde. For him, telepathy cannot be probed through or confined to a social or historical study. Luckhurst argues that a literary works has the ability to manifest what is meant be telepathy through the use of fictional characters. He maintains that telepathy is not one object; rather it consists of variable elements and belongs to different scientific fields. Thus, for him, it is not an easy concept to define.

Miller (2008) stresses the notion that telepathy corresponds to the digital technologies of the computerized age. For example, email and cellphones. He mentions that we have telepathy as a normal part of our lives. Thus, the real spirit does not matter to us all. Miller proposes that the quick new sharing of data and ideas over vast distances is a type of telepathy.

2.3 Empirical Studies:

D'Agostino (2016) mentions that Charlotte Brontë's *Jane Eyre* (1847), provides a presentation of the concept of telepathy that allows readers to comprehend Brontë's difficult, mystical depiction of human interaction. Jane's telepathic connection to Rochester stems from Jane's increasing psychological and financial independence. Telepathy that arises from autonomy allows Jane to realize an intense desire for Rochester without falling into absolute, self-annihilating identification with him. Meanwhile, Angela Hague has more recently argued that Jane's telepathy is a refined form of receptive passivity that capitalizes on her spiritual similarity with Rochester, allowing for a psychical interpenetration between the two characters that troubles the distinction between self and other. Telepathic intimacy issues from a consolidation of the self through the preservation of individual difference. However, the telepathic rapport between Jane and Rochester is read as a restructuring of the relation between self and other, one that engages dynamics of identification and desire, and negotiates autonomy and dependence. According to these terms, Rochester and Jane's marriage is an intersubjective marriage of minds.

Eliot in her novella *The Lifted Veil* (1859) combines the rhetoric of telepathy with that of a more threatening form of transmission among bodies: foul odour and contagious air. Throughout the figurative structure of Eliot's story, tropes that convey the narrator's ostensibly supernatural experience contain traces – sometimes cryptic, sometimes explicit – of the earthly matter of sanitary crisis. Latimer's descriptions of telepathy, which most clearly show the story's paradoxical naturalism. Throughout the story, telepathy is an extrasensory sense that depends as much on physical proximity as on non-local, mystic messaging. This very material species of telepathy stages medical

threats of contagion and social anxieties about sanitation. Eliot's story is best understood as a literal treatment of telepathy in a naturalist frame. Sanitary crisis and mid-Victorian debates about the materiality of mind, in combination with Latimer's olfactory telepathy, create a figurative structure the overall effect of which is a paradoxical naturalism. The paradox emerges from the combination of the language of sanitation and disgust with the sense of smell in Latimer's characterizations of his telepathic experience. His experience is utterly paranormal and never exposed as a hoax within the story world, but he describes it in terms that seem to reduce it to the most material of senses. This naturalism that re-signifies the supernatural as natural without reducing it away is thus non-reductive. It is a naturalism concerned with explaining mind as physical, yet without reducing it to mere matter and without assuming that the smallest physical scales are the only real ones. For this reason, Eliot's paradoxical naturalism shares much with Lewes's theory of the body-mind relation and also with recent forms of materialism influenced by quantum theory, chaos theory, and the study of self-organization.

Bester depicts in his novel *The Demolished Man* (1952) the story of the telepath, Trumpian industrialist who plots to murder his wife in a society with telepathic police and judges and is set in a future where telepathy is common. In the 24th century, telepaths called Espers or "peepers"—are integrated into all levels of society. They are classed according to their abilities. All Espers can telepathically communicate amongst themselves and the more powerful Espers can overwhelm their juniors. Alfred Bester urges that telepathic ability is innate and inheritable, but can remain latent and undetected in untrained persons. Once recognized, natural aptitude can be developed through instruction and exercise. There is a guild to improve Espers' telepathic skills, to

set and enforce ethical conduct guidelines, and to increase the Esper population through intermarriage. Some latent telepaths are undiscovered, or are aware of their abilities but refuse to submit to Guild rule. Some are ostracized as punishment for breaking the rules. One character in the story suffers this fate for ten years, leaving him desperate for even vicarious contact with other telepaths. Speculating on the cultural impact of living with widespread telepathy is what inspired Bester to write a story in which a man plans and carries out a murder in a world where no such crime has been possible for seventy years. Bester describes mental communication as making patterns impossible in speech and represents this with typographical trickery.

Sturgeon illustrates in his novel *More than Human* (1953) which is written over fifty years ago a group of damaged yet powerful people who gradually find each other. The novel features a young man with telepathic powers, a telekinetic girl, two mute twins with the ability to teleport, and a baby, a toddler who is super-genius. As these characters share the ability to predict people's thoughts and emotions, they succeed in establishing a family and leading a happy life. Their telepathic abilities bring them together; instead of using this ability in harming their community, they use it to serve it.

Missing Man (1975) by Maclean depicts the story of a small number of slightly telepathic people who can detect the emotions of others. The telepathic skills possessed by some help save the whole city in which they live from inevitable war. The narrator, a telepath manages to assist the police in allocating missing persons for the police. Thus, telepathy is shown in the novel as a skill that can be used for positive and constructive objectives rather than harmful and destructive ones. Telepathists are introduced to the reader as people who are keen in protecting and saving their community.

Mind of My Mind (1977) which was written by Butler is the second book in the *Patternists* series and was thrilling. The story is about Mary, a latent telepath who is part of a breeding program orchestrated by a 4,000-year-old immortal, Doro. Mary becomes the most powerful telepath in the world by linking with first six, then over a thousand other telepaths in what she calls a Pattern. Despite being extremely powerful after uniting with her group, Mary does not want to rule the world; she wants to protect her family and her community of Patternists. When Doro, feeling threatened, attacks Mary, the group kills him.

Rushdie's *Midnight's Children* (1981) traces the life of Salim Sinai, born at midnight on August 15, 1947 during India's independence. The children's health and welfare are connected with the destiny and well-being of their nation. Their lives are inseparable and sometimes inseparable from the history of their country. Perhaps the most notable are the telepathic powers that connect him to the other 1,000 "midnight babies" of India, all of whom were born in the first hour and were endowed with magical gifts. Eric Bark, VP International Original of Netflix, said that *Midnight Children* is one of the best novels in the world, and its subjects are still relevant to India. Decades after the story was published, it continues to appeal to audiences. We are passionate about translating this basic work of fiction, reflecting the birth of modern India for a modern audience. The global reach of Netflix, combined with the rich experience and skill of Indian creators, has the potential to rediscover this story for millions more around the world. It sheds light on Salman Rushdie's use of telepathy for political and economic objectives.

Simmons (1992) describes how Jeremy Bremen in the main character, *The Hollow Man*, has a secret. Throughout his life he has been cursed for his ability to read minds.

They know the secret thoughts, fears and desires of others as their own. For years, his wife, Gail, has served as a shield between Jeremy and the burden of this terrible knowledge. But Gail is dying, his mind slowly leads him to insanity. Now Jeremy has fled from his mind, from his past, hoping to find peace in himself and in isolation. Instead, he witnesses a brutal act that will lead him on a treacherous journey across America that is grim and dangerous. From the fantasy theme park to the killer's lair to the sterile St. Louis hospital room, a voice follows that calls out to see the astonishing mystery at the heart of death.

Harris (2002) traces in his novel *Living Dead in Dallas* the adventures of the telepathic waitress, Sookie Stackhouse of Bon Temps, Louisiana, as she is employed by Dallas vampires to help them find their lost companions by making use of her telepathic abilities. Sookie accepts this task under one condition: any human that turns out to be involved must be subject to human law enforcement rather than that of vampires. turned over to human law enforcement rather than subjected to vampire justice. In Dallas, Sookie Stackhouse encounters an anti-vampire organization "The Fellowship of the Sun", which makes her adventure mor thrilling and more challenging.

Willis (2016) in her new novel *Crosstalk* provides literary depiction of telepathy. The book brings in telepathy. Instead of linking herself emotionally to her beloveds, Briddey accidentally connects herself telepathically to a near-stranger at work. *Crosstalk* falls into the familiar patterns of a romantic comedy movie. She appears as a woman who cannot help overhear what everyone around her is thinking of. *Crosstalk* follows a young couple who take the ultimate plunge: undergoing a radical procedure which will allow them to sense each other's feelings. The novel was partly inspired by our wildly over-connected world, in which we're constantly attacked with communication, most of

it unwelcome, and partly by the misconceptions, people have about what being telepathic would be like,” Willis explained in a blog post in late 2015. “They always assume it would either be profitable (finding out people’s computer codes or social security numbers or blackmailable personal secrets) or fun. So not true”.

CHAPTER THREE

Methodology and Procedures

3.1 Introduction

This chapter consists of three sections: methodology, sample of the study and procedures of the study.

3.2 Methodology

This study involves an examination of the concept of telepathy in *Twilight* and *Beautiful Creatures*, also an analysis of how the two novels relate in terms of the main theme. The approach will be an analytical, descriptive one. To achieve its objectives, the study provides in-depth-analysis of the characters who possess telepathic qualities.

3.3 Sample of the study

The sample of the study consists of two selected novels, *Twilight* by Stephenie Meyer and *Beautiful Creatures* by Kami Garcia and Margaret Stohl .

3.4 Procedures of the study

To achieve the requirements of this study, the researcher will try to follow certain procedures to conduct the study:

- 1 . Reading Stephenie Meyer, Kami Garcia and Margaret Stohl biographies.

- 2 . Conducting close reading of the two novels, *Twilight* and *Beautiful Creatures* with concentration on the required topic in " the concept of telepathy".
3. Collecting references related to the study.
4. Discussing the findings.
5. Providing a conclusion.
6. Documenting the references according to APA style.

CHAPTER FOUR

Discussion and Analysis

4.1 Introduction

In writing her novel *Twilight*, Meyer was inspired by a dream in which she saw two persons having a telepathic conversation in the woods; these two people were a female vampire and a male vampire. Six month later, the novel was published. In 2005, *Twilight* had been both written and published. *Twilight* was written from the point of view of a first- person, and recounts the story of Isabella “Bella” Swan, who moves to the small American city of Forks, to live with her father, Charlie. At the school, she is introduced to the Cullens, a family of five adoptive children: Alice, Edward, Emmet, Jasper, and Rosalie, and their adoptive parents Esme and Carlisle. After Edward Cullen rescued Bella from a car, she starts to doubt that there is something wrong with this person. He has inhuman power, a beautiful Greek-like God, and ice-cold skin. When the truth is reviled, Bella joins Edward’s private vampire family.

4.2. Analysis of *Twilight*

Stephenie Meyer portrays Edward Cullen, the main character of *Twilight*, as a vampire character in addition to having some features of vampires. Yet, Edward has certain characteristics which make him different from traditional vampire characters. For instance, he looks like as a handsome teenager who is seventeen years old. Like any other human teenager does, he goes to high school. Nevertheless, he feeds on animal blood instead of human blood to satisfy his need for blood. This eventually mean that Edward tries to avoid killing humans.

This novel is considered a young adult book and teen romance. At a glance, it appears to be awesome, particularly given the novel's immense popularity among young readers, especially young ladies. In *Twilight*, Edward plays the role of the defender of Bella. He manages to save and protect her in many occasions in the novel.

As the reader is informed, Edward Cullen's hometown was Chicago where he was born in 1901. But there is no other information about his life as a man before he became a vampire. Nonetheless, in the late spring of 1918, he was dying of the flu epidemic, which killed his family when he was seventeen years old. A vampire called Carlisle Cullen was working as a doctor in the hospital where Edward was being treated. Carlisle then transformed him into a vampire by biting him to save his life. This change has enabled Edward to live on as a vampire; otherwise, he had died. This information delivered to the reader through Edward's speech.

Then Carlisle took Edward to be a member of his family. Five other vampires lived with them later and their names were Esme, Rosalie, Emmett, Alice, and Jasper. The main reason for biting them by Carlisle is that there is no other choice of living otherwise, that is exactly what happened to Edward. Every one of them lived as a family. Edward himself considered them as his true family; Carlisle and Esme are his parents, Emmett, Alice, Jasper, and Rosalie are his brothers. This information was given through Edward's speech shown below:

"Carlisle and Esme have been my parents for a long time now." "And you love them." It wasn't a question. It was obvious in the way he spoke of them. "Yes." He smiled. "I couldn't imagine two better people." (Meyer, 179).

At an early stage of the novel, Edward is rather gloomy, sad and depressed, so his family notices that. They know that something is missing in his life, although he doesn't. When Bella Swan, who later becomes his beloved, moves to the town, he feels frustrated because he is unable to read her thoughts and because of that he has to listen to everybody else's thoughts about Bella to discover what he can and realizes that all other young men are truly her big fans. A lot of protection for her is his feeling and desperately tries to rationalize his emotions and feelings toward the lust at the very attractive smell.

At the point when she has to sit close to him in Biology class and he smells her blood, he madly wants to suck her blood and kill her and thinks of killing the entire class also. Quickly after leaving school he leaves for Denali, where he lives in a fellow vegetarian coven, to try not to make a frustration for his parents, especially Carlisle Cullen. In Biology class, Edward introduces himself to Bella and is admired by her blood and by the way that he is unable to read her mind, and because of that, he does not rush to reject her as if he will have done anyone else. Edward asks Bella some questions and she unexpectedly answers them than he thinks she may, because he is mostly unable to read her ideas. He saves her from Tyler's truck and then refuses to talk to her for a long time. Because he does not speak to her for a long time, the other boys, especially Mike Newton, believes that nothing goes between the two and decides to move on her.

When Edward sees them, he feels jealous and believes that he starts to fall in love with her, but he decides not to give the matter any importance and reject the idea. Anyway, after he sneaks into her room a few times at night to see her sleep, she says his name, recognizing that he falls in love with her. This is illustrated below:

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

"What a stupid lamb".

"What a sick masochistic lion". (Meyer, 274) .

“so the lion fell in love with the lamb” is a phrase that refers to the fact that Edward likes human although he is a predator that feeds on humans. The lion and lamb are metaphors for Bella and Edward. Throughout the following few weeks, he begins to pursue her, and one night later, they are in Port Angeles, he finds out that she realizes he is a vampire and that she is also in love with him. At that point, a profound emotional relationship is formed by the two. Sooner or later, Edward welcomes Bella over to his home to see his family, who, except for Rosalie, immediately likes her.

4.2.1. Edward Cullen's Telepathy

Edward Cullen is a vampire who has uncommon abilities, for example, exceptional power and speed, the ability to make others obey him, and the most important ability which is reading others' minds.

"How does it work-the mind-reading thing? Can you read any body's mind, anywhere? How do you do it?". (Meyer, 179).

The most important feature of Edward's character is the telepathic ability and his aptitude to reading others' ideas and their minds. This ability is mentioned by Freud where he regards telepathy or thought transference as a part of his psychoanalytic hypotheses of the unconscious and transference in *Psychoanalysis and Telepathy* (1921). Freud accepted the assorted types of telepathy as psychoanalytic as opposed to occult phenomena.

Edward's gift permits him to hear the ideas of other people nearby and see the pictures in their minds. Like hearing and vision, this gift and blessing carry on practically like a sense, and Edward cannot apply a lot of cognizant control over it. At the point when not focusing on anybody's ideas, the 'voices' restrain until they sound like murmurs in a room. At the point when he centers around a specific person, that individual's mind will clear up to him while the rest get blocked out.

"And I can't hear anyone, anywhere. I have to be fairly close. The more familiar someone's... 'voice' is, the farther away I can hear them. But still, no more than a few miles." He paused thoughtfully. "It's a little like being in a huge hall filled with people, everyone talking at once. It's just a hum — a buzzing of voices in the background. Until I focus on one voice, and then what they're thinking is clear." (Meyer, 180).

The telepathic ability of Edward is restricted only to hearing or seeing other people's thoughts and ideas near him, aside from Bella swan and anybody she fortifies because Edward cannot see or hear them. This means that the telepathic ability is limited to certain people and it is gradually reduced by the distance between them. To read other's minds well, Edward must be somewhat physically near to them. This ability will become more powerful and obvious if Edward knows them or if there is a relationship that brings them together. For Freud, cases of telepathy are considered logically and social uncovering significant information about the idea of emotional human connections. Edward's strength is also timid, which makes it inconceivable for him to quit hearing the thoughts of everyone around him, even though he says he can overwhelm additional voices by focusing on environmental details or a particular mind. Edward thinks that most of the children in Forks High School are dull, and, at times,

corny. He likewise had the unhappy feeling of guessing what is in Jacob's mind, because of "little fantasies" about Bella.

In the novel, when Edward falls in love with Bella, he feels he has to protect her from all around, especially the boys in their school. Because he can read the ideas of others, he takes advantage of this gift in order to keep her safe from any harm or any source of disappointment or disturbance. In the first instance, when Edward realizes that he can provide assistance and help to his beloved drawing upon his telepathic abilities, he exerts all his efforts to protect her. This is clearly manifested when the boys, Mike, Tyler and Eric go to Bella to ask her for a dance. Edward hears what they are planning to do. Nevertheless, he feels uncertain if she will accept their proposal or not. Thus, he remains unsure who the winner will be in this particular incident.

Edward has the ability to know what is going inside other's minds when he was a human and he continues to have this ability when he transforms into a vampire. After he becomes a vampire, Edward quickly recognizes that he has the skill of telepathy which is the ability and strength to read people's minds.

Between 1926 and 1931, Edward commences his life as a vampire. This stage of Edward's life is considered as a rebellious one as he makes the decision of leaving his adoptive parents, Carlisle and Esme who live on their own and feed on human blood. When Edward is transformed into a vampire, he becomes the blood-sucking vampire whose function is to suck the blood of bad people in his surrounding society. Edward believes that feeding on human blood is not as a sin; for him this action can bring justice to his society as through it he can get rid of the harmful individuals in it. For instance, Edward's first victim is Esme's ex-husband, Charles Evenson who is offensive and abusive. Edward decides to suck his blood as he is a destructive person who treats his

wife violently. That's why in 1931, he laments his choice and gets back to Carlisle's family.

"I can read every mind in this room, apart from yours."(Meyer, 17).

"why do you think you can't hear me?" (Meyer, 180).

During his first meeting with Bella in the cafeteria, Edward realizes that he cannot read her mind and he does not have any idea why he is not able to do so. Edward has the telepathic ability to read the minds of people who are physically close to him with the exception of Bella. This gives him an incentive to continue to meet her and try to read her ideas and thoughts. As he is trying to read her thoughts and ideas, he discovers that he no longer has the power to leave her. Edward he eventually falls in love with her due to these ambiguous circumstances. Hence, telepathy plays a significant role in provoking love feelings between Edward and Bella. Accordingly, Edward and Bella get into an impossible relationship; a relationship between a vampire and a human-being. At a later stage of the novel, Edward begins to employ his telepathy in the protection of Bella. This is illustrated in an incident that takes place in Port Angeles where Edward accidentally meets with a group of bad drunk guys who try to harass Bella. Making use of his telepathic abilities, Edward is able to spot their location and to save Bella before they are able to approach her.

In *Midnight Sun*, Edward's involvement with his telepathy is much more portrayed which explains his connection to the surroundings, his experience with the visions of Alice Collin and his disappointment of his failure to read Bella's thoughts and mind. He can hear people's ideas and see their pictures while using his telepathic ability. These ideas are also used to monitor Bella indirectly.

After leaving Bella in Forks, Edward spends some time hunting a vampire named Victoria by using his mind-reading to track her down. Edward spends a little time hunting Victoria, who is a vampire, and that is by the assistance of his ability of mental-reading to track her. But her ability to evade others gives her a preterm warning and permits her to run away. A strong connection between Edward and others permits him to guess their thoughts from a more noteworthy distance when he focuses on them, however, it just works within a few miles. The same case as Alice and some vampires who are gifted, Edward's telepathic ability which is the power to hear and read others' minds appears to work in a better way with other vampires. If a shape-shifter is in a human form, Edward can get his/her mind in an easier way than if he/she in animal form, although it is as yet conceivable. He frequently uses telepathy to figure out if other people are currently fighting or not. Thus, Edward always has the advantage of winning battles as he is able to predict his opponent's movements and actions. This is clearly manifested during his fighting exercise with Jasper. Unexpectedly, he is on an equal footing with Jasper, who is famous for being the best fighter. He also has the ability to use it to see Alice visions when she is near him.

"Let's say, hypothetically, of course, that... someone... could know what people are thinking, read minds, you know - with a few exceptions... How does it work? What are the limitations? How would... that someone... find someone else at exactly the right time? How would he know she was in trouble?" (Meyer, 176).

This quotation shows Bella's theory on the telepathic power which Edward possesses. Edward has the ability to read the minds of people around him. His gift is unique concerning Aro's, which is restricted by his need to contact the target and can get to each idea an individual has ever had. Aro is interested in Edward's gift since he can

read individuals' minds from a distance and what is there in their minds and their planning. He has an urgent need to make Edward a member of the Volturi guard. Nonetheless, Edward has no interest in having a place with any alliances. As indicated in the novel, :

"It's a little like being in a huge hall filled with people, everyone talking at once. It's just a hum — a buzzing of voices in the background. Until I focus on one voice, and then what they're thinking is clear."(Meyer, 180).

Edward has the ability to hear all "voices" of people who are near him and gradually earned the skill to shut out anyone he does not care by concentrate on a particular voice or something privately. Edward says that his ability resembles being in a room where everybody speaks all in one. He can adjust sounds so that there is only a low tone in the background. Edward's telepathy depends on two factors that are close to the person's distance and the kind of relationship they have; the closer person leads to increase the power of telepathy. However, only within a few miles, he is able to keep track of people. This is said by Edward to Bella when he tells her about his telepathic ability.

"maybe your mind doesn't work the same way the rest of theirs do. Like your thoughts are on the AM frequency and I'm only getting FM" (Meyer, 180).

In "Theory", which is the chapter nine of *Twilight*, Edward states this phenomenon and his telepathic gift is discussed. As mentioned before that Edward cannot read Bella's mind for reasons he does not know. Later, he discovers that Bella's psyche works uniquely in contrast to others' and she does not convey similar brainwaves or whatever it is that Edward generally catches. Her gift helps her to get out others of her mind and

also others can have her protection. Bella can shield her mind from other vampires who have different kinds of telepathy, ability to read other's minds, brain control and so on.

Conclusion

The main character of *Twilight* is Edward who has that kind of telepathy which is reading minds. Bella Swan is the first exclusion to the gift that Edward has because she is protected from psychological forces, which makes her unique and different from others when he meets her for the first time. Edward's telepathic ability allowing him to hear and discover people's ideas does not matter if they are vampires or humans, except for Bella and less significantly Charlie. Telepathic power looks a more sensational thing, and, the same as the other senses, is not under conscious control, although he knows how to use it. Edward hears many people each time, although he explains that he knows how extra sounds are drowned by concentrating on one specific individual. The state of being familiar or close to Edward whether a human, vampire or wolf's psyche leads to clearance and better hearing or seeing. A more grounded bond additionally permits him to hear them from a more prominent distance, though only a few miles away. Edward and Alice have the same characteristic that their telepathy works even better with other vampires. Also, he is able to track people telepathically within a couple of miles.

4.3. *Beautiful Creatures*

According to Richard Roeper (2013) *Beautiful Creatures* is regarded as an American young adult novel. Its authors are Kami Garcia and Margaret Stohl and the

book number one in the series of Caster Chronicles. The book was published in 2009 by Little, Brown, and Company. *Beautiful Creatures* was printed by Penguin Books in the UK in 2013. There is another edition of *Beautiful Creatures*, containing pictures from the movie on the cover page.

4.3.1 *Analysis of the Novel*

The novel concentrates on two characters who are Ethan Lawson Wate and Lena Duchannes as the main characters and the researcher sheds light on them concerning their ability of telepathy in this study. The narrator of *Beautiful Creatures* is Ethan Wate who is sixteen-year-old and a young man in high school in Gatlin which is a fictional place, located in South Carolina. At the beginning he just wants to leave Gatlin and finds another place of the world. He is frustrated and sick of everybody and everything in Gatlin, so when he sees Lena who is a "freak"; he gets hope to test something different. Because Lena and Amma, his caretaker, are all he has in his life as his mother died in a car accident and his father is a crazy, he feels that he must do anything to keep them safe. Ethan is a brave and fearless, like Emily.

"when you are with Lena, can you sometimes speak to her without words?"

I nodded. "you mean, kelting?"

Liv looked up at me, shocked. "How could a regular Mortal possibly know about kelting?" (Garcia & Stohl, 10.9.2).

Lena is a Caster, who is somebody with specific powers and abilities and all casters are not the same. She is the second main character, later becomes Ethan's beloved and central point. She comes to Ethan in his dreams and fantasies before

moving to Gatlin. On her 16th birthday, she will have two choices to be either a good (a light) or evil (dark) caster. Ethan and Lena can communicate with each other telepathically and their connection is called “kelting”.

"Kelting with Lena is easy because we can keep our thoughts to each other." (Garcia & Stohl, 10.13.1).

Here, Ethan states their kelting. Their telepathy allows them to connect spiritually regardless if they are miles away or close to each other. He has been hunted by dreams of a lovely young lady that he has never seen; he discovers that the young lady is Lena. Ethan wonders why they have this kind of connection which is telepathy. Ethan also has the ability of protection, although he has not been a caster; he is able to protect Lena from all dangers and magic powers. She has been given the characteristics of a freak and weird because she is strange, unique and different from all other girls. In addition to having the ability of kelting, she can control the weather. One of the main reasons why they can connect telepathically is that they are fearless, and that they do not care for others no matter how powerful and danger they are. In addition, they are very faithful. This explains why their souls are bond together. Ethan has the ability to read other's minds and this is illustrated below when he talks with his friend Link: “It just happened. We sort of found each other in our heads. "You can read minds, and you didn't tell me?" (Garcia & Stohl, 9.12.2).

Ethan is so connected to Lena from the beginning when she was his soul mate and he is attracted to her in a fearful and an unexplainable way, which gives him a push to discover this deep secret. Moreover, he is able to hear each other's ideas and minds:

“I was lost before I found her in my dreams, and she found me that day in the rain. I knew it seemed like I was always the one trying to save Lena, but the truth was she had saved me, and I wasn't ready for her to stop now.” (Garcia & Stohl, 9.2.8). Here Ethan states their spiritual contact which is one of the main types of telepathy and ability of hearing each other even they are not at the same place and live apart from each other and this resembles twin telepathy who feel each other and one can effect on the other. Other than sharing a typical interest for historical flashbacks, kelting helps Ethan and Lena to have a telepathic conversation with each other throughout the entire book.

"You're not the only one on this channel!"

(Sarafine to Ethan through Kelting, Garcia & Stohl, 9.12.3).

Kelting, in *Beautiful Creatures* also called the whispering and if a Caster, Wayward and Sheer have this ability, they can communicate through telepathy. Kelting is incredibly uncommon. Character such as Casters, Naturals, Cataclysts, Evos, and Sirens, can Kelt. It is practically difficult to track down a Caster or a Mortal who can Kelt. It is incomprehensible that one is able to communicate by telepathy with at least two individuals. Interestingly enough, Sarafine has the option to intrude on the single mental talk of Lena and Ethan for seconds. What is shocking in the novel is that at the reader realizes that Ethan is Mortal; yet, he is able to kelt with Lena, while Mortals cannot do such a thing. He kelts with Lila, his mom, too.

Kelting in *Beautiful Creatures* consists of four types which are; Caster Kelting, when Casters can communicate with another mortal, castor incubus, or sheer. “Mortal Kelting” is when a Mortal connects with a Mortal, sheer, or caster. The second type of

kelting is "Sheer Kelting" which is when a Sheer make a kelting with a Mortal, Caster, or incubus whether alive or dead. The third type is "Incubus Kelting", when an Incubus able to kelt with a Mortal, caster, or incubus or another sheer. The type of kelting which connects Ethan and Lena are Caster/Mortal Kelting since Lena is a caster and Ethan is a Mortal:

"We can all do simple things like move objects, but each Caster also has more specific abilities related to their gifts." (Garcia & Stohl, 10.09.2.3).

Throughout the novel, aside from Ethan and Lena, Lena's family is able to do an entire host of magic powers, from teleporting to telepathy, shape-shifting to healing. These characters have different types of telepathy. For instance, Ridley Duchannes and Lena could kelt and talk with each other when they were kids and this continues until they are younger. When Ridley has become a dark caster, they lose their telepathy. Lena states that Ridley is a Siren who can convince people to assign to her command and obey her. Another telepathic character is Sarafine Duchannes, Lena's mother, who can "tap" into Ethan and Lena's telepathy for a short time. There is also Macon Ravenwood, Lena's uncle. He finds out he is able of kelting with Lena after his death and revival. This ability has been shown to be surprising on both sides, and Macon also points out that he has gained the ability of reading minds. Her cousin is able to shape-shift, one uncle can become objects (he is similar to one half of the bizarre twins, as we guess), her aunt has the ability of foresight. Casters need kelting to share messages through the Trials and it is called "The Whispering" In USA.

4.3.2. Ethan and Lena's Telepathy

"Lena and I met because we had dreams of each other. When she arrived in Gatlin, I knew it was her. Then we got together." (Garcia & Stohl, 9.2.7).

The beginning of Ethan's telepathy towards Lena occurs in the image of dreams where he dreams about dropping into mud with a girl whose face is unidentified. This dream has been repeating for quite a long time. It inconveniences Ethan in light of the fact that throughout his dreams, he adores the girl he falls with although he does not have any idea what her identity is and who she is. Dream telepathy can be defined as the implied capacity to communicate with another one in a telepathic way while one dreams. Sigmund Freud is the first one to bind the dream telepathy. In 1921, the idea and speculation of dream communication was first introduced in psychoanalysis by Sigmund Freud.

At the point when Ethan wakes, he finds another tune by an obscure craftsman on his iPod. The melody is classified "Sixteen Moons," and the verses appear to be creepy to Ethan. A new song by an unidentified singer appears on his iPod when he wakes up from his repeating dreams. Its name is "Sixteen Moons" and its words look strange to Ethan. The song disappears when he checks the iPod. This gives him a strange feeling of why he has such dreams and who is this young. At last, he has got that kind of curiosity to uncover his problem and dread.

Then there are few things that help him resolve this mystery, including hearing about a strange girl arrives in Gatlin whose clothes are long dresses and unnoticed by many students. This girl is Lena Duchannes. Another incident is when he hears she is playing "Sixteen Moons", the song that appears in his dreams which worries him. As Ethan drives his car, the same song plays on the car radio. And on his way to clear his

mind in his car, he sees Lena on the road. Something comes to his mind telling him that this young is the girl who comes in his dreams. This makes the beginning of their relationship:

"Maybe you don't have to be a Caster to have power. Maybe you just have to fall for one " (Garcia & Stohl, 10.2.6).

Ethan confesses his love to Lena as shown here. Their telepathy and communication are one of the main points that the authors concentrate on the novel which is narrated from Ethan's perspective. The two lovers are ultimately ready to communicate with their ideas and minds, more like a quiet call than standard telepathy. Their communication is so strong to the point that they will go through hours talking this way when they are separated, also, Ethan sometimes needs to shield his ideas when they are together that means they have extraordinary capability of communication, which is telepathy.

Garcia and Stoll make sure to make Ethan's character as a great gentleman. Since Lena can read his ideas, he defeats his desire for her through thinking about sports and history. In spite of all their romantic tightness, they don not give in their emotions till late into the novel. Their telepathy (spiritual contact and read each other's minds) helps them strengthen their relationship and love.

Their love has been banned since Lena, Caster and Ehen, a Wayward cannot be together because their failure of making love without Ethan being murdered. Thus, separating any probabilities of real intimacy, marriage, kids or planning for future. Nevertheless, Lena and Ethan never give up and insist on keeping their love and relationship despite all obstacles and difficulties:

"I was in love with her, even though I didn't know her. Kind of like love before first sight." (Garcia & Stohl, 9.02[1].16).

This quote shows that Ethan's dreams are not just a young dream; there are hidden forces behind them. Prior to moving to Gatlin, Lena starts to have constant dreams of young person who protects her. But she believes that they are just dreams and the young man is not real. When she resides in Gatlin, she meets Ethan and is surprised that he is the same person of her dreams. This certifies that they are having the same telepathy at the same time though they don't know each other. Telepathy here is the cause that brings them together and strengthens their relationship till they fall in love. Instead of pleasing that she has found her prince charming, Ethan warns him not to love her because she is a caster and can endanger his life. Lena also has specific types of telepathy like breaking classes and changing objects, this is shown below:

"Now the voice was so loud, I grabbed my ears. The grinding stopped. Glass went flying, splinting into the air, as the window shattered out of nowhere-the window right across from our row in the classroom, right next to where Lena stood, sharpening her pencil. That's when I realized what that creaking sound had been. Pressure. Tiny cracks in the glass, spreading out like fingers, until the window collapsed inward like it had been pulled by a thread." (Garcia & Stohl, 9.12.6).

Here Ethan explains Lena's telepathy of breaking windows and it happens when Lena is at school, in English class. She and Ethan are communicating with each other telepathically. The school girls make fun of her isolated uncle, Macon Ravenwood. As a result of her anger, she telepathically breaks the windows of the class. Later she tells Ethan that sometimes extraordinary things happen round her and each time she discovers that she has new forms of telepathy.

In addition of sharing the same dreams, Ethan and Lena finds out that they share the ability of seeing a vision which is another type of telepathy. This is illustrated below:

"That vision, the fires, did you see it, too?"

I nodded. It was almost too horrible to talk about. "This has to be Greenbrier, what's left of it, anyway."

"Let me see the locket. "I handed it to her carefully. It looked like something that had survived a lot-may be even the fire from the vision." (Garcia & Stohl, 9.12.11).

After the incident of the shattering the windows, Ethan follows Lena and tries to relax her and she was crying in a garden of lemon trees. Suddenly, he has touched a locket which is old and sits on the ground. He starts to see a vision from the past. The vision is that there is a girl whose name is Genevieve. She is observing her mom's farm, Greenbrier, is burning down. This occurs during the time period encompassing the Civil War. Lena has an interest in Ethan's vision, but at the same time she starts to feel fearful about him and warns him to keep away of her since her life is complicated and full of mysteries and danger. Lena even has got a vision of her incredible grandma past Genevieve who closes unfortunately for adoring Mortal. Genevieve even transforms into a Dark Caster to save her Mortal sweetheart, yet Lena actually decides to keep her relationship. Here, telepathy Here telepathy has become a tool for uncover the secrets and at the same time warning them for what upcoming. It is shown here they able to communicate telepathically by receiving visions of the past. This happens when they touch this Genevieve's locket. That evening, Ethan dreams of Lena taking away and he is drowning. He wakes up finding himself drenching wet.

"Lena told me about Barbados, where the water and the sky meet in a thin blue line until you couldn't tell which was which." (Garcia & Stohl, 12.19.2).

Ethan states that they start to make use of telepathy in which they can share a vision of awesome places. Lena tells him that she can make it possible to turn these dreams into reality and visit them together one day. She is demonstrated to be particularly infatuated with Ethan and frequently drove him away trusting it is to his benefit and accepting that truth. She is shielding him from herself and from getting sadness. Despite the fact that soon later in the novel, she is completely convinced of him full conviction and in need for his protection. That is completely by telepathy where together they can find ways to change her fate to become a dark Caster.

4.4 Comparison between *Twilight* by Stephenie Meyer and *Beautiful Creatures* by Kami Garcia and Margaret Stohl.

4.4.1 Contrast between *Twilight* and *Beautiful Creatures*

Stephenie Meyer and Kami Garcia and Margaret Stohl write gothic novels which are *Twilight* and *Beautiful Creatures* respectively. The teacher and author Robert Harris (1990) states that there are certain elements must be existed in a gothic novel. The castle must have a main part in the setting of the novel and the emotions and passions in the novel must consist of excitement and mystery. There must be a woman in a tough situation and something supernatural. Harris also explains that the language should be picked out accurately and with the using of specific words to reflect the horror or anger (Harris, Virtual Salt).

Both stories happen in secondary schools show that the novels have an intended interest group of individuals in secondary school despite the fact that there are also another age groups. Other than attracting a wide reader, the settings of the two novels likewise gives hints about what kind of the characters in the two novels and what sort of conduct is normal from them, being learners in high school. By describing the characters as high school teens, Meyer, Garcia and Stohl get their idea of how young adults will behave that age during Edward and Ethan's time and how they may act today. These characters of *Twilight* live in a town named as Forks. While characters of *Beautiful Creatures* are in the town of Gatlin.

Stephenie Meyer, Margret Stohl and Kami Garcia make the main characters of both novels have special gifts, or abilities which make them different from others, even though all of them are powerful, fast and extremely beautiful. One of these abilities is the telepathy. In *Twilight*, Edward Cullen is the protagonist of the novel who is able to communicate telepathically with others by reading their minds. Edward's gift permits him to hear the ideas of other people nearby and see the pictures in their minds. Bella Swan is the first exclusion to the gift that Edward has because she is protected from psychological forces, which makes her unique and different from others when he meets her for the first time. Edward's telepathic ability allowing him to hear and discover people's ideas does not matter if they are vampires or humans, except for Bella. As he is trying to read her thoughts and ideas, he discovers that he loves her. Hence, telepathy plays a significant role in provoking love feelings between Edward and Bella. Then Edward makes use of telepathy for the protection of Bella that whenever someone coming onto her, he attacks that one. Edward's gift is limited to read individuals' ideas from a distance and what is there in their minds and their planning. Bella also has a

supernatural ability of telepathy which is shielding her thoughts and ideas from others who can read minds that's why Edward cannot read her mind.

While in *Beautiful Creatures* Ethan and Lena can communicate telepathically by having spiritual contact with each other. He sees her in his dreams, they are able to talk telepathically. The finding of a buried locket provides them Civil War-era visions. The ability of having visions provides them having another type of telepathy which is the ability of seeing visions of the past and future. Ethan realizes that there is a magical dimension in Gatlin that combine he, Lena, her family, and even his mother's death all together. Thus, telepathy have made them know their past so they can guess their future and avoid the risks. At the point that Ethan and Lena run into each other, in a real sense, they become connected in such a way that they do not expect. Throughout the story, Stohl and Garcia give Lena the character of a Natural who is a caster that has strong telepathic abilities, like deploying time on some events and making the moon vanish. Myers (1882) explains telepathy as "cover all cases of impression received at a distance without the normal operation of the recognized sense organs." (P.147).

Meyer makes Bella as the narrator of the novel and a girl who is in love with a vampire. While in *Beautiful Creatures*, Garcia and Stohl turn the story of a girl who loves a vampire into a young boy who is the narrator of the story and falls in love with a girl who is neither so human nor a vampire. Thus, presenting a male hero just breaks stereotypes and produces a completely new kind of adult romance novel protagonist.

Meyer gives her novel the sense of supernaturalism where her characters have that kind of great abilities, telepathy among them. She makes Edward a vampire with a telepathic ability and the cause of choosing a vampire because he is strong and since he is so, his telepathy will be also strong. While in *Beautiful Creatures*, there are no

vampires, there is a supernatural world indulged in conventional Southern Gothic lore; ghosts, magic, and witchcraft. Hence, the authors choose characters that have powerful magic and abilities and are brave enough to reflect that their telepathy is strong too.

In both novels female characters all have in common so strong characters and in are love with men who are not-so-human. Meyer characterizes Bella to have a very strong character and this is clear through the way she stands up for herself in front of the Volturi and how she manages to produce a force field to protect her loved ones. She fights through the confusion and shows a very important message that if you really love someone you must never give up on them. Telepathy makes them to be combined with each other in that awesome way and eventually reach that level of love and sacrifice since their relationship is forbidden because it is a human- vampire relationship. Bella is an ideal model. While in *Beautiful Creatures*, it is shown that Lena and Ethan connect telepathically and their connection called Kelting, regardless of whether they are miles away. Even Lena and Ethan are spiritually connected, but she pushes him away, thinking it is for his own well-being. This leads us to another difference which is the theme of protection. Lena protects him from been getting hurt from the magical world where she lives in and from herself. That is the reason she drives him away. Though she eventually accepts the idea that she can't leave him and needs his protection in her life since their souls are connected. Ethan is able to protect her, despite the fact he is not a Caster, but he somehow has the capacity to protect Lena from great magic and Dark Casters, because he can read her minds, unlike Edward whose problem is he can't read Bella's mind, and whenever Lena is trying to do something wrong or dangerous, he will know and protect her. The theme of protection between them is mutual. Telepathy helps Edward to protect Bella since he can read people's minds and it's shown when a group

of drunk men try to molest her. Edward does a great job at protecting Bella. And through Bella's ability of shielding her mind and is able to shield anyone's mind which is important type of telepathy, she can protect herself and others by shielding minds when vampires who can read minds trying to do so.

Meyer gives Edward the telepathic ability of reading minds in just a few miles away, here the strength of the telepathy is determined by the distance whenever Edward is close to his target, reading minds will be clearer and more powerful. While in *Beautiful Creatures*, Garcia and Stohl make Lena and Ethan's ability of having spiritual contact does not be effected by the distance. No matter how far they are. There is no specific distance of their telepathy. As Derrida (1979) mentions in Telepathy, "Difficult to imagine a theory of what they still call the unconscious without a theory of telepathy". (p. 14).

CHAPTER FIVE

Conclusion, Recommendations and further Studies

5.1 Introduction

In this chapter the researcher provides the final conclusion of this study as well as the most important recommendations and the further researches that can be considered for future studies.

5.2 Conclusion

This study has examined the concept of telepathy in Stephanie Meyer's *Twilight* and Kami Gracie and Margaret Stohl's *Beautiful Creatures*. After a close reading of these two novels, it can be concluded that the three authors have chosen a new theme which is telepathy and create a modern genre of adult romance novel by adding different types of telepathy in their characters. Furthermore, with the help of telepathy, a reader is able to figure out the meaning of the symbols, the images and the motifs incurred in the novels.

In *Twilight*, it can be concluded that the main character in the novel is Edward who has that kind of telepathy which is reading minds. Bella Swan is the first exclusion to the gift that Edward has because she is protected from psychological forces, which makes her unique and different from others when he meets her for the first time. Edward's telepathic ability allowing him to hear and discover people's ideas does not matter if they are vampires or humans, except for Bella and less significantly Charlie. Telepathic power looks a more sensational thing, and, the same as the other senses, is not under conscious control, although he knows how to use it. Edward hears many

people each time, although he explains that he knows how extra sounds are drowned by concentrating on one specific individual. The state of being familiar or close to Edward whether a human, vampire or wolf's psyche leads to clearance and better hearing or seeing. A more grounded bond additionally permits him to hear them from a more prominent distance, though only a few miles away. Edward and Alice have the same characteristic that their telepathy works even better with other vampires. Also, he is able to track people telepathically within a couple of miles. Edward's telepathic powers are used in the novel to expose the real intentions of people; this literary depiction of telepathy in the novel implies that humans can always hide their real feelings and attitudes. In addition, the novel suggests that telepathy does exist and that people with shared ideas and beliefs can always be a strong force if they come together.

In *Beautiful Creatures*, it can be concluded that Ethan and Lena can communicate telepathically by having spiritual contact with each other. He sees her in his dreams, they are able to talk telepathically. The finding of a buried locket provides them Civil War-era visions. The ability of having visions provides them having another type of telepathy which is the ability of seeing visions of the past and future. Ethan realizes that there is a magical dimension in Gatlin that combine he, Lena, her family, and even his mother's death all together. Thus, telepathy has made them know their past so they can guess their future and avoid the risks. At the point that Ethan and Lena run into each other, in a real sense, they become connected in such a way that they do not expect. Throughout the story, Stohl and Garcia give Lena the character of a Natural who is a caster that has strong telepathic abilities, like deploying time on some events and making the moon vanish. One of the hidden messages that *Beautiful Creatures* tries to reveal is about being unfit and finding the power and energy harnessed in yourself to

stop the bullies who are trying to control you because they are different or adults that believe they know what is best for you.

Based on the above- mentioned discussion, it could be noticed that the current study helps in understanding the selected novels, namely *Twilight* written by Stephenie Meyer (2005) and *Beautiful Creatures* by Kami Garcia and Margaret Stohl (2009). Furthermore, the present study permits readers to have a clear idea of telepathy and show how the authors apply the concept of telepathy in their novels. Despite the fact that there are another aspects in the two novels Meyer, Garcia and Stohl deal with, like love and passion. They seem to be highly concerned with presenting telepathy as awesome theme. Moreover, some critics argue that the authors apply telepathy in their characters in different ways and these characters each time use their telepathic ability for various goals and situations. In both novels, telepathy is depicted to be used for good things and emotional reasons, there are no evil or bad reasons. This reflects the abstinence of the novels in their applying of telepathy.

5.3 Recommendations

Based on the limitations of the research, it can be stated that more research regarding the concept of telepathy in *Twilight* and *Beautiful Creatures* is needed. Some recommendations have been given in order to make future research better and help to get rid of any kind of obstacles during the implementation of the research. The researcher recommends the following:

1.The researcher recommends conducting further studies that can be done regarding these two novels. The novels can be further researched to discover more interpretations of the themes presented in them.

2.The study recommends further studies on gender roles as presented in these novels.

3. It recommends conducting further studies on the characters and their use of telepathy.

5.4 Further Studies

For further studies the researcher suggests the following:

1. The complete the collections of the novels of Stephenie Meyer and Kami Garcia and Margaret Stohl, is a resourceful book which contains references to many prominent.

2. There is a need for doing more research on the life of the authors themselves. Such research can be helpful in learning more about the history and the biography of the writers. The findings of such research can be used in interpreting the other novels.

References

- Aldridge, A. (1969). *Comparative Literature: Matter and Method*. Chicago: University of Illinois Press.
- Alexander, L. (2010). *Telepathic Law*. *Telepathy*, 10. Retrieved from The Psychic Life: <https://thispsychiclife.com/2017/05/01/history-of-telepathy/>, retrieved on 11th September, 2020.
- Al-Shafi'i, Ibn Asakir (1995). *History of Damascus*. Damascus, Syria :Heritage House.
- Ames, M. (2010) "Twilight Follows Tradition: Analyzing "Biting" Critiques of Vampire Narratives for Their Portrayals of Gender and Sexuality". I: Click, M., Aubrey, J., & Behm-Morawitz, E. (EDS.), *Bitten by Twilight, Youth Culture, Media & the Vampire Franchise*. New York: Peter Lang Publishing, 37-54.
- Arthur, K. (2008). "Paranormal Romance & Urban Fantasy." Romance Writers of Australia inc. Australia. Retrieved from <http://www.romanceaustralia.com/articles/urban.htm> , retrieved on 28th March, 2020.
- Ba'lint, M. (1955) .Notes on Parapsychology and Parapsychological Healing. *International Journal of Psychoanalysis*. 36: 31–5.
- Bayer-Berenbaum, L. (1982). *The Gothic Imagination*. London: Associated University Presses, 56-77.
- Bester, A. (1996). *The Demolished Man*. New York: Vintage Books. p. 43.

- Botting, F. & Townshend, D. (2004). *Gothic, Critical Concepts in Literary and Cultural Studies I*. London: Routledge, 60-72.
- Branston, G. & Stafford, R. (2006). *The Media Student's Book*. New York: Routledge .
- Clayworth, A. (2004). The Invention of Telepathy. *English Literature in Transition, 1880-1920*, 47(1), 75-78.
- Cotta Vaz, M. (2013). *Beautiful Creatures*. The Official Illustrated Movie Companion. London: Penguin Books.
- D'Agostino, A. (2016). Telepathy and Sadomasochism in Jane Eyre. *Victorians: A Journal of Culture and Literature*. 130,156-170.
- David, E. (1968). Josephson junctions. *Electronics and Power*, 14(10), 419.
- Derrida, J., & Royle, N. (1988). *Telepathy*. *Oxford Literary Review*. 10 (1/2), 3-41.
- Devereux, G.(1953). Psychoanalysis and Telepathy. *Psychoanalysis and the Occult*. New York: International Universities Press.56-68.
- Evrard, R. (2014). Heterodoxies' Merging: *Lacanian Approaches To Exceptional Experiences*. *Journal of Exceptional Experiences and Psychology*. 2(1), 5-13.
- Ferenczi, S. (2002) .Introjection and Transference. *First Contributions to Psycho-Analysis*. London: Karnac Books. p. 35–53
- Freud, S. (1921). *Psychoanalysis and Telepathy*. *Psychoanalysis and The Occult*. New York: International Universities Press. 56 .
- Freud S. (1922). *Dreams and Telepathy*. 18,195-220.

- Freud, S. (1922). Dreams and Telepathy .*Psychoanalysis and The Occult*. New York: International Universities Press, p. 69–86.
- 1 Freud, S. (1955). Psychoanalysis and Telepathy. *In The Standard Edition of the Complete Psychological Works of Sigmund Freud*, Volume XVIII (1920-1922): Beyond the Pleasure Principle, Group Psychology and Other Works. 173-194 .
- Galvan, J. (2006). The Narrator as Medium in George Eliot's" *The Lifted Veil*". *Victorian Studies*. 48(2), 240-248.
- Garcia, K., & Stohl, M. (2013). *Beautiful Creatures* (novel). The Alice Englert Handbook-Everything you need to know about Alice Englert, 8. Retrieved from <https://www.adlibris.com/fi/e-kirja/alice-englert-handbook---everything-you-need-to-know-about-alice-englert-9781488504907>, retrieved on 26th July, 2020.
- Garcia, K., Stohl, M. (2009). *Beautiful Creatures*. New York: Little, Brown and company. 563.
- Garcia, K. and Stohl, M. (2009). *Beautiful Creatures*. New York: Penguin Books.
- Hewitt, M. (2014). Freud and the Psychoanalysis of Telepathy: Commentary on Claudie Massicotte's "Psychical Transmissions". *Psychoanalytic Dialogues*. 24(1), 103-108.
- Ibn Khaldun, A. (1377). *Introduction of Ibn Khaldun*. Syria: Dar Yaroub.
- Josephson, B., & Pallikari-Viras, F. (1991).*Biological Utilization of Quantum Non locality*. *Foundations of Physics*.21(2), 197-207.

- Kent, V. (2012). *The Telepathy Project*. PhD thesis, The Centre for Ideas and School of Art, Faculty of The Victorian College of the Arts and Music, The University of Melbourne.
- Khalek, N. (2011). *Damascus after the Muslim Conquest: Text and Image in Early Islam*. Oxford University Press.
- Lacan, J. (1980). *Le seminaire*. Livre II. Le Moi dans la theorie de Freud et dans la technique de la psychanalyse.
- Lacan, J. (1991). *The Ego in Freud's Theory and in the Technique of Psychoanalysis, 1954-1955*. New York: WW Norton & Company.2.
- Luckhurst, R. (2002). *The Invention of Telepathy*. Oxford and New York: Oxford University Press. 30(2), 283–288.
- Matz, J. (2004). *The Modern Novel*. United Kingdom: J. Wiley & Son.
- Merrill, N. (2018). *Mind-Reading and Telepathy for Beginners and Intermediates: What People Think Machines Can Know About the Mind, and Why Their Beliefs Matter*. Berkeley: University of California.
- Meyer, S.(2005). *Twilight*. New York: Little, Brown and company.
- Meyer, S.(2005). *Twilight*.UK: Atom Books.
- Miller, J. (2008). The Medium is The Maker: Browning, Freud and Derrida. *The New Telepathic Eco Technologies*. Oxford Literary Review. 30(2), 161-179.
- Mukherjee, A. (2006). Fissured Skin, Inner-Ear Radio, and a Telepathic Nose: *the Senses as Media in Salman Rushdie's Midnight's Children*. Paragraph. 29(3), 55-76.

- Myers, F. (1892). The Subliminal Consciousness. Chapter 1: General characteristics and subliminal messages. *Proceedings of the Society for Psychical Research*.7, 298–327.
- Myers, F. (1903). *Human Personality and its Survival of Bodily Death*. London: Longmans, Green.
- Pattee, A. (2011). Reading the Adolescent Romance: *Sweet Valley High and the Popular Young Adult Romance Novel*. New York: Routledge, Print.,33-56.
- Perez, L. (2010). *Beautiful Creatures*. *Journal of Adolescent & Adult Literacy*. Arizona, USA. 54 (2)154. Retrieved from <https://doi.org/10.1598/JAAL.54.2.814>, retrieved on March 2020.
- Radway, J. (1991). *Reading the Romance: Women, Patriarchy, and Popular Literature*. North Carolina: The University of North Carolina Press, 9(32) 123-187.
- Redfield, M. (1992). Review of [THE FICTIONS OF TELEPATHY / Nicholas Royle, *Telepathy and Literature: Essays on the Reading Mind* (Blackwell, 1990)].
- Roeper, R. (2013). (Review of the book beautiful Creatures). All Casters are gray in the dark. *Chaz's Journal*. Retrieved from <https://www.rogerebert.com/reviews/beautiful-creatures-2013>, retrieved on 7th May, 2020.
- Royle, N. (2003). *Jacques Derrida*. New York: Routledge.
- Spisak, A. (2010). (Review of the book Beautiful Creatures). *Bulletin of the Center for Children's Books* 63(5), 196. Retrieved from <https://muse.jhu.edu/article/368792>, retrieved on 28th November, 2020.

- Stevenson, I. (1970). *Telepathic Impressions*. Virginia, United States: University of Virginia Press.
- Strachey, J. Dreams and the Occult. *New Introductory Lectures on Psychoanalysis*. New York: W. W. Norton and Co. 47.
- Torok, M. (1986). Afterword: What is Occult in Occultism? Between Sigmund Freud and Sergei Pankeiev wolf man. *The Wolf Man's Magic Word: A cryptonymy*, 84-106.
- Tracy, B. (2014). The Role Your Subconscious Mind Plays In Your Everyday Life. *Brain Tracy International*. Retrieved from: <https://www.briantracy.com/blog/personal-success/subconscious-mind-everydaylife/>, retrieved on 13thOctober, 2020.
- Woods, D. (2017). Sanitation and Telepathy: George Eliot's *The Lifted Veil*. *Victorian Literature and Culture* . Cambridge University Press. 45(1),55-76.
- Young, W. (2013). "*Monsters In My Bed: Accounting For The Popularity Of Young Adult Paranormal Romances*." Thesis, Georgia State University, 33-45.