

### **'Shiny Silver Seductions: analysing Edward Cullen's whiteness in *Twilight*'**

Whilst the economic significance of the *Twilight* saga films is indicated by their global distribution and \$2.5 billion earnings at the global box office, their cultural impact is harder to quantify.<sup>1</sup> However, as Ginny Whitehouse notes, 'to say that the *Twilight* series has hugely affected popular culture would be an understatement'.<sup>2</sup> The massively popular saga follows the romantic tribulations of a human teenager, Bella, as she encounters the Cullen family of vampires and Quileute tribe of shapeshifting wolves. Yet, at the heart of its 'wide appeal' are 'disturbing and problematic' racial constructions.<sup>3</sup> Natalie Wilson highlights that when 'read as a racial allegory', the saga tells the story of Bella's choice 'between an ultra-white, ultra-privileged vampire', Edward, and 'a far less privileged wolf of colour', Jacob.<sup>4</sup> Motivated by Steve Garner's observation that 'deploying whiteness as a lens (...) strips a normative privileged identity of its cloak of invisibility', this essay will deploy 'whiteness as a lens' in examining *Twilight*, the saga's first film, and focus on its presentation of Edward's whiteness and privilege where visible and 'invisible'.<sup>5</sup> The essay's first section 'Under the cloak', will consider how Edward's whiteness underpins *Twilight's* romanticised portrayals of his physical features and ethnic heritage, and how his whiteness is 'cloaked' by his vampirism. The second section, 'Under the bonnet' is driven by Joe Kincheloe's observation that 'at least

---

<sup>1</sup> Dorothy Pomerantz, 'Looking at 'Twilight' By The Numbers', *Forbes*, <<https://www.forbes.com/sites/dorothypomerantz/2012/11/16/looking-at-twilight-by-the-numbers/#600e49853195>> Last modified November 16, 2012. and Deborah Mutch, 'Coming Out of the Coffin: The Vampire and Transnationalism in the "Twilight" and Sookie Stackhouse Series', *Critical Survey*, Vol. 23, No. 2 (2011) pg. 77.

<sup>2</sup> Ginny Whitehouse 'Twilight as a Cultural Force', *Journal of Mass Media Ethics*, Vol. 26, No. 3 (2011) pg. 240.

<sup>3</sup> Danielle N. Borgia, 'Twilight: The Glamorization of Abuse, Codependency, and White Privilege', *The Journal of Popular Culture*, Vol. 47, No. 1 (February 2014) pg. 171.

<sup>4</sup> Natalie Wilson, *Seduced by Twilight: The Allure and Contradictory Messages of the Popular Saga* (USA: McFarland and Company, 2011) pg. 157.

<sup>5</sup> Steve Garner, *Whiteness: An Introduction* (Oxon: Routledge, 2007) pg. 5.

one (...) discernible feature' of whiteness is its 'materiality' and material effects on white and non-white people.<sup>6</sup> 'Under the bonnet' will consider how *Twilight's* allusions to colonial history inform the 'materiality' of the whiteness it portrays. It will then explore how Edward's 'shiny silver' Volvo functions to covertly denote the materiality and material benefits of whiteness and to position viewers in relation to whiteness.<sup>7</sup> <sup>i</sup>

### Under the cloak

Much of *Twilight's* depiction of Edward and Bella's courtship functions as a showcase of Edward's romantic appeal, as it is related to his apparently vampiric features. This showcasing is frequently facilitated by the use of mountainous forest settings, which provide appropriate terrain for the demonstration of Edward's strength and mobility. One such showcase takes place during Bella's first visit to Edward's house, when Edward springs directly from his bedroom to treetops with Bella on his back. His subsequent physical performance is framed through a sequence of contrastingly angled shots which mimetically emphasise the speed and range of Edward's movement through their fast paced-editing. They are intercut with close-ups which capture Bella's awe at the experience, and encourage viewers to identify with her perspective.



**Figure 1:** Bella and Jacob flit between trees.

<sup>6</sup> Joe Kincheloe, 'The Struggle to Define and Reinvent Whiteness: A Pedagogical Analysis', *College Literature*, Vol. 26, No. 3 (1999) pg. 166.

<sup>7</sup> Marc Graser, 'Volvo in the film fastlane', *Variety*, Vol. 413, No. 2 (November 2008) pg. 6.

**Figure 2:** Edward's climbing, captured by a high-angled camera to emphasise his upward trajectory.



**Figure 3:** Edward's climbing, captured by a low-angled camera to accentuate his height.

**Figure 4:** A close-up two shot frames Bella's reactions to Edward's abilities.



Whilst this unusual romantic experience is ostensibly enabled by Edward's vampirism, its depiction stresses Edward's ability to 'master and transcend the white body'; a characteristic associated with whiteness that Richard Dyer identifies as originating from Christian equations of whiteness and godliness.<sup>8</sup> The sequence both presents and mimetically evokes Edward's physical 'mastery' as he scales multiple trees and, through wide-angle shots which register the pair as a white blur, also minimises their physicality as if they have 'transcended' their bodies. Moreover, their treetop position and Edward's tree-climbing endeavour connote another conception of whiteness identified by Dyer; that white people display an 'aspiring to heights', connected to their 'spiritual elevation'.<sup>9</sup>

<sup>8</sup> Richard Dyer, *White* (London: Routledge, 1997) pg. 23.

<sup>9</sup> *Ibid.*, pg. 23.



**Figures 5 and 6:** Fast-moving arc shots blur the pair's outline and connote their bodily transcendence, whilst contextualising their elevation by bringing surrounding trees into the frame.

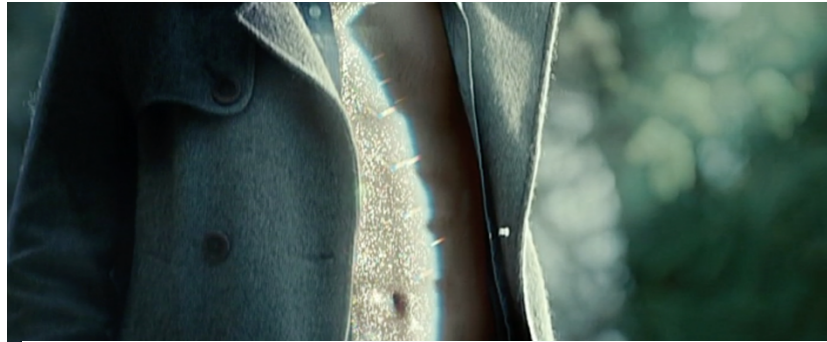


This 'aspiring to heights' is also related, Dyer suggests, to the supposed 'origins' of 'Aryans and Caucasians' in 'mountains', which may be considered as constitutive of the 'white character (...) and even the white body'.<sup>10</sup> In this context, it is highly significant that *Twilight* situates Edward's confession of his vampirism, and the confirmation of Edward and Bella's romance, in another mountainous forest setting. Indeed, Edward tells Bella that they have to ascend to those 'origins', 'up the mountain', in order for him to show her what he 'really look(s) like'. In the mountaintop scene, *Twilight* converts the conventionally 'ghastly white, disgustingly cadaverous' skin of vampires, which Dyer registers as an archetypal expression of white anxiety, into a computer-generated sparkling attractiveness which Bella describes as 'like diamonds' and 'beautiful'.<sup>11</sup>

---

<sup>10</sup> Ibid.

<sup>11</sup> Ibid., pg. 210.



**Figure 7:** *Twilight* employs the romantic genre's shirtless trope to fetishize Edward's 'beautiful' white skin.

It is especially clear in this scene that Edward's 'diamond-like' whiteness underpins his vampirically 'cloaked' physicality, for *Twilight* revokes traditionally vampiric traits in order to emphasise his white 'beauty' and situates its reveal in a mountain scene intimately connected to whiteness's constitutive 'origins'. By 'cloaking' its presentation of Edward's 'white body' with his vampirism, *Twilight* exemplifies how, in Ruth Frankenberg's terms, 'whiteness' is always 'complexly layered', and how its 'meanings may appear simultaneously malleable and intractable'.<sup>12</sup> Edward's whiteness exists in a 'simultaneously malleable and intractable' relationship to his vampirism, being both 'cloaked' by his vampiric status and underpinning his physical 'mastery', 'transcendence' and 'beautiful' appearance.

Edward's whiteness functions in a similarly 'malleable' and 'intractable' manner during *Twilight's* romanticised allusions to his European heritage. *Twilight* sets Bella's introduction to Edward's parents- a significant romantic development- in the Cullens' kitchen, where they have prepared 'Italiano' food for her and she exchanges the Italian phrases 'bonjourno' and 'molto bene' with Edward's mother. In the next scene, Edward and Bella are shown to bond over a mutual affection for the classical European composer Claude Debussy. Wilson highlights that Edward is 'associated with high culture', but it is also noteworthy that this

---

<sup>12</sup> Ruth Frankenberg, 'The Mirage of an Unmarked Whiteness', in *The Making and Unmaking of Whiteness* ed. Birgit Brander Rasmussen, Eric Klinenberg, Irened J. Nexica ( London: Duke University Press, 2001) pg. 76.

culture is European in origin, propels superlatively romantic narrative moments and distinguishes Edward as an appealing romantic figure.<sup>13</sup> Dyer documents how the possession of European heritage was considered the ‘apex of whiteness’ in nineteenth century America, the same period in which, as Frankenberg explains, the constructed identity of ‘whiteness’ originally developed as a justification for the oppression of Native Americans by European colonisers.<sup>14</sup> Given the Cullens’ positioning relative to the Native American Quileutes as, in Jacob’s words, the ‘enemy clan’, *Twilight’s* configuration of Edward’s white Europeanness as a source of romantic and cultural superiority evokes the colonial notion highlighted by Frankenberg; that whiteness’s inherent superiority justifies white supremacy.

However, the racial underpinnings of foregrounding Europeanness in *Twilight* are once again ‘cloaked’ by Edward and the Cullens’ vampirism. As Cynthia Freeland notes, vampires are figured as descendants of ‘ancient European nobility’ in the Gothic tradition, and this legacy somewhat legitimises *Twilight’s* emphasis of Edward’s Europeanness.<sup>15</sup> Furthermore, the emergence of the Volturi later in the saga- an ancient vampire council resident in Italy- could excuse *Twilight’s* European allusions as narrative foreshadowing. Whilst Edward’s vampirism enables his whiteness to ‘malleably’ evade its colonially-founded implications of whiteness’s supremacy, the context of the Cullens’ status as ‘enemy clan’ to the Quileute tribe ultimately renders these implications ‘intractable’ and they must be considered in order to ‘strip’ Edward’s whiteness ‘of its cloak of invisibility’.<sup>16</sup>

---

<sup>13</sup> Wilson, *Seduced*, pg. 176.

<sup>14</sup> Dyer, *White*, pg. 19 and Frankenberg, ‘Mirage’, pp. 73-75.

<sup>15</sup> Cynthia A. Freeland, ‘Seductive Vampires’ in *The Naked and the Undead: Evil and the Appeal of Horror* (Colorado: Westview Press, 2000) pg. 124.

<sup>16</sup> Garner, *Whiteness*, pg. 5.

*Twilight's* implications of whiteness's supremacy are further developed through its inversion of American colonial history, which paradoxically absolves the Cullens, and the colonisers their Europeanness evokes, of guilt, while enabling *Twilight* to romanticise Edward's colonially-founded whiteness more openly. This occurs in flashback scenes which intercut Bella and Jacob's conversation about Cullen-Quileute relations with sepia toned clips of the Cullens and Quileutes amicably negotiating land boundaries. The sepia colouring alludes to the age of the footage, as if it is historical evidence of reciprocal negotiations, which took place after the Cullens were, according to Jacob, 'found hunting on our land' during the mid-1900s.



**Figure 8:** A soft-focused and sepia-toned shot captures the formally dressed Cullens conversing with the Quileutes, who are depicted primitively with wolf headdresses and naked torsos.

*Twilight's* 'evidence' supplants the real invasion and seizure of Quileute territory by European colonisers in the 1850s, by instead presenting the Quileutes' continued assertion of their land rights a century after their territory was seized by white Europeans like the Cullens.<sup>ii</sup> As such, *Twilight* effaces the historical 'conquest, removal and extermination of Native American life' by colonisers and deploys the Cullens' supernatural vampirism to sanction this retelling as fantastical.<sup>17</sup> By effacing Quileute suffering and white European culpability, *Twilight* recoups Europeanness as a supremely attractive 'apex' of Edward's

<sup>17</sup> Cheryl I. Harris, 'Whiteness as Property', *Harvard Law Review*, Vol 106, No. 8 (1993) pg. 1716.

whiteness and thus, paradoxically, celebrates a notion forged during the same process of colonisation it denies. In its selective remembrance, *Twilight* again exemplifies the ‘malleable’ and ‘intractable’ character of whiteness, and also the deliberate ‘historical forgetfulness’ that Vron Ware and Les Back see as both characteristic and determinant of the upholding of whiteness as a racial identity and power structure.<sup>18</sup> Moreover, *Twilight*’s fantasy-cloaked ‘forgetfulness’ of Quileute oppression ironically reinvigorates the colonial principle which held, as Lucy Ganje writes, that ‘if American Indian people vanished (...) there would be no victims, and if (...) there is no victim-there is no crime’.<sup>19</sup> In fact, *Twilight* extends this principle, by not only ‘vanishing’ the Quileutes’ victimisation but also hailing would-be criminals through vampirically ‘cloaked’ celebrations of white physicality, beauty and European heritage.

### **Under the bonnet**

The relationship *Twilight* draws between Edward and white European colonisers is especially important when considering the ‘materiality’ of Edward’s whiteness, because it foregrounds the colonial period in which whiteness’s ‘materiality’ developed. As Cheryl Harris explains, because whiteness was used to justify the seizure of Native American land by colonisers, it became legislated as the basis for property rights.<sup>20</sup> Harris argues that it was at this colonial moment that whiteness also became a form of property in itself; something that, if owned,

---

<sup>18</sup> Vron Ware and Les Back, *Out of Whiteness: Colour, Politics and Culture* (London: University of Chicago Press, 2002) pg. 199.

<sup>19</sup>Lucy A. Ganje, ‘Marketing the Sacred’ in *Images That Injure: Pictorial Stereotypes in the Media* ed. Susan Dente Ross and Paul Martin Lester (California: Prager, 2011) pg. 98.

<sup>20</sup> Harris, ‘Whiteness’, pp. 1721-1726.



‘conferred tangible and economically valuable benefits’.<sup>21</sup> She thus describes the origins of whiteness’s ‘materiality’, which has since become socially and economically ‘institutionalised’ in America.<sup>22</sup> *Twilight* not only references these origins, through its retelling and association of Edward with white European colonisers, but also demonstrates how whiteness’s ‘materiality’ may appear in contemporary America through Edward’s Volvo. Significantly, this demonstration represents an opportunity for viewers to acquire and enact the ‘materiality’ of Edward’s whiteness in their own lives.

In *Twilight*, Edward’s Volvo becomes a vehicle for the extension and affirmation of his romanticised whiteness beyond the film’s diegetic world. Although Edward’s car is specified as a Volvo in the *Twilight* books, as Marc Graser highlights, the transition of a brand from a book to its film adaptation is ‘a feat most brands rarely achieve’.<sup>23</sup> Volvo’s successful transition relates to how, in the words of Volvo’s advertising director Linda Gangeri, ‘the car bec(omes) an extension of (Edward’s) heroic character’.<sup>24</sup> As a luxury item, the Volvo’s prominence demarcates the ‘material’ benefits Edward’s whiteness ‘confers’ on him. Moreover, the Volvo enmeshes these ‘material’ benefits with Edward’s bodily possession of whiteness as a ‘material’ entity. With its ‘shiny silver’ paintwork, the Volvo and Edward share a white skin defined by effervescence, sparkle and ‘hardness and tautness’.<sup>25</sup>

---

<sup>21</sup> Ibid.

<sup>22</sup> Tim Wise, ‘The Pathology of Privilege’, (Lecture, 2007) *Media Education Foundation*, <<https://www.mediaed.org/transcripts/Tim-Wise-On-White-Privilege-Transcript.pdf>> Accessed November 22, 2019, pg. 5.

<sup>23</sup> Graser, ‘Volvo’, pg. 6.

<sup>24</sup> Linda Gangeri in Brian Quinton, “Volvo Stakes Claim to ‘Twilight’”, *Chief Marketer*, Vol. 2, No. 6 (December 2010) pg. 7

<sup>25</sup> Graser, ‘Volvo’, pg. 6. and Dyer, *White*, pg. 21.



**Figure 9:** The ‘skinthesis’ of Edward and his Volvo.

Furthermore, the Volvo and Edward both express the ‘energy’ and ‘discipline’ of the white body, which is multiplied by their unity and through which Edward can again demonstrate his ‘transcendence’ of his human form with rapid and powerful movement.<sup>26</sup> This is especially evident when Edward saves Bella from potential assault outside a bookstore. Just as Bella is about to be attacked, the Volvo elegantly fishtails into the shot. It thus ‘showcas(es) its performance abilities’ and complements Edward’s own supposedly supernatural ability to protect Bella.<sup>27</sup>

The Volvo thereby represents a synthesis of Edward’s possession of whiteness and of the ‘material’ properties enabled and produced by his whiteness. In this sense, the Volvo, similarly to Edward’s vampirism, further obfuscates Edward’s whiteness as the source of his attractive qualities; his bodily ‘transcendence’, white ‘beauty’ and even, given Volvo’s Swedish origins, his associations with European ‘high culture’. Unlike Edward’s vampirism, the Volvo represents an opportunity for viewers to acquire the whiteness it materialises. As Yann Verhellen explains, this is the dynamic on which all cinematic product placement is based: ‘by linking a brand to the character, the character’s associative network becomes a

<sup>26</sup> Dyer, *White*, pg. 21.

<sup>27</sup> Graser, ‘Volvo’, pg. 6.

source of information about the brand'.<sup>28</sup> Following *Twilight's* release, the opportunity for 'association' with Edward and his white properties through Volvos was actively realised by viewers-turned-consumers. As Gangeri highlights, Volvo experienced 'a huge surge in (...) website traffic relative to the C30', Edward's car, 'when the movie was released and the DVD came out' and Volvo subsequently launched multiple direct-advertising campaigns, competitions and interactive games tied to *Twilight* and subsequent films.<sup>29</sup> iii

Volvo's 'surge' in consumer interest is critically important to address when considering the C30's materialisation of Edward's whiteness, for the appeal of the C30 depends on consumers' perceptions of Edward's 'associative network' as desirable and, as Stuart Hall notes, on their 'identification' with a 'position' within the advertisements framework.<sup>30</sup> This mirrors the structure of film itself which, described by James Snead, 'engages audiences on the level of their racial allegiance, social background and self-image'.<sup>31</sup> Through the combined structures of advertisements and film, *Twilight* thus encourages viewers to identify with Edward's whiteness as a reflection of their own 'racial allegiance, social background and self-image', and to purchase C30 Volvos in order to further manifest their own 'material whiteness in alignment with Edward's whiteness. Evidently, the efficacy of these cinematic and marketing structures depends on the racial identities of their viewers. *Twilight* thus effects the segregation of its audience along the lines 'of their racial allegiance, social

---

<sup>28</sup> Yann Verhellen, Nathalie Dens, Patrick De Pelsmacker 'Modelling the Impact of Context Perceptions on the Effectiveness of Brand Placement, *Advances in Advertising Research*, Vol. 5 (November 2014) pg. 47.

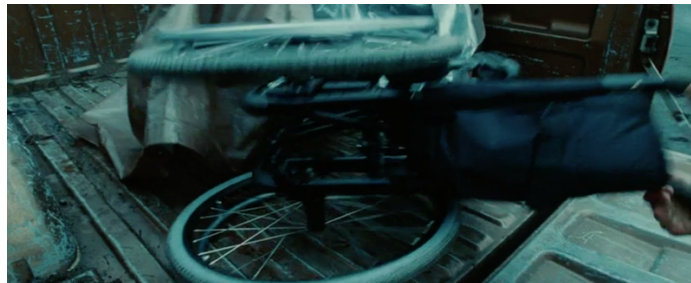
<sup>29</sup> Gangeri in Quinton 'Volvo stakes', pg. 7.

<sup>30</sup> Stuart Hall, 'Representation and the Media', (Lecture, 1997) *Media Education Foundation*, <[https://www.mediaed.org/transcripts/Stuart-Hall-Representation-and-the-Media-Transcript.pdf?\\_ga=2.219125401.1898166779.1574725553-656508431.1573718471](https://www.mediaed.org/transcripts/Stuart-Hall-Representation-and-the-Media-Transcript.pdf?_ga=2.219125401.1898166779.1574725553-656508431.1573718471)> Accessed November 19<sup>th</sup>, 2019, pg. 16.

<sup>31</sup> James Snead, 'Spectatorship and Capture in King Kong: The Guilty Look' in *White screens, black images: Hollywood from the dark side* (New York: Routledge, 1994) pg. 4.

background and self-image’ and perpetuates the colonially-founded racial hierarchies its narrative evokes at an extra-diegetic level.

Should audiences fail to identify with Edward’s whiteness and its materialisation in the Volvo form, or to recognise their supremacy, *Twilight* further encourages them to do so through a similarly constructed depiction of Quileute characters, as they too are ‘materialised’ in their cars. Where Edward’s Volvo extends his transcendental body and supernatural mobility, the Chevrolet is physically aligned with the Quileutes as a place of storage for Billy Black’s wheelchair. Two tightly-framed shots capture his wheelchair in the Chevrolet’s boot as it is removed by Jacob; shots which signify how, in accordance with white supremacist ideals articulated by Dyer, ‘the non-white soul (is) prey to the (...) fallibility of the body’.<sup>32</sup> In direct contrast to the Volvo’s enmeshment with whiteness’s physical ‘mastery’, the Chevrolet represents the Quileute’s physical ‘fallibility’.<sup>33</sup>



**Figures 10 and 11:** Double vision: tightly-framed shots make Billy Black’s wheelchair a focal point for viewers during its removal from the Chevrolet’s boot.



<sup>32</sup> Dyer, *White*, pg. 23.

<sup>33</sup> Wilson, ‘Seduced’, pg. 200.

The Blacks are also teased by Bella's father for the Chevrolet's clunky inadequacy, which means he can 'hear (them) coming from down the road' and implicates them in their car's embarrassing conspicuousness and inferiority. *Twilight* thus suggests that just as the Volvo can embody and confer the attractive powers of whiteness on its owners, the Chevrolet may embody and confer the comparative inadequacies of Native Americans on their owners.<sup>iv</sup>

Viewers are thus again encouraged to identify with Edward, his Volvo and the whiteness they represent and, furthermore, to register the Quileutes' 'material' and materialised inferiority.

The analysis of Edward Cullen's whiteness in *Twilight* that this essay has performed is not intended as proof that *Twilight's* creators are white supremacists or intentionally racist.

Indeed *Twilight's* director, Catherine Hardwicke, has openly expressed that she wanted to tackle the unintentional racial biases of the *Twilight* books.<sup>34</sup> However, as Frankenberg highlights, even the efforts of antiracist white people 'are all too easily entrapped within the webs of a gaze and consciousness one might conveniently name, as a shorthand, white'.<sup>35</sup>

This is why it is so important, as this essay hopes to have demonstrated, to 'uncloak' whiteness and to explore its meanings and functions in different scenarios, especially in cultural objects of such magnitudes as *Twilight*. Uncloaking Edward's whiteness in *Twilight* has highlighted the contingency of his attractive physicality, romantic status and European heritage on variously originated notions of white supremacy. It has further revealed the malleability of whiteness, as it intersects in *Twilight* with supernatural vampirism, American colonial history and contemporary automobile brands, in variously visible, invisible, material and immaterial forms. Above all, this essay hopes to have shown that whiteness remains, in

---

<sup>34</sup> Catherine Hardwicke in Amy Zimmerman, "Catherine Hardwicke Broke Records With 'Twilight' then Hollywood Labeled Her 'Difficult'", *The Daily Beast*, October 1, 2018. <https://www.thedailybeast.com/catherine-hardwicke-broke-records-with-twilight-then-hollywood-labeled-her-difficult> Last accessed November 9, 2019.

<sup>35</sup> Frankenberg, 'Mirage', pg. 81.

each of its diverse intersections, an ‘intractably’ significant and influential construction both within *Twilight*’s diegesis and, more importantly, beyond the film, through its positioning of viewers and materialisation in the brand Volvo. Where whiteness manifests as a position of racial supremacy, the effects for those with different racial identities are never positive, and this essay hopes to have also communicated this fact; that when the viewer and/or consumer buys into the romanticised whiteness that *Twilight* (and thereafter Volvo) sells, they also buy into the continued oppression of Native Americans in social, cultural, ideological and material terms- whether they know it or not.

3299 words including footnotes, endnotes and subtitles, excluding essay title, figure captions, bibliography and appendices.

## **Filmography**

*Twilight* (Catherine Hardwicke, USA, 2008).

## **Bibliography**

Borgia, Danielle N., 'Twilight: The Glamorization of Abuse, Codependency, and White Privilege', *The Journal of Popular Culture*, Vol. 47, No. 1 (February 2014) pp. 153-173.

Clarke, Simon and Garner, Steve, *White Identities: A Critical Sociological Approach* (London: Pluto Press, 2010).

Deffenbacher, Kristina, "'Rape Myths', Twilight and Women's Paranormal Revenge in Romantic and Urban Fantasy Fiction", *The Journal of Popular Culture*, Vol. 47, No. 5 (October 2014) pp. 923-936.

Dyer, Richard, *White* (London: Routledge, 1997).

Frankenberg, Ruth, 'The Mirage of an Unmarked Whiteness' in *The Making and Unmaking of Whiteness* ed. Birgit Brander Rasmussen, Eric Klinenberg, Irened J. Nexica, (London: Duke University Press, 2001) pp. 72-97.

Freeland, Cynthia A., 'Seductive Vampires' in *The Naked and the Undead: Evil and the Appeal of Horror* (Colorado: Westview Press, 2000) pp. 123-161.

Ganje, Lucy A., 'Marketing the Sacred' in *Images That Injure: Pictorial Stereotypes in the Media* ed. Susan Dente Ross and Paul Martin Lester (California: Prager, 2011) pp. 91-107

Garner, Steve, *Whiteness: An Introduction* (Oxon: Routledge, 2007).

Graser, Marc, 'Volvo in the film fastlane', *Variety*, Vol. 413, No. 2. (November 2008) pg. 6.

Hall, Stuart, 'Representation and the Media', (Lecture, 1997) *Media Education Foundation*, <[https://www.mediaed.org/transcripts/Stuart-Hall-Representation-and-the-Media-Transcript.pdf?\\_ga=2.219125401.1898166779.1574725553-656508431.1573718471](https://www.mediaed.org/transcripts/Stuart-Hall-Representation-and-the-Media-Transcript.pdf?_ga=2.219125401.1898166779.1574725553-656508431.1573718471)> Accessed November 19, 2019.

Harris, Cheryl I., 'Whiteness as Property', *Harvard Law Review*, Vol. 106, No. 8 (1993) pp. 1707-1791.

Kennedy, Deseriee A., 'Marketing Goods, Marketing Images: The Impact of Advertising on Race', *Arizona State Law Journal*, Vol. 32, No. 2 (Summer 2000) pp. 615-695.

Kincheloe, Joe, 'The Struggle to Define and Reinvent Whiteness: A Pedagogical Analysis', *College Literature*, Vol. 26, No. 3 (1999) pp. 162-194.

Mutch, Deborah, 'Coming Out of the Coffin: The Vampire and Transnationalism in the "Twilight" and Sookie Stackhouse Series', *Critical Survey*, Vol. 23, No. 2 (2011) pp. 75-90.

Pomerantz, Dorothy, "Looking at 'Twilight' By The Numbers", *Forbes*, <<https://www.forbes.com/sites/dorothypomerantz/2012/11/16/looking-at-twilight-by-the-numbers/#600e49853195>> Last modified November 16, 2012.

Quinton, Brian, “Volvo Stakes Claim to ‘Twilight’”, *Chief Marketer*, Vol. 2, No. 6 (December 2010) pg. 7

Snead, James, ‘Spectatorship and Capture in King Kong: The Guilty Look’ in *White screens, black images: Hollywood from the dark side* (New York: Routledge, 1994) pp. 1-29.

Verhellen Yann, Dens, Nathalie, De Pelsmacker Patrick, ‘Modelling the Impact of Context Perceptions on the Effectiveness of Brand Placement’, *Advances in Advertising Research*, Vol. 5 (November 2014) pp. 143-157.

Wakefield, Sarah, ‘Torn Between Two Lovers: Twilight Tames Wuthering Height’ in *Theorizing Twilight: Critical essays on What’s at Stake in a Post-Vampire World* ed. Maggie Parke and Natalie Wilson (USA: McFarland and Company, 2011) pp. 117-132.

Ware, Vron and Back, Les, *Out of Whiteness: Colour, Politics and Culture* (London: University of Chicago Press, 2002).

Whitehouse, Ginny, ‘Twilight as a Cultural Force’, *Journal of Mass Media Ethics*, Vol. 26, No. 3 (2011) pp. 240-242.

Wilson, Natalie, *Seduced by Twilight: The Allure and Contradictory Messages of the Popular Saga* (USA: McFarland and Company, 2011).

Wilson, Natalie, ‘It’s a Wolf Thing: The Quileute Werewolf/Shape-Shifter Hybrid as Nobel Savage’ in *Theorizing Twilight: Critical essays on What’s at Stake in a Post-Vampire World* ed. Maggie Parke and Natalie Wilson (USA: McFarland and Company, 2011) pp. 194-209.

Wise, Tim, ‘The Pathology of Privilege’, (Lecture, 2007) *Media Education Foundation*, <<https://www.mediaed.org/transcripts/Tim-Wise-On-White-Privilege-Transcript.pdf>> Accessed November 22, 2019.

Zimmerman, Amy, “Catherine Hardwicke Broke Records With ‘Twilight’ then Hollywood Labeled Her ‘Difficult’”, *The Daily Beast*, October 1<sup>st</sup> 2018. <https://www.thedailybeast.com/catherine-hardwicke-broke-records-with-twilight-then-hollywood-labeled-her-difficult> Last accessed November 9, 2019.

## Appendix One

‘Volvo shimmers once more in Summit Entertainment’s The Twilight Saga: Breaking Dawn-Part 1’, *Volvo Cars Global Newsroom*, <<https://www.media.volvocars.com/global/en-gb/media/pressreleases/41133>> Last modified November 18, 2011.

‘Volvo XC60s and C30s Awarded To Winners of Volvo Cars’ ‘What Drives Edward’ Contest, *Volvo Cars Global Newsroom*, <<https://www.media.volvocars.com/global/en-gb/media/pressreleases/31353>> Last modified December 11, 2009).

‘What Drives Edward Cullen May Soon Drive You’, *Volvo Cars Global Newsroom*, <<https://www.media.volvocars.com/global/en-gb/media/pressreleases/31044/what-drives-edward-cullen-may-soon-drive-you>> Last modified October 27, 2009).



“Summit Entertainment's The Twilight Saga: Eclipse Features the Volvo XC60”, *Volvo Cars Global Newsroom*, <<https://www.media.volvocars.com/global/en-gb/media/pressreleases/32948>> Last modified June 21, 2010.

Fry, Andy, ‘Cashing in on the Twilight Phenomenon’, *Marketing Magazine* ( July 2010) <<https://content.ebscohost.com/ContentServer.asp?EbscoContent=dGJyMNXb4kSeprQ4zOX00LCmr1GeprFSr624TLswXWXS&ContentCustomer=dGJyMPGprkrmvqq9MuePfgex43zx1%2B6B7ujtfAA&T=P&P=AN&S=R&D=buh&K=52594489>> pp. 30-31.

Graser, Marc, ‘Volvo in the film fastlane’, *Variety*, Vol. 413, No. 2. (November 2008), pg. 6.

Quinton, Brian, “Volvo Stakes Claim to ‘Twilight’”, *Chief Marketer*, Vol. 2, No. 6, (December 2010) pg. 7.

---

<sup>i</sup> Whilst *Twilight* features other brands, such as Apple, in relation to its construction of whiteness, this essay will focus on Volvo as an especially important brand.

<sup>ii</sup> Sarah Wakefield documents the Quileutes’ forced surrendering of land rights in the 1850s in ‘Torn Between Two Lovers: Twilight Tames Wuthering Heights’ in *Theorizing Twilight: Critical essays on What’s at Stake in a Post-Vampire World* ed. Maggie Parke and Natalie Wilson (USA: McFarland and Company, 2011).

<sup>iii</sup> For further information on Volvo’s fascinating advertising campaigns, see Appendix One.

<sup>iv</sup> It is not possible to properly address this in the present essay, but it must be noted that Bella also possesses and drives a Chevrolet prior to meeting Edward. The Chevrolet is repaired by Jacob, and Bella is also teased for it. This occurrence indicates the importance of recognising, as Simon Clarke and Steve Garner do, that whilst “the most important social border has always been between (...) ‘white’ and (...) ‘not white’”, various ‘internal border(s) of whiteness’ also develop according to gender, sexuality, socioeconomic positioning, class, nationality and other factors. See Clarke and Garner, *White Identities* for more.