



AN APPEARANCE OF A SEASONABLE SILVER LINING WITHIN THE DUO INTERSPECIES RELATIONSHIPS: A RELATIVE REVIEW

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Abstract:

This paper rests on how the two bestseller horror novels chosen to compare actually connect to each other. It reviews twin interspecies relationships. The first one is a young adult debut novel *The Silver Kiss* (2009) by English born American author Annette Curtis Klause. It was published in 1990 and republished in 2009 with two additional short stories, "The Summer of Love" and "The Christmas Cat." Michigan Library Association picked it as the 'Best Book of the Year Honor Book' in 1990. School Library Journal too gave it place among the Best Books in the same year and American Library Association, in 1991, considered it among the Best Books for Young Adults. The other is also a debut work *Let the Right One In* (original Swedish: *Lat den ratteKomma in*), also known as *Let Me In* (2004). It is a vampire fiction novel written by Swedish writer John Ajvide Lindqvist and translated by Ebba Segerberg into English (2008). The subject of both the works taken into consideration here is loss, relationships and vampires. 'Species' means type or class of individuals sharing common characteristics, whereas inter-species means taking place between species. *The Silver Kiss* unfolds the tale of the teenager heroine Zoe's life, taking into account her mother's battle with cancer and death. She is very courageous, but all alone. She is in need of someone who can hold her in sleepless nights. Late one night, she takes a walk around the garden where she meets the dashing and silver haired Simon. He realizes the agony of desolation and death and Zoe's pensive contemplation of her sinking mother. Both of them become reconciled to emotional loss via their budding inter-relation and are strongly concerned for each other. *Let the Right One In* revolves around the affinity betwixt Oskar Eriksson, who is twelve years of age and an age-old vampire in the figure of Eli who also happens to be a child. Oskar is all the time teased in school by a bunch of bullies, who take pleasure in inflicting severe pain and shame upon him. With Eli's support, he is able to retaliate against his cuss harassers. A distinctive impression of vampirism has been created by both Klause and Lindqvist together. Connectively, the inferno strikes one with all the returning warmth. Details of the figures' everyday lives have been shared with the readers appealingly. Initially, the whole lot of selves give the impression of being unattached, after all they come to be interrelated

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before long. By-and-large, the novels under discussion in this place are manifold and come up with the matters in question for the reviewers to ponder over.

Keywords: alone, blood, bullies, death, horror, human, interspecies, loss, love, mother, mutual, relationships, silver, soul, symbolic, transform, vampires

1. Introduction

This paper rests on how the two bestseller horror novels chosen to compare actually connect to each other. It reviews twin interspecies relationships. The first one is a young adult debut novel *The Silver Kiss* (2009) by English born American author Annette Curtis Klause. It was published in 1990 and republished in 2009 with two additional short stories, "The Summer of Love" and "The Christmas Cat." Michigan Library Association picked it as the 'Best Book of the Year Honor Book' in 1990. School Library Journal too gave it place among the Best Books in the same year and American Library Association, in 1991, considered it among the Best Books for Young Adults.

The other is also a debut work *Let the Right One In* (original Swedish: *Lat den ratteKomma in*), also known as *Let Me In* (2004). It is a vampire fiction novel written by Swedish writer John Ajvide Lindqvist and translated by Ebba Segerberg into English (2008). It was also translated into Danish, German, Russian, Chinese, Italian, Spanish, Polish and Norwegian. Upon being translated into English, the American story was subjected to a title change to *Let Me In*, whereas the British one held on to the first name. It was labeled the Best Novel in Translation in 2005 in Norway. The Swedish language movie version titled *Let the Right One In* was launched in 2008 to unanimous approvals and was honored as the Best Narrative Feature at the Tribeca Film Festival, whereas the English language movie version was launched in 2010. The title alludes to the Morrissey song *Let the Right One Slip In*.

"It is a play on the concept in vampire folklore which says that vampires cannot enter a house unless invited." (1)

For the American version, the publishers earlier proposed the title *Let Her In*, but the writer recommended *Let Me In*, preferably considering that " 'Her' was inaccurate. It is the vampire who must be careful to let the right person in on her secret." (2)

The subject of both the works taken into consideration here is loss, relationships and vampires.

The Silver Kiss was influenced by the writer's verses and her teenage illusions about falling in relationship with a vampire. Klause was captivated by things causing horror or disgust as a small girl. Her father used to narrate monster stories to her, and also let her converse with a make-believe small boy who resided down his throat. She flipped through the pages of first vampire book when she was fourteen. *The Silver Kiss* is inspired by her life.

Lindqvist used to perform magic, and as such must have been inspired to pen down a story of vampires set in a magical world.

'Species' means type or class of individuals sharing common characteristics, whereas inter-species means taking place between species.

"Inter- is a prefix occurring in loanwords from Latin, where it meant "between", "among", "in the midst of", "mutually", "reciprocally", "together", "during." (3)

Bramstoker's novel *Dracula* (1897) is thought of as a classic example of vampire fiction. It rendered the ground for the current vampire myth, with publications, movies, dramas and broadcasts.

"A vampire is a creature from folklore that subsists by feeding on the vital essence (generally in the form of blood) of the living... Vampire entities have been recorded in most cultures." (4)

"In modern times the vampire is generally held to be a fictitious entity." (5)

The Silver Kiss unfolds the tale of the teenager heroine Zoe's life, taking into account her mother's battle with cancer and death. She misses classes to pay a visit to her mother in the hospital. Zoe's mother is the sole shield that protects her. There is a graphic and moving depiction of the gradual draining away of the mother before the daughter's eyes. A longing for an idealized past is evoked in the novel. Zoe cannot depend on her father too anymore, as he is so overwhelmed by distress caused by a feeling of losing his wife. Everything seems to be concentrated on the loss of Zoe's mother. She is the only child, and as such is so attached to her mother that she has no distinctive identity of her own. Her best friend Lorraine is also moving to Oregon, leaving her entirely on her own. Zoe is very courageous, but all alone. She is in need of someone who can hold her in sleepless nights. Late one night, she takes a walk around the garden where she meets the dashing and silver haired Simon. They become buddies, and gradually fall head over heels in love. He admires black and Zoe is captivating as the night unlighted. Now-and-then, even her mother used to tell her that she was a dark one and mystery. She is astonished to see Simon gobbling a pigeon one night. He then discloses the fact of his origin to her that he is a 340 year old vampire from England. An everlasting teenager, with strife who is constantly out for revenge upon his own evil brother Christopher who is also a vampire, and responsible for the deadly murders of the women in Zoe's area. He is behind killing his own mother and Simon's vampirism. Zoe had already come across Christopher when he attacked her friend Lorraine who was rescued by her intervention. Simon realizes the agony of desolation and death and Zoe's pensive contemplation of her sinking mother. Both of them become reconciled to emotional loss via their budding inter-relation and are strongly concerned for each other. Simon is captivated by Zoe and ought to give credence to his love for her though he has to command his own instincts

for this. He exerts himself in order not to hurt his prey, but cannot refrain from vital fluid completely. So, he avails his 'silver kiss' to give a sense of enjoyment to the act. He is not convinced of his ability to love up to the time he starts loving a cat who too departs this life subsequently.

Having reservations, Zoe lets Simon be gratified in a restrained way. They grow into each other until they become one and are in a situation where something unpleasant might take place due to Simon's clash with his brother. They lend a helping hand to one another in acquiring a knowledge of the existent and essential objects.

Zoe thinks about requesting her love to transform her mother into a vampire, but he makes her aware of the fact that there is no remedy for vampirism, and the state of continuing to be is disgusting. Not only Zoe's mother, but she herself as well as Simon are afflicted too.

"Beneath the painting was soil, dark dry soil almost as flyaway as the dust of the room. Simon ran his fingers through it and sighed. This was his sleep; the soil of his homeland. The earth he would have rested in for eternity, if he had truly died, still had the power to bestow a little of that peace. It was a taste of that death, perhaps. It restored him. Without it he would waste away to nothing and become a shriveled thing, unable to move, unable to feed, but still unable to die. An undead hell." (6)

Simon advances towards Zoe hesitatingly. She tricks his vampire brother, in order to be killed by him. Subsequent to the struggle, Zoe presents herself to Simon to be transformed as a vampire for togetherness. He rejects her proposal and resolves to perish as his retaliation is concluded. He wants to get the final rest for which he has been striving for since his conversion. He makes love with Zoe eventually and departs this life, laying bare to daylight.

The novel is about being deprived of somebody you are in love with, and being capable of pulling out and march on. Death is fated for all living organisms, sometime or other and existence can be chaotic, as well as sensational. Simon is a symbol of 'death' and death teaches Zoe the art of living ironically. He compares Zoe's paleness to the milk of death and sharpness to pain.

Both Zoe and Simon get vibes of warmth, along with feeling for which they have always longed. They accept each other as they are.

"I want to be like them, she thought almost pleadingly as she stroked the crimson paint to feel the brush strokes, hoping maybe to absorb its warmth." (7)

After knowing about each other's days of yore, both Zoe together with Simon understand that they can shape the days to come interchangeably. He gives an altogether different meaning to his beloved's life. She is his abode plus triumph. In spite of having a brutal nature, his soul yearns for her. The two in conjunction get to know what it means

to be deprived of one's mother. This is the reason why he desires to wipe out Christopher, his own brother.

Zoe learns to accept and deal with the end of her mum, Lorraine's going away, and at last Simon's extinction.

Let the Right One In revolves around the affinity betwixt Oskar Eriksson, who is twelve years of age and an age-old vampire in the figure of Eli who also happens to be a child. She is a boy called Elias who was emasculated at the time of being transfigured into a vampire before more than two centuries. She puts on female costumes, and is recognized as a dame.

Oskar lives only with his loving mother, as his father is a drunkard who dwells in the rural area. Eli stays with an old-timer, ex tutor Hakan Bentsson who was dismissed on the charge of being a pedophile. He is without a roof over his head.

Hakan provides Eli lifeblood confronting his psyche contemporaneously. He picks out preys who he can catch easily, yet who are not that immature. She greases his palms for performing this task, still Hakan desires that she let him be in contact with her physically instead. Despite a number of endeavors, he does not succeed in obtaining ample lifeblood for her. He wants to make a final attempt on the condition of spending the twilight with her. Eli makes a deal with him that keeping his psychiatric disorder in check, he will only be allowed to touch her after arranging the blood. Hakan seeks to find blood for her assuredly, but in vain. He deliberately defaces himself with some toxic substance, in order to steer clear of the police. He presents his own blood to Eli in the medical center, and as such she gulps down the last of its drop. She falls short of killing him. He takes his own life, and thereafter is restored as a senseless vampire who pursues only Eli. He is battered to death subsequently.

There is a recurrent image of blood, coupled with Eli and Oskar. Upon being panicky, Oskar's nose begins to bleed straight away.

"He got up and left the bathroom. Didn't wipe up the drop of blood . Let someone see it, let them wonder. Let them think someone had been killed here. And for the hundredth time."
(8)

Oskar is all the time teased in school by a bunch of bullies, who take pleasure in inflicting severe pain and shame upon him. He conceives of lifting himself up in due course, not only disabling but also discarding them.

Hence, at the outset he is oversensitive with regards to Eli. By and by, the two of them connect when she sees him engaged with a magical cube. The novelist's preoccupation with magic is ubiquitous. Eli's excitement is peaked due to her own liking for head-scratchers. During the course of the story, their relationship gets closer. They care about each other, and also are dependent on one another. They let slip more of themselves, along with specks of Eli's human existence.

With Eli's support, Oskar is able to retaliate against his cuss harassers. She counsels him that he requires to rise up and puts forward cheering expressions. Slowly

and subsequently, Oskar harms the ganger Jonny and his big brother Jimmy counterattacks him. He additionally provokes them when he burns their work surfaces, wiping out a picture momento cherished by their father. They engulf Oskar at the dark hour and set out to sink him in the bathing pool. Anyhow, Eli redeems him, beheading the twin oppressors. They escape the county, hand in glove with Eli's assets.

The Silver Kiss is set in a contemptibly dull and ordinary region in Seattle in the early 1990s. *Let The Right One In* too is set in Blackeberg, Stockholm in the early 1980s, which is a suburban area in the manner of Seattle.

Both Zoe, the teenager heroine in *The Silver Kiss*, as well twelve year old Oskar in *Let the Right One In* appear to have an intense connection with their very affectionate plus attentive mothers, in particular at the outset. As the narrative unfurls, it rolls out that Zoe's mother is in hospital fading away from cancer. Similarly, it pans out that Oskar is being persecuted at school. As Zoe's dad is completely grief stricken as a result of his wife's illness, he has no time for his daughter. On the other side of the coin, Oskar's father is a boozier who dwells in the countryside. Even when he pays a call at the end-of-the-week, he is indifferent to his son. Consequently, for Zoe including Oskar, there is no man at home to have recourse to. At the same time, they do not seek out too. They are preoccupied with their own concerns.

In *The Silver Kiss*, Lorraine is the one and only friend of Zoe. She is also obliged to move to Oregon due to her father's transfer, and as a result Zoe is left all alone. In *Let the Right One In*, Oskar's beforetime companions have jilted him. Tommy, a defiant youth who is a principal character stands in for Lorraine in his life. His mother is widowed and going out with Staffan, a policeman. This officer, at first hand is engrossed with inquiring into Eli and Hakan's chain of bloodsheds. *The Silver Kiss*, likewise, depicts similar chain of murders committed by Christopher, the vampire blood-brother of Simon. Tommy has a pinched connection with Staffan, such as Zoe's associate Lorraine's association with her step mother.

Either one, Klause and Lindqvist give the impression of being fascinated by cats. Simon initiates to love a cat who dies subsequently. "The Christmas Cat" is also the title of one of the additional short story of the 2009 reprint of *The Silver Kiss*. In *Let the Right One In*, again Gosta, a lone hand companion of Lacke has countless cats. Lacke, conjointly with his friends have been assigned a prominent role in the novel. After a series of problems, he becomes an antagonist to the leading characters. *Let the Right One In*, in addition to *The Silver Kiss* has a sequel short story "Let the Old Dreams Die" (Lat de gamiadrommarnado).

The Silver Kiss takes a look at subject matters like intense relationships, attachment, death, and also deprivation from start to finish via the passion between a young girl and a centuries old vampire who appears to be a nineteen year old youngster. Plunging in the gloomier aspect of the human species, *Let the Right One In* explores topics namely, browbeating, narcotics, pedophilia, sex industry and killings besides the crystal clear bond between twelve year old Oskar and a dateless vampire Eli who comes about with the appearance of a girl child.

Eli strives to sup the blood of Virginia, now and then girlfriend of Lacke, the drunkard. She is exceedingly tired out of his addiction and is inclined to discontinue with him for good and all. However, despite of having a forced and a bored affair with her, he barges in. Virginia yields to vampirism but does not discern the base of her communicability as late as she makes an effort to keep away from manslaughter by swallowing her own vital fluid for self-contentment. She comprehends that she has got to stay away from the sun which simmers her skin by contact. Successively, she reveals herself to sunlight purposely and does away with herself. Likewise, Simon in *The Silver Kiss* takes his own life.

In the bonus short story "Let the Old Dreams Die", Oskar permits himself to be invaded by vampirism. Therefore, he transmutes into a night stalker similar to Eli and gets merged with her incessantly.

Stefan is the ticket inspector who demands Oskar's ticket in the coach as a sequel. He falls for Karin, a policewoman who probed Eli's bloodletting on Oskar's pesterers. Before all else, they carry on with hunting Eli as well as Oskar, aiming to settle the case of killing. But-then years down the road, as infirmity makes its presence known, they work out to spot them, so as to request them to convert them also to vampires and thereupon sustain their interrelation.

Even so both Simon and Eli are mutants, and are how they ought to be, nonetheless they are in possession of more-or-less humaneness. The two of them crave to have a companion, unwilling to be abandoned. Certainly, he and she have warmth and on no account refute what they practice sustaining their selves is wrongful. Either one, indeed, desires there had been any other way to take nourishment.

Throughout the length of one as well as the other novel, the mutual attachment of the pairs moderately matures. They go halves in numbering the long records of the two—Eli as well as Simon. The names employed in the two novels considered together are symbolic as well.

"Oscar derives from the Gaelic elements 'os' which means deer and 'cara', which means 'loved' or 'friend'. In Scandinavia, the elements 'os', and 'gear' means 'god's spear'".(9)

Deer is a tender and calm species. It is a tremendous diver, besides having the potential to rush speedily when escaping a source of fright. Likewise, Oskar is gentle and tranquil, regardless of being bullied tirelessly. Deer is a herbivorous creature, yet Oskar who corresponds to it is in an association with Eli who is a bloodsucking vampire. What an antagonism between them! He is up in the world from the base of the sea of miseries and breaks free from the birthplace of dread slowly and gradually. Eli is the one who holds him up, and he has a rebirth in the appearance of a vampire.

Additionally, the name 'Oskar' implies 'God's spear.' One bearing an alliance with the divine being is transferred to be merged with a vamp. What a disparity once more!

“The name is borne by a character in Irish mythology — Oscar, grandson of Fionn Mac Cumhaill, and refers to his descent from his grandmother, Sadhbh, who was enchanted into the form of a deer.” (10)

Napoleon assigned the name to his godson Joseph, who thereafter rose as Oscar I, King of Sweden. Here, Oskar is enchanted into the figure of a fiend. Nonetheless, he is the ruler of his own realm, ultimately not to be oppressed by the-whole-world.

“Following attributes are assigned to the names meaning God Spear: Emotional Spectrum. A human dynamo of emotions! Personal Integrity. He values his personal honesty above other virtues.” (11)

Furthermore, Oskar is a powerhouse of passion. He is so sincere in his interconnection so-that only for the sake of Eli, he becomes similar.

Even Oskar’s raising hand up in class was an offence, as claimed by his oppressors, as it was an assertion of his competence and presence. Moreover, it was prohibited for him. They had uncountable grounds to torment him, as he was stout, too nasty and too repulsive. Nothing, but the genuine issue was merely that he drew breath. To them, every single evidence of his existence was a felony. They were, in all likelihood, proceeding to christen him. ‘Baptism’ purely means change, laying down the past and all the belongings before the Almighty. Departing on a journey and forsaking, Oskar accepted to be reduced to a vampire for purification.

“The first name Eli is female and male... The masculine name Eli is a Hebrew name. The feminine name is a short form of Elizabeth and other names... Eli means “ascension” in Hebrew and “God is abundance”, “God is my oath” (from Elizabeth)” (12)

Eli here, also was Elias before being emasculated by an 18th century vampire patrician who tainted her with his state. On the flip side, she ascended Oskar from the stunted state of affairs. Elias is a customarily masculine name, yet credibly adopted for whichever sex. Her name has resonance of the Absolute Being, still consider her being converted to an evil spirit. Such a recurrent resister!

“In Greek, the name ‘Eli’ means ‘Defender of Man’. In American, the name ‘Eli’ means ‘Defender of Man’. In Biblical, the name ‘Eli’ means ‘High’, ‘Ascended’ or ‘My God’, ‘Famous Bearer’. In Hebrew, the name ‘Eli’ means ‘The Offering’ or ‘Lifting Up’, ‘My God’. The Old Testament priest Eli cared for the Prophet Samuel when Samuel was a child.” (13)

Eli, the priest and his successors were damned to lose their lives prior to declining years, as a result of the wrongdoings of his boys. Eli here, is cursed in the same manner. Also, she takes care of the child Oskar and is his defendant too.

“‘Elias’ is a term to describe the most amazing and one of a kind person you will ever meet. He is not afraid to speak what is on his mind, he is very social, outgoing and knows how to have a good time. He is very fun to talk to and always keeps the conversation going... ‘Elias’ is used when a person is very loyal and trustworthy, you can always trust an Elias. He listens to you and will try to help with anything he can because that’s just the kind of person he is....Beyond Perfect, is the word to describe an Eli /Eliasy /Elias.” (14)

Eli is indispensably compassionate with Oskar. Just the same, she can perhaps experience his suffering over and above any human. She is faithful in her linkage. As a result, she endeavors to lend a hand to Oskar, regardless of anything at all and null.

Jimmy, Jonny’s elder brother is entirely an oppugnant. He is, to a great extent, perverted than his brother. He appears in the narrative, subsequent to Oskar’s picking himself up. He lets Jonny down unhesitatingly, nevertheless, commits himself to back his gang strike back Oskar.

Jimmy is the foil put-to-use when smoking heroin, an awful thing. It is also applied to a short, strong foil bar with a bent end used by thieves to open a door, window etc. without a key, an unpleasant implication over again.

In central Scotland slang, Jimmy is “an informal term of address to a male stranger.”(15)

Jimmy, in *Let the Right One In* correspondingly has adverse attributes. He is bent upon afflicting Oskar, besides being a stranger. He represents hostility.

‘Hakan’, in Turkish means ‘ruler’ and is competent to own any girl he has a fancy for. In Native American, it means ‘fire’. Hakan, in the novel, seems to rule over Eli and personifies the horror of fire. He wipes out the blooming to grant life to a girl who is devoid of life. What a contra distinction!

‘Lacke’ is the outmoded spelling of ‘lack’ which implies dearth of something. Lacke, the drunkard here, is also devoid of any productive standards.

As stated in a saga, ‘Virginia’ alludes to a lady put to death by her own father, with the intention to rescue her from a dubious administrator’s grasp. Virginia, in *Let the Right One In* is under Locke’s grip, as well. Thereby, she does away with herself.

‘Zoe’, a Greek term for ‘life’, widely used in the Bible refers to everlasting life or the Godlike life, encompassing the prosperous godly essence and saturation of devotedness. In *The Silver Kiss*, Zoe whose name has connotations of God, similar to Oskar, associates herself to a ghoulish paradoxically. Additionally, she gains an understanding of life through Simon whose own existence is under duress.

The meaning of ‘Simon’, in Hebrew is ‘listen’. Jesus switched Simon’s name to Peter in the Bible, for the reason that he was his ‘rock’, at all times heading to hold him up. ‘Peter’ means ‘rock’ in Latin. Simon, not only listens to Zoe’s heart exclusively, but also backs her up akin to a rock.

The name ‘Lorraine’ is extracted from the Old High German name ‘Chlothar’, comprising constituents: ‘hudaz’ (to hear) and ‘harjaz’ (army). Next to Simon, Lorraine is

the one and only who lends an ear to Zoe (her mother being disabled). Along with it, she is loyal to her, more or less the same as the army.

Zoe's mother is called Anne. Anne, otherwise spelled Ann, is a manifestation of the Latin name 'Anna'. This, in sequence, is a delineation of the Hebrew 'Hannah' that denotes 'favor', or rather 'grace'. She was a whole souled and compassionate woman in the Bible. Zoe's mother is her soul in *The Silver Kiss*, and thereupon, she is powerless even to visualize a life unescorted by her. She is too distinguished as well as benevolent.

The three of them—Klause, together with Lindqvist and the translator Segerberg are to be applauded. They have terrifically painted the picture of two-of-a-kind desolate plus wounded counterparts. Individuals are drawn with an absolute intermingle of skepticism including sympathy.

Although horror has been instrumental in one as well as the other storyline, to a greater extent, it is the dread of the living souls and their inhumanity, certainly not the vampires. Both self-assertion and passiveness are outstanding together.

At heart, both the novels are essentially about desolation and dismissal—the price that one is taken for granted to pay for just being non-identical. Equally important is the unbelievable alleviation upon identifying a soul which loves and so welcomes one blameless.

Either one of the writers have unusually fabricated positively hair-raising characters, full of admiration. Additionally, they have integrated a pleasant account of relatedness and a magical mystery extraordinarily. The strong correlation between Zoe and Simon, together with the close link between Oskar and Eli (apart from their mothers) is the one and only productive tie in their growth. Zoe and Oskar, if considered together are enthralled by Simon and Eli respectively, disregarding their existent nature of the beast which is doubtful even to their own selves. The agony of all of them coupled has been vitalized.

Klause and Lindqvist have reinvigorated a numbing species equally. One as well as the other story is mounted on apprehension, in addition to pining. The creatures depicted are notably honest-to-goodness with more than a few flaws. The attributes that mark us as members of the human race, in particular, the potential to have fellow feeling with warmth, not to be an intruder are unveiled even in the devourers.

The correspondence betwixt the twin doublets is unbelievably spellbinding. Each of two—Zoe and Oskar are coming-of-age personalities which is overly distressing.

Looked at as phantom accounts, either one, *The Silver Kiss*, coupled with *Let the Right One In* are stimulating and irreplaceable. On the flip side, thought about as fiction identifying with mankind, they are profused with hard-featured realism which cannot be disregarded. A distinctive impression of vampirism has been created by both Klause and Lindqvist together. Connectively, the inferno strikes one with all the returning warmth.

Details of the figures' everyday lives have been shared with the readers appealingly. Initially, the whole lot of selves give the impression of being unattached, after all they come to be interrelated before long. By-and-large, the novels under

discussion in this place are manifold and come up with the matters in question for the reviewers to ponder over.

“Overwhelming evidence shows us that all species are related—that is, that they are all descended from a common ancestor. More than 150 years ago, Darwin saw evidence of these relationships in striking anatomical similarities between diverse species, both living and extinct.” (16)

Zoe and Simon, accompanying Oskar and Eli are not affiliated to the matching genus, as their significant other, yet they are a good deal of genius to be conscious of mutual uncommonness.

“The concept of interspecies friendship is similar to that of mutualism in that two individuals from different species exist in a relationship where each organism benefits from the activity of the other.” (17)

Antonyms of ‘species’ can be ‘departure’, ‘deviation’ or ‘straying’. After all, the better halves reflected on over here resist to stray from their line in-order-to not depart from one another. Theirs is an interrelation in which both halves continue to exist prominently compared to a whole.

“You couldn’t have strength without weakness, you couldn’t have light without dark, you couldn’t have love without loss.” (18)

When all is said and done, the two sets spot a prompt silver lining in the spiritual appearance of their soul mates. Crack in the clouds and blue sky suggest sunniness and sureness.

Conflict of Interest Statement

The author declares no conflicts of interests.

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Notes

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