



## **LITERARY PHENOMENON OR MARKET SUCCESS: UNVEILING THE SUCCESS AND EXPLORING THE LITERARY BRILLIANCE OF STEPHENIE MEYER'S TWILIGHT SAGA.**

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**Abstract:** Twilight, title of the work in its original context, is the first book in the saga of Stephenie Meyer. On its release in the United States, it sold millions of copies. The plot basically consists of the forbidden love between Isabella Swan, a normal girl, and Edward Cullen, a young vampire who, as soon as they met, already feel a very strong connection. The success was so great and intense that Twilight became a movie in 2008, achieving record box office, was translated into 37 languages, being considered the best book of the decade by the website Amazon.com, in addition to a variety of products released later. Considering the sales flow of the Twilight book, and the others that follow, it was possible to observe the importance of marketing to such success. However, it is worth reflecting in this work on the extent to which marketing help in the sale of a literary work and up to what age group do these books influence and how do they act on people's purchase options. Are these works only another market phenomenon or would they have literary qualities are the questions to be noted.

**Index terms** Twilight Saga, market success, romance, literary work.

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## INTRODUCTION:

In the same year that the *Harry Potter* fever left the shelves with its seventh and final volume, a tantalizing vampire saga ushered in a new World literary phenomenon: *Twilight*. The seductive story was born thanks to a dream that a housewife, mother of three children, Stephenie Meyer. From this dream, she without great pretensions, decides to give life to its characters, thus generating a new craze among teenagers from all over the world. Newly titled "*Harry Potter's* New Villain", *Twilight* succeeds put together fights between vampires of different clans, baseball games on storm and a love, at once immortal and impossible, between a vampire, with an ethical stance, and a clumsy human teenager. *Twilight*, title of the work in its original context, is the first book in the saga of Stephenie Meyer. On its release in the United States, it sold millions of copies. The plot basically consists of the forbidden love between Isabella Swan, a normal girl, and Edward Cullen, a young vampire who, as soon as they met, already feel a very strong connection. The success was so great and intense that *Twilight* became a movie in 2008, achieving record box office, was translated into 37 languages, being considered the best book of the decade by the website Amazon.com, in addition to a variety of products released later.

Considering the sales flow of the *Twilight* book, and the others that follow, it was possible to observe the importance of marketing to such success. However, it is worth reflecting in this work on the extent to which marketing help in the sale of a literary work and up to what age group do these books influence and how do they act on people's purchase options. Are these works only another market phenomenon or would they have literary qualities are the questions to be noted.

Starting from the study of the *Twilight* Saga, taking into account the hypothesis that not only the advertising work carried out on this work acted as a lever for its success, but also on its own Literary potentialities. This approach is justified, since even the most effective marketing planning needs to deliver a good product, if otherwise, an entire campaign can fail in the face of consumer disappointment. Based on Muniz Sodre's theoretical foundation, we sought to analyze the object of study was just a marketing move or it had some valid literary character, since both can go together.

A work of cultured literature can become a best-seller [...], just as a 'mass' book can have been written by someone highly refined in cultural terms and even consumed by educated readers. (Sodre,6). Thus, it is justified to ask about Stephenie Meyer's

work, whether it has aesthetic validity, analyzing the elements that made it attractive to your audience and what marketing strategies have turned it into a phenomenon worldwide sale. The choice of this theme was due, firstly, to the fact that we readers are completely involved with the *Twilight*. A book, which takes on exacerbated sales proportions like this one, bears in mind itself something qualitative that makes it obtain such worldwide repercussion, to the point of mobilizing thousands of fans in all corners of the planet, looking forward to its sequels, movies, and souvenirs.

According to Teresa Colomer (2003), these books aimed at this age group, are a rich way of perceiving society's vision of the world, in addition to its values and concepts, since it is through this literature that this public is expected to absorb these values. *Twilight* reaches its audience precisely on October 5, 2005. Today, this number has already taken on greater proportions, selling more than 40 million copies worldwide (*Twilighters*, 2009). Only one book with sales of over 45,000 copies makes the list of best sellers in a magazine. Based on the definition a best seller is the same as mass literature, that is, it has a great popular receptivity. The product of mass culture is immersive, exciting, has no school support or academic, necessarily. Its production and consumption stimuli start from the supply and demand game; of the market itself.

Mass literature keeps its structure visible through heavily featured characters, an abundance of dialogue and an exploration system of public curiosity, entertainment. Its reader, when interacting with the work, approaches the spectator through the perception the speed at which the facts are narrated in the narrative. Indeed, in the narrative mass is not restricted to the written text, but can be extended to other means of expression or channels, such as radio, cinema, television, comics, etc. The technical administration is ensured, in the private sphere, by the large radio and television, by the major press groups and by film societies. In the public frame, all of them concentrate in their power and dominate mass communications. These technical organizations tend to manipulate the creation and the predominance of the organization as production over invention. Nonetheless, this tendency is contrary to the demand of the market that aims at the created character. Thus, the arts industry needs to balance its antithetical peers. In this way, the product is divided into maintaining the standard that assures past success, but also in presenting the original to ensure future successes. There is, therefore, a small margin of creativity in this process. To achieve this objective, it is sought,

in the productions aimed at the imaginary, associating archetypes with adapted characters.

After the dream, the author found herself in love with the story and decided that she needed to put it on paper. As this was her first experience as a writer, Meyer intensified the idea of finishing the work. From this point, Meyer then turned to the beginning, writing down the total events. The names of the characters did not come immediately. For the characters who started the story, Stephenie took some time to name them. Inspired by Jane Austen, and Charlotte Bronte, the author decided to give a name once considered romantic to vampire, naming him Edward. As for the fragile teenager who accompanied him in the dream scene, Meyer called her Isabella, the name she would give her daughter if she had one. Various names were changed during the course of the story. The author also used the names of her acquaintances for her characters, as in the case of Jacob, Isabella's friend and member of the Quileute tribe, who takes the Stephenie's brother's name. Meyer not only uses fiction in her stories, but also facts, places and American legends forgotten by time. In the plot, a group of vampires considered vegetarians because they only feed on animal blood, coexists among society in a city in the United States called Forks. Due to the fact that the main character being a vampire, the choice of this place was also fruit of much research for the author, as once exposed to the sun, vampires would have their identity revealed. Thus, a place was needed that did not have a continuous exposure of the sunlight, so your characters could relate to people also during the day. The author's search began on the internet, looking for somewhere cloudy and rainy, preferably with few inhabitants arriving, thus, the city of Forks. It was in this research that she arrived at the Quileute tribe, resident in nearby LaPush.

The Twilight book and its *Saga* follow the principles of the novel-feuilleton. This type of novel, according to Marylise, Meyer, uses the following technique: the presentation of a story, which extends over time, and gradually will be presented to the reader. The author of Twilight uses the technique of cut with the aim of instilling curiosity in the reader. So the plots end always in order to generate expectations in the sequence. To enhance the interest of reader, each work brings, at the end of the narrative, an extra chapter, in which a scene of conflict and climax. Twilight, released in 2008, has 24 chapters, plus a prologue and epilogue. The book contains a sequence of events in its course that holds the reader's attention to an unpredictable end. Another strong brand is the presence of extremes or paradoxes. So the frail

human girl Bella of class average, falls in love with an unconditionally beautiful, rich, strong and immortal vampire who, in turn, makes a counterpoint to the young woman's best friend who appears to be characterized as a simple boy, resident of a small Quileute tribe, very humble and feels a platonic love for the lady protagonist. This question of the present distinction of social classes, through their consumer goods, is one of the characteristics of contemporaneity of history. In the work, we can also observe an insertion of mass culture very strong, because the story appears very clearly for the accompaniment and understanding of the reader, taking him to fun, not giving him space to analyze the plot. The main character, even in the midst of stormy moments, always battle for her happiness, being willing to do anything to enjoy Edward's love even if she has to give up her life to do so after a lot tragedy, sensuality and battles, the character reaches its impetus, ending the story alongside hero.

The romance issue itself makes this bestseller a huge draw for the female public. As Maria Teresa Santos Cunha states, that the woman/romance association is very present in the western imagination. The fact this audience to identify with the situations described in the work, to put themselves in the of the protagonist, seeking to feel what she feels and to see things in the same way she sees is common.

...connect it to the world of affections, feelings and emotions and thus, books – novels, essentially – when working with emotions, with intimacy, found their preferred audience in them”. (Cunha, 25)

Even though women are definitely the target of this best-seller, there is a factor that also attracts men: included in the book are struggles between supernatural, baseball games between vampires, all washed down with a dash of sensuality. *Twilight* readers/viewers dry the plot in order to surrender, following the difficulties and dilemmas to which the characters are submitted. They use the book as an escape valve, their routine problems, yearning for stronger emotions, to make them shudder the imagination.

The narrator, throughout the book, is the main character, which defines the age group of the audience following the work. As a teenager, the access to this audience becomes more accessible, as readers identify with the narrator, making direct assimilations of her life experiences with the character. Bella narrates her story in first person throughout the book, and can be also called a character narrator, as she “participates directly in the plot like any character, therefore has a limited field of vision, (...) it is not omnipresent, nor

omniscient” (GANCHO,28).

The post-industrial society brought with it the relief of technology and the dilution of human relationships. The evolution of computers allowed individuals to distance, each one being isolated in their machine. In companies, the advent of information technology accelerated production and transformed the human being into an automaton.

Faced with this society, permeated by machines, the solitary individual appears who seeks leisure options aimed at escaping from their social reality. They emerge, as a product resulting from the cultural industry, the best sellers.

In this work, we raise the following hypothesis: the best sellers, especially the work studied, are mere products resulting from this cultural industry or can carry with you some literary quality?

Entering the conflict of the real and imaginary world in the course of history developed by Meyer, its linguistic forms used, the work of worldwide marketing used under the work and aiming at the conditions in which people currently live, where a society is completely geared towards the production and capital, an individual suffocated by financial pressures is justified in seeking distraction and fun. Thus, we believe that reading, regardless of what it is, fits into these moments of leisure, since, through books, we have access to new worlds, to places never seen before and beings never before imagined.

With regard to Stephenie Meyer's *Twilight*, we note the fidelity of the readers who follow the development of the works. We conclude that the great contributors to the success of this saga are: the simplified language, which does not demands a lot from the reader, the offer of escapism that allows the reader to detach himself from your routine, often functioning as an escape valve after social pressures. With this work, we were able to achieve our proposed objectives, concluding that literary works and market products can indeed occupy the same space, since the plot produced by Meyer, where vampires and humans live together in society, conquered thousands of readers and spectators for worldwide. Endowed with easy-to-understand language, the *Saga* presents situations that refer, at the same time, to reality and to the imaginary, making the reader identify with the adventures presented, these being elements of mass-oriented cultural products.

The book has become a worldwide market phenomenon, as it meets the raised the expectations of the reading public, since the saga has already sold more than 50 millions of copies worldwide. Another clue, which helped to prove the participation of the work within the niche of market

products, was the vast option of souvenirs linked to the history of the book and its characters that are for sale all the places. Until today, the last rung of fame climbed by Meyer and her troupe of well-behaved vampires and ordinary humans, was the worldwide launch from the movie of the second book in the series, *New Moon*, on November 20, 2009, where broke the world box office record for films released at midnight, with formerly occupied by *Harry Potter. Twilight* and Stephenie Meyer came to mark the history of the best sellers, with irreverent and differentiated stories, outstanding characters, with which we identify ourselves, literary quality and, last but not least, great marketing plans to conquer the whole world.

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