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**Investigating the Concept of “Commercialization of Literature”
in Stephenie Meyer’s Twilight Saga: from Critically Unclaimed
Books to Blockbusters and Bestsellers**

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in Literature and Civilization

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Declaration

I hereby declare that this thesis has been composed solely by me and that it has not been submitted, in whole or in part, in any previous application for a degree. Except where states otherwise by reference or acknowledgment, the work presented is entirely my own.

Dedications

I thank Allah almighty for the strength and patience he has provided me to write this
modest dissertation.

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

My humble effort, I dedicate to my sweet and loving

Father and Mother

Whose affection, love, encouragement and prayers of day and night made me able to get
such success and honor

Along with all hard working and respected

Teachers

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Abstract

The Commercialization of literature is a recent phenomenon that is identified by making literature as any commodity or product that can be advertised and sold. The unclaimed books are promoted by movie adaptation in the form of marketing, in order to reach the bestselling list. Stephenie Meyer is an American novelist and film producer, best known for her vampire romance series *Twilight*. The *Twilight* novels have sold over 100 million copies, with translations into 37 different languages. Meyer was the bestselling author of 2008 and 2009 in the US, having sold over 29 million books in 2008, and 26.5 million in 2009. *Twilight* was the best-selling book of 2008 in the US. Who succeeded to promote her unclaimed book series “*Twilight Saga*”, which was widely criticized of being badly written and lacked the characteristics to be considered as a good novel. However, *Twilight* after the first movie adaptation was marked at the top of the bestseller list. In addition to the bestseller list, *Twilight* made the franchise for many years. It was remarkable that the turning point was when the books were adapted to the big screen, many factors helped to promote *Twilight*. Such as the choice of characters, people were interested in science fiction and fantasy. After that, *Twilight* became as an International phenomenon. People were obsessed with the story and characters, which raised their curiosity to go and buy the original book; especially people who like to read. That helped in the selling process and made the franchise. The purpose of the present research is to provide a descriptive account of the commercialization of literature as a new recent phenomenon. Investigating the way how writers are using many marketing strategies for their writings, in order to reach the bestseller lists. The literary value does not matter anymore because writers are interested in financial incomes.

Key words: Adaptation, Bestsellers, Commercialization of Literature, Commodity, Franchise, Unclaimed book.

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General Introduction

The Commercialization of literature is a new marketing phenomenon that has a strong relationship to the process of bookselling. It is the case for the recent strategy of transforming the story of the book into Screenplay, which means adapting the book into a movie. Therefore; Cinema adaptation plays an important role in the success of the book in promoting the unclaimed book through Cinema adaptation. This is the advertising strategy that used all attractive features such as choosing good looking actors that will affect on the audience. Twilight Saga book series are the relevant example for the Commercialized literature. It was marked at the bestseller list, it made the success of billion dollars franchise. Some people are not aware about the commercialization of literature, after they watched Twilight movie adaptation they found themselves curious to read the original book. Twilight books were widely criticized by literary critics for the lack of the artistic characteristics. However, it made a huge success and became an International phenomenon. As a consequence to the massive sales it was marked as bestsellers and made the franchise. This research seeks to clarify the way books are advertised through cinema adaptations. Also, explains how literature can be commercialized with mentioning the loss of the literary values in the race of making money. It is proved that writers nowadays are writing for financial reasons and to reach the bestseller list not for informative and cultural reasons.

The research objective is to investigate the reasons that made artistically unclaimed books bestsellers, and to know what makes people buy books and specifically books that are adapted in Cinema. Also to explore the mentality of the mob, who reads? And why they buy this kind of books? (What is important for readers: is it the story in itself or the artistic value?) In order to, know the effect of Cinema adaptation on the increased number of bookselling.

The research investigates the best sellers in Stephanie Meyer's twilight saga. In the light of the following questions:

1. What are the factors that paved the way to this success?
2. What is the critical feedback?
3. Why was it an international phenomenon? How it became an international phenomenon?

This study depends on an eclectic approach combining a set of approaches that seem relevant to that research. In order to achieve the research subject matter, the Descriptive approach is going to be used to describe the concept of bestselling, and the concept of commercializing literature as well as the content of books that are marked as bestsellers. In addition the Analytical approach is also used to analyze the books and their movie adaptations, analyze findings (statistics of who reads and watches Twilight, reasons why Twilight Saga is an international phenomenon. Moreover, the Interpretive approach is going to be used to interpret criticisms in the second Chapter that is about the Critical Response, and interpret some facts based on the findings (data that had been gathered) build interpretations based on the findings.

This study is constructed with the theoretical part which is divided into two chapters. The first chapter is mainly devoted for the literature review of the research. Precisely we define the commercialization of literature and speak about the idea of advertisement through Cinema. Moreover, the second chapter is devoted to the critical response of the book and the book review. Then, in the practical part which is the third chapter, we analyze how the book is an international phenomenon by stating the value of the book, statistics and cinema point of view .Finally, the findings; will be stated in the general conclusion.

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Introduction

This chapter will be devoted to the literature Review and the Theoretical background of the research. It will explain the concept of Commercializing literature and the bestselling phenomenon. This study will examine the relationship between the Commercialization of literature and the Bookselling; starting with defining the concept of Commercialized literature and introducing the different views about it according to different Scholars and Theorists; giving the link to the booksellers, the Commercialization of literature and what is called Bestseller book. Mention the recent records of literary books and their commercial performance; by introducing some statistics in a specific Timeline and the Books that attracted the masses in these years. After that, this chapter will mention the common features that all these books share. Then explain how literature became commercialized and how it succeeded in making unclaimed books bestsellers.

After dealing with the different reasons behind the Commercialization of literature, will move to the idea of Advertisement through Cinema; by introducing the act of making artistically unclaimed books bestsellers through Cinema adaptation. And discovering the reasons why people buy books after watching their movie Adaptation.

B. Commercialization of Literature in USA

This study focuses on the American literature and the process that the Bestseller phenomena went through. Books that used to be marked at the bestseller list are those that have literary characteristics and good artistic features. Since this has changed and Books are not marked as a bestseller because of their value, this affected Literature and the characteristics of the bestseller. According to John Sutherland in his book "*Bestsellers, a very short introduction*", in The American sales hot-house, he suggests that:

Freed of the necessity to originate its own bestselling fiction, the American book trade's energies tilted towards selling the product- and selling to a

public which was, across society, more literate and book-hungry than Britain's. It was a hot-house in which new sales techniques could, and did, emerge. (Sutherland 7)

A new phenomenon has emerged which is the Commercialization of Literature. Consequently, Literature became as any kind of product that is produced in order to be sold although its poor characteristics.

1. Definitions of Commercialized Literature

Commercialized literature is a recent concept that explains the bestselling phenomenon. Actually well written books were sold in an ordinary process. So that readers buy them widely. However, unclaimed books are marked as bestsellers because of the strategy of Commercializing literature. As a Consequence, Many writers define the concept of Commercialized literature as follows:

Literature has long been society's way of taking a close look at itself, and many literary works have taken a long, hard look at commodification and its related process, Commercialization. Perhaps the most significant work to examine how something immaterial and human can be changed into a commodity-something to be purchased, or something that has an exchange value greater than its use value (Lough and Mumcu)

Nancy L. Lough and Ceyda Mumcu conducted a work in which they identified the Commercialization of literature. They explained the way literature became as any commodity, what matters is the selling process not the literary value anymore. Writers care for the purchase more than the literary value, the more they purchase the better. So, when they gain money their books reach the bestsellers.

In Shuyu Kong's (2005) book on *Consuming Literature*, he asserts that "Even literary works, could be treated as commodities to be mass produced, advertised, and sold

for profit. And for most players in the newly transformed world of literary publishing, the overarching goal was to release a best seller.”(Kong 4)

It means that literary works became similar to any commodity or product that can be advertised, in order to be sold widely and marked at the bestseller lists. Moreover, these literary works do not have the artistic characteristics that will make the success. However, writers give more importance to the purchase of the work.

He adds “This provides another main theme for this book: pure literature has altered its identity now that the market is turning literary works into consumable goods.” (Kong 4) Here he insists on the idea of Commercializing literature by comparing literary works with consumable goods, that literature can be sold and consumed as any commodity or product.

Kong also acknowledged that changes like these have not generally brought about the production of higher quality writing in the simply tasteful sense-or in the improvement of a stable social condition. Truth be told, Commercialization has many exasperating highlights. (Kong 3)

The quality of literature has changed because of the disturbing features of Commercialized literature. People nowadays are interested in the story of the book not in the artistic value anymore. He confirms that commercializing literature is not good for the aesthetic sense of the literary work, because it is conceived as a threat against “real” Literature. So, Commercialized literature lost its artistic value and all its aesthetics to become as any commodity.

Mokokoma Mokhonoana states that “Some books sold because they are (said to be) great. Some are (said to be) great because they sold.” (Mokhonoana) He affirms that a book which sells well is considered to be great. So, the old Bookselling process was related to the quality of the book. If the book is valued to be good, it will sell to reach the

bestsellers. But if the Book sells well and in great numbers that will made the book seem great. Although it doesn't have the qualities of a bestseller. Paul Scraton defines the process of commercializing literature as:

Our culture seems at times obsessed with bestselling novels, not because they are necessarily the best novels, or even particularly well written; but because they are bestselling novels. And when the only metrics of worth we use to discern what has value and merit and what doesn't is by casting an eye over how much something sells, it surely seems as though we are in danger of missing out on what is really, actually important.(Scraton)

Scraton is uncovering the dynamic patterns of how a book becomes a bestseller. So, he explains the process that the content of the Book does not matter anymore; the most important thing is the purchase of the book. It often seems as though the only purpose of publishing, of writing itself- is to make money and sell books.

a) The Process of Commercializing Literature

According to Shuyu Kong “Distributed well known blockbusters, utilizing these commercially fruitful books to unravel their monetary troubles and to subsidize more genuine or scholarly works.”(Kong 16) Those writers are using this strategy to mark their works on the bestseller list, because they are seeking success specifically for financial purposes, not to spread any kind of culture or literature.

Kong adds another reason that led literature to be commercialized “One result of prevalent culture's advertise victory was that scholars of 'pure' or genuine writing presently found it troublesome to induce their works distributed. Stood up to with this modern Competition on one side and with government cuts on the other, indeed houses that specialized in genuine craftsmanship and writing was hesitant to distribute what was impossible to offer well.”(Kong 16)

Publishing houses welcomed books that will be “Hype” which means bestsellers, because they will sell high numbers and gain more money. Which prove that they do not care for the artistic features anymore because they are motivated by Commercial incentives. Those writers are using this strategy to mark their works on the bestseller list, because they are seeking success specifically for financial purposes, not to spread any kind of culture or literature.

Think of the words of one of the true literary masters, Jorge Luis Borges. In a 1970s discussion with Argentinian writer Fernando Sorrentino, Borges considers how the commodification of literature threatens to warp its metrics for success "It's possible that the fact that literature has been commercialized now in a way it never was before has had an influence. That is, the fact that people now talk about "bestsellers," that fashion has an influence something that didn't use to happen. (professorwu)

2. The Success of Making Unclaimed Books Bestsellers

Sarah Churchwell, Thomas Ruys Smith edited the book entitled *Must Read: Rediscovering American Bestsellers*, that discussed the idea of bestseller “In terms of American popular literature, a few clusters of intellectual inquiry can be identified: first, survey of the history of the bestseller, which broadly chart the kinds of books that have interested the American public over the centuries, without necessarily engaging closely with the texts in question.”(Churchwell and Smith 1) And they explained the American bestselling phenomenon as that in the beginning, we have to ask what comprises an 'American smash hit' in any case, we have picked the term 'success' since it keeps on being utilized by the distributing business and the wide perusing open, and is in certainty more heuristically unbiased than a portion of the more typical insightful rubics, for example, 'mainstream' or 'mass' 'writing'. Every one of these words could be said to ask the inquiries

it is as far as anyone knows replying: which books consider 'writing' and which don't? What is the contrast between the 'well known' and the 'mass'? (Churchwell and Smith 2)

In the book entitled “*Must Read: Rediscovering American Bestsellers*”, the editors, Sarah Churchwell, Thomas Ruys Smith, explains the history of bestsellers in America. When they mentioned that it was precisely this literary development that would bring about profound changes in the reading habits of Americans. And, indeed, the conception of the bestseller more widely. Perhaps unsurprisingly, the majority of ‘best seller’ across America’s history has been novels; it is clear that there is an intimate relationship between the literary dominance of the novel and the very concept of the bestseller. (Churchwell and Smith 9)

According to this introduction, we understand that the value of bestsellers lies in the real and good aesthetic literary novels that make the success because of their well written and structured form. That encouraged the readers to buy this kind of literary works and help in making them bestsellers.

Also they claimed that “The book boom of the 1850s marked a new era in the history of the American bestseller- a phenomenon clearly visible to contemporary commentators.” (Churchwell and Smith 14) They clarify that this period make a new era in the history of the American bestseller, books of this era were marked as bestsellers because of their aesthetic sense and literary value or sometimes for their famous writers. They argue that the methodologies taken by the benefactors to this volume move stunningly, regardless of the way that most are based around historicized readings of these disregarded works inside their social settings, and in association with the more broad essential issues incorporating smash hits. (Churchwell and Smith 21-22)

According to Amazon’s Hype, Bestsellers and Literary Culture, is described as in the world of books and literature ,’hype’ is associated with bestsellerism-the books that

sell the most, are read by vast numbers, and constantly talked about in media and staff rooms. Often, it is the success in itself that generates an interest because popularity begets popularity. Quite often though, a hyped bestseller is met with skeptic criticism of poor language, a badly constructed plot, a predictable story line, or all three. The bestseller phenomena is sometimes conceived as a threat against 'real' literature.

C. The Idea of Advertisement through Cinema

Cinema adaptation is a way of advertising the Book; it helps a lot in the spread of the original copy. Specifically, unclaimed books are the ones that are usually adapted into movies. So, it helps in the success of the book and makes it a bestseller. As Ever since the first book was adapted into a movie ("Sherlock Holmes Baffled" in 1900, if you're wondering), there has been much discussion about which is better—reading the original book or watching the movie adaptation? One of my top arguments for why I will always prefer books is that books actually allow you to know what the characters are thinking or feeling. As a result of many of the reasons on this list, books let you get to know the characters better. You get to know their actual thoughts (like I said in #1), you spend more time with them, and you learn more details about them. Books get to tell their stories in hundreds (sometimes thousands) of pages that take hours to read. (Ginter)

People are interested in the story of the book not in the artistic value anymore. Cinema helped a lot in the spread of the story with the choice of characters and other features that will attract the attention of the mob, especially readers. Who will be curious to read the original copy of the movie script that the book is.

1. Making Unclaimed Books Bestsellers through Cinema Adaptation

Cinema adaptation is a way to promote the story of the book from the general audience to the readers. It plays an important role in the process of Commercializing literature, transferring the book into Screenplay and choosing attractive Actors to play the

roles. Adding some action, fiction, romance, fantasy and other attractive features that guarantee the success and the spread of the story to make an international phenomenon. As John Sutherland affirms that:

Any kind of book can be a bestseller. Even in my wildest dreams this very short introduction. But ever since bestseller lists first appeared, the term primarily attached itself to works of fiction” (Sutherland 17)

That will make readers curious about the original copy which is the unclaimed book that went through this process to turn to be claimed book and best seller.

In her article, “10 Reasons Why Books Are Better than Their Movie Adaptations”, Emily Ginter suggests that there are certain things you can do in a book that you just can’t in a movie. Besides letting you know the characters’ thoughts, which I’ve already touched on, books also let you in on more basic story and plot details.

Ginter is stressing the idea that Books are better than movies because they make the reader use his imagination and live the story, not like the movie. So, she is with reading the book and against the adapted version of it. As a Consequence, for the value of the book and change that occurs in the story and in the events.

She adds that another one of the reasons that I am most passionate about is that books allow you to experience everything as the author intended it to be (for the most part).(Ginter) She advocates that books are better in the sense of delivering the story that the writer intended to narrate.

a) Turning Artistically Unclaimed Books into Blockbusters and Bestsellers

In Sara Churchwell and Thomas Ruys Smith book, “*Must Read: Rediscovering American Bestsellers*”, they argue that there has been an upsurge of intrigued within the category of ‘middlebrow fiction’, which may or may not be top rated. And at last, there have been paper collections centering on person ‘blockbuster’ blockbusters, perusing point

of reference distributions more or less in segregation from other blockbusters. (Churchwell and Smith 2)

Emily Ginter said that Books get to tell their stories in hundreds (in some cases thousands) of pages that take hours to perused. A motion picture incorporates a restricted time frame of generally two hours. You know, that's unless you divide the story into two movies like they have been doing. There's no way to induce all of the fabric from the hundreds of book pages into a two four-hour motion picture. Since of this, critical occasions and points of interest frequently get cleared out out of the motion picture in arrange to fit the restricted time outline and/or since they may or may not work well with the medium. In case you fair observe the motion picture, you aren't truly getting the entire story--just the condensed version. (Ginter)

Many of the important events are almost deleted from the movie because of the limited time and materials. Ginter is arguing that hundreds and thousands of pages that took hours to perused they are resumed or sometimes deleted just because of the movie duration.

In the book entitled “Bestseller a Century of America’s favorite Books”, the author, Robert McParland, explains that In Hit Literature, James W. Hall claims that there is a formula. However, Ruth Franklin argues that ‘no generalization’ can be made about the wide variety of books that have appeared on the bestseller lists. (McParland XV) Most of the unclaimed books are marked on the bestseller list because of the Commercializing phenomenon and movie adaptation. Furthermore, the advertisement of the book is part of the commercial performance because the book is treated as any product that can be sold.

b) Promoting Books by Movie adaptations

People today are encouraged to buy the book after watching its movie adaptation, because of the curiosity that the movie raised for the book readers. Readers are attracted

enough to go and buy the book just because they liked the story, characters, plot, and events. The strategy of movie adaptation is a way of promoting the book; it helps in the spread of both the movie and the book. Ginter admits that:

It's clear to see that I have a lot of opinions when it comes to this particular topic. I love movies just as much as the next person, but when it comes to book-to-movie adaptations, there really is no contest for me. Because no matter how great the visuals and effects for a movie may be, nothing will ever beat its more detailed, intimate, imaginative, and character-driven book.(Ginter)

She is explaining her position towards movies that they don't give importance to the details that are mentioned in the book. Even the lack of imagination for that the reader can enjoy reading the book not watching its movie adaptation.

Ginter adds that As a result of many of the reasons on this list, books let you get to know the characters better. You get to know their actual thoughts, you spend more time with them, and you learn more details about them. (Ginter) so, the book let the readers know the characters better because it is more detailed. This idea is attached to the imagination of the readers because it discusses their thoughts, lives, emotions and actions.

Conclusion

Literature is being commercialized for many reasons, and the main reason is to promote the work in order to reach the franchise. The bestselling is the criterion of the book success and since writers are interested in being famous through their writings, they adopted the new strategy of movie adaptation for their books. This is the commercial performance that was explained before, to promote the unclaimed book through cinema adaptation and spread it to the target market. With additional characteristics that will attract almost every category in the society.

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Introduction

This chapter will be devoted to the critical response of the book series, taking Twilight as an example to the commercialised literature. The books that are mostly criticised are the same that are marked in the bestseller list. Stating some reviews on the book series, focusing on the fact that it is not artistically good. Some critiques criticised the content of the book and its literary features and they mentioned the importance of the cover in the selling process. Comparing the book as a literary work versus the movie as a screenplay.

In addition, there was a huge critical response on the Twilight saga that is highlighting the real value of the book the original copy before and after being adapted into a movie screenplay.

B. General Reviews on the Twilight Book Series

Stephanie Meyer acknowledges that Twilight is the narrative of Edward and Bella's sentiment. Disregard any vampire sentiment you have perused previously, Twilight is so one of a kind it is practically similar to its own type. The book is promoted at Young Adult peruses yet it can cross age hindrances and will fulfil the two adolescents and grown-ups alike. (Meyer)

She reviews that the story of Twilight was different, and unique. It was widely spread because it affected all people. Especially Teenagers that were the most affected class.

Xamira Gray declares that she enjoyed the book more than she suspected she would, Twilight was a charming, and sweet novel to peruse. It wasn't one of her preferred books, and she wouldn't consider it an artful culmination of writing, still. The language was anything but difficult to peruse, which isn't really an awful thing, particularly for peruses who aren't from English-speaking nations. (Gray)

The writer states some good and positive characteristics of Twilight to encourage people to read it. Such as the easy and readable language that anybody can understand it. The attractive story affected adults more than any other category. Gray adds that:

I'd recommend this book to mainly to female teenagers and young adults, since that is the age-group the series is originally meant to. Younger readers might be thrown off by the theme of forbidden Love, and older readers might not like the teenage-angst filled romance and somewhat simple writing style. (Gray)

In her essay, she tried to specify the recommended class of people that are expected to read Twilight. She stresses on the fact that younger readers are not allowed to read Twilight because of the Forbidden love theme and the erotic style.

Some authors affirm that "Twilight is simply and yet beautifully written. The descriptions of Forks leave you feeling like you can almost smell the damp air and hear the rain falling on the roof". (Meyer) She defends her writings by declaring that the Twilight series are well written books that contain a very beautiful descriptions that can take the reader from the present place to a completely different other place.

Meyer also acknowledges that she has heard Twilight depicted as "a vampire story for individuals who don't care for vampire stories" and she figures she would concur with that. This book truly has something for everybody. Youthful grown-up perusers, vampire fans or sentiment perusers will all observe Twilight to be an engaging story. (Meyer)

She expresses that Twilight was written for everybody to read. Twilight is a vampire story for people, who hate vampire stories and she also describes Twilight's story as an appealing story especially for vampire fans.

Meyer asserts that “For a Young Adult novel the book is quite long but don’t let that put you off reading it because each page is to be savored. Believe me, this is one book that you won’t want to end”. (Meyer) She is encouraging people to read Twilight, maybe it seems long for young adults, but they will enjoy each page of it because she affirms that this is a book that you won’t end reading. She is explaining the amount of joy while reading Twilight book series.

In his article, “Book Review-Twilight”, Tim Challies confirms that he found Twilight surprisingly well-written, at least for the genre. This is not to say it will be supplanting Jane Austen in the university lecture hall, but merely that it is readable and reasonably good as fiction. The dialog, the characters, the pacing, the prose—all of it, at the very least, is good enough that it does not detract from the story. (Challies)

Challies claims that he was surprised that Twilight is well written book. Not as Jane Austen writings but fairly for the genre at least. It is merely readable and good as a work of fiction.

In her article, “Book Review: Twilight by Stephenie Meyer”, Sofie Atherton argues that the main criticism the book has received is its religious undertones, which is very apparent when reading it. “But of the tree of knowledge of good and evil, thou shalt not eat of it: for in the day that thou eatest thereof thou shalt surely die. But while Mormonism is underlying all of the characters, Bella’s constant ‘mothering’ of her father, cleaning for him, cooking for him, and the like, it is easy to surpass and enjoy the narrative for what it truly is. (Atherton)

She reviews that Twilight was mainly criticized for its religious undertones that are very apparent when reading it. Although readers can enjoy reading the narrative for what it truly is, the real value of the story.

1. Twilight's Artistic Value

Twilight lacks the literary artistic features and all its aesthetics that lead critics to describe it as a badly written work. Consequently, Twilight book series were widely criticized for being unclaimed artistically. Jason Wojnar acknowledges that at the point when Stephenie Meyer discharged her Twilight books, a scholarly tempest was discharged upon the world. The arrangement won armies of enthusiastic fans and accumulated similarly the same number of vigorous depreciators who censured its oversimplified composition style and worn out subjects. (wojnar) He claims that Twilight won two categories, one is the passionate fans and the other is the category that criticized Twilight for the simplistic writing style and cliché themes.

Dana claims that I appreciate that some of you don't care for the books. This isn't generally an "I Hate Twilight" Vent Forum. I see authentic reasons not to like the book, yet you realize what, I delighted in it in any case, thus complete a great deal of different people. You don't need to, and that is truly fine. What I am seeing is individuals who don't normally peruse this blog ringing in on this one theme alone, and staying aware of the remarks is demonstrating difficult. I propose all of you begin a discussion where you can vent (or go along with one — I've seen one by and by, and I would wager there are more). (Dana)

Dana adds that people need to read the books carefully, than make their argues. She mentions that she is not calling the fan to hate Twilight, all critics does not call for that. They state facts on the real value of the books without any personal benefits. Therefore, she asked the fans to start a discussion where they can vent, outlet and be sincere.

2. The Book Covers

In his article, "Book Review Twilight", Tim Challies notes that it is not insignificant that on the cover of Twilight is the simple image of hands—female hands—

holding out an apple. This clearly evokes the forbidden fruit of Genesis 2:17, verses that are quoted at the beginning of the book. (Challies)

Challies points out that Twilight book cover was carefully selected in terms of attracting people's attention. Stephanie Meyer makes sure that the covers of her books are attractive enough to affect on people who are going to buy them. That is why she used religious references as the apple of Adam and Eve.

In the explanation of the epigraph of Adam and Eve's apple fruit on the book cover of Twilight the writer states that;

The apple is a symbol for temptation. The Biblical Adam and Eve were banished from the Garden of Eden for giving into temptation and eating fruit from a forbidden tree. (You can read more on Adam and Eve in [Genesis 3](#)). in art and literature, the fruit that Adam and Eve eat is an apple. ("Shmoop Editorial Team")

Stephanie Meyer wants to stress the idea of temptation through the symbol of the apple. Shmoop Editorial Team explain the meaning of the apple according to religion, and stress the idea of attracting the attention of the mob though using religious epigraphs and including some verses inside the book.

Shmoop Editorial Team see that beside the apple on the first book spread, the apple springs up in the Forks High cafeteria in Chapter 10. Bella stays there moving around that apple in her grasp, as if she's endeavoring to choose whether to eat it or not. Remember this happens to correspond with the timeframe when Bella is attempting to make sense of precisely what she ought to do about the Edward circumstance. She's not exactly beyond any doubt in the event that she should buckle to enticement and seek after an association with Edward in spite of the peril. ("Shmoop Editorial Team")

They express the use of the apple inside the book that confirms the idea of temptation on the book cover as well. Putting that apple in Bella's hands made her similar to Eve and she was also tempted by the devil. Maybe the story is different but Meyer wants to refer to religious symbols to make her work stronger. The use of the apple image on the cover added some curiosity among people because they want to know what the relationship is between Vampires and the apple of Adam and Eve. That was also a reason that led people to buy the book because they liked the cover and they were attracted to it.

3. The Book as a literary Work versus the Movie as a Screenplay

Jason Wojnar declares that there was an infrequently a center ground, as individuals either revered or detested it. In the same way as other famous books, the quadruplicate was transformed into a progression of films. (Wojnar) here he stresses the idea of movie adaptation, that Twilight books were also adapted into cinema like any other well known books.

He adds that the book's fans flocked to the theaters to see their beloved characters on the big screen, and the naysayers amplified their disdain for the stories with each subsequent movie release. The franchise remained a financial success throughout its run, with the final movie in the series, *Breaking Dawn: Part 2*, grossing over eight hundred million dollars worldwide. With all of the noise that surrounds *The Twilight Saga*, a lot of misunderstanding happens to spread regarding the books, movies, and her creator Stephanie Meyer. Its avid followers throw around wild, groundless speculation that gets taken in as fact. (Wojnar)

He affirms that with each subsequent movie release the franchise remains increasing throughout its run, but the book series proved to be worst with each movie release. The strategy of Cinema adaptation is an advertisement of the book because it helps

in the success of the book. But Twilight books were not spread successfully and sold widely.

In her article entitled, “Twilight Will Never Be Considered a Great Literary Work”, Vanessa discusses some of the most important parts of Twilight. In which she claims that she believes that the Twilight series by Stephanie Meyer falls short of quality in every area. She will discuss some of the most important parts of a novel, why those parts are disappointing in the book series, and why she believes that Twilight cannot be considered a great literary work. (Vanessa)

She asserts that Twilight lacks the important characteristics to be considered as a good novel. Since, it was seen as a bad quality of writing in every area. Therefore, it cannot be considered a great literary work.

Vanessa adds that a great many young ladies have turned out to be fixated on a book arrangement that doesn't generally have quite a bit of a message for them. Present day courageous women are normally depicted as ladies who have their own qualities and shortcomings however are as yet ready to achieve objectives without the impedance of another person. (Vanessa)

Stephanie Meyer knew the important things that she needed to focus on, in order to attract readers especially women. That what proved the early mentioned phenomena of the fixation of young ladies on a book, or story that has no message for them.

Vanessa also acknowledges that she believes that the relationship between Bella and Edward in the Twilight series is unhealthy. Very soon after they meet Bella is warned to stay away from Edward, he even tells us that he is dangerous and wouldn't be good for her. Of course Bella doesn't listen; a fan of the series would say that this is okay because in the end everything works out well for them. (Vanessa)

The writer confirms that the relationship between Bella and Edward in *Twilight* is unhealthy. It can be considered as a forbidden relationship that affects on the role of the characters, and destroys the idea of love and scarifies.

Vanessa asserts that in *Twilight* family and companions are totally ignored in light of the fact that Edward expends as long as Bella can remember. Before the end of the main book she hasn't known Edward for an entire year and she is prepared to leave her family and companions, potentially even penance her spirit to be with Edward. In *New Moon* after Edward leaves her she puts her life in peril just to hear the sound of his voice. Does any other person discover it disheartening to hear individuals call this an incredible romantic tale? I can't appreciate any book that has such a terrible hero. In a novel the characters ought to have their own lives and identities, even while they are seeing someone. Obviously their lives will be amazingly associated; however they should even now have the option to hold their identity. Fixation does not consider love, let me again bring up how perusers find out about the manner in which Edward looks, scents, and strolls than his identity. (Vanessa)

In this part, Vanessa means that Meyer shortened the role of Bella and made her as a stupid Teenager who was ready to leave her family for a newly known boyfriend. She also put her life in danger just to hear his voice. That was an over exaggeration and an abuse for the female character Bella, just to make Edward stronger.

She argues that she believes that in *Twilight* there is terrible character development and the main character is pathetic. The story doesn't feature a strong heroine, and she could even be considered a bad role model to younger readers, mostly because of her dangerous obsession with her boyfriend. (Vanessa)

Again Vanessa stresses the same idea that is early mentioned about the heroine Bella. That was portrayed as a pathetic character that has a bad effect on the young readers

as a role model. That was because of her strong obsession with Edward. Danielle Schroeder affirms that:

The symbolism, allusions, and foreshadowing found in the Twilight books are laughably overt. Meyer attempts to draw parallels between Edward and Bella's story and love stories found in classic works of literature. I found this to be an unwise move--Edward and Bella certainly do not deserve to be elevated to the level of Shakespeare, Austen, or Bronte like Meyer attempts to do. (Schroeder)

The attempt of Meyer was to draw parallels between the story of Twilight and other love stories that existed in classic works of literature had failed. Consequently, because of her injudicious decision, Edward and Bella do not deserve to be at the level of Shakespeare, Austen or Bronte's love stories. Another thing that needs to be mentioned is the huge difference between Meyer's Twilight books and the classic works as literature.

C. Critical Response of the Book Series

Twilight was widely criticised since the first days of its publication and movie adaptation. It was criticised for the following reasons;

In her article, "Criticism of the Twilight Series", Dana argues that the articles are actually well-written critiques of the books, and she agree with many of Rice's points about both the writing and the characters in the books. Rice should have expected the teenage girls to freak out over any criticism of the books they love, and she felt her second article — an answer to those critics designed to belittle them for their taste in reading — really could have remained unwritten. It's hard not to respond to the critics, but it would have been wiser, in my estimation. One of the commenters she responded to in her second article insisted (albeit ungrammatically) that the main problem Rice seemed to have is that she forgot it was "This is a BOOK a FICTIONOUS BOOK" and another said, "YOU

JUST THINK TOO MUCH JUST LIKE EVERYONE ELSE !" Yeah, i was cringing, too, but she thinks what these two commenters meant to say and couldn't articulate for who knows what reasons, is that they understand the books are not a role-model for conducting relationships, that they don't take them seriously, and that they understand they're literary junk food. (Kellen and Dana)

She clarifies the fact that Twilight fans freak out on the criticisms of their beloved books. They were attacking all critics and defending Twilight, although they were aware that the books are not a real life example for making relationships. They don't take the books seriously because they understand what their real values are. Trisha de la Paz claims that:

Twilight is a poorly written book. I have actually found grammatical errors within the book (e.g. incorrect usage of the semi-colon, incorrect usage of the word "whom," etc.). The grammatical errors, however, are admittedly not too blatant (probably because it's a published book that presumably underwent editing). Yet still, the writing style that this author has shown with the Twilight series does not deserve any such form of acclaim. (Paz)

Trisha argues that Twilight book series were badly written novels and she gave examples on that Such as the grammatical errors. That is why the writing style does not deserve any form of acclaim. Therefore, the book series lack the artistic features that are the most important part of any literary work.

She adds that Meyer's composition style is excessively basic and could without much of a stretch be outperformed by that of a fan fiction creator. It is one thing to be syntactically right; however it is another to utilize these words, expressions, and sentences to shape a decent, articulately composed bit of writing. (Paz) She advocates that Meyer's

writing style is basic, and that is performed by a fan fiction writer. Moreover, she used this different vocabulary structure in order to shape a kind of writing.

Trisha advocates that *Twilight's* main plot is not even original or creative enough to make readers overlook the way it is poorly written. The idea of a vampire and a human falling in love has been conceptualized and written as novels by various authors like L.J. Smith (*Vampire Diaries*, 1991), and the classic fiction writer, Anne Rice (*Vampire Chronicles*, 1976). (Paz)

She represents that the idea of the plot is not original and has no creativity to attract the readers in order to overlook its poorly written form. The idea of a Vampire falling in love with a human was tackled by many authors and even the classic fiction writers.

She stresses the reason of *Twilight's* wide spread and why, at that point, is it so main stream? Since the principle character, Bella is essentially intended to be a vacant shell, which the peruser could without much of a stretch slip into, hence making the peruser feel like the fundamental character of the story. On the off chance that you read the story intently, Bella is truth be told, all around enigmatically depicted, while the remainder of the characters are portrayed in absurd detail. This is so the peruser can without much of a stretch envision herself as Bella and have these two men (a dim and secretive werewolf, and a tall and attractive vampire) battle about her. Furthermore, what adolescent young lady (or single parent) wouldn't need that? (Paz)

Trisha explains the main things that lead *Twilight* to be widely spread, such as the plot and the characters. In which they perform the story which is so attractive. And the fight of two men over Bella is portrayed in absurd details.

1. The Real Value of the Book before the Movie adaptation

“Summary and Values of *Twilight* English Literature Essay” (2018) contends that *Twilight* was unclaimed book series until their Cinema adaptation that made the huge

spread for the book. The audience of the movie especially people who love reading the original works of the movies they like, were curious on the books. So, they buy the book just because of their curiosity;

Twilight was published in 2005 and was a relatively unknown book until 2008 when word got out about the upcoming movie. Fans watched the movie's suspenseful trailer and rushed to buy and read the book almost instantly. Since 2008, the Twilight phenomenon has exploded and taken over our culture. Between an unknown book and a low-budget film, Twilight has created the biggest franchise since J.K. Rowling's Harry Potter. ("Summary and Values")

They explain the way Twilight became widely spread and bestseller, it is because of its movie adaptations that attracted the readers to go and buy the written copy. Then, Twilight became a cultural phenomenon because it created the biggest franchise since Harry Potter.

2. The Anti-Twilight Movement

A new movement appeared which is entitled "The Anti Twilight Movement". They expressed their hatred towards Twilight and Stephanie Meyer as a Writer. Here are some reasons why they hate Twilight mentioned in their article, "The Anti-Twilight Movement", they states that Stephanie Meyer made it appealing to young girls who talk too much and read too little. If a person, who had actually read good books before reading Twilight, had read it, they would've realized that Twilight was worse than those reference books that they use to do reports on. No one they know would get that upset over a boy. ("The Anti-Twilight Movement")

They hate Twilight because they find that Meyer is a writer who read less than she talks. They mention that any person, who read good books before reading Twilight, will realise that Twilight is a very bad book.

It's pointless, retarded. Half of what makes this book awful is that it's from Bella's point of view. Narrowing their eyes at the failed attempt at literature, our eyes caught yet another issue with Twilight. The comparison drives us nuts. Edward. Aro is exactly like Dumbledore, except the black beard and vampire traits. The cheeriness that refuses to fade, the carefree attitude, and the disgust that the others feel for those traits, is like a direct copy and pasting version of Harry Potter. She just changed the words, but not the style. In short, Stephanie Meyer is a copy cat. And a bad one. ("The Anti-Twilight Movement")

The Anti Twilight Movement sees that Twilight was like a direct copy and pasting version of Harry Potter. Meyer changed the words but kept the same style, that is the reason why they claims that she is coping Harry potter.

Conclusion

To conclude, Stephanie Meyer used the strategy of Commercialization to widely spread her unclaimed books. The book series were adapted into movies, the audience were curious about its original written copies especially people who love reading. Therefore, they were attracted by the story. Many cinematic features were used in order to make a huge success such as Fantasy, the choice of characters and romance. People were shocked after reading Twilight because it was badly written and some critics consider it not to be a work of literature. It lacks all the artistic features with many grammatical errors. So the main reason of Twilight's success was its movie adaptation strategy. Twilight was marked as a great bestseller because of its high selling process.

Chapter Three: International Phenomenon

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Introduction

This chapter is devoted for analysing the Commercialization of literature and discussing the bestselling phenomenon. It is the practical analysis of the findings of both chapter one and two on the relevant text which is “Twilight”. Which practically show how the artistic value is not the criterion of achieving a large readership, or on the commercial side “making money”. Proving that Twilight is artistically bad and was initially rejected, but it was marked at the bestselling list and made a huge success. Discussing how the movie adaptation helped Twilight to be an International phenomenon.

Dealing with Twilight as an International phenomenon and stating some of the Cinema point of views. In addition, mention the important factors that helped in the success of the movie adaptation. Moreover, tackle the effect of Twilight on the society and specifically teenagers and females.

B. The Value of the Book

Some of the books that topped the list of best-selling books, are also the most criticized for several reasons, including the lack of language aesthetics and language style and construction. Therefore, Twilight book series were widely criticised for being badly written and artistically unclaimed. Critics rated it as the worst book from the linguistic and literary side, unlike what the value books used to be in the past. The book used to be classified as the best according to its aesthetics and its merit for this title and status and fame is considered one of the best-selling books.

Steven D Greydanus clarifies that the Twilight wonder is similar to The Da Vinci Code crossed with James Cameron's Titanic. A customary study of Stephanie Meyer's fiercely mainstream gothic high schooler sentiments of vampire love — the first is currently a beast hit from chief Catherine Hardwicke (The Nativity Story) — is similar to shooting fish in a barrel ... and pretty much as futile. (Greydanus)

He acknowledges that Twilight is similar to The Da Vinci Code as a widely popular gothic teen romance. Even in the bad writing style and structure. Sara Klein claims that “Twilight paved the way for True Blood and The Vampire Diaries to become more successful, but they each hold a different target market and advertise different messages throughout the entirety of the series”(Klein)

Klein explains how the Twilight Phenomenon paved the way for the Vampire stories to be successful more than they used to be. Such as: The Vampire Diaries because they both have the commercial aspect in advertising the original text with the movie adaptation.

1. Twilight’s Artistic Value According to Literary Specialists

John Romaniello explained the real value of Twilight as a great deal of artistic pundits state that Meyer is deficient in ability as an essayist, and place that just by volume of offers is she ready to make a case for honours for composing. From one viewpoint, I concur. The books are not especially elegantly composed. There is no genuine idea, no scholarly dynamism to any single sentence in the whole adventure. I might want to at any rate give credit and state, "well, Stephanie Meyer isn't generally a decent author, however at any rate she's a decent storyteller. (Romaniello)

He proved that Twilight has no literary dynamic features and that what confirms the lack of the artistic value. Many Critics agree on the fact that Meyer lacks the characteristics and skills of a good writer, but he cannot deny that she is a good storyteller.

Romaniello in his article, “3 Reasons the Twilight Books Are the Worst”, argues that TWILIGHT The mess that started it all. Despite being badly written and horribly paced, I can see the appeal. If you forgive how badly Meyer betrayed and neutered vampires, this book isn't half bad. Again, it's written for tweens, and for them it fits. A bumbling foray into first love with a hot character that treats his girlfriend well isn't really hard to understand. The narrative by Bella gives it a personal appeal that I think helps the

lackluster story. Edward is portrayed like a crystallized wet dream, so although I don't find him impressive as an absolute, I suppose relative to the d-bags in affliction t-shirts running around the high schools of America, he's a nice change of pace. NEW MOON By far, the worst book of the series. Firstly, this book completely destroys Bella's credibility as a character. She has an understandable breakdown when her "true love" (you know, the guy she met 7 months ago) bounces up out there, and I guess that makes sense. She then spends the majority of the book with Jacob, her "best friend." Two things: one, Bella has no romantic interest in Jake, and despite the fact that she tells him this, he hangs on like a sick puppy which is a great pun, considering. ("The Books")

Romaniello expresses that Twilight saga are badly written book series that were widely criticized. So, he mentions three reasons that made Twilight the worst bestselling book. The first reason is that Twilight is badly written, the second reason is on how badly Meyer betrayed and neutered vampires and the third reason is on how this book completely destroys Bella's credibility as a character.

2. The Initial Rejection of Twilight

Twilight was initially rejected to be published in 14 publishing agencies and Daven Hiskey confirms that Twilight was dismissed by fourteen distributors before at last getting distributed. Elsewhere in the world, fourteen out of fifteen distributing houses have quality guidelines on works they acknowledge. In spite of the fact that obviously, for this situation in any event, having no scholarly gauges appears to have satisfied for fortunate number fifteen. (Hiskey)

When Stephanie Meyer wanted her Twilight book to get published, she sent it to 15 publishing houses among which 14 refused to publish because of it was her first work and it was criticised for being badly written.

The writer in his article, "Best-Sellers Initially Rejected", shows that despite 14 consecutive agency rejections Stephanie Meyer's *Twilight* goes on to sell 17 million copies and spends 91 weeks on the New York Times best-seller list". Rejection is an imperative test of one's character some writers continually submit the same manuscript until it is accepted. ("Best-Sellers Initially")

Stephanie Meyer declares that she conveyed around fifteen questions (despite everything she get leftover butterflies in her stomach when she drive by the post box she sent the letters from—mailing them was unnerving.). She will state, for the record, that her questions really sucked, and she doesn't accuse any individual who sent her a dismissal (she got seven or eight of those. Despite everything she has them all, as well). The main dismissal that truly hurt was from a little operator who really read the principal part before she dropped the hatchet on Stephanie. The meanest dismissal she got came after Little, Brown had lifted her up for a three-book bargain, so it didn't trouble her by any means. She'll concede that she considered sending back a duplicate of that dismissal stapled to the review her arrangement got in *Publisher's Weekly*, yet she took the higher street. ("The Story of *Twilight*")

Meyer narrates the story of publishing her work and how it was rejected by 14 publishing houses but finally accepted by the next one which was number 15. She expresses the way *Twilight* was rejected and how mean were the rejection letters.

Patrick Sawyer and Robert Mendick affirm that "Ironically *Twilight* was initially rejected by 14 agents, but became an instant best-seller when it was originally published in hardback in 2005. Publishers are now hailing its success as a key weapon in the battle to win new readers among the young". (Sawyer and Mendick)

They show the contradiction between *Twilight* being initially rejected and then becoming a bestseller. With explaining how publishing houses now hail the success of

Twilight, and they describe it as a key weapon in the battle in order to win new readers among the young. Although it was rejected by 14 agents but it was marked at the bestselling list. Which prove that the artistic value is no longer the criterion for the book success.

C. International Phenomenon

Although Twilight saga book series were initially rejected to be published, and they were widely criticised for being unclaimed books and movies. But Twilight proved to be an International Phenomenon, almost every person know it or heard of it. Twilight was marked at the bestseller lists and made a Book Boom in the whole world.

In her article, "Book Boom: the Twilight Phenomenon", Patricia Sellers admits that not until last weekend did I hear of the Twilight series. You know it? Twilight is the young-adult phenomenon that is the sagging book industry's greatest hope since Harry Potter. The last in the three-year-old, four-book series, *Breaking Dawn*, got a 3.2 million-book run. In the first 24 hours after its release last Saturday, Borders reportedly sold 250,000 copies. And Amazon isn't disclosing sales. Like Harry Potter, Twilight comes from a first-time author, and her success is about as unlikely as J.K. Rowling's. To better grasp this phenomenon, I called Katherine Courtney, a 17-year-old pal of mine who bought *Breaking Dawn* in Rehoboth Beach, Del., last weekend. Let the boys have Harry Potter, Katherine says. She and her girlfriends adore Edward and Bella. "Harry Potter is all mythical," she notes. "With Twilight, you get both the mythical and the human world." (Sellers)

Sellers explains the way Twilight became a phenomena that is to say that it was sold for huge numbers, as *Breaking Dawn* got 3.2 million book run in the first 24 hours of its release. She compared the selling process of Twilight with Harry Potter that it was phenomenal spread.

Kevin Lincoln states that in the event that you haven't knew about "Twilight" at this point, at that point congrats on simply being un-cryogenically solidified! Regardless of whether you've perused the books and seen the motion pictures and heard the soundtracks, however, there's a whole story with respect to how the establishment got so huge that new film "Breaking Dawn Part I" could make \$125 million this end of the week. A lot of it spins around the books' far-fetched writer, Stephanie Meyer. (Lincoln)

He asserts that people who did not read Twilight are considered to be frozen because anyone can at least heard of it, seen the movies or read the books. Since it was an International phenomenon and famous enough to all people. He adds that:

"Twilight" fever might seem like it's almost run its course, but there's also "Midnight Sun" and "The Short Second Life of Bree Tanner," two spin-offs. And whatever Meyer does next, you can rest assured it'll help the brand — just like Bella Swan's birthday, and any other marketing tie-ins available. (Lincoln)

Lincoln describes Twilight as a fever that has infected all people and specifically adolescents who have been the most affected by the Twilight phenomenon. That shows the way it was spread, sold and to what extent it reached the scale of success. Especially after the movie adaptation that in fact was a strategy of advertising the books, it was the new phenomenon of commercializing literary works.

1. Media Success of Twilight

In his article, "The Twilight Saga: a Modern-Day Marketing Fairytale", Ruth Jamieson advocates how exactly did a little film about teenage bloodsuckers turn into a franchise to rival Star Wars, complete with pencil cases, calendars, fan sites tracking the whereabouts of the stars and a halo audience of mums and boys? The answer is this. Twilight is not just a story about a girl who meets a vampire and falls in love with. It's also

the story of a film industry that met a demographic and fell equally hopelessly, head-over-heels in love. It all started innocently enough. It turns out that teenage girls, usually overlooked in favour of their brothers and boyfriends, are a film-maker's dream comes true. Current Time 0:00 / Duration Time 0:00 Loaded: 0% Progress: 0% Mute they don't just watch the films either. They tweet about them. And lo, it turns out that Hollywood is actually a good boyfriend. In fact, Hollywood has been so attentive and responsive to its newfound fans that the internet is now littered with article titles such as "What your small business can learn from Twilight" and "Marketing lessons from the Twilight zone". (Jamieson)

Jamieson claims that a little film about bloodsuckers made a great franchise, which is Twilight that is not just a story about a girl who meets a vampire and falls in love. It's also the story of a film industry that met a demographic and fell equally hopelessly, head-over-heels in love. So, Twilight made a huge success that even the internet is now littered with titles such as "what your small business can learn from Twilight" and "Marketing lessons from the Twilight zone". Twilight became a lesson for everybody especially people who want to start a new business, they should study Twilight success first.

Anita Gates declares that "Twilight" is Summit's greatest hit since the Los Angeles-based studio brought \$1 billion up in April 2007 from speculators driven by Merrill Lynch and Co. The film is adjusted from a progression of books from Stephanie Meyer that has aggregately sold in excess of 10 million duplicates in the US, as per Publishers Weekly. The film was delivered for \$37 million, as indicated by Internet Movie Database. (Gates)

She admits that Twilight was the greatest hit for Summit Entertainment as an American film production and distribution company. Twilight Movies made a great success and that affected the selling process of the book series, and as a consequence

flourished the media success because it was a wide phenomenon that was spreading quickly. Sara Klein demonstrates that:

Social media has been core to the marketing strategy for True Blood since the first season leading to one of the most engaged fan bases of any television series. #TrueBlood: Live from the Set will reward our devotees by allowing them to both participate in and affect the live broadcast through a unique intersection of linear television and digital media. (Klein)

Social media was the essence marketing strategy for recognizing significance towards vampire films such as Twilight and True Blood. It wants to create strong and loyal fan base, in order to do that they connected the series of books to the movie adaptations.

2. Twilight Saga Blockbuster

After the Twilight saga was adapted into Movies, the movies gain a huge success and became Blockbusters. Helen O'Hara acknowledges that Twilight films joined with the danger of robbery and that of home entertainment, the studios have been definitely mindful that even where takings are greater, and crowds are getting littler. Change for expansion and abruptly Avatar tumbles from the greatest film ever to fourteenth on the rundown, Gone with the Wind as yet denoting a high-point in motion picture leaving a mark on the world. It's turned out to be progressively evident that Hollywood can't bear to provide food just to the (until now) most solid and worthwhile market. (O'hara)

She affirms that Cinema was smart and minful for adapting more and more of Twilight films, it is denoted an appeal of Movies that left a mark in people's minds. The whole world witnessed the success of Twilight as Movies. Twilight Blockbusters were a strategy of advertisement for the book series in order to raise the selling process. Effectively they succeeded in making this strategy happen. O'hara emphasizes that:

Twilight is a good thing, long term. It could usher in a slightly more equal era of cinema going, and could see better films being made that appeal to much of the same audience but don't exclude men. If it offers a new and alternative model for filmmaking success, that could make Hollywood more flexible and more inclusive - just as studios are also trying to attract older fans with the likes of *Best Exotic Marigold Hotel* and *Quartet*. Ultimately, any attempt by Hollywood to widen its focus and cater to a bigger crowd must be a good thing for the health of cinema overall.

(O'hara)

She argues that usher in a slightly more equal era of cinema going, and could see better films being made that appeal to much of the same audience but don't exclude men. Twilight was very successful as a Blockbuster but if do not exclude men it will be much successful.

In her article, "Twilight: Changing the Business and Culture of Contemporary Cinema", Sara Klein underlines that the Twilight Saga created a blockbuster film with little cost compared to the money it made. The high profit shows the achievement that can come from films, whether good or bad, as long as the fan base and target market is on par. Twilight producers understood that they would make the most money while the films and the drama surrounding them were present in spectators' minds. (Klein)

Klein affirms that Twilight created a blockbuster with little cost in comparison with the money it made. Which means, that Twilight was low cost in making a blockbuster but gained more money as a film and book. This can explain how much success and money can be achieved from films whether they were good or bad. There was a business strategy made on Twilight's success because producers know very well that Twilight will make the money.

3. Twilight Bestsellers

Twilight saga book series were marked at the bestseller lists because they were sold widely all over the world. Kevin Lincoln asserts that “The franchise didn't truly become dominant until 2008, though, when the fourth book, "Eclipse," and first movie premiered. In addition to the movie grossing \$392 million worldwide, the series locked up the top four spots on the year's list of best sellers”. (Lincoln)

He explains that the franchise of Twilight became truly dominant until 2008. When the first movie premiered and the fourth book published, the movie grossing up \$392 million all over the world and the book series locked up the top four on the year bestseller lists.

D. Twilight in Numbers

This part is divided to show the statistics of the success of Twilight and The writer of “Twilight: Production Costs and Global Box Office Revenue 2017 | Statistic”, finds that the statistics demonstrates the creation costs and the worldwide film industry income of the Twilight film arrangement from 2008 to 2017. The creation of the first movie “Twilight” (discharged in 2008), cost 37 million U.S. dollars. As of August 2017, the motion picture had produced 393.62 million U.S. dollars at box workplaces around the world. (“Twilight: Production”)

Statistics shows that when Twilight first movie adaptation was released it cost 37million U.S dollars, and in August 2017 the film had produced 393.62 million U.S dollars around the world. It means that the success was mind-blowing. Since it cost less than it produced.

1. The Spectators and Purchasers of Twilight

Sara Klein mentions in her article that Mendelson marks how the female audience played an important role in the ticket sales and franchise success: The most interesting

statistic was that the audience was 80% women. The stat showed that even if not a single ticket buyer for New Moon had been male, the film still would have snagged the biggest opening weekend of 2009. (Klein)

Statistics shows that women played an important role in the ticket selling and franchise success because the female audience made 80%. Women were the most interested category of Twilight, and that made a huge difference in the selling process and the franchise success. In addition, Sara Klein argues that “Fan girls not only wanted it to be a film, but also wanted it to be an identity and culture that people could talk about and wish they were a part of”. (“Selling Girlhood”)

The extent of girl’s obsession on Twilight led them to desire that their favorite book became a movie. But they also wanted it to be an identity and culture that people will keep talking about and wish if they were part of it. This can show the way they loved Twilight and how much they want it to be spread all over the world, and they wanted the story to last forever with them.

2. Buying Books after Watching their Movie Adaptations

Some studies were done on the category of people, especially teenagers that go and buy the books after watching their movie adaptation. As Robert Mendick and Patrick Sawyer state that “Researchers at Mintel found that almost one in three older children and teenagers enjoy sci-fi/fantasy books, up from 18 per cent in 2005. Overall, over one in ten readers go on to read a title after seeing the film or TV version”. (Mendick & Sawyer, par.4)

Researchers at Mintel found that more than 18% of older children and teenagers in 2005 are interested in reading sci-fi and fantasy books. Which it can be expressed in other form: one in three teenagers. More than one in ten readers go to read books after watching its TV version on the big screen.

They add that Senior Leisure Analyst at Mintel, said: “The prevalence of Twilight fiction demonstrates exactly how intently books, TV and film are connected. Various media feed off one another and – while books give the motivation to numerous or most movies – by and large book deals likewise advantage enormously from the relationship, regardless of whether few accomplish the dimensions come to by the Harry Potter arrangement”. (Mendick and Sawyer)

Twilight proves that books and films are related and connected; books gave the motivation to many movies. Allow for them a ready screenplay to reader’s beloved characters and plot that they always wished if they could see them on real life. That became possible because of cinema adaptation. Furthermore, it can be a wise strategy to promote the book and gain the franchise.

3. Reading the Book to Find out its Real Story

People recently are following rumours and they want to look for anything they hear. Because it raises their curiosity to the extent that they go look for it to make sure if it is bad as they heard or not. Karen Valby confirms that:

”*Twilight* is going to be a cult classic,” says Mathews, who recently walked the red carpet at the series’ final Hollywood premiere on Summit’s dime. “I’m going to be 60 and still watch it and laugh, along with thousands and thousands of others.” So worship it if you want, or hate it if you must. Just remember that the whole thing about vampires is that they never die. (Valby)

Mathews mocks Twilight when he said that he is almost 60 years old and still laugh each time he watch it. He does not care for other opinions especially the Twilight fans, if they hate it or like it. But he is sure that he is not the only one who

has this opinion. He thinks that Twilight is all about the immortal vampires although Twilight is going to be a cult classic.

4. Purchase of the Book Series

Twilight was marked at the bestseller lists for years and was sold widely all over the world. Marjorie Kehe argues that to the entire hypothesis about why the youngster vampire "Twilight" series by Stephanie Meyer has turned out to be such an enormous achievement (25 million copies sold), include yet one more opinion: Meyer knew how to utilize the Internet. (Kehe) She sees that the main reason behind Twilight's big success is that Meyer knew how to use internet to advertise her work. This is how she spread her books and affected on the selling process that reached 25 million copies which were sold.

In her article, "Let's Look at Twilight's Impact on Fandom, Ten Years Later", Kate Gardner adds that Twilight's success as a franchise aimed at young women did do some good; it somewhat did away with the myth that stories about women couldn't do well at the box office, though not enough that we're not still fighting for equal representation on screen. (Gardner) She asserts that the franchise did do some good because of young women that caused the Twilight success as a bestseller. That was not enough for women to do well at the box office because they still fighting for equal representation on screen.

Patrick Sawyer and Robert Mendick express that in any case, Meyer's Twilight arrangement must approach that dimension of accomplishment among adolescents, with revealed all out deals to date moving toward 5 million, two titles among the UK's best 50 smash hits in 2008 and more in 2009. The arrival of the second film, New Moon, in November will have contributed further to the marvel, which is additionally attracting grown-up ladies. (Sawyer & Mendick)

The success of Twilight series as reported with sales almost 5 million and two titles among UK top 50 bestsellers from 2008 to 2009. When the second film was released in

November it contributed further to the phenomenon which is also attractive for young ladies that they liked Twilight very much.

In their article, “Success of Twilight Films Leads to Boom in Sales of Fantasy Novels”, both Sawyer and Mendick insist that Ms Neviani-Aston added that “Britain's love of sci-fi, in particular Twilight has contributed to a massive boom in sales of the sci-fi literature, which is great news for the industry as it is encouraging the all important demographic of young readers back in to reading”. (Sawyer and Mendick)

British people in particular love sci-fi stories that are the reason why they contributed in the colossal boom in sales of the sci-fi literature. Which is very encouraging the all important members of young readers in order to make them read. They affirm that:

The research by Mintel, published to coincide with the start of National Storytelling week on Saturday, found that over half of consumers have read at least one book in the last month, with over a third buying one. Furthermore, a quarter of those questioned see books as 'essential' to their lives, with just 4 four per cent saying they do not have any time to spare for reading. (Sawyer and Mendick)

Researchers at Mintel asked people if they do read and they found that over half of consumers have read at least one book in the last month, with over a third buying one. That also can be a great reason for the massive sales of Twilight; just because they read a lot they buy books and read them for the sake of reading. A quarter of the questioned people see books as essential to their lives, and 4% said that they do not have any time for reading.

In her article, “Twilight: Changing the Business and Culture of Contemporary Cinema”, Sara Klein finds that with a massive fan base already established from the books, many anticipated the movies, hyping them up from the beginning. However, the success of

the marketing department aided the most by maximizing people in the theatre and money earned. Carol Roth states that there are five business strategies that *The Twilight Saga* teaches us. "1. Don't underestimate the power of loyal target market. 2. Have a hook that appeals to your target market. 3. Strike while the iron is hot. 4. If you are successful, there will be imitators. 5. Find a way for 1 plus 1 to equal 3. (Klein)

She points out that everybody expected that the movie adaptation will be held after the huge fan base that was already established from the book series. With all of that the movie adaptation succeeded by glorifying the people in the theatre and the money that was earned from it. Roth says that there are five strategies that *Twilight* teaches us. Never underestimate the power of the loyal target market. Have a hook that will attract the market. Adapting the book series into movies shortly after the publication of Meyer's books, this was striking the iron while it is hot. Surely if you were imitated that confirms that you succeeded in what you are doing. Always find a way to handle all situations that you could face, even you could challenge the impossible to make it possible.

She adds that her key points sum up the marketing strategy of the *Twilight* franchise. First, the book series had a huge fan base already; this is attributed partially to Stephanie Meyer's writing style, which allows for easy page-turners by captivating and keeping readers interested from the second they open the first page. (Klein)

Then, she admits that the key points resume the marketing strategy of *Twilight* franchise. *Twilight* saga books had a massive fan base because of Meyer's style of writing. She allowed her readers to easy turn the page by captivating their interest from the first second they open the first page. So, Meyer knew what she was doing when writing *Twilight*. Klein acknowledges that "The *Twilight* franchise recognized that its success came strictly from the girls who were already in love with the story and were ready to pay money to see it on the big screen". ("Selling Girlhood")

She explains that the main reason for the success of Twilight's franchise was because of the girls who were in love with the story and were ready to pay money to watch their favorite characters on the big screen.

E. Cinema Point of View

Cinema has a word to say for Twilight saga and how it affected on changing Cinema standards to completely deferent story. In her article, "The Twilight Legacy: How It's Changing Cinema", Helen O'hara emphasizes that the Twilight series is a pivot point in cinema, and it's time we acknowledge it as such. It was the first film of a trend that is becoming a wave that may become, in the distant future, something perfectly normal: the female-focused franchise. Twilight was the first multi-part, billion-dollar franchise that was aimed at and led by women, and which hit big at the box office. (O'hara)

She assumes that Twilight was the first multi-part billion dollar franchise that was mainly aimed and led by women. Twilight hit big at the box office and it was colossally successful. She also concludes that the studios are delighted that a new audience has emerged who turn out in big numbers for cheaper films. Make fun of 'crazy' Twi-hards all you like, but around that hard-core of fans there's a much larger, more balanced crowd for whom Twilight is merely something they enjoy with varying levels of pride. (O'hara) O'hara aims to clarify the consequence the studios are happy that they gain new audience for the cheap films. There was a huge base of fans such as the Twi-hards, and in addition to them there is a more balanced crowd for whom Twilight is merely something they enjoy with a pride.

She acknowledges that in the event that Twi-hards are the tip of a statistic chunk of ice of potential filmgoers, they could demonstrate to be the rescuers of the studios and a transformative power in extra large screen film. In the event that the huge studios can be locating a solid group of spectators for their mid-planned, female-accommodating novel

adjustment, at that point possibly they'll have the cash to make Halo or The Authority. In the event that studios effectively enroll new a dependable new film-going statistic, that is more cash in the coffers and a progressively secure base on which to chance aspiring, enormous spending ideas from unique producers. (O'hara)

The Twi-hards are the iceberg demography of filmgoers. According to O'hara it is proved that they are the saviors of the studios and they have the transformative power in the big screen. That if the big studios can find a healthy audience for their mid-budgeted, female-friendly novel adaptation, and then maybe they'll have the money to make Halo or The Authority.

As Sara Klein affirms that the Twilight Saga comprised of multiple controversial books and movies that have been debated around questions of passivity, female sexuality and consumerism created a trend within the film world through its marketing efforts and post-feminist qualities. Twilight's marketing campaign positioned consuming as a way to find personal identity by promoting merchandise and creating a super-fandom space for a female protagonist that spectators can relate to. (Klein)

She asserts that the Twilight saga is composed of book series and movies that were criticized of passivity, female sexuality and consumerism that created a tendency inside the cinema world through marketing efforts. Twilight's commercialization positioned the consumption as a way to find self identity by promoting goods and creating a massive fan base for females in particular that the audience can relate them to real people.

1. The Reasons of Success

Scholars consider that there were many factors that helped Twilight to reach the top of bestsellers as book series and blockbusters as movie adaptations. Which mainly led to the huge success, they were planned strategies by Stephanie Meyer in order to promote her work. Stephens Claire declares that the quality in this last portion, which got preferred

surveys over any of the past movies, is its aesthetic decisions in changing the novel into screenplay. "Breaking Dawn Part 2" bypasses a portion of the protracted pieces of the book –, for example, Bella's depictions of her new life as a vampire – to get directly to the activity. (Claire)

Claire clarifies the new phenomenon of adapting books into screenplays. It is an easy way to attract readers' attention to buy the original text, and in our case is "Twilight" that were adapted into movies in order to promote the book series to flourish their selling process and succeed in the franchise. He adds that "Though not a cinematic masterpiece of our time, this Twilight ends the series well enough from the book material it had to work with, and worked even better with what it created on its own". (Claire)

Twilight was not the Cinema masterpiece of our time, but it succeeded in ending the movie much better than the book did. The movie excelled in conveying the story better than the book material itself. Twilight movie worked better with what it created on its own as a book when comparing the movie adaptation with the original book series.

2. Blockbuster movies

After Twilight books were published Meyer decided to transfer the story into screenplays to make movie adaptations of the Twilight saga. She wanted to share her characters with the whole world, that she is not the only one that can imagine or see them. Meyer affirms that she was excited to see them on the big screen. When the movies were adapted it made a colossal success and raised the sales of the book series to become bestsellers and added a massive success to movie adaptations to become blockbusters.

In her article, "The Twilight Legacy: How It's Changing Cinema", Helen O'hara demonstrates that a franchise or a sequel necessarily in itself a good thing, and no one is saying that franchise-crafting is the best or only way to make films. But the new approach

marks a shift, and perhaps the beginnings of a sea-change, in how big tent pole films are made and who they're made for. (O'hara)

She explains that the franchise is a necessity in itself as a sequel, and it is not important to excel the franchise-crafting to make films. However, the new approach shifted and made a big change on the pillars of films. The films that are made for whom they are made for, it means to which target market they are promoted to be sold.

3. The Twilight Effect

Twilight had a massive effect on the whole generation who witnessed its publication and movie releases. Moreover, Twilight was strongly successful and hit the top of the sales in the market as a bestseller and a blockbuster. According to Sara Klein:

The phenomenon of *Twilight* left an imprint on society and culture in the vampire-fanatic world of pre-teens, teens, and young adults, because of its post-feminism consumerism making the primary focus on the female. Marketing campaigns of True Blood and The Vampire Diaries take new spins off of *Twilight*. (Klein)

Klein aims to explain the effect of Twilight on society especially teenagers and young adults, because of the post-feminism consumerism attracted the attention of females. Even the new works that is similar to Twilight such as: True Blood and Vampire Diaries that took new shapes of turns off to Twilight. She adds that Twilight succeeded on the grounds that the makers comprehended that each effective motion picture starts with a decent promoting arrangement. While both True Blood and The Vampire Diaries piggybacked off the accomplishment of Twilight, the two of them astutely promoted their shows to the best possible crowds. The Vampire Diaries, while taking an alternate promoting turn, was still as fruitful in its objective market field as True Blood and Twilight. (Klein)

She argues that every successful film starts with a well constructed plan. Both True Blood and The Vampire Diaries back up the fulfilment of Twilight. Both of them were promoted excellently for the target market. While The Vampire Diaries took another form of promotion, that was beneficial in the marketing process as True Blood and Twilight.

Conclusion

To conclude, Stephanie Meyer proved her strategy of making her book series as bestsellers through Cinema adaptation. This way of promoting and advertising the book is in itself the Commercialization of literature which is the main investigated phenomena in this research. She succeeded in making Twilight an International phenomenon, and made teens obsessed about it. As a consequence, Twilight was widely spread as a bestseller and blockbuster. Although, it was criticised of being badly written, unclaimed books and it lacks the artistic characteristics. But it succeeded in making the franchise and moving for the unclaimed position to the worldwide phenomenon.

General Conclusion

This study explored the recent phenomenon of Commercializing literature and how it affected on the bookselling process. The bestselling is the criterion of the book success and since writers are interested in being famous through their writings, they adopted the new strategy of movie adaptation for their books. This is the commercial performance that was explained before, to promote the unclaimed book through cinema adaptation and spread it to the target market. With additional characteristics that will attract almost every category in the society. So, literature is commercialized as any commodity, writers are now interested in making money and fame not in writing a good piece of literature and the main objective of writing a new book is to be marked as a bestseller and get a good financial income.

To conclude, Stephanie Meyer proved her strategy of making her book series as bestsellers through Cinema adaptation. This way of promoting and advertising the book is in itself the Commercialization of literature which is the main investigated phenomena in this research. She succeeded in making Twilight as an International phenomenon, and made teens obsessed about it. As a consequence, Twilight was widely spread as a bestseller and blockbuster. Although, it was criticised of being badly written, unclaimed books and it lacks the artistic characteristics. But it succeeded in making the franchise and moving from the unclaimed position to the worldwide phenomenon

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ملخص

يعتبر تسويق الأدب ظاهرة حديثة و من خلالها أصبح الأدب سلعة أو منتج للبيع ، حيث يقوم بعض الكتاب بنشر كتبهم على شكل أفلام تصويرية متحركة لتغطية مأخذ ادبية ولأجل الربح السريع . هذه هي الطريقة التي اعتمدها الكاتبة ستيفاني ماير لترويج سلسلة كتبها "ملحمة الشفق" بعدما انتقدت لكونها تفتقر للخصائص الفنية للرواية الأدبية ، لكن بعد تصوير الجزء الاول من هذه السلسلة ارتفعت نسبة مبيعاتها و صنفت ضمن قائمة الكتب الأكثر مبيعاً. و حصلت على الأمتياز لسنوات عديدة و هذا يعود بالطبيعة الى تجسيد القصة من طرف اشخاص كانوا على ورق واصبحوا حقيقة نوعاً ما. و الاكيد انهم اضافوا الكثير الى هذا العمل لأنه اصبح عالمي من خلال هؤلاء الممثلين. و في الاخير نستنتج ان العمل السينمائي له مميزات تفيد الكاتب من الناحية المادية و من الناحية الادبية وأنه نقطة وصل سريعة المدى بين الكاتب و القراء. حيث يمكن الإعلان عن الكتاب وبيعه . فيتم الترويج للكتب غير المطالب بها من خلال تكييف الأفلام في شكل تسويق ، من أجل الوصول إلى قائمة أفضل الكتب مبيعاً. و الملفت للنظر أن نقطة التحول كانت عندما تم اقتباس الكتاب على الشاشة الكبيرة، وقد ساعدت العديد من العوامل على تعزيز "الشفق". حيث اصبح الناس مهووسين بالقصة والشخصيات ، الأمر الذي أثار فضولهم للذهاب وشراء الكتاب الأصلي ؛ وخاصة القراء منهم . ساعد ذلك في الامتياز التجاري لعملية البيع . ان الغرض من هذا البحث هو تقديم وصف مفصل لظاهرة التسويق الأدبي كظاهرة حديثة و جديدة. و ايضا التحقيق في كيفية استخدام الكتاب للعديد من استراتيجيات التسويق لكتاباتهم ، من اجل الوصول إلى قوائم الكتب الأكثر مبيعاً. و منه نستنتج ان القيمة الأدبية لم تعد مهمة لأن الكتاب مهتمون بالدخل المالي أكثر.