

BLUE OCEAN STRATEGY IN A NEW VEIN: THE BLUE OCEAN OF TWILIGHT

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ABSTRACT

Blue Ocean Strategy was first formulated in 2005 by Chan and Maubourgne as a methodology to create uncontested market space and make the competition irrelevant for products and services in a business setting. The concept of *Blue Ocean Strategy*, however, can be applied to a broader range of industries and applications beyond the world of business. The present paper will apply the concept of *Blue Ocean Strategy* and its tools to demonstrate a new use for the *Blue Ocean Methodology*, through a case analysis involving the success of the *Twilight* series of books and movies by Stephanie Meyer, and its comparison to other *Vampire* books, including *Bram Stoker's Dracula* and the TV series *The Vampire Diaries* and *The Originals*. The paper will argue that the same concepts and tools found in comparing blue ocean and red ocean in businesses as applied in this case, can be utilized, in the arena of the literary world for book authors and screenwriters seeking to develop new characters and story plotlines, or for Hollywood/Film use in developing new television shows, sitcoms, or movies.

Keywords: *Blue Ocean Strategy, Vampire, Twilight, Dracula, Literature*

1. INTRODUCTION

The Merriam-Webster Dictionary describes a Vampire as "The reanimated body of a dead person believed to come from the grave at night and suck the blood of persons asleep" (Merriam-Webster). In the mid 1700's, Vampires started to appear in various poems, but it wasn't until 1897, when Abraham "Bram" Stoker (1847-1912) authored a fictional book based on the life of Vlad the Impaler, a prince from Walachia (Bucharest), that the legend, and characterization of the Vampire as we know them today was born.

The real Vlad the Impaler (Vlad III Dracula) was a ruthless tyrant who cut off the heads of his enemies and impaled them on stakes outside of his castle, for torture and to ensure that others would not invade his castle (Britannica). In Bram Stoker's book, Count Dracula was a vampire. Stoker's vampire had the traits of being able to be turned into a bat, a wolf, or mist at his will. He drank the blood of humans to sustain himself, but he could no longer go out in daylight. Dracula slept in a coffin during the daylight hours containing the dirt from his homeland. Dracula, as a vampire, also had unlimited life. Various versions of how to kill a vampire included driving a stake through his heart or to subject one to direct sunlight, although it was a simple knife attack that killed Dracula in Stoker's version (Stoker, 2003).

Although numerous books and stories contain Vampire creatures, it was the 1922 film *Nosferatu*, starring Max Schreck, as an adaptation of the Bram Stoker's *Dracula*, and the 1931 film *Dracula*, starring Bela Lugosi, based on the stage play of *Dracula* that really entrenched the visualization that most people have of the Vampire. In the 1950's a series of movies starring, what many believe to be the most convincing Dracula portrayal of the character by Christopher Lee, spawned a series of 10 movies including the *Horror of Dracula* (1958), *Dracula: Prince of Darkness* (1966), *Dracula has Risen from the Grave* (1968), and *Count Dracula* (1970). In the late 1960's, the Vampire started to become less of a monster and more of a tragic, tortured soul, starting with *Dark Shadows*, a television soap opera, to movies such as *Interview with a Vampire*, in 1994 starring Tom Cruise and Brad Pitt as Vampires living in New Orleans, based upon Anne Rice's first book of The Vampire Chronicles series.

In 1992, the Hollywood movie *Bram Stoker's Dracula*, directed by Francis Ford Coppola, Dracula was created by his love of a woman. The woman, assuming that her love was killed in war, committed suicide. Upon his return, Dracula, once a religious man turned against the church and became the vampire of myth, legends, and nightmares through the ages until he meets another woman, Nina resembling his lost love, some 300