

Will you Watch what you read?

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Abstract— The project attempts at finding out how well a movie will do if it has been adapted from a book of a particular genre i.e. what kind of works should movie makers adapt? Will a movie based on a romantic novel will do better than one based on science fiction novel? Or movies based on series of books like Lord of the rings are the best way to top the blockbuster charts? The project also aims at finding the anomalies where the book did exceptionally well but the movie did not and vice versa based on the IMDB ratings for the movies and GoodReads rating for the books.

I. MOTIVATION

Watching movies and reading books are the favorite pastimes of the today's world. What happens when both of these are combined? There must be a reason why movies adapted from novels are doing exceptionally well. Five of the top ten films on the American Film Institute's list of the 100 best movies of the last 100 years are adaptations of novels. Indeed we like to watch what we read but this is not true always. There have been many instances where the bubble of hype has been severely burst by the fans of the book and the movie has been criticized a lot.

This analytic aims to find out if a movie will do better if it has been adapted from a book of a particular genre by analyzing the past trends. So that the risk of the movie makers is lowered and they know what kind of works should be adapted. This project also finds the anomaly in the data so as to help movie makers understand what went wrong.

II. INTRODUCTION

There are over 100 books being turned into movies in 2014 only. On the American Film Institute's list of the 100 best movies of the last 100 years, five of the top ten films are adaptations of novels (The Godfather, Gone With the Wind, Vertigo, Schindler's List, and The Wizard of Oz) while two others come from non-fiction (Raging Bull from the memoir of the same title and Lawrence of Arabia, which is based largely on T.E. Lawrence's own writing). IMDB's fan-voting yields similar results; of the top ten, six are straight adaptations and a seventh (The Godfather II) is derived from a novel. If you look at all-time movie lists, it seems that adaptations do unusually well. So what makes them top the

charts? Is there a particular genre which garners more favors from the audiences? It makes a certain amount of sense that anticipated movies are often adaptations; it's easier to get excited about a story you already know. So this isn't itself an indicator that adaptations makes particularly better movies just that we tend to look forward to adaptations a bit more. So can the risks for the movie makers be mitigated if they adapt books of a particular genre?

III. RELATED WORK

A. Adaptation: From novel to film

It is estimated that a third of all films ever made have been adapted from novels, and, if you included other literary forms, such as drama or short stories, that estimate might well be 65 percent or more. Nearly all of the works of classic literature students study in high school have been adapted for film. A narrator mediates the meaning of what we read through his or her point of view. The major difference between film and books is that visual images stimulate our perceptions directly, while written words can do this indirectly. Film is a more direct sensory experience than reading. the filmmaker is an independent artist, not a translator for an established author, but a new author in his own right.

B. From Novel to Screenplay: The Challenges of Adaptation

Look to capture the essence and spirit of the story. Determine the through-line and major sub-plot of the story and viciously cut everything else. Do not use tons of voiceovers. People pay to watch motion. Characters in novel suffer from overthinking. When essential plot information is presented only in a character's thought or in the character's internal world, one solution is to give this character a sounding board, another character, to which his thoughts can be voiced aloud. Either adapt an existing character from the novel or create a new one. Move away from direct adaptation toward, "story based upon". Use the brilliant background and characters created by the original author as a platform from which to launch a screen story.

C. Adaptation: Movies aren't novels

Many fiction writers, at one point or another, consider adapting their own work into film. Before a novel can be adapted into screenplay form, all those elements that do not conform to the rules of screenwriting must be eliminated. Ten principles help achieve that. Commerciality is the major concern of film financiers. Movies must conform to a budget. Genre is critical. Movies have a prescribed length. Movies portray a condensed period of time. The hero of a screenplay must pursue a single, visible goal with a clearly implied endpoint. The conflicts a movie hero faces must also be visible. Screenplays may only reveal what the audience will hear and see on the screen. Movies follow a strict structure. When it comes to writing style, a screenwriter's goal must be to create a movie in the reader's mind that is as fast, easy and enjoyable to read as possible. Novels can involve a series of characters, can focus primarily on inner motivation and character arc, or can present heroes who meander through a whole series of events, desires and conflicts. But in a screenplay, the reader must know what specific finish line the hero is hoping to cross.

D. An Investigation into the Factors Determining the Success of Comic Book-Based Movies

At present, a variety of content in different genres is derived from original sources including not

Only comic books but novels, games, animations, and movies as well. This paper classifies and analyzes the comic book-based movies that have been produced in Korea until now in terms of success and failure cases. Some of the factors determining the success and failure of the comic book adaptation are: The comic book was cinematized based on an age-long original work, wide difference of viewpoint between the characters in the original work and in the film, Stories in the original work underwent unfaithful adaptation for the screen.

Selecting a popular cartoon to adapt would result into fans of the cartoon becoming interested from the start, but it comes at a risk of meeting the expectation of the audiences being formed even before making of the movie. One of the reasons more and more movies are now based on cartoons is the superior difference in the computer graphic technology giving completeness and required level of dramatization compared to earlier times. But the work is compared with the original work. Copying the original is not the right path. It is important to make balance the quality of original and freshness of adapted contents.

E. How to Turn a Great Book into a Movie That Isn't Terrible

There is always one imminent question – will the film live up to the book? It has always been difficult to trust Bollywood and often it's not just the fans who are disappointed. The book is always better mindset persists. But now the Hollywood is

changing, it continues to look into the books tied up with preexisting fan base. Screenwriters are expressing the desire to stay true to original work. It's better if the screenwriters' attitude resembled that of a fan, and they would want to preserve the heart of the story as much as possible. The difficulty of capturing that essence can be alleviated, though, when authors have a hand in the screenplay. That collaborative effort is becoming increasingly common. Endorsement by the author works well for the fans too. The process, of course, is no easy feat. The patience for the right screenplay stems from the obvious fear of disappointing fans, who don't shy away from picking apart every detail the studio releases. Screenwriters are lucky if they get to work closely with authors, but some choose to do the heavy lifting themselves.

F. How to adapt a novel into a screenplay

The craft of adapting a novel and creating a screenplay is one of the ultimate challenges for any writer. The first step is finding a book you truly love and then ask yourself "is this a movie?" The various steps can be summarized as follows:

1. Look before you leap - before you jump into the adaptation, secure the rights.
2. Function equals form - A book can contain three to four times more material than you'll need for a 120-page screenplay. You need to write a great story, in spite of the fact that it might not be exactly like the book.
3. Rip and read it again – get extra copies of the book, sort the individual pages into plot groupings. For those books that jump in and out of different eras or time zones, physically reconstruct those pages into its own isolated story.
4. Reinvent and Rewrite – Improve by editing, placement and Interaction. You'll need to have a beginning, middle and end to your screenplay, which may not mirror the book.

Adapt and Sell - When you are ready to sell your work, make the reader aware it is an adaptation, but don't encourage them to read the original work before they read your screenplay. Give the work it's best possible chance as being reborn as a movie.

IV. DESIGN

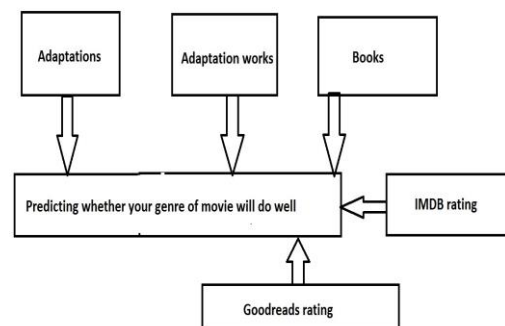


Fig 1: Data flow diagram

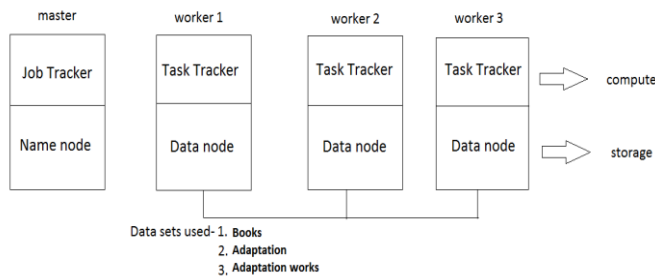


Fig 2: Software architecture

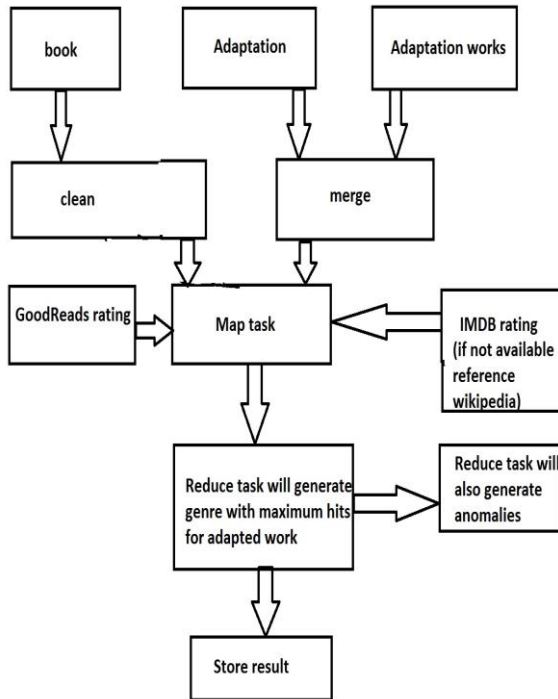


Fig 3: Map reduce diagram

The design is as follows:

We use a web scrapper to find the data relevant to u from adaptations and adaptationworkss. This step is then followed by finding out rating of movies from imdb and Wikipedia. The average of the rating is taken which is then passed to the mapper to find anomalies and also to map rating of movies

according to genres. The reducer then is used to analyse a book adated from which genre is likely to do well.

V. RESULTS

(Future... In this section, you can describe: Your experimental setup/issues with data/performance/etc. Describe your experiments, describe what you learned. Did you prove or disprove your hypothesis? Were some results unexpected? Why?)

VI. FUTURE WORK

(Future... Given time, how would you expand your analytic? Could it be applied to other areas? Etc...)

VII. CONCLUSION

(Future... One or two paragraphs about the value/accuracy/goodness of your analytic.)

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