
PROSPECT OF ASIAN AMERICAN BOOK TO MOVIE ADAPTATIONS IN THE HOLLYWOOD ENTERTAINMENT INDUSTRY

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Abstract

This paper explores the prospects of Asian American book-to-movie adaptations in the Hollywood industry. There have been a large number of book-to-movie adaptations in the history of the American film industry, such as *Great Expectation* (1946), *The Silence of the Lamb* (1991), and *The Great Gatsby* (2013) to mention just a few. Some have also been reported to gain fame and economic success in the global film market. The mentioned book-to-movie adaptations were based on Western authors. Meanwhile, history has witnessed the emergence of Asian American writers such as: Bharati Mukherjee, Amy Tan, Khaled Hosseini, Anchee Min, among others who have played an essential role in the field of American literature. This paper uses a qualitative method by analyzing data from selected Book-to movie adaptations. It is evident that some of them received prestigious awards. Tan's book-to-movie adaptation *The Joy Luck Club* (1993), Hosseini's book-to-movie adaptation *The Kite Runner* (2007) and Kevin Kwan's *Crazy Rich Asians* (2018) have entered Hollywood to participate in the extremely competitive film market. The study results show that Asian American writers have emerged recently. Second, Asian American book-to-movie adaptations offer unique narratives to American audiences, although only a handful of Asian American book-to-movie adaptations have been produced. In conclusion, despite the promising growth of Asian American literature, readers can realize that Asian American book-to-movie adaptations have to struggle to be able to tap into the Hollywood industry.

Keywords/Kata Kunci: *prospects, asian american book-to-movie adaptation, hollywood, industry*

INTRODUCTION

Asian immigrants, like other immigrants, have encountered numerous challenges and hurdles in pursuing American Dream. Yellow Peril which occurred in the 1870s, is one of the most hostile hardships they ever experienced in American history (Petersen, 1958). Due to their hard work and persistence, however, Chinese immigrants were able to survive amidst difficult situations (Morey et al., 2022). Similarly, the Japanese immigrants who faced bitter experiences were able to survive. Both the Chinese and Japanese are among the immigrants who have been able to pass through a difficult life in the US (Wu, 2013). The Chinese, for instance, had been able to establish restaurants, hotels, and laundry businesses, especially in California. Later, they also penetrated the field of education and showed their superiority in education. In regards to literature, they, too, have shown remarkable records in the history of American literature. There have been several prominent Asian American authors, such as Bharati Mukherjee, Amy Tan and Khaled Hossein, to mention a few who have produced popular novels and gained economic success and fame as well.

It must be recognized that the world of cinema is indebted to the world of literature. As a matter of fact, historically, Hollywood has adapted literary works into movies for decades. It is not realized how many books have been turned into films. Authors ranging from Shakespeare, Charles Dickens and Jane Austen to contemporary authors like JK Rowling and Dan Brown have become a reference for big film studios worldwide. History witnessed some book-to-movie adaptations that have gained global popularity and acclaim. However, some still need to do so.

As Seger claims, "These adaptations are not the exclusive domain of experienced writers and big-name producers. Many new writers have gotten their start as screenwriters by optioning a book or true-life story and insisting that they be hired as the script". She further states, "Many novelists look to film to give their stories a second chance and to increase readership, new novelists as well, hope to see their stories turned into film, often writing specifically with an eye to movie structure and characters. Peter Dexter, who wrote the bestselling *Paris Trout*, sold the film rights to his book on the condition that he writes the screenplay" (Seger, 1992)

Before further discussing the topic, first, we need to present the definition of adaptation. Deborah and Welehan stated that adaptation is "An altered or amended version of a text, musical composition, etc., (now esp.) one adapted for filming, broadcasting, or production on the stage from a novel or similar literary source." In this paper, the discussion will focus on the adaptation of Asian-American novels into screens. In addition, adaptation frequently involves transcoding into a different set of conventions, and we propose that print-to-cinema adaptations introduce and rely on a set of already globalized norms and practices, facilitating cross-cultural understanding more than print medium (Cartmell & Whelehan, 2023)

This paper aims to explore the phenomenon of Asian American book-to-movie adaptations. More specifically, this paper will discuss the prospects of Asian-American book-to-movie adaptations in the Hollywood entertainment industry. The first part will talk about the emergence of Asian-American authors in the field of literature, which become the source of the book-to-movie- adaptations. The next part will discuss the possibility of Asian-American book-to-movie adaptations entering the Hollywood entertainment industry.

The term model minority is an interesting one. The phrase suggests that a minority group is somehow exemplary compared to others. Sociologist William Petersen discussed the idea of Japanese American as a model minority. In his article, "Success Story: Japanese American Style", he explains that the Japanese suffered discrimination and adversity in the US. However, they still managed to secure a better life for themselves and their children. During WW 2, over 110,000 Japanese living on the West Coast were forced to live in the internment camps administered by the war relocation authority. Several months later, the media conferred model minority status upon another Asian-American group, the Chinese Americans. They pushed themselves as a racial minority that had pulled themselves (Petersen, 1958).

Up from hardship and discrimination to become a model of self-respect and achievement in today's America. Low crime rates, strict discipline, a strong work ethic, a desire for education, commitment to family, and a low dependence on welfare characterized them.

METHODOLOGY

This study used a descriptive qualitative research method, obtaining data qualitatively and presenting it descriptively. It accurately and factually explains a situation or topic of interest. The study and collection of a variety of empirical materials - case studies, personal experiences, introspective, life story interviews, observational, historical, interactional, and visual texts - that describe routine and problematic moments and meanings in individuals' lives constitute qualitative research (Denzin et al., 2006). Because this research is a product of American Studies, it adheres to the qualities of American Studies as an interdisciplinary study. The interdisciplinary approach examines American experiences from multiple perspectives, including culture, sociology, and psychology (Lenz, 1991). The prospect of Asian-American book-to-movie adaptation is a research based on the cultural and literary in American Studies perspective. The research does not only explain the new trend of the adaptation from book to movie as a direction in American Studies research but also explains how Asian culture has to struggle to be able to tap into the Hollywood industry. As a result, this study employs John Carlos Rowe's 'trans-national' strategy. He claims that "the multicultural and multi-ethnic United States cannot be completely understood without understanding its transnational sources, hemispheric interests, and global ties (Rowe, 2013).

RESULTS AND DISCUSSION

The Emergence of Asian-American Literature

American literature, which had existed since the 18th century to some degree, had been dominated by Western traditions. Since the US is a country of many ethnic groups, there has been a new body of literature in the history of American literature. African American literature is a good example of this. African American authors produced literary works based on their experiences during their first stay in the New World to their contemporary life. The authors such as Ralph Ellison, Toni Morrison, Malcolm X, Maya Angelou, and Zora Neale Hurston, among others, have contributed to the development of American literature (Primorac, 2017).

Like African American literature, Asian American literature, too, has entered the field of literature. It came into existence in the late 19th century. There had been several Asian-American authors who produced literary works by then. Edith Maude Eaton, for example, wrote her article and short stories in 1896. Her works depicted the hardship the Chinese immigrants faced in the new place. Another example is Ono Watana, who wrote a romance, *Miss Nume of Japan*, in 1899. The early 20th century witnessed the emergence of Asian American literature. Korean American author Young-hill Kang wrote the novel *Grass Root* in 1931. A Chinese-American writer wrote *My Country and My People* in 1935, becoming a best seller. And one year later, H.T. Tsiang's *And the Chinese Has Hands* was published in 1936. The novel depicts the oppressed life of a Chinese laundry man in the US (Mazierska, 2020).

Although Asian-American literature has existed since the late 19th century, it was in the 1980s that it attracted the attention of scholars. It is then becoming an important field in English and American Studies. Early American literature mostly portrayed the struggles of Asian-American immigrants in the New World (Morey et al., 2022). Most contemporary Asian-American writers do not share Chin's pessimism. By weaving connections between "us and our history, our forebears, each other, and other people of color in this country and the world, these writers are inventing Asian-American identities" outside the realm of racial romance and externally imposed definitions (Atmantika et al., 2022).

One example of Asian-American authors is Bharati Mukherjee. An Indian American author who has played an important role in American literature. Mukherjee was born on July 27, 1940, in Calcutta, India. Her parents moved to England, and she went to the US in 1961 and studied at the University of Iowa. She was an industrious and successful author and who wrote several important non-fictional and fictional works. Her novels were mostly about immigrants' struggles in pursuing their dreams in America. *The Middleman and Other Stories* (1988) won the National Book Critics Cycle Award for Fiction, while her second novel *Jasmine* (1989), had become the main reading menu for high school and college students (Salasati & Garnida, 2021).

Another prominent author is Amy Tan, who Tan was born to Chinese immigrants John Tan and Daisy. Her father was an electrical engineer and Baptist minister. Her mother had previously been married to an abusive man with whom she had three daughters, an industrious author who had produced fiction and nonfiction. Her most famous novel is *The Joy Luck Club* (1989), about mother-daughter relationships. The book won many prizes and has been translated into several languages. Her other novels, such as *The Kitchen God's Wife* and *The Bonesetter's Daughter*, have also become bestsellers. *The Joy Luck Club* (1989) won three literary awards: Los Angeles Times, Book Award, The Commonwealth Gold Award and the Bay Area Book Reviewers Award. In addition, she was presented the Golden Plate by the Academy of Achievement. This award is presented annually to high-achieving individuals from different fields. *The Joy Luck Club* has been made into a movie in 1993 (Ho, 2020).

The third example is Khaled Hosseini, born in Kabul, Afghanistan, on March 4, 1965. His father was a diplomat who was posted in France in 1976. Due to political conflict, they were forced to leave their own country. Finally, his family was then granted political asylum in the United States and they decided to start their new life in San Francisco Bay Area. He wrote several novels, such as *The Kite Runner* (2003), *A Thousand Splendid Suns* (2007), and *The Mountains Echoed* (2013), among others. They have become extremely popular novels in the US and the global market. This

success has led to a new phase in his career. *The Kite Runner* was made into a movie in 2007 and was successful in penetrating the Hollywood entertainment industry and it went global (Mazierska, 2020).

The last example is Kevin Kwan, who wrote the novel *Crazy Rich Asians* (2013). The story is about a conflict between Asian and American cultural values. The success of *Crazy Rich Asians* was followed by two novels: *Chinese Rich Girlfriend* (2015) and *Rich People Problems* (2017). It crosses a milestone today by charting 50 consecutive weeks on The Straits Time bestseller list for fiction. Kwan also holds the rare honor of having all three of his books make the in the same week 23 times. Never in my wildest dreams could I have imagined that this would happen, he says in an e-mail from New York, where he is based. "When I wrote the book, I wasn't even sure it would even get published..." he further says, "This book was always my Valentine to Singapore – it captured so much of my memories growing up there and of my people and places I know and I love, so it's incredibly gratifying to know that Singapore has embraced this book (Wong, 2022).

Interestingly, Asian-American literature has offered a new narrative to American readers who used to enjoy Western narratives. Mukherjee, for instance, portrayed the life of Indian-American immigrants pursuing their dreams in the US. Amy Tan similarly depicts the uprooted Chinese immigrants' life in the US. In *Joy Luck Club*, for example, she depicts how Chinese Americans try to adapt to the new environment with different cultural backgrounds to achieve the American Dream. In the same vein, Hosseini, in *The Kite Runner*, pictures how the uprooted Afghan immigrants adapt to their new life in the US, a completely different place. While *Crazy Rich Asians* (2013) talks about cultural conflicts experienced by an Asian American when he visits his home country.

Regarding content, Khan (2011) claims there has been a shifting trend in South-East Asian narratives. In the early phase of Asian American literature, the literary works mostly depict the struggle to enter the new life in the US. However, the narrative later changes. He then concludes that:

This new body of writing is of quite different nature because it is trying to establish a distinct identity in multicultural society. Their novels are more creative and are produced out of security and stability, not out of insecurity. They are writing for transnational space with a distinct positive note in the new genre rather than the note of discontent found in them. Their writings are moving away from the protest and the feeling of marginalization, manifesting as to how they are positioning, relocating and reconstructing themselves, exploring root and stability in the uprootedness (Khan, 2011).

It is imperative to note here that the narrative has become more varied. With the new trend in the narrative, Asian-American literature would possibly become an alternative for the movie scripts in Hollywood, which is so far dominated by Western narratives. In the case of *Crazy Rich Asians*, for instance, the theme is quite different from that of Asian-American novels. The story is not about how Asian Americans struggle with their life in the new place, but it is about the rich and successful Asian-American individual whose family has to encounter different cultural values. Understandably, part of the story is set in Singapore, one of the most developed countries in Asia. Both Rachel Chu and Nickolas Young are young New York University professors. In large part, this is also the reflection of the successful Asian-American life, more specifically, the Chinese Americans who have become the success model of the minority, as explained at the beginning of this paper.

Based on the above discussion, it is obvious that Asian-America literature which has existed since the 19th century has played a significant role in the history of American literature. History witnesses that the number of Asian American authors is increasing significantly, and some of their works have become very popular and gained fame both in the US and the world. This has become good news for Asian American literature to prosper well in the future.

Asian-American Book-to-Movie Adaptations and Its Prospect in Hollywood

Book-to-movie adaptation, to some degree, is not a new phenomenon. It has existed as early as the emergence of film in America. In the context of adaptation, it involves two different types of media: books and movies. One important

thing to consider in the phenomenon of book-to-movie adaptation, according to Field, is that "Writing novels and writing screenplays require two very different skill sets, both learnable with time and practice" (Field, 2013).

In terms of production, the two are also different. More books are produced than movie screens. Online estimates, for example, say there are over 250,000 books published every year worldwide. In contrast, only about 270 movies are released annually domestically, and much fewer scripts are sold (and FAR fewer sold for real money). So, just using those numbers, it is about one thousand times more difficult to sell a screenplay than to get a book published—and quite frankly, it's probably even harder than that (Field, 2013).

As Balzs points out, in the beginning, film script is an entirely new literary form. As such, literary works should be regarded as a potential raw material to be transformed at will by the writer of the screenplay (Cartmell, 2016). Some novels have been made into films several times, gaining popularity worldwide. The first example is Shakespeare's works *Hamlet* and *Romeo and Juliet*. They have been remade into films several times. Another example is Victor Hugo's *The Hunchback of the Notre Dame*. The novel was adapted into a silent film in 1932. It is interesting to note that the film has been remade repeatedly throughout the 20th century. The novel was made into a full-length animated movie by Disney in 1996 (From Book to Film: Books Made Famous by Hollywood). Jane Austen's novels *Pride and Prejudice* and *Emma* are also repeatedly adapted into films. Her novels have been made into films and television since 1938. Other book-to-movie adaptations are Boris Paternak's *Doctor Zivago* (1957), Ernest Hemingway's *A Farewell to Arms* (1929) and *For Whom the Bell Tolls* (1943), Margaret Mitchell's *Gone with the Wind* (1936), and *The Great Gatsby* to mention just a few (Cartmell, 2016).

It is interesting to note here that some novels have been made into films several times and most book-to-movie adaptations became popular, gaining fame worldwide. Jane Austen's *Pride and Prejudice* and *Emma* became very popular. The Second example is *The Great Expectations*. Another example is *The Great Gatsby*. The last example is Shakespeare's works, such as *Hamlet* and *Romeo and Juliet*.

People's reaction to book-to-movie adaptation has changed occasionally (Lee et al., 2017). First, some said, "The book is better than the movie". For decades, readers repeated the same phrase when the film industry adapted a beloved novel for the screen. The line became a critical reflex in reaction to one mediocre screen version after the other. From old adaptations like *Total Recall* to more recent ones like *I Am Legend*, the *Golden Compass*, or *Hitchhiker's Guide to the Galaxy*, Hollywood kept making the same mistake. They trimmed locations to save money, cut characters to shave time, and often misunderstood the emotional core of the source material.

The situation is changing now, but the use of the phrase has gradually faded, replaced by enthusiastic shouts on social media when Hollywood grabs the rights to a classic work of science fiction or a modern twist on fantasy. Book adaptations have swiftly improved. Beginning with Peter Jackson's *Lord of the Rings Trilogy*, filmmakers have been paying more attention to their source material. Jackson's trilogy helped demonstrate that a sprawling, complicated novel could be filmed, and it helped lead to shows like HBO's *Game of Thrones*, Syfy's *The Expanse*, Amazon's *Man in the High Castle* and Stanrz's *Outlander*, which are earning critical acclaim and legions of fans (Liptak, 2017).

In 2018 itself, there were 32 books-to-movie adaptations. Some of them are very popular, such as *Maze Runner*, *Fifty Shades Freed*, *The Tale of Peter Rabbit*, and *Red Sparrow*. The number of books to movie adaptations shows that books are still the sources for movie screens up until now. As mentioned, the book-to-movie adaptations are based on English and American novels. Today, however, there have been a handful of Asian-American book-to-movie adaptations in America. We will examine Asia Asian American book to movie adaptations in the following pages.

Not only do English and American book-to-movie adaptations succeed in the American film industry but also Asian novels sweep up success in the American film industry. There have been several Asian American novels adapted into Hollywood movies, such as *The Kite Runner* (2007), *The Joy Luck Club* (1993) and *Crazy Rich Asians* (2018). As discussed earlier, all of the American Asian novels mentioned are best-selling and ended up in film adaptations. To some point, they have become new exotic narratives to American audiences and the global audience as well.

The first book-to-movie adaptation to discuss is *The Kite Runner*. In terms of narrative, the film is faithful to the original novel. Considering the novel receives much praise, the audience hopes the film is as good as the novel. In fact, the film is as impressive as the novel. Berardinelli gives a ripping idea about *The Kite Runner*. He reveals that:

In the case of *The Kite Runner*, director Marc Forster and screenwriter David Benioff have taken pains to provide the best screen representation possible of Khaled Hosseini's best-selling novel. Time constraints have forced some changes and contractions, but, on the whole, it is hard to imagine a more effective and affecting adaptation (Gunwant & Gaur, 2016)

As the novel has been praised for its beauty by many critics, the screenwriter followed the original form to ensure that the reader will feel satisfied. Fidelity is one of the recipes for making the film accepted by the audience. Therefore, a successful movie adaptation needs a great effort, although it is an adaptation of a popular novel.

In the same vein, Maddock states that besides the beautiful cinematography, the film is close to the original writing. According to Leight, without meaning to be political, *The Kite Runner* is a crash course in the country's history while also hugely entertaining, heart-breaking and revealing how difficult life still is for Afghans. Hope and redemption are still the themes of the movie's story as the novel's theme. In the book, Hosseini does not sentimentalize or whitewash the differences that class, caste, money, education and parentage convey in nations like Afghanistan and many others sadly. For Hassan, it is not "be all you can be." It is not the US. (Maddock, 2019). It makes the book or the movie easily accepted in the Hollywood industry.

Furthermore, Gamboa states the movie with a man who had great trouble holding back tears when Baba accepts Hassan's fake confession and forgives him. He was deeply moved by the remarkable performances of the actors portraying Hassan and Baba and felt that Amir's not rising to Hassan's defense was utterly unforgivable. He considered the movie a masterpiece (Gamboa, 2022). It proves that the success of *The Kite Runner's* adaptation is also by the actors' performances. The storyline, the cinematography and the actors support each other to produce a masterpiece movie.

Another Asian-American book-to-movie adaptation, *The Joy Luck Club* (1993), shows Tan's enormous success that symbolized the acceptance of Asian Americans to the mainstream of the American film industry. The movie that Wayne Wang directed soon proved a box-office hit. It was ranked 48 in terms of box-office income in the fiscal year of 1993. It generated approximately \$32,790,064 in the U.S. domestic market alone (Cheng, 2017). *The New York Times'* Century Box Office ranked this *movie* as one of the Top Three Movies of that year).

The theme and actors are why the movie receives a warm welcome in the American entertainment industry. The universal female characteristics that Chinese mothers and daughters act on are revealed across ethnic and racial differences. And also, the universal mother-daughter bonding asserts there have been Asian actors moving into the mainstream the hat is shown in the movie. The new face and performance of Asian actors can be something interesting in the American entertainment industry. As a matter of fact, *The Washington Post* praised this film as "nourishing for its

avoidance of Asian stereotypes" (Bu & Borgida, 2021). It also blamed the movie for its eagerness to present Asian American women in a positive light to fit its "feminist ideology".

The last book-to-movie adaptation is *Crazy Rich Asians* (2018). The most recent Asian novel that has been adapted into a Hollywood movie is *Crazy Rich Asians*, based on the novel of the same name (Adhitya & Hapsari, 2022). Kevin Kwan's novel discusses the tension between American and Asian cultures. One of the reasons to adapt the novel into a movie is because the novel is a popular and best-seller novel. Kwan's novel, that is published in 2013, is hugely popular and it has sold more than 1 million copies in more than 20 languages. Not only has the novel become a success, but also the movie can be said as a success movie in a short time screening. In the back half of August, Chu's *Crazy Rich Asians* made its presence felt at the box office. It had the second-best opening weekend of the month, with \$26.5 million after making \$8.7 million on Wednesday and Thursday. Then, for an encore, it had the best drop of any wide release this year, falling just 6.4% at the box office in its second weekend. In just 18 days, the movie joined the \$100 million club and now has its next milestone (Boxofficemojo, 2018).

Several positive reviews also see the movie's success with the audiences. The movie gets an 84% audience score and a 93% Tomatometer in Rotten Tomatoes. There are some reviews from the audiences that are quoted from Boxofficemojo (2018)

"The result is hugely enjoyable, and hooray for Hollywood for making it happen" Joe Morgenstern

"It simply tells an endearing story in an exceptional way, and in so doing, it shows how great stories cross barriers and wind up enriching the world around us" Adam Graham

"A enjoyable film that realistically portrays love and some of its challenges. Constance Wu is perfect as the heroine and Fielding brings and sweetness as her boyfriend. The film never gets sugary and the acting and scenery is top notch. My favourite film of the summer!" Christopher Oakley

Besides magnificent stories, some other aspects, such as actors and movie sets, also become special attractions. The actors are majority Asian American actors. And the main actor is a Malaysian film star. There have been several Asian American film stars. However, only a handful can penetrate the big films. With the making of Asian American films, it is a good chance for them to show off their acting performance. The setting of place of the film is mostly in Singapore. The beauty of Singapore as part of Asia become a new thing and experience for American audiences, especially non-Asian audiences. It offers beautiful scenery and a modern view at the same time, which might be something new to American viewers.

It can be said that in terms of time, making film adaptations is long, which is about one decade. The speed is very slow in comparison to the Hollywood movie production. It seems it is still a long way for Asian-American movie adaptations to participate in Hollywood entertainment. It is because we need to wait until booksellers appear in the market and Hollywood decides to adopt into movies. Another important factor is how the audience will welcome the movie adaptations.

Table 1. Revenue generated

No	Title Movie	Year	Domestic Gross	Worldwide Gross
1	The Joy Luck Club	1993	\$ 32,790,064	\$ 32,790,064
2	The Kite Runner	2007	\$ 15,532,921	\$ 74,180,745
3	Crazy Rich Asians	2018	\$ 174,532,921	\$ 238,099,711

From the economic perspective, the movie industry is a lucrative business. The data show that the revenue generated by *Crazy Rich Asians* is significantly increasing in comparison to the previous two movie adaptations. To

some degree, this is the result of the media used to promote the movie. The year 2018 was the time when everything was advertised online. However, the revenue does not mean that the rank is high. In this case, the data show that the highest rank is *The Joy Luck Club* which was made onto the big screen in 1993 when the online industry had yet to develop rapidly. Meanwhile, *Crazy Rich Asians* has the lowest rank among the three.

Table 2. Film Rank (The Popularity of Film Adaptations)

No	Movie Title	Year	Ranking
1	The Joy Luck Club	1993	7.7/10
2	The Kite Runner	2007	7.6/10
3	Crazy Rich Asians	2018	6.9/10

The discussion indicates that to be able to penetrate the Hollywood movie industry, Asian-American movie adaptations still have to struggle. American literature as the reference for the movie adaptation should be acknowledged by the readers and become popular. Therefore, the novels should be listed as best-selling books and receive literary awards. As a matter of fact, American literature has flourished well in the US. However, picking the right novel to be adapted into the screen is challenging. Adapting a popular novel onto the screen is a challenging task as it is not automatically that the movie adaptation will be as successful as the novel. This is because the reader has high expectations that the movie adaptation will be as impressive as the novel.

CONCLUSION

This paper has explored the possibility of Asian American movie adaptations stepping into Hollywood. Two important points can be inferred from the discussion. First, although American literature has thrived well in America, Asian-American book-to-movie adaptations have yet to participate in Hollywood fully. During the course of 25 years, there are only three movie adaptations have been made. In other words, quantitatively, the ratio of Asian-American movie adaptations is still low. It can be seen from the production time. It took 14 years to make the second movie and 11 years to produce the third adaptation. It can be inferred that the growth is still very slow. It is still a long way for Asian American movie adaptations to be recognized in Hollywood. Second, from the narrative perspective, the Asian American movie adaptation would become an alternative for the American audience because, so far, most Hollywood movies are based on Western literature. This uniqueness will become the advantage of the Asian American movie adaptation as it will attract the audience. For most Western audiences, Asian narratives are exotic. The unique theme would allow Asian American movie crews and talents to participate in the movie production. As a result, this will expose the Asian American figures in the Hollywood industry. Even though American readers have widely welcomed Asian American literature, the movie adaption still has to strive to enter the Hollywood industry's mainstream. However, the unique theme would become a great attraction for American audiences in particular and Western audiences in general. In addition, the exotic theme would elevate the reputation of Asian and Asian-American talents.

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