

Emotional and meaning arcs of stories

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Principles of Complex Systems, Vols. 1, 2, & 3D
 CSYS/MATH 6701, 6713, & a pretend number,
 2023-2024 | @pocsvox

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Outline

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Aside: From a 2013 Believer Magazine
 interview with Maurice Sendak

BLVR: Did the success of Where the Wild Things Are ever
 feel like an albatross?

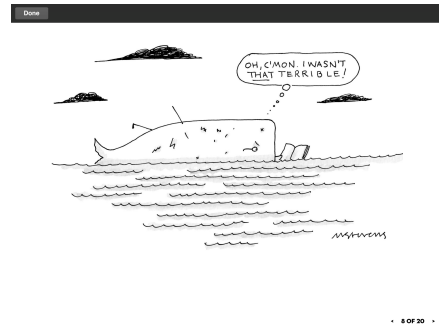
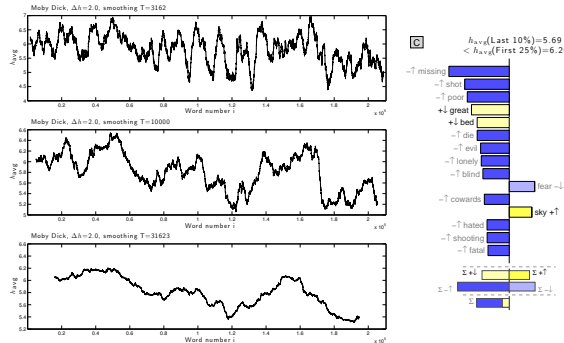
MS: It's a nice book. It's perfectly nice. I can't complain
 about it. I remember Herman Melville said, "When I die no
 one is going to mention Moby-Dick. They're all going to
 talk about my first book, about forking maidens in Tahiti."
 He was right. No mention of Moby-Dick then. Everyone
 wanted another Tahitian book, a beach book. But then he
 kept writing deeper and deeper and then came Moby-Dick
 and people hated it. The only ones who liked it were Mr.
 and Mrs. Nathaniel Hawthorne. Moby-Dick didn't get
 famous until 1930.

Sendak named his dog Herman.

The essential (true) Colbert interview:
 Pt. 1 and Pt. 2

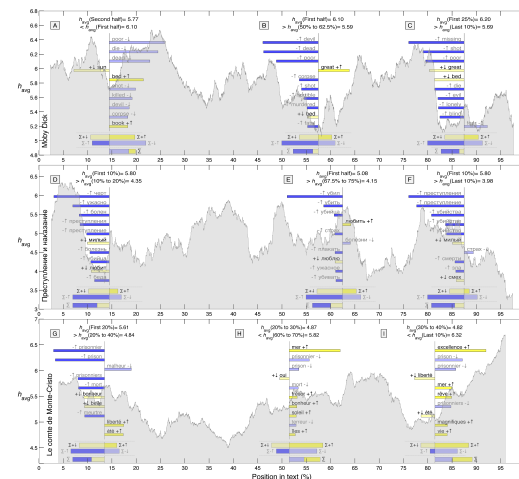
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The emotional shapes of stories—Moby Dick:



The New Yorker, December 16, 2013, p. 56.

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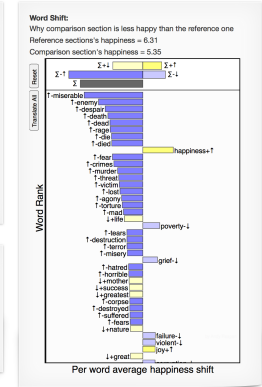
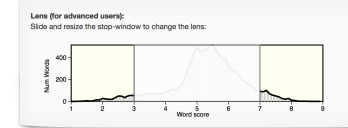
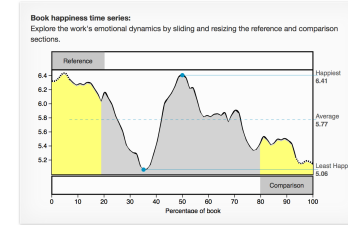


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Online, interactive Emotional Shapes of Stories for 10,000+ books:

Frankenstein; Or the Modern
 Prometheus

by Mary Shelley

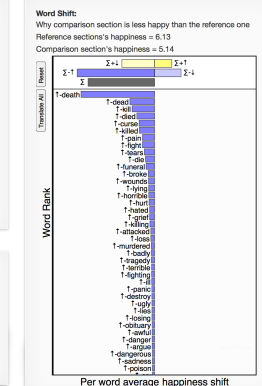
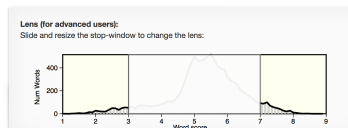
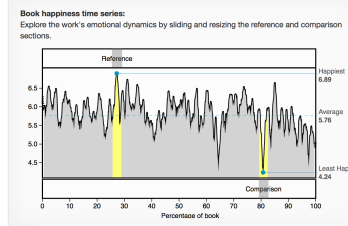


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Online, interactive Emotional Shapes of Stories for 10,000+ books:

Harry Potter (all books together)

by J.K. Rowling

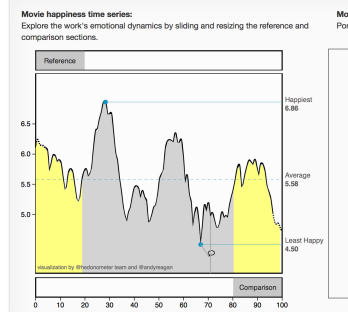


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Online, interactive Emotional Shapes of Stories for 1,000+ movie scripts:

Pulp Fiction

directed by Quentin Tarantino



Movie script:
 Portion of script scored for each point in timeseries.

Sam takes the chair, sits it in front of the two prisoners, then lowers into it. Heard hands the clip to Sam, then backs away.

SAM
 (to The Gimp)
 Down!

The Gimp gets on its knees.

Heard hangs back while Sam appraises the two men.

SAM
 Who's first?

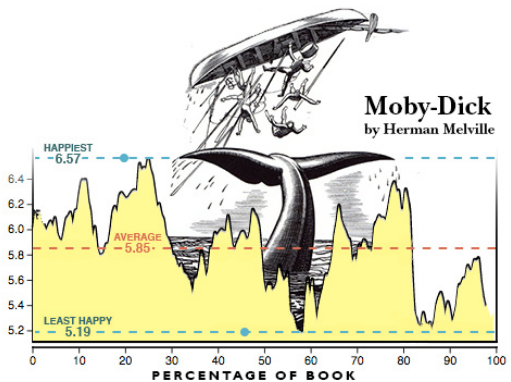
RED
 I ain't for sure yet.

Then with his little finger, Red does a slight "twinkle, winky, winky, non..." Just his mouth touching the words and his finger going back and forth between the two.

Butch are Maxwells are terrified.

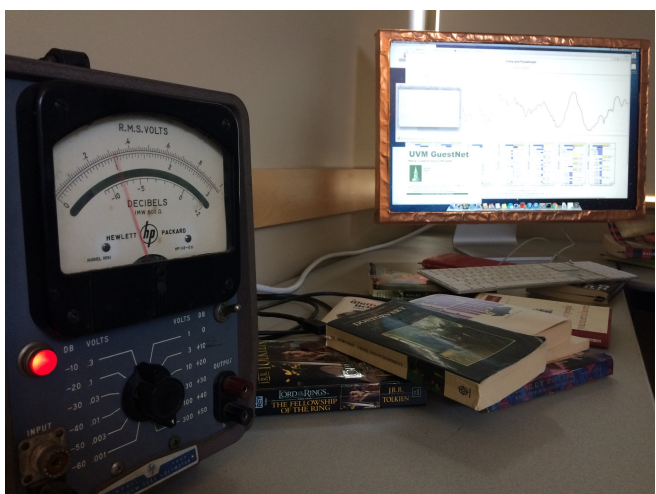
Heard looks back and forth at the victims.

The Gimp's eyes go from one to the other inside the mask.

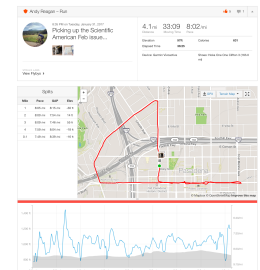


Moby-Dick illustration by Rockwell Kent, 1930

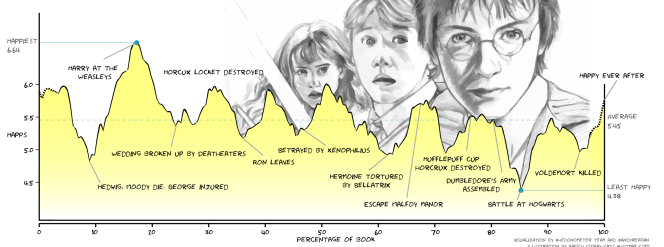
<http://whyfiles.org/2015/in-10-languages-happy-words-beat-sad-ones/>



Another Great Moment in being Andy Reagan:

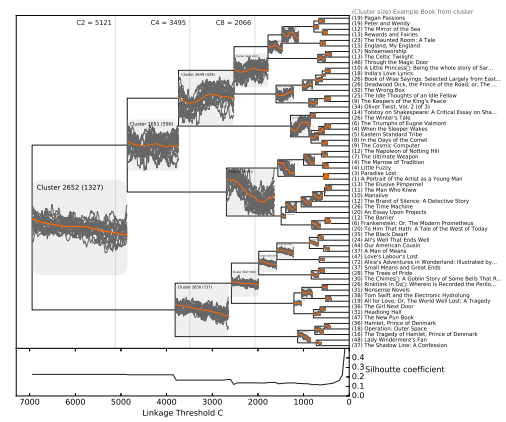


Harry Potter and the Deathly Hallows by J.K. Rowling



"The emotional arcs of stories are dominated by six basic shapes" Reagan, Mitchell, Danforth, and Dodds. EPJ Data Science, 5, 31, 2016. [1]

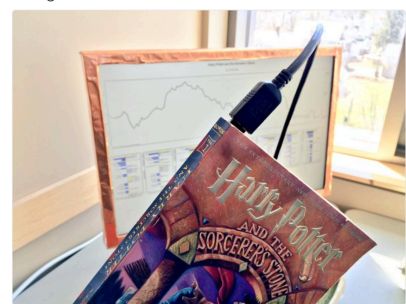
Emotional arcs for 1748 books from [gutenberg.org](http://www.gutenberg.org)



"So, in writing, there are six basic plots, and their sequels and derivative franchises."



USB in a book? What is this wizardry? Check it out at the Student Research Conference creative lounge. #uvmresearch



RETWEETS 8 LIKES 14

9:30 AM - 28 Apr 2016

Stories with a few ups and downs most downloaded:

Mode	Mode Arc	N _m	N _m /N	DL Median	DL Mean	DL Variance	Download Distribution
SV 1		265	15.1%	295.0	644.3	2297201	
-SV 1		442	25.3%	337.5	606.0	913464	
SV 2		230	13.2%	314.0	630.3	1058916	
-SV 2		169	9.7%	296.0	569.1	783365	
SV 3		104	6.0%	298.0	874.5	7826707	
-SV 3		108	6.2%	298.0	748.7	2517822	
SV 4		108	6.2%	316.0	848.8	2763060	
-SV 4		50	2.9%	292.0	770.7	1546202	
SV 5		48	2.7%	280.0	421.7	182443	
-SV 5		48	2.7%	263.5	462.0	211259	

FIG. 6: Download statistics for SVD Modes with more than 2.5% of books. Modes SV 3 through -SV 4 (both polarities of modes 3 and 4) exhibit a higher average number of downloads and more variance than the rest.

References I

[1] A. J. Reagan, L. Mitchell, C. M. Danforth, and P. S. Dodds. The emotional arcs of stories are dominated by six basic shapes. EPJ Data Science, 5:31, 2016. Available at <https://arxiv.org/abs/1606.06820.pdf>