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“OVE ADLI ADAM” ROMANI VƏ BU ROMAN ƏSASINDA ÇƏKİLMİŞ FİLMLƏRDƏ TƏHKİYƏ QURULUŞUNUN MÜQAYİSƏLİ TƏHLİLİ

Bətul Cəbiyeva

magistrant

Xəzər Universiteti

<https://Orcid.org/0009-0008-6084-9635>

cebiyevabetul@gmail.com

Xülasə

Romanın səhnələşdirilməsi onilliklər ərzində artan tendensiya olduğundan, orijinal hekayənin və onun əsasında çəkilmiş filmlərin müqayisəsi həmişə müzakirə obyektinə çevrilib. Səhnələşdirən zaman edilən əhəmiyyətli dəyişikliklərdən biri də təhkiyə quruluşu, başqa sözlə, bu prosesdə hadisələrin necə təşkil edilməsidir. Xüsusilə Fredrik Backmanın çoxlu sayda ”keçmişə qayıdış” səhnələri ilə romanın qəhrəmanının uşaqlığından ölümünə qədər həyat yolunu əhatə edən qeyri-adi təhkiyə quruluşuna malik “Ove adlı adam” romanı bunun üçün yaxşı nümunədir. Romanın və bu roman əsasında çəkilmiş iki filmin müqayisəli təhlili zamanı süjet bir qədər oxşardır, lakin qeyri-adi təhkiyə strukturu daxilində “keçmişə dönüş” səhnələrində, eyni zamanda, bugünkü həyatını təsvir edən səhnələrdə bəzi obraz və səhnələrin çıxarılması və ya əlavə olunması kimi cüzi dəyişikliklər böyük əhəmiyyət kəsb edir.

Açar sözlər: təhkiyə quruluşu, roman, adaptasiya, süjet, obraz

COMPARATIVE ANALYSIS OF NARRATIVE STRUCTURE AND ITS FILM ADAPTATIONS IN THE NOVEL “A MAN CALLED OVE”

Batul Jabiyeva

Khazar University

Abstract

As novel-to-screen adaptations have been a growing trend for many decades, the comparison of the original story and its adaptations has always caused arguments. One of the significant alterations made during the adaptation is the narrative structure, in other words, how the events are rearranged or

reorganized in this process. Especially novel “A Man Called Ove” (2013) by Fredrik Backman, which has a non-linear narrative structure with a huge amount of flashbacks shedding light on the events from the main character’s childhood till his death, sets a good example in this case. During the comparative analysis of the novel and two adapted movies, the plot is somewhat similar, but slight variations in flashbacks or additions and reductions of some characters and events in present-day segments make sense in this case.

Key words: narrative structure, novel, adaptation, plot, character.

СРАВНИТЕЛЬНЫЙ АНАЛИЗ НАРРАТИВНОЙ СТРУКТУРЫ В РОМАНЕ «ВТОРАЯ ЖИЗНЬ УВЕ» И ЕГО ЭКРАНИЗАЦИЯХ

Батуль Джабиева

Университет Хазар

Резюме

Поскольку адаптации романов для экрана уже на протяжении многих десятилетий остаются устойчивой тенденцией, сравнение оригинального произведения с его экранизацией всегда вызывает споры. Одним из значительных изменений, вносимых в процессе адаптации, является нарративная структура, то есть то, как события перераспределяются или реорганизуются. Особенно показателен в этом смысле роман «Вторая жизнь Уве» (2013) Фредрика Бакмана, который отличается нелинейной структурой повествования с обилием флешбеков, проливающих свет на события из детства главного героя до самой его смерти. В процессе сравнительного анализа романа и двух его экранизаций становится ясно, что, хотя общий сюжет во многом совпадает, некоторые вариации во флешбеках, а также добавления или сокращения персонажей и событий в сегментах, относящихся к настоящему времени, выглядят оправданными в контексте кинематографического восприятия.

Ключевые слова: структура истории, роман, адаптация, сюжет, образ

Giriş/Introduction

“Books and movies are like apples and oranges. They both are fruit, but taste completely different” (Stephen King). Books and movies are two main tools for creating stories in different arrangements of events-narrative structures.

The transformation of a novel into a screenplay has been a growing trend for many decades. Every great show, movie, or series came into existence based

on an idea that is written in the script or the book. Comparing the book with the adapted film, each has several critical distinctions, including structure, dialogue, resolution, narrative choices, style, and writing length. One of the critical differences is the narrative structure, which encompasses the essence of a story and the way it is conveyed to the audience and readers. Narrative structure is a combination of story and plot, as the story is the action of the movie, and the plot is how the story is told. In other words, narrative structure includes how incidents are organized or arranged, either being portrayed in chronological (linear) order or in a combination of flashbacks and present time (nonlinear) [Publishing, n.d.] Generally, the most conventional and fundamental narrative is organized in five stages: exposition, rising action, climax, falling action, and resolution. *Exposition* is where characters are introduced, the setting, and the major conflict are presented. *Rising action* is the second stage where the major conflict and the story are activated. *Climax* is the turning point in the story, the point of the highest tension and conflict, and the readers and viewers are left wondering what's next. *Falling action* is the next stage in which the story begins to calm down and work toward a satisfying ending. Explanations are revealed, and the reader learns more about how the conflict is resolved and the argument is settled. Resolution is the final stage where the main conflict gets resolved and the story ends [ALC, n.d.]

Filmic and literary narrative differences. Most authors state that both filmic and literary narratives present a lot of advantages and disadvantages. As the same story is delivered in both novels and movies, the way it is portrayed and organized in different ways matters and emphasizes the clear boundaries between them. Films can make narratives much more colorful by using visual and audio aspects, while novels can describe the mental and psychological state of people deep down within narratives. The major difference between film and literary narrative is that novels rely on verbal language, while color, movement, and sound elements are added to films, which create a direct experience. As the novel is a linguistic medium and film is a visual medium, the story can be reconstructed by the filmmaker with his or her instruments [Kaur, 2017:185].

Non-linear narrative structure is much more prevalent in novels than in films. Novels often feel flat when they unfold linearly, and films often fail to interest readers when they are organized non-linearly. As books also allow more freedom than plays and movies in storytelling, novelists can stray from their plot. When it comes to film and theater, we generally see action unfold in time. Audiences find it easier to concentrate on action that develops chronologically than action that skips around periods. Film is more easily grasped and

comprehended if we see a clear linear progression of cause-and-effect relationships leading to a climax, led by a single protagonist. Yet some films act bravely when they have a novelistic structure, in other words non-linear narrative, to create a magical piece of art [Linda Cowgill, n.d.]

When the author's work is made into feature films, the original story can't always stay true to the original story, and the narrative structure can experience some alterations. As an average 300-500 pages long novel should be shortened to the average length of a film, approximately 2 hours, the real story can undergo major or minor changes, such as some events and characters can be subtracted or added for much more dramatic effect [Judy, 2017].

A nonlinear narrative structure and flashbacks. This narrative style has of out-of-ordinary sequence of events accompanied by nonlinear narrative elements such as flashback, foreshadowing, and stream of consciousness. In a non-linear narrative structure, the story follows a disjointed or disrupted narrative style, rather than in a linear fashion. The use of flashbacks is a well-established technique in this narrative structure, spanning many years. A flashback is when you incorporate past events into the current story. The flashback can take place anywhere in the story. Flashback is another way to play with different periods, but it works best when it is comprehended as a narrative distance, which refers to the distance in time between the telling narrator and the experiencing narrator, as the person who tells and experiences the incidents is the same. Flashbacks can be scenes in the story, or they can be the entire story itself. Flashbacks can happen for different reasons, such as dream sequences, narrative interruptions, letter or diary entries, and triggered memories [Feccomandi, 2021].

The narrative structure of the novel “A Man Called Ove”. “A Man Called Ove” novel by Fredrik Backman set a good example in terms of non-linear narrative structure, which is accompanied by mostly flashbacks. The novel is about a grumpy man who is experiencing his previous life events after his wife's recent death within the framework of flashbacks. While it is adapted from page to screen, two film versions have been released: “A Man Called Ove” (the Swedish version – 2015) and “A Man Called Otto” (the American version – 2022). Although one book and two adapted films don't have distinct narratives, there are subtle differences worth explaining clearly in terms of narrative structure.

While delving into the narrative structure of a novel generally, we can observe examples of flashbacks several times during the author's work, as the non-linearity is dominant in the novel. Flashbacks, which had been depicted in the novel, are a little bit distinct from other types of flashbacks. From the

beginning of the novel to the end of the novel, flashbacks keep appearing throughout the whole story, which happens as a result of triggered memories. It is like a story within a story, in other words, two different stories of one person integrated in a novel, which begins from childhood till his death. Whenever he wanted to commit suicide, the visions of his past appeared vividly in front of his eyes. In this novel, flashbacks have their own stories, which are different from the real sequence of events, and it has their own story. His early years – childhood and adulthood are integrated into his years at an old age, where his old age represents his present life, while flashbacks represent his childhood and adulthood and put a strong emphasis on his love story between Ove and his wife Sonya.

The differences between the novel and its adaptations. Not only the book but also both films follow a non-linear narrative structure. It means all three pieces of work are masterpieces with the blend of his present and past experiences. As we are going through similarities for comparison, both movies and the book begin with the same scene: a customer service interaction where the lead role, Ove, shows his grumpy character after his wife's death. The essence of the story and characters have been kept in both movies.

The difference initiates with the narrative technique – flashbacks, and the way filmmakers use and incorporate flashbacks into the story in comparison with the novel. Firstly, they are supported by visual and auditory elements, which make movies much more interesting; at the same time, there are some structural differences in comparison with the original story. The Swedish version, directed by Hannes Holm, is the first adaptation of a best-selling novel by Fredrik Backman, which has also gathered popularity in the USA. The reason is clear that Ove is a universally recognizable figure as a grumpy old man. This movie remains faithful to the original story in terms of the narrative structure of flashbacks. These flashbacks contain his relationship with his father after his mother's death, his meeting with his wife, and all other details we need to know. However, the other adaptation is an American version, "A Man Called Otto" (2022) directed by Marc Forster. In this movie, flashbacks contain less time in comparison with the novel and the Swedish movie version, and flashbacks contain pretty much Sonya and Ove's relationship from the beginning to the end. The mention of their parents doesn't happen throughout the flashbacks, which is different from the book and the Swedish movie version. As flashbacks take a little amount of time, they follow a different structure of storytelling in comparison with the flashbacks of the novel. The structure used in this film is called the Three-Act structure, as it involves a beginning, a middle, and an end, which is the simplest way to tell a story. Another

thing which is worth mentioning is that the names are somehow different from the original story of the book, as it is an American version. We do not see Otto's childhood and how he turned an adult during those years and how his dad gets hit by a train and die just after his son's educational success, as we did in "A Man Called Ove", with Otto only casually mentioning in one of the flashbacks that his father recently passed away. Other significant occasions from Ove's past have also disappeared, like the fire that destroyed his childhood home and his neighbor's house.

Apart from flashbacks, when it comes to the present-day segments, much of Otto's life is very similar to the existence of Ove in the novel and the Swedish movie version. There is a major change in the opening and setting where he argues with the workers over flowers for his late wife in one movie in Sweden (2022), a rope to commit suicide in the other movie (2015) in America, and a computer in the original story (2013) in Sweden. He's still got new neighbors, such as a family with their children, his old neighbors, and Jimmy to handle. A new family moving in keeps delaying his plans to end his life. Even his old friend Reuben, who has been paralyzed, and his wife-Anita are also maintained. However, specific details in many of these neighbors have changed in comparison with the novel, especially names in the American movie version, to make it easier for Americans to understand, as it is the American movie version of the novel. In the other adaptation and the book, this movie puts a great emphasis on the communication with all neighbors, but the Swedish movie version focuses on the communication mostly with new neighbors – Parvaneh and her family. In both reconstructions of this story, the new family comes from a different culture than Otto's, forcing him to open his horizons and accept them. In Ove, though, that family is led by Iranian immigrant Parvaneh, whereas in Otto, this member is Mother Marisol from Mexico. The personalities of both women are largely the same, as they are both humorous and noisy, and the only one who can deal with problematic and grumpy Otto/Ove. The ending scene of the Swedish movie version is portrayed differently by the filmmakers as his soul joined with his wife at the end in a way called flashforward.

Conclusion

The analysis of the narrative structure of the novel "A Man Called Ove" and its film adaptations demonstrates that the screen adaptations remain almost faithful to the original story with some visible differences. As the story is a combination of present and past events from the childhood of the main character till his death, filmmakers somehow capture the essence of this blend. During the

filmic recreation of the novel, some characters and scenes have been added or reduced in order to handle the story's pacing and resonate with the viewers. Obvious differences in flashback segments in the adaptations don't bother the audience. Since this unique and extraordinary narrative structure, a hybrid of two stories within one, accompanied by visual elements, has been arranged by filmmakers, the success of both the American and Swedish movie versions displays that their efforts have paid off.

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Məqalə tarixçəsi

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