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## **MASTER'S THESIS**

### **THE COMPARATIVE ANALYSIS OF NARRATIVE STRUCTURE IN THE BOOK “A MAN CALLED OVE” (2013) AND ITS FILM ADAPTATIONS**

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## **MAGİSTR DİSSERTASIYA İŞİ**

### **“OVE ADLI ADAM” (2013) ROMANI VƏ ONUN ƏSASINDA ÇƏKİLMİŞ KİNO-FİLMLƏRİN TƏHKİYƏ STRUKTURLARININ MÜQAYİSƏLİ TƏHLİLİ**

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## 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. Each has its way of drawing your attention and transporting you into different worlds in a unique way. Whether you are under a warm blanket or watching a film at the cinema, both aim to evoke some emotions and impressions that you will never forget.

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. While comparing the book with the adapted film, each has many critical distinctions, such as structure, dialogue, resolution, narrative choices, style, writing length, etc.

One of the critical differences is the narrative structure, which includes the essence of a story and the way the story is told 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. Narrative in literature is the retelling of past events or experiences, whether real, imaginary, or somewhere in between. Narrative structure includes how incidents are organized or arranged.

**The actuality of the research and the degree of research.** Comparisons of books and their adaptations have always been done throughout the years. Whenever it is adapted to the screen, the analysis of comparison with the original story always comes along. As the book that is chosen is a recent novel with a unique and extraordinary narrative structure with a lot of flashbacks, the analysis of the narrative structure of this kind of story hasn't been extensively studied yet. Certainly, there are a lot of analyses separately, but the comparison of storytelling in this recently published book and its two adaptations together, more broadly and differently, will present a significant contribution to the field of literature. This research can also develop our understanding of book-film comparison by shedding light on how the narrative structure in the book and its adapted film are constructed. It can enhance our knowledge of narrative elements such as plot, setting, themes, and character analysis in literature by drawing attention to the narrative structure formats, styles, and types that are found in literary works and movies. Maybe there are some alterations in terms of story structure in modern novels when it is compared with classic novels and their adapted film, and the study could uncover subtle connections between books and films.

**The object of the thesis.** The object which is used in this research is the novel called *A Man Called Ove* (2013) by Fredrik Backman, and its film adaptations *A Man Called Ove* (2015) by Hannes Holm, and *A Man Called Otto* by Marc Forster (2022). It also encompasses theories and concepts regarding narrative structure. It will also cover the supporting data that is taken from journals, articles, and books that have a relationship to the main data.

**The subject of the thesis.** The subject of research focuses on the narrative structure utilized by most authors, writers, and filmmakers. The research will be a great supplement to the literary and cinematic world for providing larger-scale research on the difference between filmic and literary narratives.

**The aim and objectives of the research.** This research aims to find out the type of narrative structure and elements that occur in the novel *A Man Called Ove* (2013) by Fredrik Backman and its film adaptations *A Man Called Ove* (2015) and *A Man Called Otto* (2022) film adaptations. The research will also carry out an analysis of comparisons of the narrative structures based on both literary works and their film versions in order to classify the narrative structures and make a contrast with classic novels while finding the differences and similarities based on setting, characters, conflict, climax, and resolution aspects of narrative structure. The following objectives are:

- to analyze types of narrative structure in the chosen novel and its film adaptations
- to find similarities and differences between the original story and screenplays with regard to narrative structure and elements
- to compare the narrative structures and narrative elements used in the literary piece of work and its adaptations

**Research questions:**

1. What are the kinds of narrative structure and elements used in the novel and films of *A Man Called Ove*?
2. What are the differences and similarities between the novel and film *A Man Called Ove* in terms of narrative structure?
3. From Page to Screen: Which narrative elements appear or disappear when the novel is adapted?

**The method of research.** The collected data will be analyzed qualitatively. The research will also be implemented by utilizing comparative analysis, as it is the main objective of this study. The model of analysis will be based on the *Five-Act structure by Gustav Freytag, which is also called the “Freytag Pyramid”*, and includes five stages: exposition, rising action, climax, falling action, and resolution. The research will be done according to the novel and its adaptations, accompanied by others’ comments on the book and film adaptations, and also blogs that compare books vs films. There are also several informative blogs that give information about the book and its adapted film, and even articles on the overall difference between *A Man Called Ove* (2015) and *A Man Called Otto* (2022) film adaptations and the novel *A Man Called Ove* (2013) by Fredrik Backman.

**The scientific novelty of the thesis.** The scientific novelty of the thesis is extensive research on the analysis and comparison of the narrative structure and narrative elements of the recently written novel and screen adaptation. This analysis will be a great supplement to the awareness of the structure of storytelling in modern novels and adaptations, and what kind of alterations made by filmmakers during the filmic recreation of the author’s piece of work. Whether they remain true to the source text or not will be confirmed within this research.

**The theoretical and practical significance of the research.**

- Theoretical significance

This research could develop our understanding of book film comparison by shedding light on how the narrative structure in the book and its adapted film are constructed. It can enhance our knowledge of narrative elements such as plot, setting, themes, and character analysis in literature by drawing attention to the narrative structure formats, styles, and types that are found in literary works and movies. Through a methodical examination of the data, the study could uncover subtle connections between books and films.

- Practical significance

Due to the lack of narrative structure research, the researcher would like to give some suggestions. In future literary works, someone can utilize this research as a reference for a related study. Some people can analyze a different aspect than the narrative structure in these two literary works. They can deepen the study of comparative analysis and narrative structure. The researcher suggests that this research can encourage and open insights for further researchers and can also develop new theories and approaches.

**The structure of the thesis.** It will consist of 3 chapters. The first chapter will be dedicated to “Literature review”, the second chapter will be presented as a “Methodology” which discusses the analysis of collected data. The last chapter will be done under the title of “Discussion and results” where the possible outcome will be given.



## CHAPTER I: LITERATURE REVIEW

### 1.1. Narrative structure

The narrative structure is made up of a plot and story being portrayed in chronological (linear) order or in a combination of flashbacks and present time (nonlinear). The narrative structure is a movie that moves in chronological order, while the nonlinear structure is a movie that begins in the middle, also referred to as “in medias res.” Generally, narrative structure includes five stages such as exposition, rising action, climax, falling action, and resolution. First, characters and setting are introduced. As the protagonist or main character tries to solve the problem, the protagonist moves the story along, so this stage is called rising action. After the rising action climax comes where the protagonist has to make the final decision of how to deal with a situation, which is considered the most significant point of the movie or book. After the climax comes the falling action, and at the end of the falling action, the audience has arrived at the conclusion, which is the ending scene (Muhammad Hidayat, Sukardi Weda, 2021).

The basis of storytelling is narrative structure, which affects how readers communicate with and comprehend a book and how it assists readers in following the ideas, characters, and storyline of a story. Comprehension of the narrative framework, which includes elements like exposition, rising action, climax, falling action, and resolution, assists readers and viewers in better understanding the value of the intentional design of a story and its effect on both emotional and intellectual engagement (Cristine Joy, P. Dimailig, 2024, p. 10).

The narrative framework, which is a fundamental component of every literature, creates a complicated and perceptive connection between stories and their specific readers and viewers. As vision and structure, like the essential elements of narrative, break into pieces, which include the author's ideological and philosophical opinions, the fundamental ideas and worldviews of the author can be understood. On the other hand, narrative structure serves as the artistic vehicle for literature and the cinema world, combining components like character interactions, event arrangements, and time-space constructions (Mohammed AbdulKareem Yaseen, 2024, p 67).

Narrative structures also serve to establish the framework of stories and help recognize common structures within them to compare structures, identify options, and comprehend some components; however, narrative frameworks are only a single component. The interpretation of

stories found in storytelling is also worthwhile to discuss. As many stories can be utilized to understand and develop a structure, some kind of corpus is needed to advance it (Peter John Walters, 2015).

The framework that the narrator uses to convey a story is known as story structure, narrative structure, or plot structure. To make sure they have all they need to produce an exciting story from the beginning to the end, writers utilize story structure as a blueprint. Following simply a narrative framework guarantees that you incorporate significant data and prevent unimportant elements from diverting or tiring the reader (Cristine Joy, P. Dimailig, 2024, p. 12).

Not only writers but also public speakers, news anchors, filmmakers, and anyone with a story to tell can utilize narrative structure, and some of the examples date back to ancient Greece. The story structure is different from story archetypes, which are universal patterns or character types, however, structure refers to how those archetypes' stories are told. For instance, *rags to riches* is an example of an archetype that can be told through different story structures (Peter John Walters, 2015).

The base of the narrative is its story structure, and it helps the writer recognize essential literary components like conflict or plot, ensures continuity, and ensures that important topics and details are covered. This framework makes stories better, and without a clear structure, readers may become confused and want to put your book down. It assists in conveying important ideas that keep readers interested, such as the primary conflict or overarching theme.

The idea of *constructing* the story can make us impress and overjoy us because it brings with it a sense of craft and purposefulness, but without the characters, it doesn't make any sense. The structure of the character's action, which, in turn, crafts a more complete story. The story's strong emotional impact takes its root from the structure, which helps the audience's absorption or immersion of the story. The main character's desires become our desires, their dangers become our risks, and their rewards become our rewards (Mohammed AbdulKareem Yaseen, 2024, p 66).

Cinema's visual storytelling techniques are incredibly powerful and connect with our empathy to create an incredibly poignant viewing experience. Because it provides the most immersive experience, especially the character-driven Three Act Structure, which is still the most widely used method. In fact, other formats could serve to put a limit on the level of immersion in order to highlight certain themes or aspects of the narrative.

A story is usually told in a traditional-linear format, with the beginning, middle, and end occurring chronologically. The most ubiquitous narrative structures in movies and books are linear ones. However, the French New Wave filmmakers helped to make popular fragmented storylines, also known as nonlinear storytelling, in the late 20th century. Instead of a simple plot that could feel limited by a rigid linear structure, these narratives are organized to enable filmmakers to tell the most emotional story possible. Just like in literature, choosing the appropriate narrative structure for your tale is crucial for the cinema world, too. Not all stories need to be told in a straight line. The most reasonable place to start is in the center, where the action occasionally takes place. The main goal of this disorder structure is to grab and hold the interest of your audience. Starting your story in medias res, or "in the middle of things," is sometimes your best option if you believe that the simple opening is too slow or not sufficient to keep the reader interested (Meg Cannistra, 2016).

## **1.2. Filmic and literary narratives**

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 really portrayed and organized in different ways really matters and emphasizes the clear boundaries between them.

The same story can be introduced under various guises. There are numerous types of narrative forms, each with its own sequence of events and characterizations. In narratological research, the literary text encompasses the words on paper, whereas the filmic text consists of a series of moving images on-screen that are (usually) accompanied by sound. The story structure-the chronological reconstruction of events can be somewhat similar, but the main difference comes from how it is presented to the audience and readers (Peter Verstraete, 2009).

According to Martin (2007), films can make narratives more colorful by utilizing visual and audio aspects, while novels can describe the mental and psychological states of people within their narratives. Apart from that, he also stated that the production of the narrative of a novel leans on the writer, while the production of the film is done with the assistance of a team, in comparison with one person-author.

The process of organizing narrative structure is completely delivered and realized by a single person, and that person has full control over their story. However, the opposite is true for the

adaptation of films, as the films should have fidelity to the original story. Within the framework of the narrative structure of novels, language and verbal elements are constructed to portray literary narratives. Additionally, the narrative voice, whether in the form of the author's or the character's, shapes the mood and atmosphere of the story (Martin, 2007).

Montgomery (2007) also shared the same opinion by stating that the narrative structure of a movie is extraordinary as it includes both auditory and visual elements in comparison with prose narrative, which is only based on literary elements to convey emotions and meaning. This then enables filmmakers to provide viewers with a more real and interesting experience. As Deguzman (1992) stated, the storytelling in screenplays is organized in a magical way along with the movements of actors, which deliver a genuine and authentic experience and feelings. According to Branigan (1992), film is a combination of "narration" and "monstration," which display the story in public.

George Bluestone (1957) argues that in establishing the limits of both the novel and the film, the novelist and film director try to make an effort "to make you see" and the author through the mind, the film director through the eye. For him, the key difference between the two media "lies between the perception of the visual image and the concept of the mental image". He considers the end products of novel and film represent different aesthetic genres, as each is autonomous and independent, and each is characterized by unique and specific properties. He also states that "a film is not thought; it is perceived". According to him, "the novel discourses, the film pictures"

Not only plot, setting, theme, but also editing, which connects montage, sound design, and the option of important spatial locations such as angle, viewpoint, is one of the fundamental cinematographic techniques for a movie's narrative structural framework. The most notable examples from the early stages of filmic narration are as follows: a) Cross-cutting, which is a technique to produce action happening at the same time; b) parallel montage, which emphasizes difference and similarity; (c) the shot-reverse-shot is when two people are having conversation; (d) ellipsis- the simple cut from one scene to another (Peter Verstraete, 2009).

As a result of the desired artistic and emotional outcome, cinematic narration must address both the representational realism of its visual elements and its technical mechanisms in order to integrate or not associate time and space, image and sound. Time can be shortened in either slow motion or rapid motion, and different locations can be integrated between internal and external time sequences. Sound can draw attention to and contrast with what is seen in the climax and

introduction stages. Furthermore, off-camera sounds that were once considered a complete break of narrative form have become standard, and when they are used before the scene to which they relate, they now function as a "springboard" between scenes (Markus Kuhn & Johann N. Schmidt, 2014, p 390).

### **1.3. From novel to Screenplay**

When it comes to book-to-film adaptations, it is like renovating a house: before reconstructing it again, you have to destroy it first. The real story can never change; however, the screenplay can undergo some changes as it is such an ever-evolving document that can have different movie versions in different years. After the adaptation, the only thing they have in common will be a story, the setting, and the characters. 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. Within the change in the narrative structure of films, some incidental characters can demonstrate extra details, while they can add different colors in the development of the story in the novel. The first and foremost thing that they should take into consideration during the filming process is the storytelling, in other words narrative structure. The timeline and arrangement of events of the story are the most crucial parts of the adaptation. Plot twists and turns can always draw attention to the audience as surprises can be an essential part of screenwriting, whereas the book doesn't contain or doesn't need them. Films should be organized in a way that the climax, beginning with rising action, should end up as a way of emotional roller-coaster (Judy Sandra, 2017).

It's challenging and disturbing to cope with another person's story. As writers and directors, they always crave to shoot their own stories. At first sight, it can be an easier task to adapt someone's novel to the screen, but when the author is different, you should reconsider every scene and consult with them if it is needed. Their task as a director is to, like a thief, steal the story out of the book and make a film of it. A lot of film adaptation disasters happen when filmmakers continue to think about the book too late in the process. Simply read it, extract the story, and put the book away. Instead, the performers, the rest of the crew, and the director must take ownership of the plot. They read it a hundred times more than anyone would ever read it, so they put it aside to concentrate on the production when I started shooting (Hannes Holm, 2022).

A number of general characteristics of film are related to the backgrounds and skills of its narrative elements. Its primary mode of aesthetic communication is multimodal, hybrid, and syncretistic. Language translation of novels and cinema adaptation are similar in that they are both independent and autonomous creative processes that produce a rather original work from scratch. While simply and clearly tied to the novel, each medium has separate goals and is based on different ideologies (Kriti. K, 2012, p 49).

The differences between the two arts are readily apparent, in addition to the clear and visible distinction between linguistic and pictorial narration. As Monaco (2007) stated, the film's scope is limited by the time requirement to operate in real and suitable time. Simultaneously, the movie has the pictographic advantages that the novel lacks, which frequently allow the audience to engage with the experience on a much deeper level. According to Fulton (2005) the types of narration in the book and the movie "operate according to different logic of storytelling", which are affected by their appropriate contexts, the overcoming linguistic and cultural set of rules, and the ideological concerns of the storytellers, and the medium in which the story is told.

A single scene from the movie can convey a huge amount of information about a character, a setting, or an atmosphere without mentioning every detail in comparison with books. These elements can express information about the characters' emotional state and mood without stating it. If there is no dialogue or a voice-over that explicitly articulates certain aspects, the viewer is left to infer meaning from the images themselves. In a sense, film's descriptive power is much more powerful in comparison with books, where identification is strong. In contrast, in books, specifically, detailed information is the strength of literary narratives and gives a vivid picture of the setting, character. However, it is also considered a much narrower approach as the more verbal language elements, the more overwhelming and pressurized the readers can feel. You can never rely only on verbal communication in the description of narratives (Munganga, 2016).

Visually rich but verbally impoverished elements in filmic narratives are always contradicted by being verbally rich, but within a more constrained framework in literary narratives. This tension between plenitude and specificity creates a unique dynamic between the two media. In film, viewers are often requested to rely on their interpretation and the inference of the scene to fill voids, while literature typically offers more direct guidance but at the cost of losing some of the immersive, sensory experience that film provides. This contrast also shapes the pace and experience of storytelling (Chatman, 1978).

“Inward” portrayal of characters is largely rejected in films, where we instead get outward or external presentation, from which we must infer the significant details of character. The film viewer is therefore not permitted access to the interior state of cinema narrative characters, while the fiction narrative reader is provided with full details about the psychological and/or mental characterization of characters. Characters are evaluated in terms of appearance, witnessed reactions, displayed emotions, and interpretive visual representations of mental processes. Filling the void in narrative happens as a result of inference, which is a general characteristic of narrative discourse. Selection is the ability of any filmmaker and author to choose which events and objects are actually suitable or not. From this point of view, not all narrative details can be presented in the films. The most crucial and pivotal events are presented, and the rest remain unmentioned for the reader, listener, or viewer to infer them and fill in the gaps left out in comparison with the original stories. Narrative coherence in film is also based on inference. The film viewer is not told that one event happened after or before another. Rather, the viewer is demonstrated events happening on the screen, one after the other, not necessarily in the chronology of the storyline. It requires a mental process, on the part of the viewer, to understand the logical succession of events (Seymour Chatman, 1978).

However, Bluestone had a very pessimistic view of the integration between the two media. He concludes his chapter by stating that “what is peculiarly filmic and what is peculiarly novelistic cannot be converted without destroying an integral part of each”. Therefore, adaptation would sometimes imply destruction, instead of the construction of new possibilities of reading and interpretation.

The narrative aspect is not equally clear in all films nor in all prose texts, but often the narrative aspect is absolutely crucial both for the film and literature world and its effect on the audience. Literary and screen texts are in many ways very different.

For Eikhenbaum and many later film theorists, book adaptations involve neither staging nor illustration of literature but a translation to film language, which is essentially different from literary language, however, the most important components of this definition are narrative elements- time, space, and causality. Narrative terms such as plot, repetition, events, and characterization are also important in film-even though the way it is presented varies greatly in these two pieces of work. The relationship between narrative prose literature and narrative film thus confirms the point that those narratives which are part of the world around us assume different

forms and are expressed in many ways. By connecting literature to film, this central characteristic of narrative will be studied more closely (Jacob Lothe, 2000, p. 10).

In comparison with the reading process, the cinema audience has been stated to have different conditions, as the Russian formalist Boris Eikhenbaum emphasized as early as 1926. The viewer advances from the subject, from comparing the moving frames to their comprehension, to naming them, or, to put it another way, to the construction of internal speech, as the reader moves from the printed word to the visualization of the subject. Because of its enormous popularity and the development of contemporary media society, film is becoming a more and more important art form that influences how we read and understand literature. According to this evolutionary perspective, narrative theory helps us comprehend the similarities and discrepancies between literature and movies.

In general, film serves several purposes, or at the very least, it is a narrative medium. Except for some experimental and documentary genres, almost every film has at least a few basic narrative forms. Though it's not the only one, this is especially true for feature films. If we take into consideration the depiction of a change of state to be a basic prerequisite for narrativity, then moving pictures offer at least two basic options for narrative representation.

During the process of adapting novels into movies, the narrative structure of novels, particularly autobiographical novels, is different from the traditional linear narrative structure. Movies typically follow the Syd field paradigm narrative structure, where the story is comprised of three acts, and it is also called the Three-Act structure. The first act is the setup where the “inciting incident” happens, and events are activated. Act II, also known as the “confrontation,” is where the turning point and the awareness behind the problems come into effect. Act III is known as the “resolution,” and the last big battle or last final problem has been settled or resolved. Most screenwriters follow this method for writing a plot as it is a successful writing device, and 95% of movies are written in this structure. However, it does not mean this structure makes a movie successful, but it does make a movie watchable, as the viewer feels like they are watching a concrete and smooth transitional story. But novels are not written to this structure, which is why adapting a novel into a movie could potentially fail, because every novel has its unique structure (Taylor Blum, n.d.).

During the adaptation process, artistic freedom is utilized to change details so that the same story in a novel can fit in a two-hour movie. Novels and films are different tools, so in the process



of adaptation, changes can be made to the narrative structure to meet the demands of the medium of film. As long as the essence of an adaptation is kept, the movie may miss minor details, but it can't make the adaptation a bad adaptation. An adaptation, after all, is just another lens or perspective to view the same story in a different way. So, as long as the narrative and characters still follow a similar structure, then there is no reason to disagree with the adaptation. With this artistic freedom of the adaptation process, viewers may be inclined to forgive changes if the story is fictional, but it is harder to accept changes when the story is based on a true story, movies (Taylor Blum, n.d.).

It is apparent that although the relationship between literature and imagination is closely connected to a person's creative abilities and fantasies, film adds a variety of new components, such as directors, actors, and settings. Besides, characters are primarily created by the imagination of the author in literature, but in the world of film, the creation of a character goes beyond the imagination of the filmmaker and integrates outside factors like the character's visual representation, aesthetic traits, clothing, and behavior. The clear differences in dimensions between visual and verbal forms of expression are especially emphasized (Jacob Lothe, 2000, p. 20).

Although narrative techniques are used in both literature and film, their unique approaches result in different interpretations. Even though movies use literature's narrative skills to tell stories visually, the same story can change when it's told through film as a visual medium. Therefore, even when the author and the film crew collaborate on a literary adaptation, the final product frequently offers a different interpretation from the original text. In all adapted films, this usually leads to a major conflict between the author and the film director (Taylor Blum, n.d.).

According to Robert Stam, the comparison between the old literary tradition and the relatively recent cinematic tradition is what causes the difference in how society views literature and film. However, Stam claims that when viewed as a whole, cinema is more valuable and potent than literature because it has a range of transmission resources. The power of cinema's influence is further demonstrated by examples of how films enrich the written word with visual spectacles and musical accompaniments. It's important to realize, however, that these additions do not reject the timeless power of literature; rather, they help to make clear the wide range of communication possibilities that cinema offers.

Film adaptations expand the horizons of the source text. They are more than mere imitations or limitations of the original; they turn into a new medium, resulting in its inevitable

recontextualization. Therefore, rather than destroying the original text, adaptation disseminates its meaning through a transformative process. Through photography or recording, reproduction makes it easier to distribute a copy of the original work to the audience. At the same time, the reproduction technique both replicates and updates what has been copied. According to this perspective, adaptations not only broaden and diversify what was initially produced in one context, but they also recreate the story in another. The distribution of novel prints after the film's release coincided with an increase in the visibility of adapted films, particularly those that stay in theaters longer and receive.

Literary works have a tremendous effect on producers and directors and affect their artistic choices. Complex themes, plots, and provocative themes of plays, novels, and short stories contribute to laying out dramatic elements that can be instantly adapted into screenplay concepts. In this sense, literature uses cinema's resources, and cinema uses literature's powerful and rich elements (Gamze Nil Arkan, 2023, p.52).

Books provide a wide range of elements and choices for authors to explore intricate plots, subplots, and character development. In contrast, screenplays must condense this rich variety into a simple narrative. As books offer more freedom to delve into backstories, inner thoughts, and detailed surroundings, screenplays require concise and brief storytelling. They rely on visual cues, dialogue, and actions to move the plot forward. Screenwriters need to create a magical and amazing storyline that fits into typically 90-120 minutes for a film or 42-60 minutes per TV episode.

According to filmmaker and screenwriter Andrew Davies, the narrator is more prevalent in novels than in films in order to mediate and interpret the meaning of what we read. However, the narrator is mostly absent in the movie. Though occasionally a voice-over is used to keep the narrator's point of view, the director, actors, and crew must usually rely on the other tools of film to replicate what was felt, thought, and described on the page. There are three primary reasons why a filmmaker or screenwriter might make major changes when adapting literary work to the big screen. One is simply the adjustments needed for a new medium. Different methods are used in literature and film to deal with narrative structure. A new chapter in a book might take us to a different time and place, while a dissolve, crosscut, or flashback in a film.

#### **1.4. Non-linear narrative structures**

Literature and the film industry are various colorful forms of art that experience gradual changes over time. It demands some logical order or sequence of events between the actual perception of time and the narrative sequence of events. Rearranging the story's events is free as long as it pleases; sometimes, breaking the linearity can be chosen as a preference. At this time disjointed narrative or disrupted narrative emerges which is a narrative technique that is frequently used in literary works, and other multimedia texts where events are described out of chronological order or in some other way depicted in a disjointed time pattern of the events featured, according to the time sequence theory of nonlinear narrative. For instance, the main character's story in literary texts is told through flashbacks that are filled with many memories of the past or future predictions (Xianfeng Zhang, 2022, p.46).

Over time, there have been some changes to the narrative tradition in movies. Even though the previous French silent films, for instance, had a non-linear narrative structure, as the Hollywood film industry grew, linearity in narration and a simple chronology became essential and prevalent in the majority of mainstream films because they offered a method of narration that was simple to comprehend and interpret. Nevertheless, some filmmakers did favor breaking up linearity to reveal unconventional works (Valentina Schasché, 2010).

For linear narrative structures, temporal logic-based reality is usually considered an indisputable precondition. Consequently, the character's appearance should occur in chronological order. Conversely, modern stories are characterized by the ideas that people are coping with today. These ideas make focusing on the characters' thoughts, unconsciousness, mental state, and way of life due to the necessary features of the contemporary world. Therefore, psychology of the mind and philosophy of time are crucial elements of contemporary written and visual narrative. Modern filmmakers are particularly interested in the psychological state of people, so they opt to break the traditional order of events to demonstrate inner feelings and emotions deep down (Elane Saberi, 2023, p 285).

The reordering of events in accordance with calendar time may not always be necessary for non-chronological aspects of modern film narratives. The story may reveal the issues that the characters with different points of view are facing. These problems are typically related to memory. These could include mental illnesses like amnesia or simply old age issues, or they could be mental instability manifested by incoherent associations, anxieties, or memories of past events. In this way, memory has become a crucial component in presenting the character's background and personality.

Therefore, in the narrative structures of these types of stories, time might be characterized as a virtual, spiritual element. In fact, it may be hard to tell the distinction between reality and imagination. This could lead to a subtle swing between the character's emotional state and the depiction of the real physical events. The best way to create characters in stories that deal with memory and mental health issues is to use a non-linear narrative style (Elahe Saberi, 2023, p 286).

Writing scenes outside of the story's traditional chronological order is known as non-linear storytelling. For instance, a scene is initiated from the story's conclusion, and then flashbacks are used to show readers how the characters arrived at that later point. Creating your story in this unique and extraordinary way makes you begin your tale more excitingly and unpredictably, which hooks the readers from the beginning. This structure can also be utilized to add more mystery and tension to the story and challenge readers in such a way that they will interpret the next movement in the story and help to resonate with the original story (Linda Cogwill, n.d.).

In novels, non-linear narratives are far more prevalent in novels than in movies. Films with a non-linear structure tend to feel flat, whereas novels with a linear plot tend to fail to interest readers. Novels use plots to tell their stories, but they can also use the narrative to explain their meaning, while plot, action, and consequence are used in movies to express meaning (Linda Cowgill, n.d.).

Novelists can drift from their plot, frequently pausing it entirely to provide necessary exposition, because books also allow for greater storytelling freedom than plays and films. A character is introduced to us in the middle of the book, and when the author determines that we need more details to comprehend this character, he goes into the backstory and dramatizes past actions and their effects in order to explain motivations. In movies and theater, we typically watch events play out over time. Action that unfolds chronologically is easier for audiences to focus on than action that jumps around different periods. If we observe a distinct linear progression of cause-and-effect relationships leading to a climax, accompanied by a single protagonist (Linda Cowgill, n.d.).

Yet some films act boldly where they have a novelistic structure, in other words non-linear narrative. This nonlinear narrative structure defies the conventional rules of plot construction and breaks apart the standard notion that a film's scenes must advance in chronological order from opening to climax. By rearranging the time sequence and establishing a new arrangement of time for dramatic and thematic purposes, nonlinear films deconstruct a character, complex event,

situation, or a combination of these elements. Compared to presenting the scene progression in chronological order, this reordering enhances the storytelling experience (Linda Cowgill, n.d.).

Nonlinear structure traditionally puts a special stress on character as a strategy for describing a personality free of constraints imposed by a linear, goal-oriented plot. A non-linear plot is utilized to unravel a complicated event. In them, plot twists and action take priority over characterizations. This unconventional structure doesn't mean audiences understand film in a new way. Viewers understand by making cause-and-effect connections between the scenes. Each piece of information must relate to what comes before and after, even if a scene goes beyond the limits of the chronological order of time. In nonlinear films, relationships created between the various time segments form a specific meaning when taken all together. The key ingredient all great nonlinear films share is their dependence on dramatic unity - the hybrid of themes and plot movement. The essential component that all prominent nonlinear films share is their reliance on dramatic unity, or the blending of plot development and thematic ideas (Navdeep Kaur, 2017).

In most movies, the fundamental coherence of the narrative is established by the actions of a single protagonist who is working toward a particular objective. The plot structure is stated by his aim and objective. How the character changes as a result of the conflict provides the meaning.

Action plays a prominent role in arranging the plot of a nonlinear film, but it isn't based on a single pursued goal that takes priority over the entire structure of the film. The theme plays another important role by explaining the choices of incidents and events to include. Dramatic unity is achieved by the intersection of two key factors: a controlling theme or idea and a framing action. As an action does not lead the plot in a nonlinear film, the theme takes on even greater importance. As the theme defines what a film experience is about, the more varied and out of order the incidents, the more a theme is required to hold the segments together. At the end of the film, each scene and order contribute to the ultimate creation of what the film is about. The theme of a nonlinear film is related to the main character's inner requirements and emotional life, and the arrangement of out-of-order sequences shows how the character's actions and needs are joined together, and this needs to be displayed through direct action. Like linear films, the plot's order of events is based on the same principles of action in non-linear films: the action of the sequence is set up, develops this driving action through conflict, and then makes it climax at the end of the sequence. In linear narratives, arranged events are prioritized, while characters' inner lives and experiences place a great emphasis on the viewers. In comparison with linearity, nonlinear films allow viewers to orient

themselves in the tale by breaking regular (sequential) time by appearing in the past, present, and future. This creates a coherent flow and tension in a particular plot. Similar to how goal-oriented action takes precedence over linear films, a framing action increases the level of dramatic unity in nonlinear films. The viewer becomes more engaged, and the suspense and mystery increase with the dramatic framing action (Linda Cowgill, n.d).

### **1.5. The advantages and disadvantages of Non-Linear Storytelling**

Non-linear storytelling is a revitalizing style with a bold and unpredictable narrative structure. Instead of creating a story linearly, intertwining multiple storylines, jumping back and forth in time can pull off some powerful surprises and consequences. While going through different timelines with the help of flashbacks, it can keep viewers on the edge of their seats. This unique piece of craft can make you get on an emotional rollercoaster. Telling the story out of order can help the author and filmmaker explore the complexity of the relationship or unfold the unconventional love story with the help of non-linear jumps in time, and make readers and viewers resonate with the story on an emotional and philosophical level. A non-linear timeline is also used to create a legend that displays how the character of choices from one generation can make a tremendous impact on the descendants (Ginger, 2024).

In comparison with weaving a tale that takes place in the traditional, chronological order of events, non-linear timelines do not always present beneficial effects but can also have some detrimental effects, such as confusing readers.

The reason why the authors mostly prefer to introduce their narratives linearly much that it is the most approachable and comprehensible means of understanding a story. And it was the central style of literature at that time. As reality isn't linear and to represent people's free flow of thoughts and minds, non-linearity was a must in literature. Stream of consciousness, interior monologue, and navigating between different timelines assist the author in depicting much more realistic characters (Jason R. Boulanger, 2021).

Mostly novels follow a non-linear fashion, accompanied by a huge amount of consciousness, while adapted films with a linear structure have limitations in exploring the internal opinions and thoughts of characters deep down. Sometimes the linearity that is presented in books can be altered in films by adding disorientation and dissociation in narrative which can make a movie blockbuster.

## 1.6. Flashbacks

A nonlinear narrative structure, on the other hand, is the structure that has an out-of-ordinary sequence of events accompanied by nonlinear narrative structures such as flashback, foreshadowing, in media res, and stream of consciousness. In a non-linear narrative structure, the story starts in the middle of the action, rather than in a linear fashion. And the usage of flashbacks is a well-known technique throughout many years in this structure. A flashback is when you combine past events into the current story. The flashback can take place anywhere in the story. Flashbacks can be scenes in the story, or they can be the entire story itself. Flashback is another way to play with time, but it works best when students understand narrative distance, which refers to the distance in time between the telling narrator and the experiencing narrator. The narrator who tells the story at an older age and the experiencing narrator who is experiencing the events at that age are the same person. Sometimes, initiating a flashback in a story in film is all about getting the flashback sequence into the script. As flashbacks guide a narrative back in time, there are different methods of initiating a flashback into the narrative, which haven't always been welcomed. There are especially two types of flashbacks that are usually used by filmmakers and authors. Occasional – in which you only occasionally or randomly deviate from the narrative to a flashback. The whole structure remains linear with short moments or flashbacks or a few moments, recalled from the character's past. Structural – in which the majority of the narrative will mainly include past events, or a combination of present and past events, appears before our eyes. Flashbacks can be mainly caused by past trauma, which transports the character to a crucial moment of trauma that uncovers hidden pain or shocking and surprising facts, which send the character to a specific event, like a small fragment that eventually appears throughout the whole narrative or story, and it can give the readers and viewers a nostalgic feeling (Ovunda Ihunwo, 2021, p 238).

The novel *A Man Called Ove* by Fredrik Backman sets 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 within the framework of flashbacks. While it is adapted from page to screen, two film versions have been released: *A Man Called Ove* (Swedish version -2015), and *A Man Called Otto* (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.

The flashback is a special point in the narrative that joins together different points of temporal reference. There is a merger between the past and present, and the past intervenes within the present flow of film narrative. As it is seen, there are so many definitions and implications the flashback. The flashback is the technique of interjecting a dramatic scene from a character's past into the main part of the story. Flashbacks as a main part of a non-linear narrative structure can present some advantages and drawbacks. Because flashbacks are instant and make an emotional impact, viewers can experience the backstory with the same impact as any of the scenes in the main body of the narrative. Additionally, they are comprehensive, making sure that complex events can be examined and explained in great detail. Flashbacks can inevitably prevent the main plot from developing. They require patience from viewers in order to develop a new scene or scene meticulously, gradually involving a completely different or modified cast of characters. Film plots can present events out of story order with the help of flashbacks or flashforwards. Often, past and present are replaced, and flashbacks may themselves be presented out of chronological order. Indeed, even entire narratives can be presented in reverse chronological order. This reordering of events, by way of the plot structure, can add elements of surprise, suspense, and emphasis to a story (Ovunda Ihunwo, 2021, p 238).

Actually, short flashbacks have a good outcome, especially if you introduce them late in the narrative without giving a clue about a time shift. Filmmakers and writers have to make sure the flashback is dramatic and emotional enough to stand alone, though, if you do choose to add a long flashback rather than a brief one. A flashback should be more powerful the longer it is.

Exposition should be avoided; flashbacks should only answer questions that have previously been raised to increase an audience's interest, not to provide explanations about them. New information must be introduced in flashbacks to make changes regarding the main plot. Because flashbacks tend to draw viewers away from the main plot, whatever you provide in the flashback should be captivating enough to draw them back in (K.M. Weiland, n.d).

Caroline Hulse stated her opinion in this way that flashbacks are a way of showcasing this link between past and present, but the best flashbacks are more than this. They work on multiple levels, increasing knowledge of plot and character. In terms of technique, the key to dealing with a flashback effectively is to make sure the reader always comprehends "where" and "when" they are in a story by providing them with time hints that make it obvious which is past, and which is present. The fact that a flashback is always backstory is the main reason why some people



discourage new writers from employing them. It must be performed carefully since it can slow down the pace and speed of the story if it is not earned and relevant. By shifting the action from the present to a new setting, we are putting off our readers' satisfaction even while we want them to be eagerly turning the page to see what happens next. Nobody enjoys being pulled away from the action as a reader. This is why it's so essential to make sure the flashback is performed well and has earned its place in the text (Team Beverly Boy, 2021).

The flashback is particularly intriguing for the theoretical conceptualization of film. Film influences the modern book by mimetically duplicating a cinematic feeling of the flashback, even if the conventional novel, especially the 19th-century novel, can be taken into consideration as already possessing the literary counterpart of a filmic flashback. In terms of temporal transitions, the literary equivalent of the flashback is frequently less clear and abrupt than the movie counterpart. Through the sustaining force of the narrative voice—whether it be that of the author's omniscience or that of a character in first-person narration—verbal storytelling can facilitate temporal transitions. These changes are done with a variety of verb tenses and qualifying phrases.

The concept "flashback", as developed by the cinema, makes us more aware of these temporal shifts in literary narration. After cinema made the flashback a common and distinctive narrative trait, audiences and critics were more likely to recognize flashbacks as crucial elements of narrative structure in other narrative forms. This may be particularly true for the popular conception of narrative temporality among a general audience, but it is perhaps also a factor in scholarly recognition of modes of narrative temporality, first in formalist literary theory and more recently in structuralist theory (Maureen Turim, 2014, p 5).

While comparing filmic and literary flashbacks, literary flashbacks in the novel can slow the pacing of a book and make it feel inconsistent. When a reader starts a book, they want to see what happens next. Non-stop flashbacks during the reading process of the novel can make you so bored and exhausted that, for some time, you can put your book aside. In other words, it takes the reader away from the current story time and to a previous time. If it happens so frequently, readers can feel like the story isn't making enough forward progress or advancements. Whenever you are about to learn something important, they transport you back to the past. If you stay in a flashback for too long, readers can begin to get impatient to find out what's going on in the now of story time. While this can be true even in interesting and important flashbacks, it is especially true if a reader doesn't understand the reason why you are showing them this time from the past in the first place.

Which brings us to our next potential problem. In cinematic flashbacks, vice versa happens as the visual elements can make you so engaged and addicted to the films that you can never get fed up with or get irritated (Erica Ellis, 2022).

The flashback doesn't always provide significant information. Like any backstory, a flashback should include details that are absolutely necessary for readers to understand a special aspect of the story at hand. Perhaps it clarifies why a character acts suddenly or unexpectedly. Or perhaps it depicts an incident that led to the action during the current story time. Readers won't completely comprehend a character's identity or the reasons behind the events if they don't possess this information. However, a lot of flashbacks can be found that don't fit this description. They may provide a fascinating backstory on the character, but it is not essential to comprehend that character. It should be ensured that the backstory is necessary for the reader to understand before including it in a flashback (Erica Ellis, 2022).

The story may get so much power from flashbacks, which is one of their unavoidable pitfalls. If you frequently wander into the past and add long flashback scenes, the story in the past can begin to appear more important than what is happening in the present. Readers can lose interest in the characters' present problems, aspirations, and situations because of long flashback scenes. If you find yourself craving to spend a lot of time in the past, ask yourself if the narrative you want to tell actually happened at that time. Maybe the main focus is there. On the other hand, if two stories—one from the past and one from the future—converge in the present, perhaps a dual timeline story would work better than one set in a single timeline (Erica Ellis, 2022).

### **1.7. Narrative elements**

Narrative structure, also referred to as a storyline or plotline, describes the framework of how one tells a story. It's how a book is organized and how the plot makes itself visible to the reader. In order to analyze narrative structure, we should delve into narrative elements like plot, characters, point of view, setting, theme, conflict, and style. Understanding how these elements work helps us better analyze narratives and determine meanings.

There are a lot of elements that accompany the narrative structure and include theme, setting, and characterization, and so on. A character is a person who is usually human or human-like and who exists in a story world that is based on text or media. "Characters" are players in story worlds created by various media, as opposed to "persons," who are real-life individuals. However,

as the story world is constructed during the narrative communication process, characters are part of the signifying structures that pave the way for narrative communication. Characters also add thematic, symbolic, or other aspects to the text and the story world. On the other hand, they serve purposes beyond merely communicating the facts of the story world and are also instruments for making an emotional impact (Fotis Jannidis, 2003, p. 36).

In literature, characters are the individuals who are the population of the narrative and advance the plot. But they're more than just names on a page; they're constructs through which authors convey themes, propel plots, and engage readers. Characters are the central points of a story. Comprehension of the different types of characters is a necessity for both readers and writers, as it enhances comprehension and storytelling ability. Whether it is a novel, a short story, or a screenplay, characters are the soul that breathes life into the plot and setting (Monika Fludernik, 2009).

As stated by Herman (2005), the most vital point of narrative is that it depicts a chronological order of states and events. According to Leo Hamalin and Frederick R. Karel (2013), setting is both a place, time, event, and certain atmosphere, and it can also be an atmosphere that is connected to attitudes, ways of thinking, prejudices, and certain problems. Tarigan (2011) argues that the setting has three objectives and aims. The first is to enhance the character's self-confidence; the second is to develop the overall meaning of the story; and the third is to create a positive mood.

At the story level, it is typically assumed that the most significant elements are both the setting and the actors. This makes the fundamental elements of conventional stories merely existential and thus static. Characters and settings usually appear in descriptive passages in narratives, and a time period only emerges as a result of the characters' actions. Characters can be described as dynamic, a kind of environment that includes events, and their actions can be seen as a part of their existential basis if one feels that the characters embody human qualities. The temporal arrangement of the narrative is another important element in this instance. On the one hand, it is necessary to compare the order in which the events that are featured in the story with the order that is represented at the level of representation, in the narrative conversation (Michael Lengsfeld, n.d.).

Chronological order is one of the most essential narrative elements. Narratologists have paid particular attention to anachrony, or deviations from chronological sequence. The most common of these is the flashback, in which former events are recalled, usually as part of something

the hero or heroine remembers; sometimes, the purpose is to explain unexpected occurrences that have lately been connected. It is often indicated by a shift in tense to the past perfect in an ordinary novel. Movies can have flashbacks or, occasionally, switch to black-and-white photography to highlight historical events and the memories of the main characters (Michael Lengsfeld, n.d.).

The creation of action is also notable to emphasize in order to analyze important aspects of narrative structure. Here, we have a choice between two basic strategies: one uses a narrator to explain the story clearly, while the other seems to escape the need for a narrator as a mediator altogether. These strategies are suitable in terms of distinction between reporting and scenic presentation by Otto Ludwig, as well as the difference between the overt/covert narrators. Drama and cinema can also employ the concepts derived by Percy Lubbock of telling and showing.

The film's theme keeps it coherent. This narrative glue holds together all the other components. It's easy for viewers to become disinterested and bored in a film with an unclear and ambiguous topic because it is like a ship without a rudder. The effect of a well-presented theme that remains strong throughout the entire film is crucial. You may keep your audience informed about the genuine aim of your material by establishing a theme for your story. Moreover, it will assist you in focusing on the most significant details in the story. When creating serial content that keeps a consistent theme across each segment, themes are particularly useful; however, when creating a theme for your material, it's crucial to keep in mind that you should strive to keep it to a few closely connected ideas (Meg Cannistra, 2016).

The setting of a story is like a stage for a play: it transports your audience to a new world and brings your novel to life. Setting is one of the most important elements of a story, creating a mood, providing insights into the theme, reflecting on characters, and forming your plot. The setting of a story establishes the time and place in which the events of your story take place. It's where and when the characters live and act, and can include many different aspects of their world

When it comes to the narrative point of view, the position of the narrator is crucial to the story. First, who the narrator is and where they are standing should be considered. First-person point of view is used when the narrator is a character in the story. The third-person point of view is used when it is told by another person outside the story. When the story is told directly to the reader, then that is 2nd-person. All the narrator types have different good and bad points (Robert Reed Smith, 2021).

## CHAPTER II: METHODOLOGY

This chapter will emphasize the methodology used in comparing an original novel, *A Man Called Ove* (2013) by Fredrik Backman, and its two adaptations- *A Man Called Ove* (2015), and *A Man Called Otto* (2022) in terms of similarities and differences. The methodology used in this comparison will involve a close analysis of a novel and two adapted films, focusing specifically on the similarities and differences in the narrative structure. This research is being done utilizing a qualitative approach as part of a descriptive study. Qualitative approach aims to collect and analyze non-numerical data to comprehend behavior, perception, motivation, action, etc., in a natural setting and present the information in a comprehensive and detailed manner To find those phenomena of the narrative structure in the story in *A Man Called Ove* and the researcher takes several sentences and dialog which relate to the function of narrative structure. The aim is to compare and contrast how the events are reorganized or restructured in terms of narrative structure in the process of the novel transposing to the stage or screen. The primary steps undertaken in the methodology include a comprehensive reading of the original text alongside the watching of two adapted movies, identification of the elements of narrative structure, and an in-depth comparison and contrast of the filmic and literary narratives. The purpose is to reveal how to analyze types of narrative structure in the original novel and its film adaptations and find out similarities and differences between the original story and screenplays concerning narrative structure and elements, and to compare the narrative structures and narrative elements used in the literary piece of work and its adaptations.

### 2.1. The main data (sources, sampling, etc.)

There were two kinds of data sources that the researcher will use in this research which are: The main data, which was taken from the novel *A Man Called Ove* (2013) novel by Fredrick Beckman and its *A Man Called Ove* (2015) by Hannes Holm and *A Man Called Otto* by Marc Forster (2022) film adaptations. The supporting data was taken from journals, articles, and books that have a relationship with the main data.

In collecting the data, the researcher used an interpretative qualitative method. The novel was released in 2013, and one of the films was released in 2015, the other in 2022. The novel is 368 pages long, one of the films has a running time of 116 minutes, and the other 126 minutes.

### 2.2. Instruments for data collection and analysis

The major instrument used in this comparative study is the original novel in the paper book, which is specifically ordered abroad and sent online. In order to conduct a research study on narrative analysis, the researcher also used online free movie streaming sites to watch two adaptations. As it isn't shown on YouTube, the researcher watched the adaptations on Google Chrome through various movie streaming sites. The researcher's instrument of choice in this study was note-taking. Note-taking is a method of storing information that includes notes based on how the events are arranged in the novel and the two movies. The researcher used this instrument to read the novel text and the film script, then wrote down on the page separately the events in a sequence that happened in the original story and its two films and then identified the differences and similarities between the novel and the films. Apart from that, online articles regarding narrative structure by other scholars were analyzed to get the whole picture of the dissertation

### **2.3. Data Collection Procedure**

Therefore, the data collection procedure can be described as follows: First, it started with the analysis of narrative elements and structure in other literary works. Then, watch and rewatch *A Man Called Ove* (2015), and *A Man Called Otto* (2022) film adaptations and read, re-read the novel *A Man Called Ove* (2013) by Fredrik Backman, taking notes on the sequence of events found in the novel and the films. Read and watch processes have been done twice for a better understanding and in-depth analysis. After that the differences and the similarities were found and classified the narrative structure found in the novel and the film into several parts then concluded the narrative structure that occurs in the novel and the film. The data was analyzed qualitatively. The research was done according to the novel and its adaptations. The researcher also checked others' comments on the book, film adaptations, and blogs comparing books vs films. There were also several informative blogs that give the exact difference between the book and its adapted film, considering not only the aspect of narrative but also all aspects. Even articles on the difference between *A Man Called Ove* (2015) and *A Man Called Otto* (2022) film adaptations and the novel *A Man Called Ove* (2013) by Fredrik Backman existed. The researcher also looked through these articles comprehensively and thoroughly.

### **2.4. The model of analysis**

This analysis was implemented generally based on the two conventional structures- the Five-Act and Three-Act structures. As the most traditional and fundamental narrative is organized in five stages: exposition, rising action, climax, falling action, and resolution, both the novel and

the two movies' narratives will be analyzed in this way. This five-act plot structure was created by German novelist and playwright Gustav Freytag, and it is also called Freytag's Pyramid, which is borrowed from Aristotle and Horace. This simple storytelling was made in the nineteenth century. (Masterclass, 2023)

Freytag's pyramid includes 5 stages: *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.

Another structure used in this masterpiece is the Three-Act structure. Aristotle was a Greek philosopher and storyteller, and he is often called the father of the three-act structure. Although the trace can go back to Aristotle, the credit goes to the author Syd Field. He wrote one of the best-selling screenwriting books in history, *Screenplay: The Foundations of Screenwriting*, in 1979. Field mentioned the three-act structure in the book and divided it into three sections: *set up*, *confrontation*, and *resolution*. If the story is short and includes fewer events, it will be organized in a three-act structure. As it is the simplest way to tell a story, the beginning, middle, and ending parts will be arranged. Not only narrative structure but also narrative elements will be analyzed for a broader insight into the comparison of the novel and the two screen adaptations. The novel and films include these tables, which are the arrangement of events. The Five-Act and Three-Act structures have been used as a model of narrative structure organization

**Table 2.4.1. The Five-Act structure**

Exposition	Setting and characters are introduced
Rising point	The major conflict begins to unfold
Climax	The turning point of the story happens
Falling point	The story begins to calm down
Resolution	The major conflict gets settled, and the story ends

**Table 2.4.2. The Three-Act structure**

Set up	The setting and characters are introduced
Confrontation	Characters face obstacles and challenges
Resolution	Problems and conflict are resolved

## **2.5. Limitations**

This study has several limitations that may affect the generalizability and interpretive scope of its findings. First, the analysis is based on a limited selection of literary and filmic texts, primarily from contemporary Western fiction, which may not fully capture the variety of narrative structures found across different genres, periods, or cultural contexts. Second, the study leans on a qualitative, interpretive approach, which is based on narratological theory. So, interpretations and comprehensions of narrative structure are inherently subjective, not objective, and may vary among scholars. Moreover, texts originally written in other languages, such as Swedish, were translated into English, which may have changed certain structural or stylistic elements. Finally, this thesis focuses exclusively on the analysis of narrative elements in both the novel and the two movies and can hardly cover and consider all types of narrative elements.



## **CHAPTER III: DISCUSSION AND RESULTS**

### **3.1. The overall view of narrative structure in both book and screen adaptations**

Both the book and films follow a non-linear fashion regarding the narrative structure, which is different from the conventional way of structure. In other words, the events that occur in books and movies don't follow a linear narrative. Both literary and cinematic narratives are a combination of present-day segments and flashbacks. Both flashbacks and present-day segments have equally weighted, self-contained stories followed by one after the other, and join together at the end. These stories are sometimes linear but often fractured. One chapter is dedicated to his present life; the next chapter is devoted to his former life, which follows each other throughout the whole novel. This extraordinary compilation creates magical storytelling, and flashbacks are utilized to the fullest. The story unfolds in one main plot, which is intercut by several flashbacks. These flashbacks are events that happened before the events taking place in the main plot line. They intervene in the chronology of the plot and create a temporal disorder. This temporal disorder makes it possible for the audience to experience all sorts of emotions while creating an emotional rollercoaster.

Within the framework of narrative structure, the story unfolds from the main character's childhood till his death in a disjointed way. Flashback and present-day segments are considered two different storylines intertwined with each other in which flashbacks represent the main character's (Ove) childhood and adulthood, and present-day segments represent his old age life. The disordered narrative of this novel is crafted in a unique way that keeps the audience on the edge of their seat and turns their conventional understanding of narratives upside down. A long flashback on Ove's past depicts how addicted he is to his recollection of past events and memories. This temporal jump into the past creates a feeling of clearing all unrest and confusion, as it is apparent the reasons behind his hunger for death situation. The main plot continues to follow Ove and his relationships with neighbors around him and with the help of dialogue and flashbacks, the audience gradually develops a sense of what has happened.

These flashbacks, which break the known conventions commonly used in books and films will be taken into consideration by viewers and readers carefully to decipher areas of flashback as

the narrative progresses. This break in convention has left viewers confused in the first instance until they have an opportunity to see the movie for the second or third time.

### **3.2. The narrative structure of the novel *A Man Called Ove* by Fredrik Backman.**

The author of the book, Backman, was a quiet little Swedish blogger, and his debut novel was *A Man Called Ove* (or, in the original Swedish, “*En man som heter Ove*”), which brought him worldwide fame. This Swedish book was published in 2012 and translated into English in 2013, but reached the New York Times Bestseller List eighteen months later, and it stayed there for 42 weeks. This more-unexpectedly *huge* best seller in South Korea, which has sold over three million copies around the world, by the way, was translated into English by Henning Koch. (Sheree,2020)

The book is actually a collection of short stories about Ove that are integrated to form a narrative; these are snapshots of his life. As everyone has friends who tell the same stories over and over again, these are Ove's stories, the ones that he would tell repeatedly if he were a storyteller; the stories that are funny; the stories that are poignant; the stories that leave an impression on your mind and never forget. At first sight, it looks as simple storytelling, but as we delve into it very deeply, it can be sensed how uniquely and extraordinarily these short stories are interwoven together and craft an amazing narrative.

Regardless of which narrative structure you choose, one of the biggest components to creating a great storyline or narrative structure is developing your plot. As the novel is the integration of present-day segments and flashbacks, two different stories in one, the narrative structure of the novel will be analyzed separately. 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 is established, and the primary conflict is presented. Rising action is the second stage where the primary conflict and the story set in motion. 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.

The present-day segments in the novel follow these five stages:

- 1) Exposition – The story opens with Ove, a grumpy and solitary man in his late fifties, living in a suburban neighborhood in Sweden, trying to buy a computer in the shop. Ove follows his rules strictly and has little or almost no patience for the alterations happening around him. His life is characterized by a sense of boredom and monotony, and he tries to commit suicide, especially after the recent death of his beloved wife, Sonja.
- 2) Rising action – Ove’s colorless world is disrupted when a new family moves in next door. The family includes a pregnant woman named Parvaneh, her husband, and their two young daughters. Despite Ove’s initial prejudice against their noisy and intrusive behavior, he becomes reluctantly involved in their lives. As a result of a series of events, including helping them with car troubles and participating in neighborhood activities, Ove starts to form unexpected relationships unwillingly.
- 3) Climax – The turning point occurs when Ove realizes and is deeply impressed by the old neighbors Anita and Rune’s thoughts not to create additional problems for Ove and his wife by stating that “They had already enough burdens on their plates” He was so involved in his personal crisis involving his own struggles with loneliness and his intention to end his life that he couldn’t see his next door friends’ troubles and anxiety. After that event, he reconsidered his actions and realized the significant role he plays in his community and the impact he has on the people around him.
- 4) Falling action – After the climax, Ove begins to embrace his role in the community and starts to build meaningful relationships with his all neighbors. His interactions with Parvaneh and her family, as well as other community members, help him heal and find a renewed sense of purpose.
- 5) Resolution – The novel concludes with his death as Ove finds peace and satisfaction in his life. He becomes an integral part of his community, and his once rigid outlook softens as he forms genuine connections. In this sense, the resolution reflects the novel’s themes of redemption, friendship, and the significance of human relationships.

Although the events are arranged and recreated in a linear way, which includes 5 stages-exposition, rising point, climax, falling point, and resolution, the intersection of present and past events within the framework of flashback and present-day segments from the main character’s childhood till his death breaks this linearity. This magical and unique way of storytelling can be

done through a disjointed or disrupted narrative structure in order to delve into the protagonist's inner thoughts and memories.

The structure of the narrative in the flashbacks of the novel *A Man Called Ove*

Apart from flashbacks, which nearly contain half of the content of the book, they have their own story within the present life. Flashback is a unique storytelling device that depicts recollections of Ove's memories beginning from his childhood till his present life, although his flashbacks somehow represent the love story between Ove and his wife Sonya. As the flashback includes another story, it also includes 5 important stages:

The narrative structure of flashbacks in the novel:

- 1) Exposition – When young Ove loses his mother at the age of 7, he and his father left with a child and must build a life for themselves alone, but later, when his father is killed on the job in the rail yard, Ove must give up college plans and decide to follow his steps and take his father's old job.
- 2) Rising action – After his house was burnt down by men in white shirts, at his lowest point with nothing but the clothes he's wearing, he meets Sonja on the train. They begin a relationship and eventually marry after completing their education and getting acquainted with her father. She became the color of his life, or she was the only color that he had. They met their new neighbors, Anita and Rune, and became two great couples who spent time together.
- 3) Climax – The climax begins when Sonja becomes pregnant after a long wait. The turning point occurs when they take an ill-fated trip to Spain, where a tour bus crash causes Sonja to lose both the baby and the use of her legs. This memory hit them like a devastating and painful blow.
- 4) Falling action – At this stage, Ove helped her to overcome her grief and the depressing days after the accident. Anita and Rune had a child, but problems between Rune and Ove began to escalate, which made them separate from each other. When Sonja has trouble getting a job because of her wheelchair, Ove rebuilds their home and the school to accommodate her, and Sonja becomes a successful teacher, giving meaning and hope to everyone around her, especially Ove. Although she lost her child, she gained a lot of students' love in return.
- 5) Resolution- They lived happily ever after until Sonja died by leaving Ove alone at the age of 58. The flashback concludes with Sonya's death and his solitude. After her, he lost the color of

his life and turned into a grumpy old man who is never satisfied with others and always tries to find fault in everyone and put the blame on their idiotic character.

### **3.3. The narrative structure of the first movie, *A Man Called Ove* (2015), based on the novel**

The Swedish remake, directed by Hannes Holm in 2015, is the first adaptation of a best-selling novel by Fredrik Backman, which has also gathered popularity in an English-language translation and won several awards in many categories. The reason is clear that Ove is a universally recognizable figure as a stereotype of a grumpy old man. It stars famous Swedish actor Rolf Lassgård, and the duration of the movie is 116 minutes.

The story structure simply follows the same storyline similar to the original novel. The story goes back and forth between present life and past memories. This dual timeline has been displayed throughout the whole movie. There is a change in the ending scene.

The narrative structure of present-day segments of the Swedish remake:

- 1) Exposition – The film begins with Ove, performed by Rolf Lassgård, having an argument at the supermarket over a bunch of flowers for his late wife. Whenever he visited the gravestone, he took flowers for her and talked to her about his daily life. Apart from his wife's death, he was dismissed from the job he had performed loyally for 43 years. Ove is both lonely and at a dead end.
- 2) Rising action – As he was missing his wife and having the intention to kill himself, he was interrupted, however, by the arrival of noisy new Persian neighbors called by Parvaneh and Patrick, their children. Whenever he wanted to commit suicide, his attempts were all in vain.
- 3) Climax – Although he was improving relations with his neighbors, Ove clashed with two White Shirts. He then tries to end his life with a shotgun but is interrupted by Adrian and Mirsad seeking refuge, and he offers a shelter. The turning point was that Ove learned the White shirts' plan to move Rune to a nursing home, and Anita kept this information from him and Sonja. Ove comprehends his grudge against Rune was foolish and declares war on the White shirts.
- 4) Falling action – Backed by supportive neighbors, Rune's problem had been settled, and Ove reconciled with his old friend. Later, Ove collapses and is hospitalized with an enlarged heart. Parvaneh gives birth to a son while teasing Ove about his failed attempts at dying. Ove gifts his

unborn child's crib to Parvaneh and forms a close bond with her daughters, who affectionately call him grandpa.

5) Resolution – Months pass, and during a winter storm, Ove is found peacefully dead in his bed, with his cat by his side. His modest funeral is attended by numerous neighbors, symbolizing the impact he had on their lives. Finally at peace, Ove awakens on a train to find Sonja sitting across from him once more.

The structure of flashbacks in the Swedish movie version *A Man Called Ove*:

1) Exposition – When his life flashed before his eyes, it began with Ove's lonely childhood and his strict sense of right and wrong. He is a simple, practical man who loves building and fixing things, or tinkering with engines. His relationship with his father began to strengthen after his mother's death.

2) Rising action – His father's excitement about Ove's academic success leads to a fatal accident when he's hit by a train while spreading the news. Ove had some clashes with his father's rival, Tom. Whenever he got unconscious, memories flooded back of "the Whiteshirts" and neighbors trying to demolish his childhood home, and as a result of it, he ended up on a train where he met Sonya. After a brief date, they decide to marry

3) Climax – His past friendship with Rune and their falling out over car preferences were also shown. Frustrated, Ove had a tragic vacation in Spain with a pregnant Sonja that resulted in a bus crash. Despite Ove's efforts, Sonja lost the baby and was left handicapped, which was a tremendous pain for both of them

4) Falling action – At this stage, Ove helped her to overcome her grief and built a wheelchair ramp at her school when authorities failed to do so.

5) Resolution – Years later, Sonya was diagnosed with cancer. Despite Ove's relentless efforts to fight for her, she passed away, leaving him alone and bitter.

### **3.4. The narrative structure of the film *A Man Called Otto* (2022)**

This novel had two screen adaptations. The other movie is called "A Man Called Otto." In literature, there are often discussions about whether on-screen adaptations of books are particularly faithful to the original plot shown in the novel. *A Man Called Otto*, directed by Marc Forster and starring Tom Hanks, is the movie adaptation of the book *A Man Called Ove*. This American remake lasts 126 minutes, and the younger version of the main character has been performed by Tom

Hanks's son, Truman Hanks. Although the transformative journey was adapted from page to screen, the film almost kept most of the story true. They changed some names and some other things around, but the changes can be appreciated by viewers. The film had to make some changes to make it easier for Americans to understand, as it is the American movie version of the novel. They had to change some names to make it easier to pronounce. And they had to change a subplot to make it make sense to an American audience. When it comes to the alterations in the storytelling, such distinctions can be observed in the flashback part.

The structure of present-day segments in this movie follows these stages:

- 1) Exposition – The story opens with Ove, a grumpy and solitary man in his late fifties, living in a suburban neighborhood in the USA, trying to buy a rope in the shop for suicide. Ove follows his rules strictly and has little or almost no patience for the alterations happening around him. His life is characterized by a sense of boredom and monotony, and he tries to commit suicide, especially after the recent death of his beloved wife, Sonja.
- 2) Rising action – Ove's colorless world is disrupted when a new family moves in next door. The family includes a Hispanic pregnant woman named Marisol, her husband, and their two young daughters. Despite Ove's initial prejudice with their noisy and intrusive behavior, he becomes reluctantly involved in their lives. As a result of a series of events, including helping them with car troubles and participating in neighborhood activities, Ove starts to form unexpected relations unwillingly.
- 3) Climax – The turning point occurs when Ove realizes and is deeply impressed by the old neighbors Anita and Reuben's thoughts not to create additional problem for Ove and his wife by stating that "They had already enough burdens on their plates" He was so involved in his personal crisis involving his struggles with loneliness and his intention to end his life that he couldn't see his next door friends' troubles and anxiety. After that event, he reconsidered his actions and realized the significant role he plays in his community and the impact he has on the people around him.
- 4) Falling action – After the climax, Ove begins to embrace his role in the community and starts to build meaningful relationships with his all neighbors. His interactions with Marisol and her family, as well as other community members, help him heal and find a renewed sense of purpose.

5)Resolution – The novel concludes with his death as Ove finds peace and satisfaction in his life. He becomes an integral part of his community, and his once rigid outlook softens as he forms genuine connections. In this sense, the resolution reflects the novel's themes of redemption, friendship, and the significance of human relationships.

The structure of flashbacks in the film *A Man Called Otto* (2022)

Flashbacks take up less time in the films in comparison with the novel and original plot and specifically circle around Sonya and Otto's relationship by excluding their parents. 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. It is the simplest way to tell a story. This structure includes these steps: The setup: The author introduces the main characters, the setting, the story's premise, the stakes, and the main conflict. Confrontation: The main character faces increasing hindrances that prevent them from achieving their goals. The obstacles are too big, and they fail at their mission. Subplots and secondary characters are added to make the story complex. Resolution: The climax takes place where they face their opponents one last time. After a brief period of denouement, the story concludes.

The structure of flashbacks in the American movie version:

- 1) Setup – The story begins with his young adulthood, when he is dismissed from military service. Then he met his future wife, Sonya, on the train, and they had dinner at a restaurant. After spending so much time together, He decided to propose to her, and they got married
- 2) Confrontation – After the marriage, they moved to a new house and had new neighbors called Reuben and Anita. Two couples began to share their happy moments until Sonya and Otto had an accident and lost their child, which was a devastating turning point in their life
- 3) Resolution – Although the loss of a child and her injured legs made them exhausted, they never gave up doing what they wanted. He kept fighting for her.

In this American remake, Sonya's and Otto's fathers haven't been mentioned, and some scenes related to them, such as Otto's relationship with his father and how his house had been destroyed, have been omitted. In short, his childhood had been removed from the screenplay compared to the original novel.



**Table 3.5.3. The analysis of narrative elements of present life in the novel and its films**

	The original novel <i>A Man Called Ove</i> (2013)	The Swedish movie <i>A Man Called Ove</i> (2015)	The American movie <i>A Man Called Otto</i> (2022)
Setting	Unknown town in Sweden, early 2010s  In the cemetery  In the neighborhood  At the hospital	Sweden  In the cemetery  In the neighborhood  At the hospital	The USA  In the cemetery  In the neighborhood  At the hospital
Characters	Ove  Parvaneh  Patrick  Anders  Blond Weed  Jimmy  Rune  Anita  The men in white shirts  Mirsad  Adrian  Lena	Ove  Parvaneh  Patrick  Anders  Blond Weed  Jimmy  Rune  Anita  The men in white shirts  Mirsad  Adrian  Lena	Otto  Marisol  Tommy  Jimmy  The real estate agent  Malcolm  Anita  Reuben  Sharie Kenzie

**Table 3.5.4. The narrative elements used in the flashbacks of the novel and its films**

	The original novel <i>A Man Called Ove</i> (2013)	The Swedish movie <i>A Man Called Ove</i> (2015)	The American movie <i>A Man Called Otto</i> (2022)
Setting	Sweden, 2010s On the train In the hospital On the bus At the railway	Sweden On the train In the hospital On the bus At the railway	The USA On the train In the hospital On the bus
Characters	Ove Sonya Ove's father Sonya's father Tom Rune Anita	Ove Sonya Ove's father Tom Rune Anita	Otto Sonya Reuben Anita

In particular, the movie didn't fully explore the backstories of some of the supporting characters, nor did it delve into the details of Ove's past and how they shaped his personality and worldview. These elements were an essential part of the book's charm and helped readers connect more deeply with the characters and their journeys.

### **3.5. The comparison of both the novel and its two adaptations**

**Theme.** It is no wonder that *A Man Called Ove* by Fredrik Backman is darker and more philosophical than both the American remake and the Swedish film adaptation. (1) This is partly because a book helps readers understand complicated characters like Ove. It demonstrates their deep-down thoughts, which can be shown in a film through a quick glance. This contributes to

seeing things from the character's viewpoint and feeling connected to them. The novel's emotional heights feel genuine and joyful, although it also copes with dark moments like suicidal thoughts. This contrast makes Ove's transformation feel even more powerful and meaningful.

The story of the main character of the Swedish adaptation, who has lost his colors after his wife's death, is touching and emotional in comparison with the novel, which has a slightly black and dark theme. When it comes to *A Man Called Otto*, the US adaptation keeps a more comedic and humorous attitude towards the story. (1) Directed by Marc Forster and starring Tom Hanks as the titular character, Otto is a grumpy recently retired man who wants to commit suicide but keeps getting interrupted by his nosy neighbors. This movie has a lighter tone, and Hanks performs with his distinctive quality. Although the film hit the box office, there were mixed reviews. The cultural aspects of Swedish and American people have been emphasized in both movies. (2) According to the impact of the American movies, it is easily visible, they have a much more relaxed and light character. The alteration in this movie is connected with its American origin rather than its Swedish.

*A Man Called Otto* is set in America, but the original book and movie are set in Sweden (3), demonstrating an interesting cultural experience all over the world. In spite of having a wider audience, the American adaptation somehow falls short on the genuine aspects of the Swedish film. To call it a bad adaptation would be somewhat impossible, however, it's not considered as good as the original. The origin of the main character- the new neighbor has been altered to a Latin-American instead of an Iranian one in order to resonate with the American environment. The primary characters in the film or book, Marisol and Parvaneh (the same character with different names) and especially Ove or Otto keep the audience on edge. Marisol's character is the most accurately represented character of the original story in the movie.

The fundamental differences between *A Man Called Ove* and *A Man Called Otto* are obvious from the start. In *Otto*, the characters speak English and live in America, in contrast with the novel and the first movie adaptation, in which the language is Swedish, and the setting is in Sweden. In the American movie version, Ove is now called Otto (Tom Hanks). Besides the main character, almost all of the names have been altered to make the pronunciation easier for Americans, except Sonya, his wife, and Jimmy, his neighbor, whose names sound much more American, or these names are used in an American setting. The Swedish names are difficult for the American audience to pronounce because the original language is Swedish. There are some cultural nuances, like Otto drives a Chevrolet instead of Ove's signature Saab, as the movie is set in America

rather than Sweden. Moreover, Otto's neighbors in the movie are of Latin American instead of Iranian origin. (4) Most of these alterations seem to have been done to meet the expectations of the American audience. When it comes to the flashbacks in *A Man Called Ove*, which are long and purposefully designed to look as if they are from a different movie or have their own stories. As the American audience might not be patient with these long flashbacks, Otto's flashbacks have been shortened in time, and priority is given to Otto's present-day segments (5). Although these flashbacks aren't long in comparison with the novel, the visual elements and well-designed structure of incorporating memories of Otto's with his present life make it worthwhile to watch. Based on the novel, the 2022 movie *A Man Called Otto* was adjusted to keep up with contemporary American culture and audience. Even though a lot of the details were changed, "Otto" keeps the main essence of the book, at the same time it keeps a connection with its new American audience. (Lila Laman,2023)

The national healthcare system in Sweden and its impact on elder people are also mentioned in the book in comparison with the American version. In Sweden, elder care services are provided by municipalities and local governments. Some parts of the book discuss the challenges and arguments over Sweden's healthcare system. The increasing use of private institutions in elder care services has provoked public discussions and media attention, as many private healthcare institutions have been accused of preference finance rather than patients.

**Setting.** While the second remake is set in America, the first film and the novel are set in Sweden. Scenes from the train and the hospital are repeatedly shown in flashbacks, but Ove's neighborhood and cemetery are typically shown in his present life. Ove has control over his neighborhood, which is depicted as a tightly closed community where all the neighbors know one another. As the present-day segments demonstrate his relationship with his neighbors, the houses and usual spaces, like the neighborhood's gardens and bicycle shed, which show a sense of intimacy and unity, as Ove's relationships with his neighbors are at the heart of the story. In the original novel and the Swedish remake, the characters' daily routines depict hidden aspects of Swedish culture and lifestyle, particularly their coffee consumption habits and the tradition of fika, or a Swedish coffee break. The peaceful and lovely environment stands in stark contrast to Ove's previous dark character. Till the end of the story, Ove's environment changes to mirror his evolving point of view and the beginning of hope. As the flashbacks take less time in the American remake, the railway scenes have been removed compared to the original novel and the Swedish adaptation (6)

**Point of view.** The narrative is typically told from a limited third-person point of view. This describes that the narrator is an outsider with the possibility of gaining insight into the main character's feelings, thoughts, and experiences. From this perspective, readers can create Ove's complex character in their mind while also going deep into his inner world and feelings. Moreover, it develops a strong bond between readers and Ove, and the use of a third-person limited point of view also produces some viewpoints that are different from other characters. Readers can gain a profound and deep understanding of Ove's motivations, worries, and desires by delving deeply into his thoughts and feelings. This intimate and real access to Ove's inner world helps readers understand his character, who might come across as tough and harsh at first. Readers learn about his regrets, past memories, and past experiences through this access.

In the original novel, the whole narrative is told through the third person, while flashbacks in both adaptations are told through the main character, Ove\Otto, himself. Not only the third person, but also the first-person point of view creates a strong connection between readers and characters; it also creates a different level of separation from other characters' perspectives. By delving into Ove's thoughts and emotions through his narration, readers are able to understand his motivations, fears, and desires on a profound level. By being witness to Ove's inner monologue, viewers can show empathy, making it easier for readers to relate to and even sympathize with a character who, on the surface, might seem aloof and indifferent but deep down is emotional and wounded. Especially his narration in flashbacks guides readers through his past experiences, regrets, and the memories that keep him down. From this point of view, Ove appears as a multi-layered character, with lots of complexity that gradually uncovers as the story progresses, allowing us to see Ove's weak points and the reasons behind his strict principles and beliefs. (7)

**Exposition.** The variations between the two adaptations and novels are also instantly noticeable due to their respective opening scenes. (8) Both films and novels begin with their titular protagonists trying to purchase something and getting into an argument with the cashier. However, Ove wanted to purchase flowers for his deceased wife's grave in the movie, while Otto was trying to buy a rope in order to join his late wife. In the novel, the thing that he wanted to buy was a computer. As can be seen, the setting in the opening scene is the same, but the purchase process is different in both filmic and literary narratives. However, Ove is in an Apple store in the book, examining an iPad. Ove has never used an iPad before. We find out that he hasn't kept up with the modern period and isn't particularly satisfied with new technology. The iPad is also an important

element in the book because, at the end, he gives this iPad to Parvaneh's daughter from the perspective of a granddaughter, which is completely removed in the movie. Another aspect that is worthwhile to mention is that Ove's relationship with neighbor's children hasn't been shown very well in both movies.

**The significance of the comparison of flashbacks in both the novel and the adaptations.** The story is told in a distinct and captivating way, revealing the character's age in the first line. Fundamentally, the book uses a dual timeline structure, combining Ove's past and his present life by using flashbacks. These flashbacks pave the way for his present-day actions, which enable readers to reconsider their first thoughts about the character. Ove's past life is shown in the light of personal tragedies and sorrows that have made him bitter. The story also highlights his tough appearance and resilience, which have helped him overcome life's challenges, despite his resentment. As new characters and events are introduced and the storyline unfolds, personal details of Ove's biography appear by providing insight into the rich and multi-dimensional portrayal of the protagonist (Kayleena Pierce-Bohen, 2023).

Nearly half of the book contains flashbacks, and this also applies to both adaptations, however, the extent of it can change depending on the limited time in movies. (9) Flashbacks are an important device in terms of shedding light on Ove's past, including his relationship with Sonja and the events that impressed him deeply. These insights into his memories help readers comprehend the reasons behind his strict principles that come from deep grief and loss. The use of flashbacks allows the narrative to explore the complexities of Ove's character and the experiences that have shaped his worldview. Flashbacks are regarded as a bridge between present and past events of his life, and these memories include a little bit of tragedy, whereas his present life is presented in dark humor and comedy. As he tries to grapple with all kinds of neighbors around him, you can't stop laughing, but only giggle. In his present-day segments, you are laughing out loud, while in his memories, you are just weeping. It is a masterpiece where you experience all kinds of emotions in one piece of work.

Both adaptations use flashbacks in different ways. Flashbacks play a major role in *A Man Called Ove's* plot. To give Ove the impression that his life is flashing before his eyes, the camera switches to flashbacks of his past each time he tries suicide. Ove's flashbacks in the novel cover every aspect of his life, from his early years spent with a single father to his first romantic meeting with the woman who would become his life partner till her death.

Flashbacks are maintained in *A Man Called Otto* and are mostly used when it appears that Otto is going to end everything, however, they've been severely compressed in the American remake. The strong emphasis has been put on the present-day life rather than memories in this adaptation compared to the original novel and the Swedish remake. Otto's father, who has a strong interest and craving for Chevrolet, only makes a small appearance in his flashbacks. Unlike in *A Man Called Ove*, we do not witness Otto's father being struck by a train and dying shortly after his son achieves a significant educational milestone. Instead, Otto mentions his father's recent death during one of the flashbacks. Other significant occasions from Ove's past have also vanished, like the fire that destroyed his childhood home and his neighbor's house.

Instead, the focus of the flashbacks begins when Otto meets Sonya, his future wife besides his quick look as a child. While their meeting happens in *A Man Called Ove* by chance, where a homeless Ove hides on a train to get some rest and awakens sitting across from a beautiful woman, in the American remake, Otto sees Sonya drop a book and then hurries to return it to her. This establishes that the flashbacks in Otto are almost exclusively focused on the relationship between Sonya and Otto. In contrast to Ove, *A Man Called Otto* often has the older present-day version of Otto briefly appear in these flashback sequences. There was a great dividing line between the past and present in the Ove flashbacks, whereas Otto has more present-day events showing how consumed Otto is by memories of preceding years. As we don't get the backstory and his entire past life in the American remake, we don't understand the context of his harsh character besides the loss of his wife. This is somehow considered a lack of understanding towards Otto's grumpy character in the USA adaptation.

**Climax.** When it comes to the climax stage of the book and the two movie adaptations are almost close to each other. In all of them, the turning point takes place when Ove realizes and is deeply impressed by the old neighbors Anita and Rune's thoughts not to add extra problems for Ove and his wife by stating that "They had already enough burdens on their plates". This sentence moved him a lot, and the strength and depth of this sentence can be easily seen and comprehended. He was so involved in his personal life, involving his struggles with loneliness and his intention to end his life, that he couldn't see his next-door friends' troubles and anxiety. After that event, he reconsidered his actions and realized the significant role he plays in his community and the impact he has on the people around him. The same or similar scenes continue in a natural way.

Apart from the climax in present-day segments, the flashback has its own climax, as flashbacks have their own history. As the novel and its Swedish adaptation follow a similar storyline, the structure of the flashback is also similar. However, the American remake (*A Man Called Otto*) prefers to give less time to flashbacks, the structure used in this movie three-act structure, and the climax is called confrontation in this structure. This structure doesn't include rising and falling points, and scenes have been shortened to some extent as the importance is given to present events. For example, in this movie, the confrontation includes these events: After the marriage, they moved to a new house and had new neighbors called Reuben and Anita. Two couples began to share their happy moments together until Sonya and Otto had an accident and lost their child, which was a devastating turning point in their life. The same scene in all climaxes of the flashbacks of both movies, and the two films are about Ove and his wife's loss of their baby during their trip, which gave them really hard times and hardships.

**Characters.** All characters have been maintained in the Swedish movie in comparison with the American movie version. 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 in both movies. 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. Parvaneh, an Iranian refugee, is an important character of the narrative who begins to live next door to Ove. Her presence serves as a symbol of Sweden's increasing cultural variety. The storyline refers to the reality that a significant percentage of Swedish citizens are Iranian immigrants, paving the way for the nation's multiculturalism. Parvaneh's character identifies with the notion that compassion and empathy can act as a bridge to cultural differences and bring people from various nationalities together.



It is notable to mention that the way that Adrian and Mirsad are translated in *A Man Called Otto* is another significant characterization change. Adrian, who is in his twenties, wanted to repair his bike in *A Man Called Ove*, but Ove initially saw him as a naughty child. But later, Ove finds out that Adrian is working more than one job and wants to fix the bike for his girlfriend. Ove meets Adrian's coworker Mirsad, a gay man, while paying him a visit at the restaurant where he works. Later, after his homophobic father throws Mirsad out of the house, Ove reluctantly lets him stay for a while. In *A Man Called Otto*, the American remake, these two characters are combined into Malcolm under a different name. (10) In this movie, he's also in his twenties with a bike that Otto doesn't pay attention to; however, in this version, Malcolm, unlike Adrian, is trans in comparison with the novel and the Swedish movie character, who is gay. In this American remake, Malcolm's dad throws him out of his house for being trans by operating like Mirsad and Otto allows this guy to stay his home. Like Mirsad, Malcolm makes breakfast for Otto the next morning and joins this grumpy man on his daily routines. The essence of Adrian and Mirsad is still well kept in *A Man Called Otto*, but they've just been combined into one new character. Most changes have been done out of necessity. For example, a newspaper journalist in the first film and novel becomes "a social media journalist" in Otto. Both the number of the story's characters and the extent of the flashbacks have been reduced. *A Man Called Otto* tries to offer something unique that you couldn't simply get by rewatching *A Man Called Ove*, which is evident in these changes.

**Adrian.** Adrian is Ove's wife's former student in both the book and film adaptation *A Man Called Ove*, who is trying to make a girl like him on Ove's street by repairing her bicycle. Ove finds him at first awkward and irritating, but slowly becomes fond of him when he realizes he's working two jobs to buy a car, and at the end of the novel, helps him both fix the bicycle and purchase his first vehicle. He has an important part in softening Ove's heart through his connection with Sonja. *A Man Called Otto* (2022) doesn't star Adrian but utilizes his characteristics in Malcolm's personification. Malcolm is a trans teenager who has several jobs and tries to repair his bicycle, and in much the same way, Malcolm's optimism has an impact on Ove's pessimism while also offering a connection to his late wife. It's a good example of how two characters combined into one and can be altered without drifting from the story.

**Mirsad.** Mirsad is Adrian's friend and one of the characters who is cut from *A Man Called Otto* in comparison with the novel and the Swedish remake. In the novel, Mirsad is gay and is verbally abused by his father, Amel, and he's thrown out of the house. Ove takes Mirsad to his

house and allows him to stay at his house. Mirsad's characteristics and storyline are given to Malcolm, who moves in with Otto after his father throws him out of the house for being trans. Malcolm is a combination of Mirsad and Adrian, and Otto consistently underestimates him until the grumpy old man unwillingly shows his respect and friendship. Malcolm serves as an example of how one character may be creatively consolidated by filmmakers with another to change a story for a different audience in a different nation. He maintains his relationship with Sonya and continues to show Otto a different perspective that not all young people are indifferent and careless.

**Amel.** Although Mirsad is a minor character, Mirsad's father, Amel, is an important character in the book *A Man Called Ove*. Mirsad isn't given the same focus in *A Man Called Otto* since he is merged with Adrian to create the character of Malcolm. Mirsad's father throws his son out of his house for being gay, and he is forced to live with Ove. However, the old man chooses to speak with Amel about the incident. Although what happened between them is not explained in the book, Amel changes his mind and welcomes Malcolm back home. Not including this character denies a main part of the novel and could have been a significant point of the movie. Instead, things are getting better with Malcolm without showing Amel's character in the movie. It would have been interesting to see what *A Man Called Otto* filmmakers could have done in order to show the conversation in *A Man Called Ove* and uncover what Ove said to change the man's perspective and help him learn how to treat his son with love and respect.

**Tom.** Tom is a character from his flashbacks or memories. The novel and Swedish remake stars him, but the American adaptation doesn't mention his name or star him. In the novel, Ove joins Tom to clean out a rail car. When they both find a wallet with a large amount of money that Ove wants to give back, but Tom wants to keep. Eventually, they use bad and harsh words against each other, and Tom makes it his life's mission to make Ove's life miserable, and he's eventually fired by the director. Before he's fired, Ove quotes this line from the book, "*Men are what they are because of what they do, not what they say,*" and the director lets him be a night manager, and there he meets Sonja. In *A Man Called Ove*, Tom works for the railroad company where Ove works after his father passes away, and he is a rude and cruel employee. In *A Man Called Otto*, Steel Mill is used instead of a train company, and Tom's character has been divided into various employees. (11) Tom has a specific part in the story to show how Ove starts to see the worst in others rather than the positive from an early age.

**José.** *A Man Called Otto* has a few memories of Otto and Sonya when they were younger, but it skips some parts of their trip to Spain in Backman's book, where they meet José, who owns the hotel where they stay while on their bus tour. A free dinner was given by Jose when she saw Ove fix an elderly woman's car, and they ended up being friends. The only important part of his flashbacks, which is shown in both the novel and the two movies, is the bus catastrophe and Ove's wife's miscarriage, which temporarily makes her use a wheelchair; it was a heartbreaking and tear-jerking memory for them, which was difficult to handle.

In *A Man Called Otto*, six months after Sonya's death, Otto keeps a photo from that period to remind him of their exciting journey, which ended in disappointment and tremendous pain, but the recollection with José wasn't shown in either of the remakes. Otherwise, it would have demonstrated Ove's interactions with people from different nations as well as the main basis of his pessimistic outlook on life. At some stages in his life, Ove was more reliable and had a tendency to accept people from different backgrounds. The friendship with José was real evidence for that.

**Otto's\Ove's father.** He also features in flashback scenes in both the novel and the Swedish adaptation. *A Man Called Otto* doesn't contain any scenes before or after Otto and Sonya met, focusing its attention on their romance in flashbacks. (12) In *A Man Called Ove*, Ove lost his father after the death of his mother at a young age. As *A Man Called Otto* doesn't feature any scenes of Otto and Sonya's early lives, *A Man Called Otto* fails to show some of the power behind its main character's pain, particularly since he loses his parents very close together.

**Sonja's Father.** In the novel, Sonja's father was a quiet man who liked Ove, disliked crowds, and rarely went into town, but he and Ove had a strong interest in Swedish automobiles. The death of Sonya's father made both her and Ove upset, however, he doesn't feature in either movie. (13) Otto is presented as depressed over his wife's death in the movie, rather than a sequence of losing people one by one with whom he had a priceless relationship, like in the novel and Swedish remake. As a result, the novel and Swedish remake help the readers and viewers to understand Otto's attitude in *A Man Called Otto* and witness the tremendous pain behind it.

**The main character-Ove \Otto.** Backman, a famous Swedish writer, wrote a story about an old man called Ove who had a mental breakdown. Backman's meltdown paved the way for writing his story, *I Am a Man Called Ove*, which demonstrates his problems and irritations in public. It is considered that the root of problems and irritations comes from one's strong beliefs about right and wrong. This idea served as a foundation and basis for Ove's story. Although Ove is

described in Backman's book as a physically powerful man with broad shoulders, he doesn't appear as someone who has a strong interest in exercising in both movies. (14).

In the present-day segments, Otto holds onto memories of his wife, and his name has been changed in the American version compared to the novel and Swedish movie (15). The only reasons for his conflict with other people in the original film were Ove's impatient behavior and his lack of tolerance for other people, stemming from his past pain. This physical fight in *A Man Called Otto* occurs after Beppo the Clown, who has kept his original Swedish name in the American remake, when he got something that belonged to Ove and didn't return it. This is just another example of how *A Man Called Otto* deviates from the original film adaptation of the novel to illustrate how the past is having a detrimental effect on Otto's present world.

The novel's main character, Ove, is a demonstration of how being modern has affected Swedish society. New technological devices, credit cards, and the invention of the iPad and the internet display his intolerance and inability to adjust to the ever-changing world around him. The generational gap between young people who use technology and different cards like debit or credit and old people who are less tolerant of these innovations is emphasized in the novel. Gradually, this causes misunderstandings and miscommunication between the generations.

**Resolution – Ending scene.** With very few exceptions, the last part of *A Man Called Otto* and *A Man Called Ove* are nearly identical. (15) The main character and all neighbors come together in both versions and the novel to prevent Rune/Reuben from being taken from his house. The antagonist-bad character in the novel and Swedish remake is Tom, and real estate agent, but in the American remake, it is only the real estate agent who tries to take Reuben. Though the final parts are different, the film's endings are essentially the same. In the last scene of *A Man Called Ove*, the camera moves up to show all the people Ove has influenced throughout his life and how his soul joined with his wife, which is regarded as a bad ending. Contrastingly, the final scene of *A Man Called Otto* shows Otto's gravestone, where he is buried with his wife, which is regarded as a bad ending. There are a lot of items around the gravestone that Marisol and her kids visit often and bring with them. As a flashforward, we see their souls come together after his death as a conclusion of the Swedish film adaptation. For this reason, it is considered a happy ending instead of a bad one.

The American film does not keep Otto's angry attitude so much, which makes Otto's character development less interesting to the audience in comparison with the novel and Swedish

remake, as we get fewer scenes from flashbacks. Moreover, the film misses an important backstory from "Otto," and that makes it more difficult to understand Otto's actions and behavior.

Another missing point from the film is the close relationship between Ove/Otto and Parvaneh/Marisol's family. In *A Man Called Ove*, Ove forms a strong relationship with the children as a grandfather figure, and this is crucial for his character development. Without giving a detailed explanation, the children in the film begin calling him "grandpa" in the American adaptation, and that makes no sense.

In the film *A Man Called Ove*, we can witness the pain and anger as we get scenes from flashbacks, which almost contain all stages of his life, and that gives us a reason to relate to his pain and why he was affected by it. That is one of the most noticeable distinctions between the American version and the Swedish film. The film does not appear so humorous and comedic, and relies on more subtle points of storytelling. *A Man Called Ove* adopts a more touching and emotional stance, which really affects people who watch and sense the pain with the help of it.

In terms of cultural nuances, Ove drives a Saab like his father, as he teaches Ove all he knows about cars with the Saab in the Swedish setting. Ove becomes friends with Rune because they both want to follow their community's rules, and they have many similarities. However, soon they got separated because of Rune's choice of cars, as Rune drives a Volvo! In the USA adaptation, Otto drives a Chevrolet, and the same thing takes place between him and Reuben without giving much focus or explanation.

**Table 3.5.5. Similarities of the narrative elements of the original novel with its adaptations**

Narrative elements	The Swedish remake	The American remake
Setting	4+5 (present day segment + flashback)	4+3
Characterization	14+6	9+4
Theme	A tale of loss and redemption	A tale of loss and redemption
Point of view	-	-

**Table 3.5.6. Differences in narrative elements in the novel and the two adaptations**

Narrative elements	The original novel	The Swedish remake	The American remake
Setting	Sweden	0	1+1
Characterization	Iranian neighbor	0+1	4+3 Latin-American neighbor Change in characters' names Two characters in one
Theme	darker	Touching Swedish cultural nuances	Comedic and humorous American cultural nuances
Point of view	Third person	Ove (flashback)	Otto (flashback)

Taking into consideration all details, the novel *A Man Called Ove* and the Swedish movie version with the same name had a lot of similarities compared to the American movie version. The reason comes from the original story, which comes from the Swedish author, and so the Swedish adaptation follows the same storyline. One difference and similarity concerning the theme category, 14 similar characters and 4 similar settings have been demonstrated, and there is no distinction regarding character and setting. The sequence of events has been executed very similarly by the filmmaker, but there is a slight variation in the ending and opening scenes.

When it comes to flashbacks of this movie adaptation, the same storyline continues with one only difference in characterization. Every aspect of his past events has been shot in this movie. All five settings and six characters, with only a missed character, have been a part of flashbacks.

Comparing the novel with the second adaptation- American remake, generally, his present life has much more priority than his past events. There is 1 similarity and 1 difference in the theme category, 1 big difference and 4 similarities in terms of the setting category. While analyzing characterization, 9 similar and 4 omitted characters have been starred in comparison with the original novel. As the origin of the main character and the names of characters changed, that also

makes two differences. The opening scene in present-day segments is somewhat similar, but there is a slight variation.

As a strong emphasis has been put on present-day life, his recollection of past events contains less time. Flashbacks possess a totally different structure called the Three-Act structure, which includes three stages instead of five, and 1 difference in setting out of four settings, 3 differences in characters out of seven characters. The meeting with his wife has also been changed in this movie version in comparison with the novel and the first movie version which is another difference.

## CONCLUSION

Despite occasionally taking different routes, *A Man Called Otto* and *A Man Called Ove* ultimately draw from a similar plot and arrive at a similar conclusion. Both the book and the two screen adaptations follow a unique, 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. 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.



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.

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.

The Swedish remake of the original novel is much more faithful than its American remake, as the novel itself was written by Swedish author Fredrik Backman. Regarding the comparison of

narrative analysis of the movie with the novel, 19 similarities and 3 differences in present-day segments, 10 similarities and 1 difference in the flashbacks have been found.

The American adaptation of the original story is less faithful than its Swedish remake, as the screenplay has been altered to resonate with the American audience. Regarding the comparison of the narrative analysis of the movie with the novel, 15 similarities and 9 differences in present-day segments, 7 similarities and 7 differences have been found.

The films based on modern novels follow a non-linear storyline in comparison with old ones, which follow a linear fashion, and the filmmakers tend to keep the essence of it. As the number of differences is much more than in the American adaptation rather than the Swedish adaptation, this movie has received much criticism. However, the success of both screen adaptations is undeniable and hit the box office.

**Suggestions.** Based on the conclusion, the researcher would like to give some suggestions as follows:

1. The researcher suggests that this research can inspire and open insights for further researchers and can also develop different approaches regarding narrative structures. As there are different types of narrative structures, this study can set an example in terms of the comparison of the narrative analysis of another book and its screen adaptation, as long as its structure is unique and eccentric.
2. *A Man Called Ove*, whether it is a movie or a book, is still an amazing and fascinating masterpiece- literary work to study from many perspectives, since the researcher considered that this novel is a part of the contemporary world, and there were still many unanswered questions left. Therefore, it would be suitable for the researcher to anticipate that the next researcher who is eager to carry out the same research would evaluate many aspects, such as those relating to symbolism, and other elements.

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## APPENDICES

### Appendix I

#### 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. During the comparison of narrative structure analysis of the movie and the two adaptations, 29 similarities and 4 differences in the Swedish remake, while 22 similarities and 16 differences in the American remake have been calculated. Although the American remake has a lot of differences in comparison with the Swedish remake, both screen adaptations have been a hit during their run time in their respective country and all around the world.

**Keywords:** narrative structure, novel, adaptation, plot, characters



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