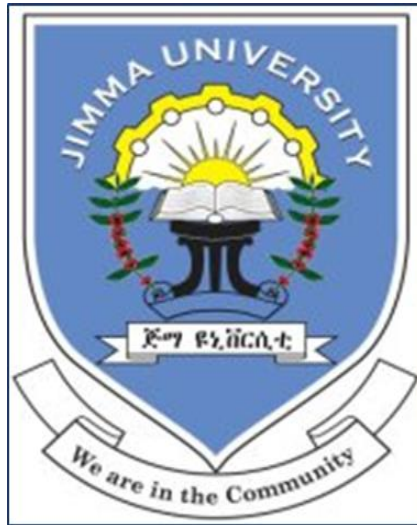


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College of Social Sciences and Humanities
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**Narrative Time and Space in the Novel “The Notebook” and Its Film
Adaptation: A Comparative Approach**

By

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Literature in Partial Fulfillment for the Requirement of Masters of
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Declaration, Confirmation, Approval and Evaluation

Research Title: Narrative Time and Space in the Novel “The Notebook” and Its Film
Adaptation: A Comparative Approach

Declaration: I, the undersigned, declare that this thesis is my original work, not presented for any degree in any universities, and that all the sources used for it are duly acknowledged.

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Confirmation and Approval: This thesis has been submitted for examination with my approval as a thesis advisor.

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Abstract

This thesis attempted to analyze the presentation of narrative time and space in the novel “The Notebook” and its adapted film version. While adapting literary works from one medium to another and investigating narrative techniques of the adapted literary works are prominent in the academics, both trends have been neglected so far in Ethiopia. Due to this, in order to explore the narrative techniques of time and space, the study targeted Western (American) literary works; the novel “The Notebook” by Nicolas Sparks and its adapted film version. Particularly, the presentation of aspects of time both in the novel and the film was described from three perspectives; frequency, order and duration. Likewise, the mapping of space in the two literary works was based up on five spatial entities; setting, projected space, zone of action, marker and route. Further, the time and space aspects in both works were analyzed comparatively. Subsequently, with regard to order of events, the comparative result showed that both the novel and the film followed unchronological order of storytelling through applying flashbacks and flash-forwards. Specifically, while the novel employed both flashbacks (to tell past incidents) and flash-forward (to provide clues) on the story to be narrated, the film used only flash-forward. Apart from flashbacks and flash-forward, of events time was accelerated by using summery and ellipsis techniques dominantly. Due to these, in terms of duration, discourse time was shorter than story time both in the novel and the film. Furthermore, while singulative telling was the other feature of frequency fairly used in both narratives, the film however used repetitive telling too in different outlooks due to medial capacity of addressing issues. All in all, the finding about aspects of narrative time indicated that both narrative media (equally) devised singulative presentation technique in greater extent in telling stories of events. Withstanding, with regard to narrative space, among the five geographical space descriptions used in the novel ‘The Notebook’, the adapted film represented only; setting, projected space, zone action and rout to address same issues of space while the fourth type of space (marker) found only in the novel. Hence both the novel and the adapted film happened to have similarity in spatial representation of space except differences in sematic ability of representation. Over all, in one way or another, the narrative techniques of time and space used in the novel were applied in the process of adapting stories into the film. Therefore, based on the extent it kept the plots, settings and stylistic conventions of the novel, the adapted film can be labeled as intersection (commentary).

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Table of Contents

Declaration, Confirmation, Approval and Evaluation.....	ii
Abstract	iv
Acknowledgments	v
Chapter One.....	1
Introduction	1
1.1 Background of the Study	1
1.2. Statement of the Problem.....	5
1.3.Research Questions	6
1.4. Objectives of the Study.....	6
1.4.1.General Objective	6
1.4.2. Specific Objectives	6
1.5. Significance of the Study	7
1.6. Scope of the Study	7
1.7. Limitations of the Study	7
Chapter Two	9
Review of Literature and Theoretical Frameworks.....	9
2.1. Review of Literature	9
2.1.1. Narrative	9
2.1.1.1. Prose (novel) Narration.....	11
2.1.1.2. Cinematic (Film)Narration	12
2.1.1.3. Adaptation.....	14
2.2. Theoretical Frameworks.....	16
2.2.1. Narrative Time in Prose (novel) and Film narration.....	16
2.2.1.1. Narrative Time in Prose (novel).....	16
2.2.2. Space in Novel and Film Narratives	21
2.3. Review of Related Studies	23
Chapter Three	26

Research Methodology	26
3.1. Research Design	26
3.2. Nature of the Data	26
3.3. Process of Data Analysis	26
3.4. Framework of Aanalysis	27
Chapter Four	28
Analysis of Narrative Time and Space in the Novel “The Notebook” and Its Adapted Film.....	28
4.1. Synopsis of the Novel “The Notebook”	28
4.1.1. Analysis of Narrative Time and Space in the Novel ‘The Notebook’	30
4.1.1.1. Analysis of Narrative Time in the Novel “The Notebook”	30
4.1.1.2. Analysis of Narrative Space in the Novel “The Notebook”	37
4.2. Analysis of Narrative Time and Space in the Adapted Film “The Notebook”	43
4.2.1. Synopsis of the Film “The Notebook”	43
4.2.1.1. Analysis of Narrative Time in the Adapted Film “The Notebook”	45
4.2.1.1.1. Order	45
4.2.1.1.2. Duration	46
4.2.1.1.3. Frequency	49
4.2.1.2. Analysis of Narrative Space in the Adapted Film the Notebook	50
4.2.1.2.1. Setting	50
4.2.1.2.2. Projected Space	52
4.2.1.2.3. Zone of action	52
4.2.1.2.4. Route	53
4.3. Comparative Analysis of Narrative Time and Space in the Novel “The Notebook” and its Film Version	55
4.3.1. Comparative Analysis of Narrative Time in the Novel “The Notebook” and its Film Version	55
4.3.2. Comparative Analysis of Narrative Space in the Novel “The Notebook” and its Film Version	58

4.4. Manipulation of Time and Space Narrative Techniques in the Process of Adapting the Novel
“The Notebook” into the Film..... 61

Chapter Five 63

Conclusion and Implication..... 63

5.1. Conclusion 63

5.2. Implications 63

References 65

Chapter One

Introduction

1.1 Background of the Study

Adapting literary works from one medium to another is prominent work for Western cinematic culture that most of their film productions are adapted from novels, short stories and other literary genres. As McFarlan (1996) states, film makers seem more interested in making adaption of novel to film as it facilitates ready-made material (characters, plot, setting, story etc.) which make it easy rather than creating new story.

According to Field (2005, p.273), “adaption is both a skill and a challenge” that takes the ability to make fit and suitable by changing and modifying the source to create a change in structure. One cannot adapt a novel into cinematic expression in the way the novel deals with it, since film has its own semiotic way of expressions which treat the story in different mode. As Elliott (2004) stated, a displacement or an adaption of words into image, or a novel into film has often been seen as dealing with the most challenging work which involve moving across two differing media. So, it is advisable to consider many movements across the philosophical tradition and cultural space.

When a novel is adapted to film, it is important to keep in mind that the film and literature are two different art forms that offer different experiences that the process in meaning making trough another discourse let one to deal with different components. They both have their own style and technique. A novel mainly tells a story, through ‘diegesis’ [narrator], while a film shows it through mimesis (Fulton, 2005).

As Fulton (2005) argues, the process of film adaption is like the process of linguistic translation, and it is a favorably creative work of replicating the original source. However, many screen writers adapting a screen play from a novel, break the narrative down into what they see as major chronological elements of the story before re-ordering them into ‘plot’ (Fulton, 2005).

This might be due to differences in language use (pragmatics) or linguistic forms of the two literary works (novel and film). The opening scene of a novel, for example, might not be the best opening scene for a film, so the screen writer has to find another way often by inventing a scene. Adding to the point, Schmid (2014) explains that, film represents literary strategies by way of interrupting the narrative continuum, and transferring the principle of chronology into coexistence by means of repeating, frequency and dislocation of the traditional modes of temporal and spatial representation of the original text. Like that of drama, film can be performed and it provides direct perceptual contact to space and characters within a similar frame of time. Furthermore, it can also be experienced from a fixed position while differing from drama, which produce 'quasi-life like corporal subsequence'. Similarly, to literary narration, it can control the perception of the recipients about the narration along with its capacity of producing signal of shift in time and space.

What is more, the narratological strategies of novel are different from the cinematic strategies when they applied to cinema, which is bound to large number of co-creators and techniques to construct the story world for specific effect and creating overall meaning only in their totality. According to Benjamin (1992), the semiotic information conveyed in the narration of film, especially the narrator discourse of literary text i.e. means or devices of conveying, such as, the light, camera-angle, color usage, nature of shouts, editing, music and other sound tracks), may best be considered as 'translation' or 'adaptation'.

Translation is used to denote the process whereby certain narrative elements of novels are revealed as willing to display in film. Whereas the widely used term '*adaptation*', refers to the process by which other novelistic elements are expected to find quite different equivalence in the film medium. Though, Fulton (2005) argues, the impossibility of making equivalent narrative unit in narration. In her article '*Novel to Film: Issues of Adaptation*', she said, it is not possible to create equivalent narrative element in the different media, since each operate according to their narrative logic (written and audiovisual). This is because a story is told depends not only on cultural and linguistic conventions but also on the factors of the specific medium through which it is expressed.

All in all, the main point of adaption is finding a balance between the main concern of the story (character and the situation) in its way of narrative expression. As Field (2005) stated, there may be time to drop others and add new characters and even create new incident or event because our concern should be to determine who the story is about. Sometimes, it is better to follow the main story line only and make the film work on visual level not in literary style.

In general, it can be concluded that, adaptation is no longer seen as a work repeating another work, nor as an expressive intention put next to another expressive intention, or it is no longer confronted with a re-reading or a re-writing work. Rather, it deals with there-appearance of a work in another discursive field of elements (plot, theme, character, etc.) that has previously appeared elsewhere (ibid).

To understand any narrative (prose or cinematic), it is inevitable to understand the relationship between time and space in the story. As many scholars illustrated, this two features are considered to be background for narratives that every story is constructed from the spatiotemporal relation of sequence of events (Bridgeman, 2007).

Like real world situations, narrative has its own structures that are governed by time and space and the understanding of time in the story world relies on sequence of events. For instance, Bridgman (2007), stated that time has two basic temporalities; 'story time' and 'discourse time' from which time taken during the story development and time spent in perceiving or reading the story in the narrative world are understood, respectively.

Generally, story-discourse time relation could be perceived through the three components that make the sequence of a story narration; these are, order, duration and frequency. Order refers to the effect of events (reading in a novel or scène in a film) order in a story. The second one (duration) is concerned with length of an event or scene in a narration, and the third (frequency) describes the times or rates at which an event occurs in the narrative.

Space is measurable and can be operated or described through the static geometric features of the narrative world which slows up and interfere into the narration of dynamic events. More

precisely, the concept of space is squeezed in between focalization which is a specialized representation of space and that of place (Bridgeman, 2007).

From the above reviews, one can infer three different scenes which can be used to perceive the representation of space in the narration. The first scene would be, visual scenes; such that shapes, colours, and sizes. The second could be hearing scenes; like the presentation of sound that particularly let the receiver to understand the distance where a particular source is situated. Third type is a physical stimulus (touch) which is perceptible and usually represented physically.

‘The Note Book’ was written by an American novelist Nicholas Spark in 1996, who wrote more than fifteen novels till 2013. Among which, five of them including ‘The Notebook’ and ‘The Rescue’ were registered as the bestselling novels. Sparks begins his carrier as a writer in 1985 but he faced problems to find publisher interested in his work only until he published his pioneer novel, ‘The Note Book’ in 1996. After this novel, Sparks wrote many successful novels which happen to be adapted into films such as; ‘*A walk to remember*’ in 1999, ‘*A Bend in The Road*’ and ‘*The Rescue*’ in 2001, ‘*Night in Rodanth*’ in 2002, ‘*Three Weeks with My Brother*’ and ‘*The Wedding*’ which were published in 2004, ‘*The Choice*’ in 2007, ‘*Dear John*’ in 2006, ‘*The Last Song*’ in 2009, ‘*The Lucky One*’ in 2008, ‘*Safe Haven*’ in 2010, ‘*The Best of Me*’, and ‘*The Longest Ride*’ in 2013 (<http://www.biograph.com/nicholas-sparks-562686#synopsis>).

Having been published in 1996, ‘The Note Book’ was adapted into film in 2004 and both (the novel and the movie versions) were successful. The novel could enable Sparks earn one million dollars from the Time Warner Book Group, and made the bestseller list of *The New York Times* magazine in the year it got published (ibid).

The adapted movie also ranked 4th on the Box Office (list of movies with highest ticket sold in American cinema). Being included in the highest gross romantic dramatic films of all time, it was ranked 14th on the billboard and won *Screen Actors Guide Award*, *Golden Satellite Award*, *MTV Movie Award*, *Teenage Choice Award* (ibid).

Though the work ‘The Note Book’ and its cinematic adaptation had said to have received such a prominence, a comparative criticism of the two versions of the story has not received critical appraisal from scholars. It is therefore from such observation that the current thesis plans to deliberate on a comparative analysis of representation of time and space in the novel and its film adaptation.

1.2. Statement of the Problem

The adaptation of literary works into cinematic narratives, and critical appraisals of these adaptations are not new for western as they have been practiced for long. McFarlan (1996), for instance, argues that third of all films ever made in English have been adapted from novels, and if other literary forms, such as drama or short stories included, that approximate might be 65 percent or more, and even nearly 50 film versions of Romeo and Juliet were reproduced.

The tradition is similar in Africa and some popular novels were adapted into films. Some of the examples include ‘The Virgin’, a novel by Bayo Adebawale which was adapted into the film entitled ‘The Narrow Path’ in 2007; Adiche’s ‘Half of a Yellow Sun’, which won the 2007 Orange Prize for fiction, was also adapted to a movie of the same title in 2013; Osofisan’s novella ‘Maami’ which was adapted into a film of the same name in 2011, and Achebe’s two novels ‘Things Fall Apart’ and ‘No Longer at Ease’ were combined into a movie adaptation with a title ‘Bullfrog in the Sun’ in 1972 (<http://busyghana.com/category/showbiz/>).

In Ethiopian context, the availability of adaptation and critical studies on the adaptation appear to be very rare. It turned out from the initial review (though not detailed) that, the novels published in Amharic have not received vigor in adaptation unlike to that of the west or Africa. Again, from the angle of absence of studies conducted on adaptation narrative time and space in focus so far in Ethiopia, it is possible to understand that adaptation has not received attention. To the best capacity of the writer of this thesis, there are many novels or prose narratives published in the country but there is no a film adapted from those works or an assessment conducted on the issue of narrative time and space in the two media [novel and film].

To address this gap, it was imperative to begin from the rich experiences which might initiate the domestic practice. However, it would have been of much significance if this study focused on adaptation in the context of African novels. The lack of access to the cinematic (film) versions of African novels has hindered the attempt. In short, this study was conducted for two compelling reasons. The first and most significant rational was the need to light scholarly investigations and cinematic adaptations of domestic works. In literary works, the merit in a novel and its adapted film are always considered since the publication and production make the effort justifiable. So, the second motive to conduct this topic came out of curiosity to compare the representation of space and time as indicated in the two media. To achieve this objective, the manipulation of time and space in the narrative techniques of the novel “The Notebook” and its film adaptation was analyzed comparatively.

1.3. Research Questions

The main questions that this study attempts to answer are:

1. How is time represented in the novel “The Note Book” and its film production?
2. How is space represented in the novel “The Note Book” and its film production?
3. How is narrative time manipulated in the process of adaptation, and to what effect?
4. How is narrative space manipulated in the process of adaptation, and to what effect?

1.4. Objectives of the Study

1.4.1. General Objective

The main objective of this study was to analyze the representation of time and space in ‘The Note Book’ and its movie adaptation.

1.4.2. Specific Objectives

The specific objectives of the study were:

1. To examine comparatively how narrative time is represented in the story of “The Notebook” and its movie adaptation;

- 2.To examine comparatively how narrative space is represented in both media (the novel and film);
- 3.To assess how narrative time manipulated in the process of adaptation and to what effect.
- 4.To assess how narrative space manipulated in the process of adaptation and to what effect.

1.5. Significance of the Study

The study raised the issue of adaptation comparing how the film confronts aspects of the novel in its way of expression regarding to issues of time and space in both media. That means, it might contribute knowledge to the field of Ethiopian literature in inter-literary works (novel and film). Besides, the comparative analysis might inspire domestic film makers to see possibilities of adaptation as a means to the film production in the industry. Moreover, the study is expected to have raised awareness of academics in the area, especially, local researchers.

1.6. Scope of the Study

The study focused on the issue of narrative time and space in the novel *'The Notebook'* by Nicolas Sparks and its adapted film (2004) with same title. Besides, the research is limited to analyzing narrative time and space in the selected novel and its film production for it was difficult to deal with all aspects of narrative techniques of the two media in the given time.

The novel *'The Notebook'* was chosen for it is the most prominent work of Sparks. Though the work and its cinematic adaptation had such a prominence, a comparative criticism focuses on narrative time and space of the two versions of the story did not receive critical appraisal of scholars.

1.7. Limitations of the Study

Many factors limit this thesis. Above all, the inaccessibility of domestic adapted literary works (novel to film) and studies in the area are the leading factors. Because of this the researcher uses

one of western novel and its adapted movie, so the findings might not be replicate to locale works.

Chapter Two

Review of Literature and Theoretical Frameworks

2.1. Review of Literature

2.1.1. Narrative

Different scholars proposed what narrative means and that it can be applied in different media which also film can be categorized as a narrative medium.

According to structuralisms notation, narrative serves different media and semiotic expressions in consideration of narratological aspect because narrative is no longer limited for literary studies only. Narrative has also been defined as the succession of events that occur in real or fictitious world which now in present days, different semiotic mediums: novels, short stories, films, television shows, myths, anecdotes, songs, music videos, comics, paintings, advertisements, essays, biographies, news accounts and other kind of narratives can bear. Under this notation, Fluderink (2009) defines narrative as:

A representation of a possible world in a linguistic and/or visual medium, at whose center there are one or several protagonists of an anthropomorphic nature who are existentially anchored in a temporal and spatial sense and who (mostly) perform goal-directed actions (action and plot structure). It is the experience of these protagonists that narratives focus on, allowing readers to immerse themselves in a different world and in the life of the characters (p.8).

The proposition that narrative is anything that tells or presents a story, be it by text, picture, performance, suggests that narratives are stories as presented by certain media. Prince (1982) in the same way stated that narrative may be defined as the representation of real or fictive events by any media and situations in a time sequence. As he stated, the linear succession of time can be interrupted through the usage of ‘flash-back’ or a ‘flash-forward,’ and time can be slowed down, sped up, or stopped all devices used especially in literature, film and television. Such techniques dislocate the linear flow of time, but nevertheless they are based on a clear notion of ‘before’ and ‘after.’

To understand any narrative in reading of a story or in watching a film having knowledge about relationship of time and space help the receiver to have better understanding about the story or the narration. Scholars illustrate that the two features are considered as background for a narrative that every story fabricate from the spatiotemporal relation of sequence of events (reading or watching) of narrative story in which audiences might be engaged and may build imagination and understanding.

As one of many scholars, Bridgeman, (2007) clearly explains the role of spatiotemporal relation in a narration to develop the overall meaning of the narrative and how they are perceived by the reader or spectator. According to her, narrative has its own structures governed by time and space. Time has two basic temporalities which are 'story time' from which we understand the time relied on sequence of events in narrative world, and 'discourse time' which is spent in perceiving or reading the story.

In relation to story-discourse time, there are three effects known as order, duration and frequency that narrative sequence of a story might create its meaning on receivers (readers or viewers). Order refers to the effect of events order in the story of reading or scènè in a film and duration is concerned on how long an event or scene spent in a narration; while frequency is regarding how many times or how often that an event occurred in the narrative. In this notation, readers or audiences can understand that an event which occur very often or emphasized many times might tell where the central idea of the narrative. Events or scenes which appear once or less frequently might be supporters for the central idea.

The same as frequency, duration of events in a film or in a novel might affect our understanding about the narration as well as the characters. The longer page the reader read or the longer moment the audiences watch a scene (event), tend to briefly enrich what the narrative is about. Also, order of events has great role to make readers' or spectators' understand the narrative meaning by engaging them in strict order (events presented chronologically). Sometimes, order can be interrupted by *flashbacks* and *flash-forward* that let audiences to have clues about the past and the future can be used to show (Bridgeman, 2007).

Space in another way, is measurable and geometric features of the narrative world and also static description which slows up and interfere into the narration dynamic events. According to Bridgeman (2007), there are three different senses which we can perceive the representation of space in the narration; visual, auditory and physical. Visually; shapes, colours, and sizes can be perceived; whereas, hearing is the presentation of sound that let receivers to understand the distance where a particular persevere is situated. Thirdly, there is a touch which is tangible usually represented or perceived physically.

In this respect, Rayan (2008) demonstrated narrative as a constituent of three interrelated core aspects. First of all, narrative must be about a world inhabited by individual present (*spatial aspect*). Then, the spatial world (aspect) must be situated in time which is (*temporal aspect*) that let some of the participants be intelligent. Finally, individual's intelligence reflects the mental life that can be reacted emotionally to the circumstances of their setting, which gives us the (*mental aspect*) of a narration. Also, the sequence of events must form a unified causal chain and lead to conclusion which must give some meaningful sense to the audience that can be evident to the story world (formal and pragmatic aspect).

To sum up, numerous media represent a narration of story, its date, duration, spatial context, adequacy or inadequacy and other aspects of it.

2.1.1. Prose (novel) Narration

Novels are private oriented works which the writer chooses appropriate personalities, distributes own thoughts among them, encourages interaction among them based on his/her thoughts, creates adventures until the addresses discover his/her thought, aim and message (emotion). A writer accomplishes all those interests by using different narrative voices through which, the overall events and actions of story world are presented. In doing so, the writer let the narrator tell about characters, setting and the story (when, how and what happened) and they may present and narrate the story by being inside or outside the story world (Prince, 1982).

The spatial dimension and temporal information in fiction is constructed by the power of words that has to be completed and developed through the imagination of the reader. Authors describe

spaces and time more or less specifically by narrating the surrounding in which the characters are acting and moving. Reuschel and Hurni (2011) noted, fictional space in which a narrative takes place can be evoked by direct 'deixis' (indicators) in the form of interaction or direct speech among or between characters both in a novel and conversational exchange. Examples of deixis are phrases like 'here in Berlin or on the other side of the world'. Apart from the direct indication of places using noun, proper noun, noun phrases etc., descriptions are also other crucial ways of expressing settings which give illustrations about the place (descriptions about height, color, coldness, hardness or softness) (Reuschel & Hurni, 2011).

Withstanding, points in time or periods are realized (indicated) linguistically by prepositional phrases and deictic words such that, now, nowadays, recently, meanwhile or eventually. Sequence in time is indicated by a range of adverbs of time and adverbial phrases like, after, then, later, the next morning or afterwards. References to intervening periods of time are often located at the beginning of chapters (six years later, the next day) (Hurley, Mellamphy, & Moriarty, 2011).

2.1.2. Cinematic (Film) Narration

The notion of film is very broad and complicated. Many scholars in film and literature studies argue that, the broadness and complication of film arises from the diversity of the nature of the medium. Case in point, Schmidt (2014) in his article '*Narrative in Film*' stated that;

Earlier efforts at defining film entirely along the line of visualization view meant to legitimize it as an art form largely independent of the establish arts. However, much meaning can be attribute to the visual track of the film, it would be wrong to state that it is narrated visually and little else. Such approaches ignore the 'plural' narrative of cinema which draws on multiple sources of temporal and spatial information and its reliance on the visual and auditive senses. This peculiar makes it difficult to sort out the various categories that are operate in its narrative (p.18).

It is hard to apply narratological scene or inventories to the cinematic narration same like novels because it tends to have a large work and group of people to confront with the complex narrative media. Most movie productions take a large number of 'co-creative's and techniques

to construct the story world for specific effect. Techniques may include, using of element relating camera, editing, sound, lights, or music and other effects which can create an overall meaning of the story with their totality (Kuhan& John, 2014).

In general, cinematic components, according to Cickoglu (2003), are characterized by ‘*diegetic*’ and ‘*non diegetic*’ elements. The diegetic element represent things existed or depicted in the story world by the film including things implied off screen: settings, sounds, characters, events. The non-diegetic elements found within the film, but not within the film’s world which are unknown by characters. Such elements are things as credits, music or voice-over narration which can be used to draw attention to aspects of the narrative from a position outside the story. Non-diegetic elements communicate with the audience directly, and they engage viewers on an emotional level (Cickoglu, 2003).

As a multimodal form, films able to create the possibility of multiple temporal and spatial zones which become meaningful during the course of viewing. According to Murphet (2005), in order to see how the time–space mechanism works in a film, one can use the concepts of; *story time*, *plot time* and *screen time* to him/herself in the filmic chronology. Duration, as a means of controlling speed and significance, position events and characters within the range of our attention, giving them more or less time to be noticed by us, while the order and frequency of events ‘controls the way in which information is measured out to us and, to some extent, how we might react to it’.

Space in film is fundamentally bound by the frame captured by the camera shot. This space presented on the screen conveys the plot, although aware the off-screen space, where audiences continuously, sometimes subconsciously, construct the unseen aspects of the story in order to make sense of the narrative. According to Cickoglu (2003), the fact that the visible space bounded by the frame is recorded by a camera, which captures the image from a single vantage point (as a continuation of the one-point perspective to the other) emphasizes cinema as a perspectival art. The screen image as a ‘window’ onto the world further emphasizes this point and suggests that while the framed image is restricted to the imaginary world of the story continues beyond the image’s limits.

As stated in the above, prose (novel) and film have their own narrative system to present the story. Unlike prose (novel) narration that every aspects of narration process put on paper and the reader reads the narration, film narration takes place visually from the composition of a large amount of mixed information flowing from different channels which manipulate aspects of the narration (characters, plot, setting etc.) in its semiotic expression.

The important distinction between film as a narrative medium and any of the language-based forms of narratives, such like novel, is presented in the form of words that make it almost 'natural' over which human consciousness is conceived as an agency behind the narration. Narration and narrator suggest each other and support one another in the verbal narrative forms but in film narration, one can recognize the activity as his/her own, and wherever he/she see this activity taking place, tend to assume that someone more or less like his/herself is taking responsibility for it (Murphet, 2005).

2.1.3. Adaptation

Field in his article 'Adaptation' (2005) defined the verb 'adaptation' as the ability to make fit or suitable by changing or adjusting, and modifying something to create a change in structure, function and form.

Adaptation in the notion of novel to film refers to the process by which other novelistic element find quite different equivalence in the film medium. In her article 'Novel to Film: Issues of Adaptation', Fulton (2005) argues issues of making equivalent narrative unit that, it is not possible to create equivalent narrative element in the different media, since each operate according to their narrative logic. This is because as Andrew (2000), cited in Fulton (2005), the mode of description that characterize novel is replaced by the mode of visual and auditory signs that create the field. Moreover, the field of film led the analysis of adaptation to the point of achieving equivalent narrative units in the absolutely different semiotic system of film.

The narratological strategies of novel are different from the cinematic strategies when they are applied to cinema. This is due to the fact that, cinema is bound to large number of co-creators and techniques to construct the story world for specific effect and overall meaning only in their

totality. According to Benjamin (1992), the ‘semiotic’ information conveyed in a narration and especially in a narrator discourse of literary text may best be considered as ‘translation’ or an ‘adaptation’.

As stated above in the background section, Wagner’s (1997) as explained by McFarlane (2006), three categories are employed in the process of adaptation. The first is transposition; (fidelity of transformation), in which a novel is given directly on the screen with little visible interference and this category is equivalent with Klein and Parker’s *fidelity* to the main thrust of narrative. The second is commentary; (intersection), where an original source is taken and either purposely or significantly reinterpreted in some respect when there has been a different aim on the art of a film maker, rather than entire violation. This category is also equivalent with Klein and Parker’s *intersection* which could be defined as the approach retains the core of the structure of the narrative while significantly reinterpreting or in some case, defamiliarizing the source text. The third is analogy; (borrowing), which must represent a fairly considerable removal for the sake of making another work of art and this also according to Klein and Parker, might be defined as an adaptation that regard the source material as raw material, and simplify the occurrence for an original work.

The way the adaptation process manipulate aspects of the novel can help the identification of three modes of adaptation in films. Example, McFarlane (2006) stated that, the first (transposition) happen when the adaptation copies the characters, plots, and settings from the original source material. The second type of adaptations (commentary, intersection) occur when the adaptation preserves the overall aspects of the book (its plot, settings, and stylistic conventions) but re-establish particular details which filmmakers saw as necessary and appropriate. The third (analogy, borrowing) happens when the adapted film reshapes the book in excessive and new way both as a means of interpreting the literature and making the film a more fully independent work.

According to the article ‘*Adaptation: from Novel to Film*’ by educational center *Masterpiece* (2011), there are three basic reasons a film maker might take major changes in adapting literary works to film: The first is when the change is required by a new medium. Both literature and film have their own systems to manipulate the narrative structure. In a novel for example, a

chapter might take us back to a different time and place in the narrative; while in a film, we might go back to that same time and place through the use of ‘flashback, crosscut, or various techniques that the filmmaker employ to keep the complex narrative coherent’.

The second reason might be for the sake of getting current audiences who might need the change or adaption is suitable. As for instance, a screen writer Debora Moggach changed the portrait of a figure of ‘Anna Frank’ from sanctified teenage girl into the one who want to be loved, disloyal and truly modern teenage figure for she understands ‘Anna Frank’ in new ways(Masterpiece,2011).

The third reason is that, film makers want to enhance new theme and emphasize on new quality in characters or in an event which the original not depicted. The screen writer Allan Cubitt in the 2001 film ‘Anna Karenina’, tried to strengthen the character ‘Voronsky’s sense of regression and humiliation for his attempt to commit suicide in the film version which the novelist has not emphasis deeply (ibid).

In general, if anyone wants adapting a novel to fit the need of a screen play, he/she might have to shift, omit or add a scene in order to follow the main story line. As Field (2005) stated, if scenes work with the context of the screen play, they should not be changed at all, but if the adapter can’t use scenes in the novel, he/she has to create a new one to make the film work on visual level not a literary one.

As Aguilar (2013), explains, what is important in comparing a source and an adaptation is not just its fidelity but the ways in which it interprets the source and uses it to create a new work of art.

2.2. Theoretical Frameworks

2.2.1. Narrative Time in Prose (novel) and Film narration

2.2.1.1. Narrative Time in Prose (novel)

Time is one of the most basic elements of human experience. The point in the story, at which a narrative begins and ends, can have a considerable effect on the viewer’s or reader’s

understanding of the narrative. Narrative is a doubly temporal sequence. Scholars, like Rimón Kenan (2002), Prince (1982), Genette (1980), John (2005) and others discuss three features of narrative time in relation between, the time of the thing told (story time) and the time of the narrative (discourse time). They are known as *order*, *duration* and *frequency*. Genette (1980) says that, narrative time has:

Three essential determinations: connections between the temporal order of succession of the events in the story and the pseudo-temporal order of their arrangement in the narrative, connections between the variable duration of these events or story sections and the pseudo duration (in fact, length of text) of their telling in the narrative connections, thus, of speed, finally, connections of frequency, that is relations between the repetitive capacities of the story and those of the narrative (p. 33).

2.2.1.1.1 Order

Events can be recounted based on their occurrence or in a different order. In a narrative, order is a question whether events in the story follow the actual chronology or not. Prince (1982) affirmed that, events may present in their true order (chronologically) or in discordance of time order (*Anachrony*).

Kenan (2002), adds two types of discrepancies; *Anachrony*, traditionally represented through ‘flashback’ and ‘foreshadowing’ or ‘anticipation’. Accordingly, flashback is the presentation of events which happen before the story time and for shadowing is a narration of a story-event at a point before earlier events have been mentioned. In the same way, Murphet (2005) in her article ‘*Narrative Time*’ explains that, flashback (*Analepsis*) is a destruction of the temporal order of a story that narrates something that has happened before the given moment and foreshadowing (*Prolepsis*), refers to any narrative aspect that consists of narrating or evoking an event in advance that will take place later.

2.2.1.1.2. Duration

Duration refers to the length of story time (time of the thing told) and discourse time (the time of the narrative). According to Mittell (2007), duration refers, the proportion between story time which is the time frame of the story world and discourse time that refers to the temporal

structure and length of the story as told within a given narrative. So, to compare story time and discourse time to assess a text's speed, there are five major categories of relationships suggested by scholars. These main categories of relationships according to John (2005) are *pause*, *slow-down or stretch*, *scene*, *summery* and *ellipsis*.

Pause (maximum textual space, zero story time) refers to, the discourse time elapsed on explanation or comment, while story time stops and no action actually take place. Slow down/declaration (textual space greater than story time) refers to the discourse time considerably longer than its story time. Scene (textual space equal to story time) refers to the story-duration and text-duration usually considered identical. This is usually the case in passages containing lots of dialogue or detailed action presentation. Summery (textual space less than story time) occurs when an events discourse time is considerably shorter than its story time. Speed-up typically characterizes a 'summary' or 'panoramic' mode of presentation. The fifth relationship; ellipsis/omission (zero textual space, variable story time) is extending of a story time which is not textually represented at all (Kenan, 2002).

2.2.1.1.3. Frequency

According to Kenan (2002), frequency is the relationship of an event in the story and the event in the text. It is the relation between the number of times an event occurs in the story and the number of times it is mentioned in the text.

According to John (2005), there are three main "frequential" modes known as; '*repetitive*', '*iterative*' and '*singulative*'. Repetitive involves more than one occurrence at the level of discourse of a single story. Iteration involves the single telling of multiple events while singulative involves recounting once what happened once.

2.2.1.2. Time in Film Narrative

There are at least three different kinds of time operation in film; *story time*, *plot time*, and *screen time*. The 'story time' would be the period covered by all of the events narrated during the film narration (explicit and implicit incidents in the story) and 'plot time' is a time which has played with and distorted time of the story to suit its own ends (the period of time covered

by the events that actually seeing on the screen); while ‘screen time’ refers to the time of actual presentation. Murpeht added three effects between the relation of story time, plot time, and screen time known as; Order, Duration and Frequency (Mattell, 2007& Murpeht, 2005).

2.2.1.2.1. Order

Narrative can be told in a number of ways. ‘*Direct or sequential narrative*’ notes that, the passage of time and the order of events in the movies are ‘exactly’ the same as real time. Contrarily, ‘*Interrupted sequence*’ is about the time which moves forward from beginning to end, but pieces of time are left out. Interrupted sequence uses two ways of telling to interrupt the chronological order of the story; a flashback is the presentation of events (the film’s past tense) that has happened before the given moment and flash-forward, refers to any narrative event that consists of narrating or evoking an event in advance that will take place later (Murpeht, 2005).

2.2.1.2.2. Duration

Duration is relations of speed between the three orders of narrative film time (Screen time, Plot time, and Story time). There are three kinds of time duration in movies.

Screen time (also addressed as ‘running time’ or ‘cheek time’) is the time that the spectator actually spends in a seat. Unlike literature, a screen time strictly control that a two-hour film has the same duration for all viewers. Plot time is the period of time covered by the events that actually are seen on the screen. Several hours to several years, but almost always longer than a screen time recorded through flashback, repeated story events from multiple perspectives, and jumbled chronology. Story time is the period covered by all the events that presented during the film. Story time is both explicit and implicit (events not shown but inferred). Story time typically follow realistic convention straightforward chronology like real life time in the actual world. Murput (2005) explains, there are four major categories of relationships taken place between story time, plot time, and screen time, which determine the narrative speed of the film; *Isochrones, Ellipsis, Summery and Descriptive Pause*.

In the isochronic, plot and story time would perfectly overlap, and the speed of narration would be absolutely constant and identical to the velocity of real time. There would be no acceleration or elimination of unnecessary details. There would be no conversation between characters. Ellipsis is a radical reduction of plot time to an absolute zero, while the intervening story time can be anything up to several years (Murput, 2005).

In the Summary; the speed of which we can describe by saying that, story time is significantly greater than plot time. Here again, story time is vastly more extensive than narrative time. A summary is the narration in a few scenes of several days, months, or years of experience, without details of action or speech. Descriptive pause; is the 'slowest' of narrative durations is the other extreme from the ellipsis, which is the 'fastest'. Here, it is story time that reduces to a zero and narrative time that expand to random lengths. Nevertheless, the cinema has not been able to avoid description altogether. There is usually what is called an 'establishing shot' at the beginning of each major scene, a long-distance shot that situates the action in a knowable environment; this shot is a pretty familiar cinematic version of the novelistic 'descriptive pause' (ibid).

2.2.1.2.3. Frequency

Scenes may appear more than once, or from multiple points of view. Repetition in a film is a representation of events from multiple perspectives. According to Murput, (2005), repetition works in various ways in the film medium, and perhaps the most outstanding instance of it in US cinema is Welles' shooting of an identical event from different perspectives, probably no film has devoted so much of its narrative time to a repeated episode.

On the bases of the above notation (narrative time in both medium), readers or audiences of a film can understand that an event which occur very often or more frequently, emphasize the central idea of the narrative. In contrast, events or scenes which appear only once or less frequently might be supporters for the primary (central) idea. Likewise, duration of events in a film or novel might affect understandings about the narration as well as the characters. In this case, a longer event (pages read or a scene /moment watched) is tend to briefly enrich the main idea of a narrative more than that of the shorter events (Bridgeman, 2007). Also, order of events

has great role in making reader or spectators understand the meaning of narrative by letting them engage in strict order (chronological occurrence of events). By using flashbacks, the order of story narrative remarkably helps audiences to have clues about the past and the future.

2.2.2. Space in Novel and Film Narratives

Space is like time that can be inferred or imagined. It also might be geometric feature of the narrative world and it can be measured. Ryan (2009) defined space as, the general socio-historical-geographical environment in which actions take place, as compare with spatial frames (surrounding of actual events, shifting scenes of action), story space (the space relevant to the plot) and the narrative or story world.

Narrative space in both writing and film narratives refers to any space in which a narrative can take place. This space does not necessarily have to be always physical: it can be emotional or psychological. John (2005) in his article *'Narratology: A Guide to Theory of Narrative'* stated that, space is more than a stable place or setting that include landscapes, climatic conditions, cities as well as garden and rooms. Indeed, it includes everything that can be conceived as spatially located objects and persons.

Our understanding of space in texts is related with focalizer perspective that sees things in the eyes of protagonists and also in the eyes of non-diegetic (third person) narrator that talk about space and place in a narrative theory. It particularly talks about characters, for it begins to combine (intertwine) a character with environment and psychology. Seemingly, in film, a camera is positioned from where (worm's eye-view or bird's-eye view) and from whom perspective it captures events. That also let the audience to experience the story world (Bridgman, 2007 & John, 2005).

What we see as film space is essentially bound by the frame captured by the camera shot. The space projected on the screen conveys the plot and make the audience aware of the off-screen space, where spectators continuously, sometimes subconsciously, construct the unseen aspects of the story in order to make sense of the narrative. Cickoglu (2003) stated the fact that, the visible space bounded by the frame is recorded by a camera, which captures the image from a

single ‘vantage point’ (as a continuation of the one-point perspective to the other) that emphasizes cinema as a perspectival art (the art of representing surface appearance like height, width, depth and relative distance). The screen images as a window onto the world, further stresses this point and suggest that while the framed image is restricted, the imaginary world of the story continues beyond the image’s edges. It also includes those elements that will be picked up by the camera as the shot is filmed: the specific actions performed by the characters in the shot, the lighting and the color.

Categorization of different spatial frames is ambiguous since it operates many aspects in it. Different scholars try to divide spatial information on the basis of their nature and appearances in narratives. Like time in narrative, John (2005), differentiated narrative space into two general concerns as; *story space* (the spatial environment or setting of any of the story’s action episodes or more globally, the collective or range of these environments) that takes place and *discourse space* (the narrative’s current spatial environment). Stephen (2013) also suggests that the examination of space in film depends on two perspectives. The first is the examination of space ‘*in frame*’ which is the determination of space by the frame seized its limit and the second one is, the examination of space ‘*out of frame*’ which is the space beyond the limit of the frame.

Generally, in literature, as Mitchell (1994) cited in Parker (n.d.) explained that, spatial form can be distinguished from four different ways of spatiality. Firstly, the text itself as a spatial form in the non-metaphoric sense (the page or screen itself, font sizes, etc.); secondly, the spatial area that a text describes or the world it represents (setting or story world); thirdly, the spatiality that relates to elements of structure and form, the patterns of coherence that a text seems to suggest; and fourthly, the spatiality that characterizes the overall meaning, the metaphysics that we assign to a text.

The above spatial category by different scholars serves general aspects about space in narrative but Reusch & Hurni (2011) cited Piatti (2008) specifically describes, spatial entities that included the geographical space within a fictional text composed of five main categories known as; Setting, Projected Space, Zone of Action, Marker and Routes, which the researcher will use as a frame to analyze the spatial aspects of both the novel and the film.

- Setting; is the location where the action takes place and characters are present
- Projected space; Characters are not present in this location, but they dream of, remember, (The character is remembering a place he was in the past, e.g. a childhood place) or longing it.
- Zone of action; is several settings or projected spaces combined by the scholar. It is a special form of a literary transformation technique which fused two or more spaces to a new, third space.
- Marker; is a location that is only mentioned. It has no significance for the story or the character. Markers indicate the geographical range and horizon of the fictional space
- Route; along which characters move; connections between several settings or projected spaces

The distinction of these literary spatial entities is not realized by the topographical objects to which they refer, but by the function the entity is used for within fiction. That means: settings, projected spaces, routes and markers can be all kind of topographical objects, both natural and man-made objects, covering the whole range of (map) scales.

On the basis of the above discussions, it can be concluded that time and space affects our understanding in different levels. First, the process of reading or viewing is a self temporally situated experience of the physical space of the medium (length of the text and the film). Second, time and space are components of the basic conceptual structure for the construction of story world and also temporal and spatial information constructed the plot. So the outlook to determine locations for particular issues and their distance from each other also denotes a different presentation of time. They were adjacent with each other within a contextual frame in a space-time relationship.

2.3. Review of Related Studies

Works produced in English by different Ethiopian scholars have touched upon the subjects of narratives and narratology. Here are among the research studies conducted by some domestic researchers.

Haile Gezae (2013) studied narrative time in the two Tigreña novels. The thesis tries to explore the structure and application of the major narrative techniques in Minkuhkuwah Zeyfleyelu Mae'tso and Hezike Nabey novels. The main aim of the thesis is identifying the major narrative techniques used in the selected books and analyzing the recurring techniques and their structure.

In the analysis part, the researcher pointed out that in respect to narrative time, the two literary texts partake similar narrative time that stories in these novels are presented in the form of long flashback and symbolic foreshadowing. Because of this, the reader might find him/herself, connecting incidents of information in the process of reading. Thus, this unnatural flow of events made them similar to chronological order of time. Speed up or acceleration is the second narrative time technique explored under narrative time with short discourse time and long story time. Both novels are presented through acceleration technique. Regarding frequency, it is found out that they have portrayed similar techniques.

Regarding the analysis of the two novels, the researcher concluded that the two novels have employed similar narrative time techniques and slightly different narrative modes.

The second study that focused on “Narrative Technique of Adam Reta’s Gracha Qachiloch: Stream-of-Consciousness in Focus” conducted by Hiwot Walelign (2011). This study is mainly concerned with doing a descriptive analysis on the employment of stream-of consciousness technique in Adam Reta’s novel Gracha Qachiloch. Besides, the main objective of the study is to analyze the stream-of-consciousness technique used in the novel, Gracha Qachiloch. Accordingly, Hiwot concluded that, Gracha Qachiloch is not basically a stream of consciousness novel. However, it can be noted that the author has experimented with the technique and at times has employed it effectively, using most of the features at once.

The last study by Dessalegn Gebeyehu (2010) aimed to explore the narrative elements, techniques and cinematographic techniques implemented in the two domestic films, ‘Wubetin Felega’ and ‘Siryet’. It also attempted to explore the effectiveness of cinematic techniques (photography, acting style, application of light and dark, color, costume and makeup, sound effects, music, and special effects) in the selected movies. The basic reason of this study was to

identify the kinds of narrative elements, techniques and cinematographic techniques of film narration, and to examine their strengths and weakness.

In conclusion, the researcher points out that, the two Amharic films, ‘Wubetin Felega’ and ‘Sirayet’, have limitations in implementing narrative elements and techniques, and cinematographic techniques appropriately and aesthetically. The study indicated that these limitations have evolved from lack of adequate skilled manpower, technology and finance. To minimize these limitations and improve the making of qualitatively and aesthetically sound movie, some solutions are recommended in this thesis. The first measure should be that film stories and scripts should be developed by writers who have at least minimum knowledge of film and literature narrative techniques. The second recommendation suggested by the researcher is that, Schools and institutes of literature, film and theatre have to teach techniques and approaches of how film plot, character, setting, focalization, etc. develop and how film script should be written.

Unlike the above researches, this study focused on examines narrative time and space between two different media [the novel “The Notebook” and its adapted film].

Chapter Three

Research Methodology

3.1. Research Design

A qualitative research design and textual analysis based on comparative frame is used. Again, descriptive approach is employed to appraise chiefly the portrayal of variables (time and space). According to Kathori (1990), cited in Tracy, (2013), the major purpose of descriptive research is to describe the state of affairs as it exists at present.

3.2. Nature of the Data

The novel and the film version were the primary sources of data to gather spatial and temporal information about the expression of time and space. Extracts, which expresses issues of time and space are used from the novel, while span of minutes and pictures are also used as to the film narration. Along with the primary data, different related studies, books and relevant articles were reviewed for the development of the study framework and support the data analysis.

3.3. Process of Data Analysis

The analysis was based on multistage reading and watching of the novel and the movie, both. Chart based on variables (time and space) and their constructs (e.g. order, duration, frequency) list was prepared, where, extracts were put under their respective category. Then, characters applied to narrate time and space were identified and put as sub topics in the primary analysis. So, the detail analysis was substantiated with direct quotations and photographs from extracts. However, comparative analysis was also made in the form of point-to-point discussion of narrative techniques in the two media, which revealed the adapting mechanism the film employed in the process of producing the story. The processes followed during analysis were similar with the theory of ‘sense making’, developed by Weick (1979) that is typified by three-part processes; *enactment*, *selection*, and *retention*; that emphasizes meaning making, ambiguity, and identity (cited in Tracy, 2013).

3.4. Framework of Aanalysis

The main objective of the study was to analyze the presentation of narrative time and space in the novel “The Notebook” and its adapted film version. Moreover, the manipulation of time in the novel was determined based on Rimón Kenan, Gerard Genette and Manfred Jahn’s, narrative time frame as they all mentioned that, analysis of narrative time, should be looked from three aspects; order, duration and frequency in a narrative text. As to the film narrative, Julian Murphet’s narrative framework used, for issue of time is a little bit difference respectively. The framework discusses (describes) narrative aspects of time in three units; order, duration and frequency to show the interaction between; story time, plot time and screen time.

Likewise, analyze the narration of space in the two literary works, a framework by Piatti (2008) that uses five spatial structures (entities) to map space; setting, projected space, zone of action, marker and route was adapted. As piatti stated, spatial discription of an event in any narrative, might have appeared in one of this geographical entities.

Chapter Four

Analysis of Narrative Time and Space in the Novel “The Notebook” and Its Adapted Film

The main objective of the study was to analyze the presentation of narrative time and space in the novel “The Notebook” and its adapted film version. Therefore, this chapter presents detail analysis on the narrative techniques of time and space both in the novel and its film version. Moreover, the manipulation of time and space in the novel as well as in the adapted film was determined based scholars’ views. The chapter also presents a comparative analysis about the narrative techniques of time and space both in the novel and the film. A short synopsis of each (the novel and film) is provided independently in the following section. The synopsis gives some clue on the discrepancies of narrative medium regarding to the adapting process of the story.

4.1. Synopsis of the Novel “The Notebook”

The Notebook is a highly emotional novel written by Nicholas Sparks which narrates the story of two old lovers; Allison and Noah, as they find one another again. In October 1946, in North Carolina, Noah Calhoun has recently returned from World War II. Now, he tries to forget the fears he saw on the battlefield by making himself busy in restoring an old plantation house. However, Noah can’t be detached from some of his past memories. Fourteen years ago, at his seventeen, he fell in love with a fifteen years’ teen age girl. Even though he convinced himself that he will never find her again, he is still haunted by her memories. Especially when the past mixes-up into the present, Noah realizes his memories are never far away.

It was just after graduation, the opening night of the Neuse River Festival in 1932, when Noah arrived alone looking for two best friends of his since childhood. As he walks through the crowd, he saw Fin and Sarah talking to a girl he had never seen her before. She was beautiful, he remembered thinking, and when he finally joined them, she looked his way with a pair of

smoky eyes. They met the following day, and the day after that, and they soon became inseparable.

Few days after their fondness, he brought her to this house, visited past the decay. The same day, he told her that one day he was going to own the house and renew it. They spent hours together talking about their dreams, hers of being an artist and on a humid night in summer, they both lost their virginity. Eventually, she left out the town for college and Noah spent the rest of summer alone at Harkers Island, North Carolina. After working eight years for Goldman, he joined the U.S army for the World War II and spent the next three years fighting through deserts in North Africa and forests in Europe. However, he wrote her every day for two years but without any reply. Three years after the last letter of good bye, he went to Winston-Salem in the hope of finding her. During his visit to her house, he discovered that she had moved and met another lover. So, he returned to Newbern and bought the house with seventy thousand dollars he received from the lawyer of his former boss and begins fixing it.

Subsequently, the news about his return from the war and the beginning of fixing the old house went allover media, most importantly; it had been in the newspaper at Allison's parents' house for three Sundays. Unexpected was the event for Alison, she couldn't believe it while watching the article several times. Out of her curiosity but mostly, for her deep love for Noah, Alison drives to his place, where he built his new house. She knocks at his door but there was no one to answer. She calls him and knocks at the same time. This time, she thought no one is inside and start to walk back to her car. He already opened the door and Alison looks excited to see and talk to him. However, he is silent, rather dumb to utter a word. Days passed with lots of love and joy between them after fourteen years of separation. Once morning, her mother approach un expectedly and tell her that, Lon (her fiancé) already arrived at the hotel. Driving with tears in her eyes was difficult, but Allie left Noah anyway. She kept the window of her car rolled down, thinking the fresh air might help clear her mind, but it didn't seem to. She picks one of Noah's letter that her mother given to her and unfolding it, she saw it was dated March 1935.

At this point, the story goes back to the old couples. Duke has been reading is their own story. At the start of her dementia, she wrote their love story in the notebook with instructions for Noah to "read this to me, and I'll come back to you".in special night, in her room at nursing

home when tables arrange romantically with candles light and red roses, Duke tells her how she appeared at Noah's doorstep with her belongings, having left Lon at the hotel, and Allison suddenly able to remember her past. But soon she relapses, losing her memories of Noah and she overreacts with fear and not understanding his being. Noah feels third, he was expecting for miracles, happen and return the love of his life once again. After a week of struggle with his heart attack at a hospital, Noah wants to try his chance of winning. He goes to Allison's room, and then he reaches across to where she lay down and gently touches her face. She stirs and opens her eyes and suddenly she murmurs softly, "Oh, Noah . . . I've missed you." A miracle that he been missing is just happen on the special day of their 49th anniversaries of marriage.

4.1.1. Analysis of Narrative Time and Space in the Novel ‘The Notebook’

4.1.1.1. Analysis of Narrative Time in the Novel “The Notebook”

Time analysis involves the explanation of three aspects; such as order, duration and frequency. Order refers to the arrangement of the story, duration deals with the proportion between the story time and text time and frequency focuses on the number of times events are repeated.

4.1.1.1. 1. Order

As discussed in empirical studies, order is about sequences of events in the story. Event can be presented based on the order in which they occur (chronologically) or un-chronological, using flashbacks and flash-forwards. The arrangements of stories narrated in the novel “‘Notebook’” were analyzed and discovered that, stories are presented un-chronologically, rather, the narration applied flashbacks (analepsi) and flash-forwards (prolepsis). As Kenan (2002), flashback is the presentation of events which happened before the story time. In the strict sense, Prolepsis, is telling the future before its time and it should be distinguished from preparation or hinting of future occurrences. Alike, for-shadowing is a narration of a story event at a point earlier before it happened.

The novel, “‘The Notebook’” likewise used flashback and flash-forward to convey past and future stories. For instance, the first chapter of the novel begins by narrating the present day of the two old couples at nursing home; Duke and Alison. Whereas in the second chapter, Duck

(Noah) reads to his wife Alison a story about two young lovers called Noah and Alison who fall in love to one another in past times. As third person omniscient narrator take over it is presented as follows;

It was just after graduation 1932, the opening night of the Neuse River Festival. The town was out in full, enjoying barbecues and games of chance. It was humid that night—for some reason he remembered that clearly He arrived alone, and as he strolled through the crowd, looking for friends, he saw Fin and Sarah, two people he'd grown up with; talking to a girl he'd never seen before. (The Notebook, 1996, p. 7)

As the above extract tells, flashback (Analexis) is used to give information about the past. The above piece of story tells where and how the main character (Noah) and his wife Alison first met as beautiful young. It also tells about two other characters (Fin and Sarah) that are not present now. Introducing the present Alison who is portrayed as old and fragile woman who is straggling with Alzheimer, the story goes back to a young and beautiful teenage girl. So, this technique connects the past with the present time and fills the gap created previously.

The other technique conceived to present stories in the novel is; flash-forward (prolepsis) that presents an event before its actual time. Through this method, a narrator provides some clue about what is likely to come in the future. According to Kenan (2002), prolepsis is another kind of suspense, revolving around the question; how is it going to happen? For example, on the very first page of the novel, the narrator (Noah) gives a clue about the kind of story he is going to tell. The short excerpt from the chapter read as:

The romantics would call this a love story: the cynics would call it a tragedy. In my mind it's a little bit of both, and no matter how you choose to view it in the end, it does not change the fact that it involves a great deal of my life. I have no complaints about the path I've chosen to follow and the places it has taken me—the path has always been the right one. I wouldn't have had it any other way. (The Notebook, 1996, p.1)

The above story offers a glimpse regarding the story's main type and trigger readers' interest by creating suspense on the kind of story that might be told in the details. Before the whole story presented, the narrator (Noah) shares how fascinating is a story to occupy the big part of his life, which would make readers await the next (full) story. The story begins by first person narrator

in chapter one as Duke reads a story about two young couples. Then, the story is told from third person narrator in chapter two as Noah begins to read the notebook about their teenage years (the event they met, separated and re-united), hoping that, it might help Alison to remember him. After this part of the story which last through chapter six, the last chapter (chapter 8) goes back to the place where the main character Noah and his wife situated. In this part of the story, readers can understand the progress of Alison as she asks some questions to Noah and at last, remembers who the story is about. Even in this story event, there are so many flash backs used to tell the reason why the two couples ended up in nursing home, that seems takes us back some years from the present story. Here is an extract;

WE HAVE LIVED at Creekside Extended Care Facility for three years now. It was her decision to come here, partly because it was near our home, but also because she thought it would be easier for me. We boarded up our home because neither of us could bear to sell it, signed some papers, and received a place to live and die in exchange for some of the freedom for which we had worked a lifetime. She was right to do this, of course. There is no way I could have made it alone, for sickness has come to us, both of us. (The Notebook, 1996, 86)

As we see in the above, Noah as first person narrate tell us, the reason that they happen in nursing home is because of their sickness and it was easy to treat Allison's mental retarders. Regarding to this, even this part of story includes flash backs to link with the first event what we introduced to.

It is impossible, to mention each and every flash backs employed in the novel, because they happened frequently through the story and even the dominant story events in the novel narrated through by using it. Starting from chapter two up to seven, we introduced to the past events and situation of the characters. So one can conclude, events in the novel The Notebook, presented unchronological because of the dominate usage of flash-back of the writer in many parts of the novel.

4.1.1.1.2. Duration

Duration refers the proportion between story time which is the time frame of the story world and discourse time that refers to the temporal structure and length of the story as told within a

given narrative. In another words as Jahn (2005) discussed, discourse time is an average period taken to read a story or the whole text generally. Story time on the other hand is the fictional time taken by an action episode or more generally, by the whole action.

In the novel *The Notebook*, three main events of stories are narrated using three different mechanisms; summary, ellipsis and descriptive pause. In chapter two for instance, a story event where the two couples met as teenagers and spent their summer time is narrated in the form of summary. This part also described a 14 years' life story of Alison and Noah after their breakup. The other story event in [chapter one and three up to chapter eight] narrates about their reunion. Using ellipsis (omission) this part counts, a 49 years of story event going through the present day of Noah and Alison as old couples was living at Creek Side Extended Care Facility center. Hence, the time taken in the story (story time) and in telling the story (discourse time), are different. In this regard, discourse time is shorter than its story time for, almost a 66years of story time is presented only in 113 pages which may not take much days.

Therefore, it is possible to conclude that the overall story is accelerated due to prominent use of summarization and ellipses (omission) in the novel. Accordingly, the first part (chapter two) of the story that contains 14 or 15 years of meeting and separation life time of the main characters [Noah and Alison] is more accelerated than other parts of the novel. As it is stated in the preceding parts of this chapter, the reason behind the acceleration of discourse time in those particular parts of story events is due to the repeated use of summery and ellipsis. It is evident that summery was used as a means to shorten the discourse time in many parts of the novel but only some of the parts are provided in the extracts below.

In December 1941, when he was twenty-six, the war began, just as Goldman had predicted. Noah walked into his office the following month and informed Goldman of his intent to enlist, then returned to Newbern to say goodbye to his father. Five weeks later he found himself in training camp. While there, he received a letter from Goldman thanking him for his work, together with a copy of a certificate entitling him to a small percentage of the scrap yard if it was ever sold. (The Notebook, 1996, p.16)

From the above extract, the overall events Noah passed through before he joins the army, the beginning of World War II and the letter he received from his former boss [Goldman] are

depicted. All these incidents might have taken months to happen (story time) yet, presented only in a condensed single paragraph cutting out details and explanations. This technique enabled the production of stories in precise that would avoid consuming readers' time.

Ellipsis or omission was also the other technique used in the telling of stories/events in the novel to accelerate the narration. Ellipsis occurs in a narrative when a particular temporal period of story is omitted in a narrative. Like that of summery, ellipsis also implemented in many part of the novel to accelerate the story by eliminating miner details. It is a stretch of story time which is not presented textually. An example ellipsis is found in the following cuttings;

We have lived at Creek Side Extended Care Facility for three years now. It was her decision to come here partly because it was near our home, but also because she thought it would be easier for me. We boarded up our home because neither of us could bear to sell it, signed some papers, and received a place to live and die in. (The Notebook, 1996, p.86).

As it is inferred from the above extract, those three years are literary left out (omitted) where the old couples Noah and Alison moved after they found out her Alzheimer condition. It only gave information about what happened right before they moved into the care house but the detail of the actual story event is completely jumped.

Descriptive pause is the other technique used in some parts of stories in the novel. While there is interference of the narrator telling us how characters are acting at the moment, there is a discretion and comment about something employed in the narrative. Consequently, the interference of the narrator extended the discourse time from the story time in some of the episodes. Below, the description of a room indicates the use of descriptive pause in a story.

The lights are dimmed, the room is lit by two candles on the table where we will sit, and music is playing softly in the background. The cups and plates are plastic and the carafe is filled with apple juice, but rules are rules and she doesn't seem to care (The Notebook, 1996, p.100).

The above extract describes the physical setting inside the room and the trait of the people in the nursing home. The narrator (Noah) also appreciates the people inside the care center to have

arranged dinner for him and his wife Alison. As revealed above, the descriptive pause enables a reader to have a clear image of what the overall event looks like when Noah and Alison entered to the room. Such descriptions in the middle of the narration are prevalent in some other parts of the novel too. Hence, the pause that happens in the middle of the story played a great role in creating imaginative presentation, and had its own contribution in creating linkage to the next event of the story. The regular use of pause in thorough scenic approach could also help readers to have a full understanding about settings of events and put comments about their attitude. It also plays a great role in slowing down the discourse time while the story time stops.

Generally, it was clear that discourse time was shorter than story time in novel “The Notebook” due to the use of summery and ellipsis narrative techniques in many stories as a means to speed up the narration.

4.1.1.1.3. Frequency

The other point in time analysis is frequency which counts the number of times events appeared in a story. According to Jahn (2005), there are three major categories in frequency; narrating once what happened once (singulative telling), narrating once what happened n times (iterative telling) and narrating n times what happened once (repetitive telling).

In the novel, events were analyzed for their appearances and it was discovered that some events are recounted once as they appear or the same number as they happened; which showed singulative telling. As Genette (1980) suggested, narrating n times what happened n times and narrating once what happened once belongs singulative telling. For example, there is an event narrated n times as it happened the times it appeared in the story. Seemingly, there are an event that seems repeated many times which describe the coincidence that Alison happens to read a newspaper article about Noah completing the house. As it is stated herein;

She opened her handbag and thumbed through it until she came to a folded-up piece of newspaper. After taking it out slowly, almost reverently, she unfolded it and stared at it for a while. “This is why,” she finally said to herself, “this is what it’s all about.” (The Notebook, 1996, p.12)

Such kinds of expressions are repeatedly addressed on pages 17 and 18. The author detailed the number of issuances of the news article for the importunateness of the next incident that Alison's return to her young lover after fourteen years' separation to be happen. It was disclosed how often she read the same article as much as it happened in different manners. Though it seems repeated it happened in different time and places. On this regard though, it is imperative to say the author employed 3 times narration for an event occurred 3 times, which is said to be singulative telling. As the same as, there are events narrated many times to the extent their occurrence in the story. For example; Noah's habitual action of reading of Walt Whiteman and Thomas's pomes repeatedly inferred in many parts of the novel. as this actions happens in different situation and time and to express his admiration of those poets as well as the art of poem, the (see, *The Notebook*, 1996 pp, 5, 13, 43). The singulative telling which narrate once what happened once is also another feature used to tell events in their natural appearance in the novel, *The Notebook*. Among many events told through singulative telling, the following is a more relevant citation;

She'd known him almost four years now, it was 1942 when they met, the world at war and America one-year in. Everyone was doing their part and she was volunteering at the hospital downtown. The first waves of wounded young soldiers were coming home, and she spent her days with broken men and shattered bodies. When Lon, with his easy charm, introduced himself at a party, she saw in him exactly what she needed: someone with confidence about the future and a sense of humor that drove all her fears away. (The Notebook, 1996, pp. 9-10)

Here, the singulative presentation of an event appears once and also recounted once in the narrative. As it is seen, singulative technique overlaps with summary and foreshadowing. These three (singulative frequency, flash-forwarding order and summarizing duration) mods help the writer to speed up the narrative time.

From the above quote, readers are informed about how and where young Alison first met her fiancé Lon Hammond. The four years of story time, which contain the incidents from where Alison first met Lon and until their engagement, are presented only in one shortened paragraph. This indicates that the writer used summery as a means to accelerate the discourse time. In addition, the usage of past tense (“...it was 1942 when they met, the world at war and America

one year in...”) at the first line enables reader understand the overall incident being narrated from back history of characters by using flashback (The Notebook, 1996, p,9).

The occurrence of these three techniques at the same time helps the writer to develop the plot through different incidents and to highlight some events that have linkage to the main stream of the story. In turn, the different incidents could give readers new information and help them go through with the plot. Contrarily, there are some events addressed once while they happened many times that confirms the use of iterative telling as suggested by Genette (1980). In the novel, The Notebook, the story of young couples [Noah and Alison] as young lovers and Noah as old husband caring for his wife is narrated. Noah’s reading of the notebook to his old Alison, hoping that might help restore her lost memories goes repeatedly until Alison recognizes who the story is about; but these events are presented only on three lines.

I read to her this morning, as I do every morning, because it is something I must do. Not for duty although I suppose a case could be made for this—but for another, more romantic reason. (The Notebook, 1996, p.83)

Noah’s reading took place as a means to heal his wife from Alzheimer presented once, while it happened every morning. However, no one knows how long it has been since reading the Notebook has become Noah’s routine. This is due to the usage of iterative telling to summarize events in few sentences as it is presented in the above quotation. For further illustration, the word, “every morning” can be taken as essential indicator to support the argument on the author’s use of iterative telling in summery mode. However, it can be said that the demonstration of iterative telling supported (strengthen) the author’s idea even if they recorded once. In general, the recounting of events as the number of time they happened (singulative telling) and narrating once what happened many times (iterative telling) are the dominant approaches applied in the narratives of stories’ frequency in “The Notebook”.

4.1.1.2. Analysis of Narrative Space in the Novel “The Notebook”

As Jahn (2005) discussed space is more than a stable place or setting that includes landscapes, climatic conditions, gardens, cites as well as rooms. Indeed, it includes everything that can be conceived as spatially located objects and persons. As Reuschel and Hurni (2011), the spatial

dimension of information in a fiction is constructed by the power of words that has to be completed and developed through the imagination of the reader. Authors describe spaces more or less specifically by narrating the surroundings in which characters are acting and moving. Again, space in a novel can be evoked through ‘deixis’ (indicators) in the form of interaction (direct speech) among or between characters. However, studies show that, there are five spatial entities found in fictional texts; Setting, projected space, routes and markers (Piatti, 2008). Piatti says these five categories of geographical spaces can symbolize all kind of topographical objects, both natural and man-made objects, covering the whole range of (map) scales. Likewise, these aspects of fictional spaces were analyzed in this study and presented as follows.

4.1.1.2.1. Setting

Setting is one of spatial space which can be defined as the location where the action takes place and characters are present. The setting corresponds with the geographical reality by realistically portraying the surrounding. In the novel *The Notebook*, we can find many settings while actions are performed by characters. When a story narrates about two events, settings of action are described from two points of view (first person and third person omniscient). Case in point, there are settings described by third person omniscient narrator as it is substantiated in the extract below;

It was early October 1946, and Noah Calhoun watched the fading sun sink lower from the porch of his plantation-style home. He liked to sit here in the evenings, especially after working hard all day, and let his thoughts wander. It was how he relaxed, a routine he'd learned from his father. He especially liked to look at the trees and their reflections in the river. North Carolina trees are beautiful in deep autumn: greens, yellows, reds, oranges, every shade in between, and their dazzling colours glowing with the sun. (The Notebook, 1996, p.5).

From the perspective of third person narrator, natural settings [sunset at night, the reflections of North Carolina’s colorful trees on the river in autumn...] are described. Similarly, manmade settings [the porch outside Noah’s home] and other settings of actions are expressed as the narrator tells the reason for the presence of the main character Noah at the place. As Reuschel and Hurni (2011) stated, narrators use words in narrative texts to enable readers’ picturize and

feel what the event looks like. In another part of the novel also, there is an event express setting of event while Noah and Allison are there experiencing the moment back in their reunion.

THEY SAT in the middle of a small lake fed by the waters of Brices Creek. It wasn't large, maybe a hundred yards across, and she was surprised at how invisible it had been just moments before. It was spectacular. Tundra swan and Canada geese literally surrounded them. Thousands of them. Birds floating so close together in some places that she couldn't see the water. From a distance, the groups of swans looked almost like icebergs. (The Notebook, 1996, p. 61)

As we see in the above excerpt, this beautiful view (the lake, groups of swans looked icebergs Tundra swan and Canada geese) fascinating Allison, as she happens to see this entire event for the first time. Before this event happen, we introduced to the coincidence of Allison's return back to her teenage lover (Noah) after fourteen years of separation and Noah take her by boat to this place. So we see that the existence of the two protagonist in this eventful setting.

As descriptive of setting slows down discourse time, the extent of its existence is not much in the novel, but regarding its impertinence to create pure image in reader's mind about the events of action, it appears in some episodes in the novel *The Notebook*. So one can find some setting of action with characters' presence throughout the story (see *The Notebook*, 1996, pp.51, 52, 100...).

4.1.1.2.2. Projected Space

In projected space, characters are not physically at the place at present, but they dream of being there or remember the time when they were there, (the character is remembering a place he was in the past, e.g. a childhood place) or longing it. As Piatti described, here longing is referred, for a place, either for one that the character already knows or for one that has been inaccessible so far. In the novel *The Notebook* too, there are spaces that characters longing about and remember, but not a space they dream about. There are places where characters had lived or visited and they remembering it now. For example, there is a place where Alison had moment with Noah she still remembers it.

She knew he liked to kayak or canoe, and she remembered one morning she'd spent with him in his canoe, watching the sun come up. She'd had

to sneak out of her window to do it because her parents wouldn't allow it, but she hadn't been caught and she remembered how Noah had slipped his arm around her and pulled her close as dawn began to unfold (The Notebook, 1996, p.50).

The above example notes, once morning she wakes up and sees the chattering birds through the window of the hotel room at Sea brook, Allison recalls the past that she had with Noah back in summer. She remembered how she sneaks out from her parents' to watch sun rising in Noah's canoe. On this regard, the word 'remembered' by itself indicates those settings (the canoe and the sun rising) Alison imagined. So, it is due to Alison's remembrance of [the natural and manmade] spaces from her memories that a reader could picture (think) of the geographical maps(locations).

The other kind of projected space which was found in the novel is longing as characters wish some places they couldn't able to see at the moment. The old house that Noah often longs to own and fix it is a good example as the excerpt read below;

Later in the summer he brought her to this house, looked past the decay, and told her that one day he was going to own it and fix it up. They spent hours together talking about their dreams—his of seeing the world, hers of being an artist—and on a humid night in August. (The Notebook, 1996, p. 8)

The place presented in the story is not the actual place that Noah owns at present of the story. So, he took Alison to the old house he is longing about and expressed his wishes of owning and fixing it for the future. This situation can be considered as a place of longing since Noah couldn't afford to have it at the moment. So on the basis of the above extract and their descriptions; it is convincing to conclude that the novel 'The Notebook' employed the method of projected space to communicate character's longing and remembering of different places.

4.1.1.2.3. Zone of Action

Zone of action is the third category of narrative space in a novel. According to Piatti (2008), it is a special form of a literary transformation technique within the text as two or more spaces are fused to a new, third space or numerous settings (projected spaces) are combined together.

As far as zone of action is concerned, space that merge two or more places and spaces together is found in the novel, *The Notebook*. In this sense, the description of North Carolina's trees is a combination of different cities of trees from the surrounding. Here is an excerpt from the novel;

North Carolina trees are beautiful in deep autumn: greens, yellows, reds, oranges, every shade in between, and their dazzling colours glowing with the sun. (The Notebook, 1996, p.5)

The description of North Carolina is a combination of different sub-cities like; Newbern, Harkers Island, Charlotte and others. Subsuming all those cities altogether, the narrator described the seasonal beauty and the colours of North Carolina trees in autumn. So, it is revealed that, in the novel, the discretion on 'North Carolina trees' means the combination of trees from the surrounding cities in general, which bears the use of 'zone of action' in the narration. In another episode also, there are places mentioned along Noah's movement which can be good examples of zone of action, the reason behind is, they can be refer many countries geographical features (... through deserts in North Africa and forests in Europe..., page, 16). So these examples describe how zone of action, portrayed in the novel as one of geographical narrative space.

Marker is a location mentioned in a story to indicate the geographical range and horizon of the fictional space but has no effect in the story or the character. In fact, marker was employed in the novel when names of some places have been mentioned. Here is an example;

Traffic was light and she had time to watch strangers going about their business as she drove through Newbern. At a service station, a mechanic was looking under the bonnet of a new car. Two women were pushing prams just outside Hoffman-Lane, chatting while they window-shopped. (The Notebook, 1996, p. 81)

While driving back to the hotel where her fiancé Lon waiting for her, Alison sees people moving; some going to work and some doing different things. In this story, neither the people nor the places have connection with the main story. It seems that the writer mentioned or described these kind of spaces [e.g. traffic lights, streets of Newbern, service stations, the car the mechanic was fixing and the shop that the two-woman were window shopping...] to make the event more like real life situation. However, the portrayal of a space considered as marker

has no direct implication to the main story or the character. The narrator uses it just as a bridge to the next event.

4.1.1.2.4. Route

Route is a connection of places along which characters movement. As Piatti (2008) cited in Reuschel and Hurni (2011), route is a connection between several settings or projected spaces. In this reference, the novel *The Notebook* has many descriptions of different places along characters' movement from place to place. For example, When United States involved in World War II, there are places mentioned that Noah spent his time with the army described by using noun, proper noun, and noun phrases parallel with his destinations during the war. To mention but few, there are known places stated under the last two paragraphs of page 16 and the first paragraph of page 17 telling the places where Noah spent three years during the course of the war. Here the excerpts taken from those paragraphs described the space and places that Noah experiences through his journey during the war until his return to home.

He spent his next three years with Patton's Third Army, tramping through deserts in North Africa and forests in Europe with thirty pounds on his back, his infantry unit never far from action. (The Notebook, p, 1996.16)

He remembered the war ending in Europe, then a few months later in Japan. Just before he was discharged he received a letter from a lawyer in New Jersey representing Morris Goldman. (The Notebook, 1996.p 16)

The following week he returned to Newbern and bought the house. He remembered bringing his father around later; pointing out the changes he intended to make. (The Notebook, 1996 p.17)

As revealed in these three extracts, there are coherent places like Newbern, countries like Japan and continents like Europe and North Africa, climate variations like desert and forest that Noah and the army came across on their way to chasing the enemy force. As Reuschel and Hurni suggested, some fiction and fantasy writers often associate their stories to existing and recognizable places of the real world so as to insert a clear imagination in readers' mind about spaces and places. In this regard, the places mentioned in those paragraphs are a real world

places described the successively with travels of Noah (the character) as to execute his duty during the war until he returns to home.

4.2. Analysis of Narrative Time and Space in the Adapted Film “The Notebook”

4.2.1. Synopsis of the Film “The Notebook”

‘The Notebook’ is a film produced in 2004 based on a novel by Nicholas Sparks which was published in 1996. It is about a story of two lovers (Noah and Alison) who lived back in 1940s at carnival Seabrook Island, South Carolina. The story begins when an old man called Duke reads a love story from his notebook, for his fellow patient Alison in a modern day nursing home. In the story, a local country boy Noah Calhoun sees a 17 years old Alison Hamilton for the first time and he infatuates instantly. However, she constantly refuses, yet he persists until their (mutual) friend arranges time to bring them together. Right after their meeting, they get to know each other in a midnight walk through empty Seabrook. Eventually, they spent a pleasant summer together and one night, just before Alison is to leave town, she and Noah go to an abandoned house called “The Windsor Plantation”. While inside, Noah tells her that he wishes to buy the house and Alison makes her own wishes too as a painter after they own the house. She also makes him promise that the house will be white with blue shutters, a walk around porch, and a room that overlooks the Creek so that she can paint. In the meantime, they intend to make love for the first time, but interrupted by Noah’s friend Fin, with the news that, Alison’s parents have police out looking for her.

When Alison returns home, her disapproving parents ban her from seeing Noah again. As he overheard Alison’s parents yelling on her for seeing him, Noah walks out and Alison follows him until the two fights outside. The next morning, Alison’s mother reveals the news of their moving to New York on the next day so that Alison attends her college. Devastated by his separation from Alison, Noah writes her one letter a day for a year, but Alison’s mother keeps the letters from her.

After a year, Noah and Fin (Noah’s friend) left to fight for World War II, while Alison graduated from college and became a nurse for wounded soldiers. There, Alison met Lon

Hammond, Jr., a well-connected and charming young lawyer. The two eventually got engaged to the joy of Alison's parents. As soon as Noah returns from the war, he discovers that his father has sold their house so as to help Noah buy his dream house [Windsor Plantation]. While trying on her wedding dress, Alison comes to read a newspaper article about Noah completing the house and she manages to visit him in Seabrook.

Back in forties, Allie returns to Seabrook to find Noah living in the restored house. While dining, Alison tells Noah about her engagement to Lon and he asks whether her fiancé is a good man; she assures him that Lon is a nice person. They go rowing on Noah's canoe and begin to recall their sweet times together during summer in Seabrook. As they row to shore in a stormy rain, Alison enquires why Noah never wrote her. He tells her as he has written her each day everyday of their separation years. In the next morning, Alison's mother appears at Noah's doorstep with a bundle of 365 letters to Alison that were written by Noah while away. At this time, Noah asks Alison what she is going to do; Alison says she does not know. However, Noah asks her to just stay with him assuring her that he is ready to go through anything difficult to keep her. As confused as ever, Alison drives off to the hotel and confesses to Lon. The angry fiancé admits that though he still loves her, he does not want to convince her to be with him. At this point, the film goes back to the elderly couples when Duke asks Alison who she chose. She remembers that the story Duke has been reading their story. Duke tells her how she appeared at Noah's doorstep with her belongings, having left Lon at the hotel and Allison suddenly able to remember her past. At the start of her dementia, she wrote their love story in the notebook with instructions for Noah to "read this to me, and I'll come back to you." But Allison soon relapses, losing her memories of Noah and she overreacts with fear and not understanding his being.

In the end, Duke, who is in fact Noah, is hospitalized with a heart attack and when he is discharged from the hospital, he visits Allison to find her powerful again. Allison asks Noah what will happen to them when she loses her memory completely, and he reassures her that he will never leave her. She asks him if he thinks their love for each other is strong enough, and he replies their love can do anything. After each tells the other that they love them, they both go to sleep in Allison's bed. The next morning, a nurse finds them both died peacefully together.

Source: [https://en.wikipedia.org/wiki/The_Notebook_\(2004_film\)](https://en.wikipedia.org/wiki/The_Notebook_(2004_film))

4.2.1.1. Analysis of Narrative Time in the Adapted Film ‘The Notebook’

Hypothetically, there are three kinds of time in movies; story time, plot time, and screen time. Story time is the period covered by (explicit and implicit) incidents in a film narrated a story. Whereas plot time is a duration taken to produce explicit events of a story sometimes with some distortion to adjust (manipulate) the duration of the film (the period covered by events seen on the actual screen). Seemingly, screen time refers to the time the actual presentation taken on screen. Like time in prose narrative, analysis of time in film narrative is also expressed through three aspects; order, duration and frequency (Murpeht, 2005). The presentation of time while telling stories in the film ‘The Notebook’ was analyzed using the three narrative aspects of time.

4.2.1.1.1. Order

Order deals with sequence of events in a narrative film. In this particular analysis, order is an examination whether stories are told according to their chronology (Direct sequential narrative) or interrupted sequence (Anachrony) using flashback (analepsis) and flash-forward (prolepsis). Flashback is the presentation of events that has happened before the given moment and flash-forward is a narrative event consists of narrating or evoking an event in advance before it takes place.

With regard to order of events in the adapted film ‘The Notebook’, most of the events are presented through interrupted sequence by using flashback. There are two main story events in the film; the old couples named Duke and Alison retired at the nursing house and the young lovers’ story named Noah and Alison. On the film screen, while Duke’s reading of the notebook for his wife Alison about the young couples is displayed as a starter, the entire event of the young Noah and Alison is primarily displayed. To show that the screen play is based on Dukes narration of the same story, the film frequently shows Alison’s reaction as Duke continues his reading through the end of the story.

The information about the character and where the present story begins is flashback employed to show the connection between these two events of the story. The first flashback appears right

after the scene that introduces the two old couples at a care house (see, *The Notebook*, 00:05:10 2004). Again in this part of the story, the film goes back to 1940 at the carnival where Noah and Alison first met and the display stays through their break up and go back to the present day of the two couples to where the story begin (see *The Notebook*, 2004, 00:46:35). According the above foundations, like that of the novel, the film employed interrupted order of events because of its usage of flashback in many episodes of the story. As one techniques of order, flashback in both narratives, increases the dramatic impact of a surprise in reader/viewers about the past by leaving it to a moment as it hugely related and it introduced a different light (personality, style, back ground...) on characters and events that the present circumstances of the story do not permitted. As Kenane it is less frequent in narratives, prolepsis (flash-forward) is not represented in any scenes of the adapted film.

4.2.1.1.2. Duration

As stated in the theoretical frame work, duration is a relation of speed between three orders of film narratives; Screen time, Plot time, and Story time. Screen time (also addressed as ‘running time’ or ‘cheek time’) is the time that the spectator actually spends in a seat. Plot time is the period of time covered by events actually seen on screen. A film story can be isochronic (no acceleration or elimination of unnecessary details) or anisochronic (there is a manipulated relation between story time, plot time and screen time). In this case, an event or story is presented in slightly short period using techniques such as flashback, flash-forward, summery or ellipsis.

The study revised the manipulation of time in relation to duration of story events in the film ‘*The Notebook*’ and it was discovered that stories were highly managed with flashbacks. It also used summery and ellipsis prominently to accelerate the story time. So, a story time of about 60 years was presented in 123 minutes of screen time or plot time. As a result, the film can be labeled as anisochronic film.

Ellipsis or omission is a technique; reduce plot time to an absolute dead time, while the story time can be taken several years. In another words, ellipsis is the representation of events cut from one scene to another. Again in the film, ellipsis or omission was the most used technique

to speed up the story time. To support the idea, ellipsis is the representation of events cut from one scene to another, here the most extreme example in the film version is when a scene of North Africa dissolves where Noah spent two years in war with his best friend Fin, is immediately followed by a scene of another place in Europe the battle where Fin died and the war gets ends (see, *The Notebook*, 2004, 00:48:05- 00:08:11). In the first scene we only see Noah sitting with some fellow soldiers in day break and the narrator (old Noah's) voice coming through as he narrates the event from the notebook and tells Alison that they fought the Nazi force for two years in north Africa. From this extract, it can be understood that details of actions and events happened in the two years are simply omitted in the plot time. Instead, the film director used Noah's voice as a narrator and displays it on screen only for seven seconds to summarize the whole scene. The first war scene is presented without any detail of actions and explanations for; the motive of the film is showing the battle where Noah's best friend Fin was died by bomb attack. In due course, two years of story time are radically compressed into a single narrative cut while the story time goes on naturally as a real life experience.

The other feature of acceleration or speeding up of story time used in the film is summary. Theoretically, summary is the narration of scenes in few words that are occurred in several days, months, or years of experience, rather than fully omitting all the details as in ellipsis. It is also a time that story time is significantly greater than plot time Murphet (2005).

As to the film *The Notebook*, many events of stories are told/presented with summary. Many examples can be pulled from the content, here are few of them. One example is that, the part that reveals Noah's writing of letters to Alison every day for a year is presented only in few scenes and few seconds (see *The Notebook*, 2004, 00:6:5 -00:47:38,). The other summary of story is, the coincidence meeting of Alison and Lon lasts through their engagement which is presented in few condensed scenes of only few minutes (see *The Notebook*, 2004, 00:49:09-00:54:00).

By far, the most amazing summary applied in the film is the scenes depicting the seven years' separate life of Noah and Alison. In this story, actions are presented without detail explanation of events as their occurrence. The film made use of Noah's voice as a narrator in most part of the scenes rather than showing/presenting every detail of actions. In this part of story event,

seven years of story time was condensed to few scenes which took not more than 14 minutes of plot time to present it on screen (see, 00:46:57-1:04The Notebook, 2004).

The other issue on the duration of narrative time in the film is descriptive pause. It is much different in film narrative than in a novel that, in a novel, story time is reduced to zero and narrative time is extended to unpredictable length. However, in film narrative, since the medium is visually so rich and every shot contains many descriptions, the above definition of descriptive pause becomes irrelevant. Here in the film *The Notebook* too, many individual scans with their different description (description of room, characters, dresses, weathers, streets, states of play etc.) are found. Even in the first scene, the film introduces the surroundings where the story of the film begins. In this scene, without any narrator (explanation), the long distance shot enables viewers to understand the overall settings. It is displayed on screen as the sunset glowing on the lake, a man shipping by boat and the old woman (Alison) looking out through the window of her big house located nearby the lake into all these events including birds flying on the sky (00:00:47, *The Notebook*, 2004).

This particular event is also the other descriptive scene with plentiful descriptions. As Murphet described, at the beginning of the scene, there is ‘establishing shot’, a long distance shot that places the action in an identifiable environment. The scene started with a shoot of the surrounding where Alison’s family having meal outside the house with guests including Noah and Alison.

As one can understand from the figure, it is a summer morning in Seabrook. Neighborhoods gathered around a dish table in a tent outside Alison’s summer residence. The visual presentation depicts the elegant dressing of guests including waiters surrounding the diners in standby manner.



Figure 1: Alison’s family having meal in a Tent inside their summer house compound; Extracted from the film. (See *The Notebook*,

A little far from the tent, right in front of the house, children are seen playing on the ground.

In addition, the film also describes the class (status) difference between Alison and Noah, through dialogue, as one of the gatherers asks Noah, what he does for living and how much money he can make per hour. From the overall setting, it seems Alison's parents are from high economic family.

Besides, Noah dressed casually which portrayed his odd (probably, low) life style. All these multiple scenarios were presented in the film in less than a minute through the use of 'descriptive pause'. This helped the producer to communicate enormous scenarios at a time without consuming screen time, which had it been in the novel, the narration of story would take more time and space.

In the film, descriptive pause is implemented in different sides unlike that of the novel. It already inferred in the adapted film, descriptive pause cannot consider as it is the slowest narrative duration which elongated discourse time to random length and reduced story time like that of prose (novel) narrative. So, in general, it can be said that, the film *The Notebook* is an anisochronic film as most events of the story are presented in the form of summery and ellipsis.

4.2.1.1.3. Frequency

The third category of narrative time is frequency. Academics point out that, in certain narratives, it is important to consider how often an event is presented and how frequently are narrative actions and events in film repeated. Repetition works in several ways in the film narrative, and possibly the most outstanding instance of it is in US cinema as in "Welles' shooting" of an identical event (Murphet, 2005).

The film *The Notebook* implemented the kind of 'Welles' shooting' of the same event in two different prospects of the very beginning of the film. First, the vantage point of the evening view of the lake is reflected while sunset light on it where a man paddling by boat and birds flying above it. Secondly, Alison herself is looking the view, through the window. Here, by repeating the event, Welles shooting was able to exhibit strongly disjoint perspectives [the camera position and Alison's view] on it and open a medium to relativeness of the two perspectives.

As Murphet stated, repetitions of narrative actions and events are motivated in the plot by differences in ‘point of view’. The film also fused the camera position and the protagonist eye (Alison’s view) to express same event (see, *The Notebook*, 2004, 00:01:23-00:03:00). Then again dominantly, events in the film are presented in a singulative telling, without using of Welles’ shooting or repetition of scenes.

4.2.1.2. Analysis of Narrative Space in the Adapted Film the Notebook

Narrative space in both writing and film narratives refers to a space in which a narrative can take place. Space in film is fundamentally bounded by a frame captured by a camera shot. The space presented on screen conveys the plot of the off-screen space, where audiences continuously, sometimes subconsciously, build the unseen facets of the story in order to make sense of the narrative.

Literary, the geographical concepts of spatial entities within a fictional narrative is a starting point for examining space and place. In literature Piatti (2008) categorized them into five main classifications; setting, projected space, zone of action, marker and route. As every topographic or geographic situation within a story can be related with one of these groups, so the aim in this study is to describe how these variables appeared in the film ‘*The Notebook*’.

4.2.1.2.1. Setting

Setting is one of the spatial categories defined as the location where the action takes place and characters appear. It sometimes has a link with realistic geographical location of the surrounding and it can be transformed using techniques of remodeling, renaming, relocating or combination of several places.



Figure 2: The place Allison and Noah first met (see The Notebook, 2004, 00:06:04)

The film the ‘Notebook’ has three main story events with full of description of space and places. As these three photos displayed, there are places and spaces that the main story events where occurred. Figure; 2, describe, the first meeting of Alison and Noah at carnival in Sea Brook. Likewise, the second (figure; 3) shows that Alison and Noah shipping in a boat while a group of chicks surrounded them. The third (figure, 4) describes the present condition of the two old couples and the place they are living in. So, it was shown that the space presentation of the story combines many natural and manmade setting. Further, it also depicts the beginning (as their meeting), the middle (as they shipping) and the end (as they got old and taken to care house) parts of Noah and Alison’s life (love story).



Figure 3: Noah & Alison Shipping on a Boat as Plenty Swans Surrounding them (See The Notebook, 2004) 01:17:32)



Figure 4: Duke (Noah) & Alison Siting Outside the nursing House (See the Notebook, 2004)

In general, unlike the novel, the adapted film has a great capacity in projecting actions and of places in every single shot of a camera without narrator discretion of such space. Due to its ability bringing real life like environment in screen, every space in the film is easy to understand by any viewers.

4.2.1.2.2. Projected Space

In projected space, characters are not present in the location, but they dream of, remember, (The character is remembering a place he/she was in the past, e.g. a childhood place) or longing it. As Piatti described, here longing is referred, for a place, either for one that the character already knows or for one that has been inaccessible so far. Regarding this, the film employed places of remembering as well as places of longing all together at the same time.



Figure 5: Alison's Visit to the newly built house of the Windsor Plantation at Sea Brook (see; The Note Book, 2004. 01:05:17)

The figure in here shows that Alison happened to see the newly re-built Windsor Plantation house the way she wished it to be (see; The Note Book, 2004, 01:05:17). Before this event, this house was a place of longing in which Noah promised to Alison that he will own it and fix the way she pictured it. After seven years of their separation, the house was the reason for Alison's return to Noah which also happened to be a place of remembering, as the part of the story narrated by Noah from the notebook tells

4.2.1.2.3. Zone of action

Zone of action is several settings or projected spaces combined by the producer. In a special form of a literary transformation technique, two or more spaces are fused to a new, third space within a text. In fact, in the film The Notebook there is a place fused with other different places and spaces.



Figure 6: Noah with some fellow soldiers in North African dessert (See the Notebook, 2004, 00:48:04)

The above picture shows, Noah playing cards with some fellow soldiers at day break in North Africa. As Noah read the story to his wife Alison, the army was chasing Nazi's force through North African dessert but the playing of cards was not told as it contradicts the fact that the army is fighting with enemies. Then again, regarding the geographical place, only North Africa is mentioned while it is a combination of different countries like Egypt, Tunisia and other countries. As Reusch and Hurni stated special form of a literary transformation technique: Within the narrative, these countries and spaces are synthesized to other third spaces called North Africa.

4.2.1.2.4. Route

Route is a place along with characters' movement; connections between several settings or projected spaces. We can see that events happen in different places along characters' movement in the film The Notebook. In this regard, there are places along Noah's travel, where major story events happen.

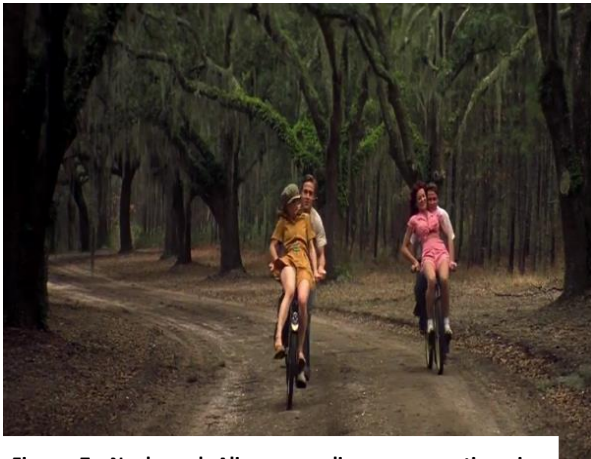


Figure 7: Noah and Alison spending summer time in Newbern with their friends (See The Notebook, 2004, 00:19:25,)



Figure 8: Noah with the army fighting against enemy in Europe (See The Notebook, 2004, 00:48:09)



Figure 9: Noah with some fellow soldiers in North Africa (See The Notebook, 2004, 00:48:04)



Figure 10: Noah return to New Bern after the war got its end (See The Notebook, 2004, 00:54:06)

The above four facts are taken to exemplify the meaning of route in the adapted film “The Notebook”. The places presented in those pictures are places which the main character Noah moved in his life and where major story incidents happen. The first picture shows, Noah and Alison spending summer time in his birth place Newbern with their friends.

In addition, the places shown in the picture (figure; 9) refers, places in North Africa and Europe, where Noah and his best friend Fin along with the U.S army fighting against the Nazi force. The next picture (figure: 10) proves, Noah’s return to Seabrook at the end of World War II.

Each specific place is linked to a specific event of story and viewers are very well orientated within places. These describe the successive travel of the character throughout his life, which gives us the aspects of route as presented in the film.

4.3. Comparative Analysis of Narrative Time and Space in the Novel “The Notebook” and its Film Version

4.3.1. Comparative Analysis of Narrative Time in the Novel “The Notebook” and its Film Version

The third objective of this study was to compare the narrative techniques of time in the novel ‘The Notebook’ and its film adaptation. To analyze time, three aspects; order, duration and frequency were considered. To start with the order aspect, events both in the novel and its adapted film were not presented according to their chronological flows. The novel used flashback to tell the background of the two main characters (Noah and Allison) and flash-forward to give clue about the kind of story being narrated. As it shares big part of the story, the third person narrator continuously describes past events until Noah’s reading reaches its end and the story goes back to where it begins. The period covered by the analepsis (flashback) begins after the starting point of the first narrative but at a later stage the first event takes over. In this part, the author usage of past tense (... it was...) has direct indication that the narrator was introducing back histories.

In the film however, only flashback was employed to connect a past event with the present situation of a story. The film displays; dressing styles, models of cars, people and other visual ways of communication to infer the 1940’s way of life where the two protagonists (Noah and Allison) happened as teenage lovers. Unlike the novel, the film showed the past and present incidents, back and forth throughout the narratives to indicate their strong relation to the main theme of the story.

In general, it can be concluded as; events in both narratives were not presented in their chronological order. In terms of duration, the use of summary and ellipsis made the discourse time shorter than story time both in the novel and its film version. In the novel, many events that might take days or years of story time were highlighted and jumped without detail descriptions.

In this regard, the novel introduced many condensed paragraphs to summarize the 66 years of story time. In addition, ellipsis also had great role in omitting extended events of story. As it's difficult to narrate about each story events, ellipsis was used to cut out minor incidents which might not serve the main concern of the theme. In addition, descriptive pause that elongated the narrative of discourse time from its story time was the other feature of some paragraphs of the novel. In this regard, the description of places and characters can be mentioned. In particular, the scenic mode stories narrated by the third person omniscient narrator made the story a little bit slower. On the other hand, since most parts of other stories were summarized, the text's discourse time was shorter than its story time.

As same as the novel, summery and ellipsis were given great emphasis in the film to accelerate plot time (screen time) of presenting stories. Case in point, the extended story time (7 years separation life of Noah and Allison) were presented in a combination of few summarized scenes within a few minutes of screen time along with years or days experiences of characters. For instance, the story about Noah's two years duty in Norte Africa and Europe were radically compressed into a single narrative cut and presented only in a few seconds duration of two camera shoots.

Unlike the novel, the film applied descriptive pause in different sense. For example, it used long distance shooting of a camera which might enable viewers to capture various situational descriptions and actions all together at a time. From this angle, every single shots of a camera expressed the full information about incidents in the adapted film without extending its plot time unlike the discourse time of the novel. Subsequently, the film's plot time (screen time) is much faster than discourse time in the novel. Again, upon its semiotic expressions, the presentation of stories (events) in the film was much faster than that of the novel. As a result, to represent the tree major story incidents of the novel that narrated a story of about 66 years, the film plot time took only 123 minutes. This might be due to the film's richness of visual expressions that offer the detail of multiple events (actions) in a single shot of a camera. Particularly, theme of some stories narrated by the first and third person omniscient narrator in the novel were presented in scenic mode the film which was open for the use of descriptive pause. The use of such incidents could make the story slower in the novel. Nevertheless, since

most parts of other stories are summarized, the text's discourse time was shorter than its story time. To complete reading the narration (discourse) of a 66 years story in the novel, one may take days.

Generally, summary and ellipsis were techniques used to highlight events both in the novel and its film version which had a great effect in accelerating events in both narratives, except the implementation of descriptive pause had its own influence due to their medial variance. Again, it was distinguished that the duration of discourse time was faster than story time both in the novel and in the adapted film. Furthermore, the novel and the film had similarities in their presentation of frequencies of events. Accordingly, to show the number of times events happened, the novel used singulative (presenting once what happened once and telling many times what happened many times) dominantly. Unlike iterative telling (presenting once what happened many times), singulative telling was used to tell some events which might have direct relation to the main theme of the novel. Withstanding, iterative telling was used to signify habitual actions of characters but without repeating it in any other episodes of the novel.

In the adapted film too, events were dominantly presented through singulative telling. In addition to this, the film used repetitive telling to show identical events from two different perspectives without repeating it in another episode. To that end, the "The Notebook" film implemented a 'Welles' shooting' of the same event from two different perspectives (from the eye of the camera and the eye of the protagonist). Here, by repeating the event, Welles shooting was able to exhibit strongly disjoint perspectives and let a medium to show the relativity of the two perspectives. In this situation, it does not mean to say the event surely repeated and plot time is longer just like discourse time in the novel. It was systematical presentation by merging two different perspectives without leaving any gap between them. Regarding to this, repetitive telling in the film version, has got its unique feature.

Therefore, the comparative analysis revealed that the major narrative techniques used to present time both in the novel *The Notebook* and its film adaptation appeared in different structural composition. Most importantly, disrupted sequence, summary and ellipsis duration and singulative telling of events were the dominant techniques in the two narratives.

4.3.2. Comparative Analysis of Narrative Space in the Novel “The Notebook” and its Film Version.

To examine narrative space in both Media, the five variables; setting, projected space, marker, route and zone of action were considered. Besides, the mechanisms by which the five geographical aspects are employed in the novel “The Notebook” and its adapted film was also examined comparatively. To begin with the first spatial entity; setting, as usual, it is used in both narratives to symbolize spaces or places where characters are presented. What is more, natural and manmade settings of actions were expressed from the two narrative agencies (first and third person) perspectives in the novel. These spatial information or descriptions were constructed by the power of words which can be accomplished and developed through the imagination of the reader. While in the film version, almost all events of stories were presented through characters’ existence in particular spaces and places. So, it every setting was projected in the screen correlated with the action of characters. Comparatively, both narratives used setting to represent places where the characters are presented. Nevertheless, due to its real world like representation of fictional spaces in every single cut of the camera, the adapted film had capacity in presenting spaces in much clearer way than the novel.

The other category of narrative space is projected space which has been used in both media to portray places of longing or remembering. Places of longing might be either for one that the character already knows or for one that has been inaccessible so far. Place of remembering on the other hand, is a place the character visited or saw in the past. In the novel, there are places where characters had lived or visited and they remembering it in present time of the story (Allison remembered a place, that she had moment with Noah back in their summer time in Newbern). In addition, places of longing represented in a few parts of the novel like for instance Noah’s longing of owning and fixing the old house called The Windsor Plantation. In this manner, the use of past tenses (... she/he remembered...) and feature tenses (...one day he was going to own it and fix it up...) could enable readers to verify the longing and/or remembering of a character to the place. In the same manner, the old house happened to be both the place of longing and remembering in the film version. The case is very clear as it could be heard from the characters’ (Noah and Allison) Dialogs, in addition to the screen display of the real picture of the house. For example, in the film there is a part Noah expresses to Allison the wish of

owning the Windsor Plantation house long ago during their time in summer. Then, there is a part displays her remembrance of it after seven years while she was in Seabrook. Hence, from this scene it was discovered that the place (projected space) was used as place of longing and remembering both in the novel and the adapted film. So, it can be concluded that both media had similar narrative points of projected space except their difference in semantic expression (word and visual communications).

Zone of action is the other variable of space used in both narratives (the novel and film) to describe a place that merge two or more places and settings. As reviewed in both media, there were places which can be considered as combinations of many places and settings. In the novel, spatial descriptions of places such like; North Carolina, North Africa and Europe were used to denote features of many sub-cities and countries under them. For example, the third person omniscient narrator manifestation of North Carolina trees (that the main character Noah love), was presented in combination with trees of different cities like; Newbern, Harkers Island, Charleston and others. So, by merging features of trees in these cities, the narrator described the color beauty of North Carolina trees. In addition, the dessert of North Africa and forests of Europe, where Noah set out with the army of United States in World War II, were examples of zone of action since the geographical features of these continents referred many countries under them.

In the same manner, the adapted film used descriptions of exactly the same places which can be taken as zone of action. There is a scene which describes geographical features along Noah's movement as a soldier. As this scene projected (showed), places look like deserts and forests when Duck's (Noah's) voice comes through as a narrator and enable us understand stories. Along with, those places are told to refer his journey through North African and European countries during World War II. Accordingly, places mentioned above were to refer zone of action in both narratives. Thus, it is possible to say the adapted film employed zone of action like that of the novel. More importantly, the comparative analysis attested that the use full visual description of places in the film which have identical thematic description in the novel had brought stories alive.

Likely, the fourth kind of space indicator called marker was used only in few parts of the novel to describe locations that has no significant effect on the story or characters. In contrary, this kind of geographical space appeared in the film version with a description of certain places which might had direct connection either to the main concern of the story or to the characters. For example, the description of places and people while telling Allison's driving on Newbern streets have no significant relevance to the main story. So, it was clear that this kind of space was employed only in the novel.

The last variable of narrative space is route which refers to connections between several settings or projected spaces. For example, Newbern, North Africa and Europe are places mentioned in both narratives to show Noah's successive traveling throughout his life. In the novel, these places are real world places, which bound three major story incidents of the novel together; Noah's teenage life with Allison, his journey through WW II and the reunion of the two cupules. Like in the novel, in the adapted film also displayed those places (Newbern, North Africa and Europe), to show the successive travels of Noah (the character) as to execute his duty during the war. Just as it was represented in three condensed paragraphs in the novel, the successive travel stories of Noah towards those places was represented through a few summarized scenes in the film. So, from this and many more examples from the novel, the data clearly indicated the similarity between the novel and its film version in using fictional story names or places. Furthermore, it can be concluded that in both narratives connections of many geographical places and spaces had the capacity to describe the successive travel of the character.

There is of course a difference in the mediums on their capacity of giving clear and full information about places of actions. In this sense, unlike that of the novel narrative, which is fully linguistic, the adapted film as multi-media (audiovisual) narrative enabled viewers to experience real world like spaces (natural and manmade) without taking much time. Therefore, the adapted film 'The Notebook' had a greater ability in bringing full description (display) of spaces, characters and events of actions altogether at a time, within a single shot of camera. This fact also made its duration faster than that of the novel. In general, it was discovered that almost

all spatial descriptions in both narratives had correlations with the five geographical entities except the film. It did not have any description of marker unlike the novel.

4.4. Manipulation of Time and Space Narrative Techniques in the Process of Adapting the Novel “The Notebook” into the Film

The fourth objective of this study was describing the extent to which narrative time and space are manipulated in the process of adaptation. Regarding, as the comparative analysis discovered, the major narrative techniques of time used in the novel; accelerated discourse time, singulative telling and unchronological narrative techniques were similarly used by the film in the process of adapting stories from the novel. However, the manipulation of time aspects in the film was slightly different manner. This difference can be seen in the structural composition of story time when the two mediums applied flashback to communicate past events with the present situation of the story. For example, while the novel flashed back in narrating an incident occurred in 1932 related with the two protagonists, the film on the other hand flashed back through visual aids like; dressing styles, model of cars, people and others to infer the 1940's society's way of life where the two protagonists (Noah and Allison) used to be young lovers.

Unlike the novel, the film used a back and forth flashback manipulation technique to show the past and present incidents simultaneously throughout the narration. The film's back and forth presentation and use of audiovisual effects to narrate stories helped the description of the then time in more interactive way than the novel. Besides, from the above compositions, it was clear that the film depicted the same story event from the novel and in terms of duration, there were some manipulations made by film makers while adapting stories. The main story of the novel that Noah reads to his wife starts from 1932's settings and takes 14 years' duration of story time. Whereas, the film version starts the same story from 1940's time period and takes 7 years of story time to describe the same occasion. Therefore, in presenting it in more recent way than the novel, the film tried to create proximity between the story and the audience.

In the same way, summery and ellipsis extensively been used in the adapted film that Noah's two years' duty in North Africa and Europe were presented only in a few seconds duration of two camera shoots radically compressed into a single narrative cut. This shows the film's

capacity to expose a few scenes from the novel and reorder the remaining events extendedly. Above and beyond, the story of 14 years separation gap into of the two characters in the novel was reduced into 7 years omitting the other 7 years of Noah's story time. Thus, the manipulations of the film made the fictional story a little realistic than the novel. Obviously, telling audiences about the reunion of couples after 7 years could be a little more convincing than 14 years. The other unique feature of the story the adaptation came up with was the reduction of the protagonists' age to younger than they are in the novel. In doing so, the film story appeared to be more inclusive, convincing [as young couples of early twenties may emotionally be involved in infatuation than adult couples of late twenties] and to have caught modern viewers' attention. So, all in all, plot time (screen time) was accelerated in the film faster than discourse time of the novel.

When the concern comes to narrative techniques of space, every setting projected on the screen correlated with the action of characters in the film. Moreover, the film used the real world places mentioned in the novel in its adaptation of aspects of settings. Hence, it had much more capacity in presenting settings interactively with visual effects in extended details. As it is recommended by educational center Masterpiece (2011), the reason for major changes and manipulations take in the film narrative might be; when change is required by a new medium and for the sake of catching present-day audience's attention who might match with changes. Otherwise, it might also be to develop new theme and emphasize on new quality in characters or event which the original work (novel) did not depicted.

Chapter Five

Conclusion and Implication

5.1. Conclusion

The study raised the issue of adaptation comparing how the film confronted aspects of the novel in its way of expression. In terms of time, the film presented main stories plots in the novel in much shorter duration without subtracting the stories features. Rather, it contributed to the clarity of stories by describing different aspects with multiple alternative presentations. Further, it showed greater ability in bringing the full descriptions (display) of spaces, characters and events of actions altogether at a time. In this way, the film was successful due to its use of images/videos of places in the real life world and increased the familiarity of stories to viewer. So, it can be concluded that even if the two media had similar narrative points regarding the story plots, in terms of presenting in a projected and vibrant way, the film added value/quality to the story. The analyses confirmed that the adapted film was an alternative work to present/tell a story the other way around. Probably for audiences who did not read the novel, watching the film can compensate it except some details were left out to keep the screen time short. However, for audiences who read the novel, the film can be a transitory to the major plots of the story. Therefore, the adaptation manner of the film “The Notebook” can be regarded as commentary (intersection). According to McFarlane, a film adapted at this level reinterprets some issues of the original work in some respect, when there is a need to the art of film making. However, it keeps the overall aspects of the novel (its plot, settings, and stylistic conventions) as it was applied in the film “The Notebook”.

5.2. Implications

As this comparative sort of study revealed, the film “The Notebook” was a complementary to its mother document the novel “The Notebook”. So, this implies the advantage of adapting a novel work into its film version so as to offer alternative means of telling a story for audiences. The findings also suggested the different possibilities of adapting literary works into audiovisual format considering different levels of audiences. It showed the possibility of adjusting/shaping

any story of a novel without distorting its central meaning. Therefore, local/Ethiopian film makers may follow similar trends to expected similar outcomes. Moreover, it might be another means to attract more audiences to the film industry in the country for; people are closer to their prior exposure to a story.

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