

Narrative Event Reconfiguration Across Media: A Literature Review Toward a Comparative Framework of Representation and Adaptation _____

_____ **Roland SPAHIU** _____

EUROPEAN UNIVERSITY OF TIRANA

roland.spahiu@uet.edu.al

Abstract

This study examined how a narrative event was represented and transformed in three narrative media: the novel, the film script, and the theatrical drama. Relying on a qualitative approach in the form of a literature review, the paper synthesized theoretical and critical studies from the field of narratology, adaptation studies and intermediality. The analysis showed that each media used different formal strategies for the construction of the event. The novel represented the event primarily through linguistic narration and access to psychological interiority, allowing for temporal elasticity and narrative subjectivity. The film script recast the event as visible action and structured around rhythm and causality, while the theatrical drama realized the event through embodied performance and real-time spatial presence. The study also found that time, space and narrative perspective directly influenced the way the event was constructed and experienced by the audience in each media. Moreover, it was found that adaptation and cross-media storytelling explained the transformation of the event as a process of reconfiguration rather than preservation of the original form. In conclusion, the paper provided a comparative framework for understanding how narrative events change in form and meaning when they circulate between different media.

Keywords: *Narrative Event, Narrative Theory, Adaptation Studies, Intermediality, Cross-Media Storytelling*

Introduction

In modern cinema, the telling of the same event through different narrative forms is considered an important area of research in narrative theory, film studies, and theater studies. Although the novel, screenplay, and play can construct meaningful stories, each medium uses different formal resources to represent events, organize meaning, and shape the audience's experience. In a special form, it is said that the possibilities and limits of each medium affect the reconfiguration of a single narrative event (Abbott, 2021; Grishakova, 2023). Through this research, the construction and transformation of narrative events in three narrative forms, including book, film script and play, has been addressed. Thus, incorporating theories from narrative theory, adaptation studies, and intermediality, this project sees adaptation as an interpretive and creative process rather than a matter of fidelity to the "original" (Pop, 2023; Spielmann, 2024). According to a study conducted by Grishakova (2023), he argues that this is an area where media techniques really shine because they analyze how meaning is created not only through a medium, but through the interactions between words, images, sounds and performances.

This article had addressed the differences between the book, the film script and the play in the way they formally show the same narrative event, then the influence of time, geography and narrative perspective on the presentation of an event in these three media, as well as research in adaptation and mediation studies to understand how an event changes when it is told in different ways. Through this literature review, an interdisciplinary framework is presented to understand how narrative events change in form, emphasis, and meaning as they move between literary, cinematic, and theatrical narrative practices (Abbott, 2021; Lowe, 2021; Sağlam, 2025). To do this, it combines relevant theoretical and comparative research.

Literature Review

In contemporary literature, events and film narrative theory, within narrative theory has long understood the event as the basic unit through which stories generate meaning. Research conducted by Abbott (2021), events are not mere occurrences, but transformations that produce change within a narrative world. Narrative becomes intelligible when events are organized into causal, temporal, and experiential patterns that allow the audience to perceive progression and significance. In the study conducted by Abbott he states that events are cognitive

constructs shaped by human perception and cultural conventions, rather than objective facts. Postclassical narratology has presented a further expansion of this understanding by placing events within wider media and cultural frameworks. According to author Fludernik (2008), he argues that narrativity depends less on plot mechanics and more on the experience of how events are perceived, embodied and interpreted by characters and audiences. This difference is essential to understanding how events function differently across novels, plays, films, and new media forms. Mediation researchers such as Grishakova (2023) and Pop (2023) point out that events change meaning when they migrate through media. An event is not transferred intact, but is re-materialized through various semiotic systems, making narrative a dynamic and adaptive process rather than a fixed structure.

Events in the novel – in this context, events are deeply intertwined with interiority, temporality, and narrative voice. Author Abbott (2021) in his study notes that prose fiction allows events to unfold not only through action, but also through reflection, memory, and anticipation. Likewise, narrative events in novels often gain significance through access to the internal states of characters, enabling an understanding of the layers of cause and motivation. Diaries and first-person narratives further complicate the presentation of events. According to the author De Pasquale (2025), in her analysis of the *Quaderno proibito*, shows how events in diaristic novels are fragmented, serial and subjective. In this context, events are filtered through personal writing practices, transforming everyday actions into places of identity formation and sociocultural criticism. From an adaptation perspective, Alwazzan (n.d.) notes that new events are often expansive and diffuse, requiring reinterpretation when translated into visual media. The novel's ability to dwell on psychological depth and narrative delay presents challenges to media that rely on immediacy and visual momentum. Narrative of events in film scripts - Film scripts conceive of events as visible and realizable actions, structured around causality and rhythm. Friedmann (2021) argues that screen storytelling privileges events that can be externalized through behavior, dialogue, and *mise-en-scène*. As a result, internal or abstract events from novels often require conversion into concrete cinematic action. Kirezçik (2022) shows that in *The Sinner*, narrative events are rearranged across episodes to sustain suspense and character discovery. Similarly, Sakorn (2023) demonstrates how romantic events are reshaped using classical three-act structures to meet script conventions. Recent scholarship also considers technological interventions in the construction of events. Mirowski etc. (2023) and Uddin et al. (2025) explore how AI-assisted scripting systems rearrange narrative events hierarchically, raising questions about authorship, coherence, and narrative purpose in future screen media.

Theatrical presentation of narrative events - theater presents narrative events through embodied performances and spatial immediacy. Fludernik (2008) points out that drama is historically excluded from narrative, theatrical events are essential before we understand narrative action because they represent the act of mediation. Lowe (2021) asserts that theatrical adaptations reconfigure narrative events in accordance with stage conventions, historical context, and audience expectations. Events are shaped by actors' bodies, landscape, and living temporality, creating meanings that differ from both novels and films. From an intermediate perspective of translation, Sağlam (2025a; 2025b) conceives the adaptation of the novel to the stage as an intersemiotic translation, where narrative events recirculate in the place of reproduction. The events will become dramaturgical prisms that break ideological, cultural and historical meanings within new stage contexts. Time and space in media narratives: time and space play a crucial role in configuring how they perceive events in the media. Abbott (2021) points out that narrative time is elastic in prose, allowing for pauses, digressions, and retrospective narratives. But by contrast, cinema and theater impose tighter time constraints, often compressing or rearranging events to maintain pace and coherence.

Stadler (2020) points out that screen media constructs time and space through editing, sound and camera movement, transforming narrative events into audiovisual experiences. Virtual and immersive media further complicate this relationship. Weaving (2021) demonstrates that in virtual cinematic reality, events unfold without the traditional setting, transferring narrative control to the viewer. Transmedia narratology extends this discussion al enmarcar los eventos como nodos móviles dentro de redes narrativas. Le (2023) conceives events as "rizomáticos", able to penetrate across platforms, genres and cultural contexts while maintaining narrative continuity.

Perspective and Focus in Different Narrative Forms - Perspective profoundly affects the experience and interpretation of narrative events. In novels, accessibility enables readers to engage with subjective interpretations of events, often undermining objective facts (Abbott, 2021). Diaristic and autobiographical elements reinforce this influence by linking events to personal memory and identity formation (de Pasquale, 2025). In movies and plays, the director's performance, the actors' performances, and the way the camera frames the scene all affect how we see things. Yang and Qin (2024) claim that script analysis and the director's vision are crucial in determining the emphasis of events on screen and on stage. Adaptations such as *Queen Lear* show how a shift in perspective can turn important moments in history into places where politics and gender matter (Yilmaz, 2025).

In mediated and transmedia environments, the methodology evolves into a pluralistic and decentralized framework. Grishakova (2023) and Spielmann (2024) claim that modern narrative events challenge monolithic perspectives,

instead arising from multifaceted media activities that encourage reconsideration rather than conclusion. Adaptation and mediated storytelling are key issues in modern narrative, cinema, and media studies, especially as stories spread across books, theater, film, television, internet platforms, and emerging technologies. Initial adaptation studies focused on the transition from book to cinema, often prioritizing fidelity as the primary metric for evaluation. Recent research has ultimately moved from loyalty-based models to more adaptive, process-oriented, and mediational frameworks (Spielmann, 2024).

Abbott (2021) offers a fundamental understanding of history as a transmedia human behavior rather than a medium-specific creation. From this perspective, adaptation is not a derivative action, but a reconfiguration of narrative events influenced by the possibilities, limitations and cultural contexts of different media. Narrative meaning does not derive from linguistic similarities; rather, it emerges from the way stories affect audiences through different types of representation.

Mediation theory complicates classical models of adaptation by emphasizing the material, performative, and semantic aspects of media contact. Grishakova (2023) defines intermediality as a material activity and an artistic phenomenon, originating from avant-garde experimentation and media hybridization. Interdisciplinary methods investigate the production of narrative meaning through the interaction of text, image, sound, performance and technology, rather than viewing media as isolated entities. Pop (2023) elaborates on this perspective by contextualizing adaptation within broader discussions of multimodality and transmediality, arguing that modern narrative operates through constant “boundary crossings” across media. The cinematic version of the book is still a great place to see how stories can change. Alwazzan (n.d.) illustrates that the transition from book to cinema requires methodical stages of reduction, modification and addition. The research uses the adaptation of *Little Women* to show how the events, characters and themes of the stories have been changed in a way that suits the time, the visual story and the expectations of the film audience. Kirezçik (2022) shows that adaptations of television novels such as *The Sinner* rearrange narrative events using episodic frames, emphasizing psychological complexity, delayed revelation, and continuous suspense.

Methodology

This study adopts a qualitative research approach in the form of a literature review that examines how the same narrative event is represented in three narrative forms: the novel, the film script, and the play. Rather than conducting primary textual analyzes of specific creative works, the research focuses on theoretical, critical, and comparative academic sources that address narrative representation and mediated storytelling.

The main goal of this study was to synthesize the existing to achieve an explanation of how a single event can be constructed and transformed in narrative ways, in literary, cinematographic and theatrical forms, as well as to clarify the specific strategies and limitations of a medium that manage to shape these representations. Through this review, it has been possible to use essential principles starting from narrative theory, adaptation studies and mediation, which create the analytical basis for understanding how narrative events are shaped by the formal constraints of different media. Through these limitations, an inclusion of the linguistic narrative in the novel, as well as the visual and structural economy of the film script, makes performative embodiment possible in the theater. Through this review, it is intended to create a comparison between recurring themes, dominant academic discourses and methodological frameworks that clarify the construction, transformation and interpretation of media events.

The search procedure in this research began with a targeted search of relevant academic literature, conducted primarily through Google Scholar, with additional sources identified through reference lists of key theoretical works. The search procedure used a number of terms and combinations of keywords, such as narrative event, event representation, narrative theory, comparison of novels and films, script narrative, theatrical narration, adaptation theory, mediation and cross-media storytelling. The search period included publications from 2021 to 2026, along with earlier fundamental theoretical texts selected to improve conceptual clarity.

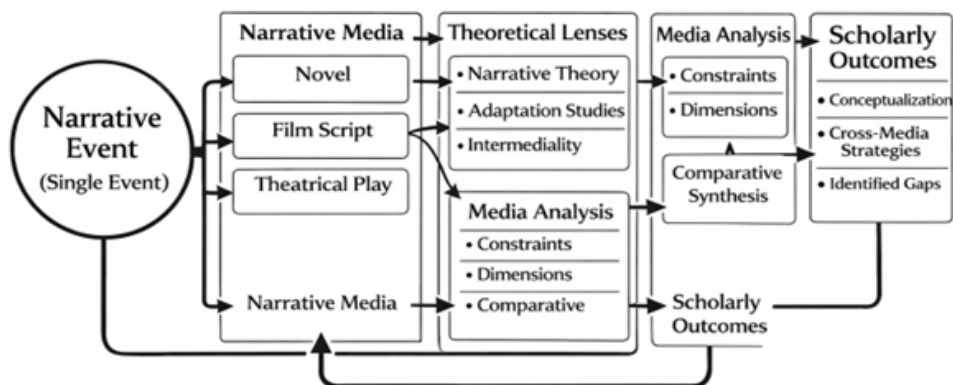
After identifying sources, literature was selected based on its academic relevance, theoretical depth, and direct relevance to the research focus. Selected texts were subjected to critical reading and thematic organization, with sources grouped according to their emphasis on specific narrative media or comparative frameworks. This process enabled the identification of similarities, differences and conceptual gaps within existing studies.

The final stage of the methodology involves synthesizing the reviewed literature into a coherent analytical framework that highlights how narrative events are conceptualized and represented differently in literary, cinematic, and theatrical forms.

Research questions

1. How do the novel, film script, and theatrical play differ in their formal strategies for representing the same narrative event?
2. In what ways do time, space, and narrative perspective shape the construction of an event across these three media?
3. How does scholarship in adaptation studies and intermediality explain the transformation of an event when it is re-narrated across media?

FIGURE 1: A Framework for Cross-Media Narrative Analysis



This literature review can contribute to the field by providing an interdisciplinary synthesis of scholarship in literature, film, and theater studies. An explanation of how the concept of the narrative event is reshaped when transferred between media is presented and identifies common theoretical tools as well as areas requiring further research. So we say that, as a non-systematic study of the literature, the study does not aim to include all existing publications on this topic. The selection of sources is influenced by access and language (mostly English-language scholarship), and the focus on theory limits engagement with empirical approaches such as audience reception or production practices.

Analysis and results

1. How do the novel, film script, and theatrical play differ in their formal strategies for representing the same narrative event?

Recent findings in contemporary literature consistently show that the novel, the film script, and the play use distinct formal strategies to represent the same narrative event, shaped by the expressive capacities and limitations of each medium. In the literature findings within the novel, events are constructed mainly through linguistic narration and internal access. As Abbott (2021) argues, prose fiction allows events to unfold through reflection, memory, anticipation, and psychological depth. Events do not rely solely on action, but gain meaning through narrative voice, temporal delay, and access to characters' inner states. Diaristic and first-person narratives further fragment events, presenting them as subjective and episodic experiences rather than unified actions (de Pasquale, 2025).

In contrast, the film script represents the events as outward visible and structural economic actions. According to Friedmann (2021), screen storytelling privileges events that can be displayed through behavior, dialogue and mise-en-scène. Internal or abstract events from novels must be translated into concrete cinematic actions or visual metaphors. Adaptation studies show that this often involves condensing, restructuring, and reordering events to meet cinematic rhythm and causal clarity (Alwazzan, n.d.; Kirezçik, 2022).

Whereas in the theatrical play, events are realized through embodied performance and spatial presence. Theater prioritizes acting over narration, making events immediate and shared. Lowe (2021) emphasizes that theatrical events are formed by actors' bodies, stage space and living temporality, while Sağlam (2025a; 2025b) shows that events are not reproduced, but recirculated as dramaturgical constructions formed by cultural and performative contexts.

We can say that, while the novel privileges interiority and narrative mediation, the film script emphasizes visual action and structural clarity, and theater relies on embodiment and direct performance, resulting in fundamentally different representations of the same narrative event.

2. In what ways do time, space, and narrative perspective shape the construction of an event across these three media?

In recent studies, it is considered that the story of the book has room for change, where in his study, the author Abbott (2021) notes that prose facilitates pauses, digressions, retrospection and chronological layering, allowing events to be elaborated, postponed or revised. Also, space is often produced from within, mediated by mind rather than actual presence. Also, the narrative perspective, especially from the focus, facilitates subjective experiences of events, often undermining a particular authoritative description of the phenomena. Even editing, camera movement, sound, and framing all work together in films to fix time and space. Stadler (2020) states that montage and spatial continuity shape cinematic events by compressing or rearranging time to maintain rhythm and coherence. Perspective is managed through visual framing and directorial decisions, directing the audience's focus and interpretation. In serial television, incidents can be spread over several episodes to keep the tension high and the psychological depth deep (Kirezçik, 2022). In theatre, time passes in real or near-real time, and performers and audience members share the same space. Things happen instantaneously during a performance, which makes changing the time more difficult, but makes the presence stronger. Perspective is influenced more by staging, blocking and performance dynamics than by narrative mediation (Lowe, 2021). Sağlam (2025) asserts that the theatrical space serves as a place of cultural translation, where events take on new meanings through embodiment

and contextualization. Through these dimensions, they are increasingly growing in new and transmedia forms. Le (2023) theorizes events as rhizomatic, capable of existing across different temporal and spatial configurations, while Weaving (2021) illustrates how immersive technologies transfer narrative control to the spectator.

3. How does scholarship in adaptation studies and intermediality explain the transformation of an event when it is re-narrated across media?

Adaptation studies and intermediality scholarship elucidate the transition of narrative events as a process of reconfiguration rather than just reproduction. Early adaptation models prioritized accuracy; however, recent researchers contend that events undergo inevitable transformations when they traverse media, owing to divergent semiotic systems and cultural settings (Spielmann, 2024). Abbott (2021) conceptualizes adaptation as a transmedial narrative process wherein meaning arises from medial conditions rather than textual uniformity. Intermediality theory posits that events are re-materialized through the interactions of text, picture, sound, performance, and technology. Grishakova (2023) defines intermediality as a material and creative phenomenon, whereas Pop (2023) contextualizes adaptation within extensive multimodal and transmedial frameworks. From this viewpoint, events serve as adaptable narrative nodes instead of static entities. Empirical adaptation studies demonstrate this transformation via tactics like reduction, variation, and addition (Alwazzan, n.d.), episodic redistribution (Kirezçik, 2022), and intersemiotic translation (Sağlam, 2025). Gender and cultural reinterpretation further transform events, exemplified by adaptations that recontextualize canonical narratives through novel sociopolitical perspectives (de Pasquale, 2025; Yilmaz, 2025). Advances in technology make these changes even more dramatic. AI-assisted storytelling rearranges events in a hierarchy and with the help of others (Mirowski et al., 2023; Uddin et al., 2025), while immersive media breaks up the usual way of controlling a story (Weaving, 2021). These methods work together to show that adaptation is a dynamic process that changes narrative events across media all the time.

TABLE 1: Comparative Dimensions of Event Representation Across Narrative Media

Dimension (What changes?)	Novel (Prose Fiction)	Film Script (Screenwriting)	Theatrical Play (Drama/Theatre)	Key scholarship (APA)
Core strategy for representing an event	The event is built through language: narration, description, reflection, inner thought.	The event is turned into visible action: behavior, dialogue, mise-en-scène (what can be "seen").	The event is realized as embodied performance: body, voice, presence, live stage action.	Abbott (2021); Friedmann (2021); Fludernik (2008); Lowe (2021)



Dimension (What changes?)	Novel (Prose Fiction)	Film Script (Screenwriting)	Theatrical Play (Drama/Theatre)	Key scholarship (APA)
Access to interiority (psychology)	Very high: the novel allows direct access to feelings, memory, self-reflection.	Limited: interiority must be externalized into action, dialogue, or visual representation.	Mediated: interiority appears through acting choices (voice, rhythm, gesture).	Abbott (2021); de Pasquale (2025); Friedmann (2021); Lowe (2021)
Narrative economy (how much the medium can “hold”)	Can be expansive, digressive, highly detailed.	Requires compression and structural economy (pacing).	Requires economy due to performance time and stage constraints.	Alwazzan (n.d.); Stadler (2020); Lowe (2021)
Event structure (organization of the event)	Can be fragmented, serial, with retrospective turns.	Often reorganized by structural models (e.g., three-act structure; TV serialization).	Structure shaped by scenes/acts plus live rhythm.	Sakorn (2023); Kirezçik (2022); Neilan (2023); Abbott (2021)
Time (narrative time)	Elastic: pauses, digressions, flashbacks, retrospective narration.	Built through editing logic, rhythm, scenes, condensation.	Mostly “lived” time (live), with limited manipulation.	Abbott (2021); Stadler (2020); Lowe (2021)
Space (narrative space)	Can be mental/imagined; built through language.	Created audiovisually: framing, camera movement, locations.	Concrete and shared: stage, bodies, scenography/props.	Stadler (2020); Lowe (2021); Fludernik (2008)
Perspective & focalization	Strong internal focalization; subjectivity (especially diaristic forms).	Perspective controlled by camera and directing; often “guided.”	Perspective depends on staging/blocking and the arrangement of bodies onstage.	Abbott (2021); de Pasquale (2025); Yang & Qin (2024); Lowe (2021)
Typical adaptation operations (what happens to the event in adaptation)	The event may be longer and more complex (many sub-events).	Reduction/variation/addition; reorganization for pacing and clarity.	Intersemiotic translation: recirculating the event in a performative code.	Alwazzan (n.d.); Sağlam (2025a, 2025b); Spielmann (2024)
Intermediality (how the event changes across media)	Text produces the event as an interpretive/cognitive phenomenon.	The event is re-materialized in image/sound; meaning depends on filmic tools.	The event is re-materialized in live performance; meaning depends on presence and cultural context.	Grishakova (2023); Pop (2023); Abbott (2021)
Serial / network logic (transmedia)	Can sustain seriality through chapters/diary form.	TV/serial formats distribute events across episodes (suspense).	Can be re-staged in different versions (different productions).	Le (2023); Kirezçik (2022); de Pasquale (2025)
Cultural/gender reframing of events	Can deepen identity and subjectivity (e.g., diaristic).	Can “update” themes for contemporary audiences.	Often becomes political/gender reinterpretation through performance.	de Pasquale (2025); Yılmaz (2025); Lowe (2021)

Dimension (What changes?)	Novel (Prose Fiction)	Film Script (Screenwriting)	Theatrical Play (Drama/Theatre)	Key scholarship (APA)
Technology & AI influence on event construction	Indirect influence (as source/text).	AI can support structuring beats and event design in screenwriting.	AI may co-create theatre scripts too, but with coherence limits.	Mirowski et al. (2023); Uddin et al. (2025)
Immersive media implication (VR)	Not the main format, but narrative theory can be applied.	VR challenges traditional framing: events are experienced without a fixed frame.	Theatre has live “immersiveness,” but VR shifts authorial control.	Weaving (2021); Abbott (2021)
Overall takeaway	Event = linguistically mediated experience + interiority.	Event = visible action + structural/ audiovisual economy.	Event = performative act + spatial presence and live time.	Abbott (2021); Stadler (2020); Lowe (2021); Sağlam (2025)

Discussions and recommendations

This research delineates a narrative experience that is transformed into a novel, film script, and theatrical performance, utilizing contemporary literature in narratology, adaptation studies, and intermediality. The analysis of the sources clearly shows that the event cannot be seen as a stable and unchanging thing, but as a story that changes based on the formal, semiotic, and cultural settings of each media (Abbott, 2021; Grishakova, 2023). When considering occurrences as a mean-dependent construct, it is posited that the novel, the film script, and the play employ markedly distinct methods to portray the same event. The novel primarily develops the event through language and narrative voice, enabling direct access to the characters’ psychological interiors and transforming the event into a subjective and meditative experience (Abbott, 2021; de Pasquale, 2025). The novel’s ability to stretch, break, or delay events makes it especially good at dealing with themes of identity and emotion.

The script for the movie even mentions that the occurrence is something that happens outside of the story and may be seen. Friedmann (2021) states that the way the movie tells the story focuses on action, conversation, and *mise-en-scène*, which gives the event a clear and structured shape around causality and rhythm. Adaptation studies show that this process often involves shortening, rearranging, and changing story events to meet the needs of the film business (Alwazzan, n.d.; Kirezçik, 2022). In dramatic theater, the event is expressed through physical performance and spatial presence. Fludernik (2008) posits that, unlike the novel and the film, drama constructs its narrative through action rather than narrative mediation. Lowe (2021) and Sağlam (2025a; 2025b) contend that the theatrical event does not merely copy the literary source; instead, it is transmuted into a

dramaturgical construct shaped by the players' bodies, the stage design, and the cultural context of the performance.

Time and space are even thought to be aspects that change an event and directly affect how it is made and seen in any media. The novel has temporal elasticity, which means that it can have digressions, retroactive narration, and temporal layering. This makes the meaning of the event bigger than the instant when it happened (Abbott, 2021). In the narrative, space is often mental or seen via the character's mind. Editing, moving the camera, and sound design are all examples of audiovisual techniques that filmmakers use to create time and place. Stadler (2020) says that these gadgets speed up and clarify the event, but they also limit the structure, which makes the story shorter. To keep the story interesting and suspenseful, events are generally spread out throughout episodes in TV shows (Kirezçik, 2022).

In the theater, time is mostly "lived time," and the space is real and separated between the players and the audience. This gives the event a lot of intensity, but it doesn't let you change the time as much as you can in the book and movie (Lowe, 2021). Sağlam (2025) posits that the theatrical space transforms into a locus of cultural translation, wherein the event attains novel significances through embodiment and contextualization. Perspective, focus, and audience experience: The examination of perspective reveals that each medium creates a different connection between the event and the audience. In the novel, internal attention enables the reader to perceive the incident from the character's mind, rendering the experience profoundly subjective (Abbott, 2021; de Pasquale, 2025). The camera and the director's vision influence the viewer's perspective in a movie. They do this by making aesthetic choices that draw the viewer's attention and create meaning (Stadler, 2020; Yang & Qin, 2024).

Staging, blocking, and acting all help to establish perspective in theater. The audience has more flexibility to perceive, but the performance's physical presence and rhythm also affect them (Lowe, 2021). This alteration reveals that the event's modification is not only formal, but also perceptual, meaning that it changes how the audience feels and interprets the event. Adaptation and intermediality as a framework for understanding - Adaptation and mediation studies offer a theoretical framework elucidating the transformation of events as a normative and unavoidable process. Spielmann (2024) contends that loyalty-based paradigms are inadequate for comprehending modern adaptation. Intermediality, on the other hand, sees the event as a unit that changes when different semiotic systems interact (Grisakova, 2023; Pop, 2023). Empirical investigations demonstrate that transformation occurs via techniques such as reduction, alteration, and augmentation (Alwazzan, n.d.), through intersemiotic translation in theater (Sağlam, 2025a; 2025b), and through cultural and gender re-marking (Yilmaz, 2025; de Pasquale, 2025). Technological advancements, such as artificial intelligence and virtual reality,

exacerbate this phenomenon by contesting conventional concepts of authorship and narrative authority (Mirowski et al., 2023; Uddin et al., 2025; Weaving, 2021). The discussion substantiates the conclusion that the narrative event is a mediated and dynamic phenomena, wherein meaning is generated not by maintaining the original form, but by the manner in which the event is reconfigured within the distinct parameters of each medium.

This literature study provides numerous recommendations for future research and analytical approaches in the fields of narrative studies, adaptability, and intermediality. The depiction of a narrative event varies significantly among the novel, film script, and stage drama. Future research must utilize theoretical frameworks that recognize the unique limitations of each medium while enabling meaningful cross-media comparison. Thinking of the event as a story unit that can change and adapt helps us understand how stories work in different types of media.

- Future research must clearly define the narrative event as a distinct unit of inquiry, specifying its identity and parameters across different media formats. A unified analytical framework (e.g., action, time, space, perspective, audience effect) applied across books, screenplays, and stage plays should assist comparative study.
- Researchers ought to transition from fidelity-based methodology to focus on transformation techniques (reduction, variation, augmentation, reconfiguration) utilized in adaptation processes.
- We should pay more attention to how people react to things. For example, we should look at how readers, viewers, and spectators experience and understand the same event in different ways.
- Future studies ought to examine the impact of emerging technologies, such as AI-assisted storytelling and immersive formats, on the production and distribution of narrative events.

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