

“The Notebook” by Ágota Kristóf and its film adaptation: testimony
of (in)voluntary anaesthesia

Narrator as homo duplex. Metatextual play. Collective and individual history.
Film adaptation. Anaesthesia.

This study analyses the famous novel *The Notebook* (*Le Grand Cahier*, 1986) by the Hungarian-Swiss Francophone novelist Ágota Kristóf (1935–2011) and its film adaptation *The Notebook* (*A nagy füzet*, 2013) directed by Hungarian film director János Szász, as the allegory of “Big History”, as the recording of human tragedy (or the tragedy of human destructiveness and lust for power) and also the tragedy of the individual. We also focus on special narrative techniques (1st person plural narrator, narrative voice as *homo duplex*), which are especially significant in relation to brutal scenes of violence, sexual deviations, moral violations, and its film transformation.

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