

Interpreting Jane Austen's Writing Style: Adaptations of the Novel *Northanger Abbey*

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Abstract

The research paper focused on revealing the individual writing style of Jane Austen based on the novel *Northanger Abbey* and interpretations of its various adaptations. The purpose of the article is to prove that the individual author's style can be reconstructed due to different stylistic devices that help the reader to understand the message of a literary work more profoundly and take into account in the process of film adaptations. An author's style is characterized by numerous factors including spelling, word choices, sentence structures, punctuation, use of literary stylistic devices (irony, metaphors, rhyme, etc.) and organization of ideas, narration structure, and overall tone of the narration. The main analytic procedures used in the research are keyness, collocation, and cluster. The authors also define that the novel under analysis is a parody of Gothic fiction. The author ruined the conventions of eighteenth-century novels by making her heroine fall in love with the character before he has a serious thought of her and exposing the heroine's romantic fears and curiosities as groundless. The article deals with adaptation as an integral part of the concept of intersemiotic translation. It is possible to say that adaptation is an attempt to translate the content of the adapted material into its screening; intersemiotic translation focuses on the analysis and interpretation of semiotic codes in the scope of adapted material. Seven basic operations used to differentiate the range of adaptation are substitution, reduction, addition, amplification, inversion, transaccantation, compression.

Keywords: adaptation, Jane Austen, interpreting, *Northanger Abbey*, novel, writing style

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Introduction

The paper focused on the problem of revealing Jane Austen's writing style in general and different ways of its interpretation based on the novel *Northanger Abbey* and its film adaptations in particular. The topic in this research seemed to be an interesting idea due to many factors. First and foremost, a literary text in comparison with its adaptations: no matter whether they are cinematic, theatrical, or comic, the attention is paid mainly to the adaptation of the original content. It is a well-known fact that authors of adaptations are often criticized for their misinterpretation of the original work. Usually, they omit fragments that are, in their opinion, irrelevant to the general message of a literary work, or for adding additional scenes that don't exist in the original material. It seems quite evident that adaptations should be altered for many times (shortened or reworked) to produce a satisfactory cinematic success.

All the above-mentioned considerations concerning the content of the adapted literary work often refer only to selected scenes. The most common opinion is that readers in a completely different way imagined fragments described in the book. As it is, should not the adaptations be called *interpretations*? And if so, what exactly is the filmmaker interpreting while borrowing the idea from the author of the novel?

Nowadays, many literary classics converted into films, so choices were almost limitless. The novel *Northanger Abbey*, written by Jane Austen, seemed to be the best choice. Mostly because – despite many years since its first publication – it still enjoys great popularity in almost every age group. There is even the opinion that thanks to these adaptations, the success of Jane Austen doesn't weaken – on the contrary, it grows with every new adaptation, independently if it is considered as better or worse than the original literary text.

Film adaptations also have not been selected by chance, but because of the highest viewership ratings according to the most popular online movie website. The choice of well-known material guarantees that the topic discussed later in this research can reach a much wider audience.

Literary works are often translated into other languages, allowing them to reach a wider audience. However, the translation of the content of a novel from a source language into a target language continues to gain only one specific type of audience. Translating a written text from one language into another doesn't, however, provide great interpretative possibilities. This because – despite the differences due to the construction of a specified language – the translator is still translating the same semiotic signs.

Mentioning above, a particular type of audience is suggesting literary fans. With today's filmmaking possibilities, there is also the opportunity to get into a wider audience – those who prefer watching films over reading novels. Unfortunately, nowadays, the second type of audience is overwhelming.

Due to the development of technology, we have unrestricted access to almost any information. There is no problem with finding films that we want to watch – these films are often the adaptations of literary works. Since reading is becoming less and less popular, watching a movie based on an original material classified as familiarization with a specified adapted material?

A movie adaptation is only an interpretation of the original text, so the answer is obvious. Of course, focusing only on audiovisual signals, the recipient is able – often superficially – to get to know the content of a chosen material by watching its adaptation. Unfortunately, it isn't possible to see also the meaning of the adapted text.

The objectives of this research are to present the problems associated with the stylistic interpreting of the novel *Northanger Abbey* and its various adaptations: to make the reader understand how the interpretation of the individual style can help to understand the whole work; how different stylistic features may be presented by particular interpreters; such as filmmakers.

That is why it is possible to say that the practical value of this work focused on trying to make it clear to the public that not only literary works and films can be traced to the hidden meaning, but every more serious reader will begin to see them even in everyday life. Choosing a well-known work makes the subject more accessible and can achieve its goal by reaching a wider audience.

Literature Review

The study of *writing style* establishes the author's deviations from universal language laws and principles of structuring a literary work and then interpreting these deviations through the prism of philosophical and linguistic foundations that predetermine an individual author's style. We understand it as a definite, distinct manner that makes a literary expression of content unique from other authors. An individual author's style determines the techniques employed to compose the content, such as the ideas, opinions, facts, etc.

What are the particular components that define an author's style? An author's style is characterized by numerous factors including spelling, word choices, sentence structures, punctuation, use of literary stylistic devices (irony, metaphors, rhyme, etc.) and organization of ideas, narration structure, and overall tone of the narration. Let's dwell on the individual writer's style in much detail based on Austen's novel *Northanger Abbey*.

The literary works of Jane Austen are of particular importance for the history of English literature. Jane Austen was the heiress of enlightened realism. Hence, the novel *Northanger Abbey* is characterized by the domination of realistic, not romantic aesthetics, and it testifies the continuous development of a tradition. However, the influence of romantic aesthetics on the creative works of the author under analysis cannot be wholly rejected. The writer's work is defined as the intersection of three traditions – Enlightening, Romanticism, and Realism. It's worth mentioning that realism in the novel *Northanger Abbey* is of a particular character: this is a transitional realism, no longer enlightening, but at the same time not critical.

The fact is that Jane Austen's attitude towards romanticism was not generally enthusiastic. She was not influenced by the romantics (Wordsworth, Coleridge, & Byron) and, in all likelihood, was usually indifferent to the aesthetics of romanticism. Judging from some academic resources, we may consume that Austen adopted a romantic aesthetic with significant limitations. Belsky (1962) observed that the writer's work was basically "emphasized anti-romantic" (Бельский, 1962, p. 50). It is possible to speak about the influence of the era of Romanticism on Austen only

connected with her interest in the personality of a character, which had some effect on the concept of "human nature" worked out by the novelist. However, she, unlike the writers of the romantic trend, considers a person/ a human being in close connection with the environment. At the same time, characters created by Austen, like characters of Byron, are inherent in the spirit of rebellion and romantic impulses.

Many literary studies analyze Austen's style from chronicle narration in her novels: Allen, Masafeld, Mudrick. Masafeld (1967) argues that the irony of the narrative and the restraint of the author's manner lead to the rejection of novelistic sensitivity. Mudrick (1952) believes that the irony of the writer serves as a stylistic device, revealing special characters' traits.

It's interesting to mention that Maugham (2018) considered Austen's humor the most notable feature of the writer's style. He admired Jane Austen's extraordinary ability to illuminate even the most mundane topics with a spark of talent: "... she was interested in ordinary things, and not out of the ordinary. The unusual narrative was given to her by sharp observation, irony, and playful humor" (Maugham, 1954, p. 215).

Jane Austen is famous for her witty and penetrating portrayal of provincial society and considered the founder of a parody novel. In the mid-20th century, literary critics [Leavis](#) and [Watt](#) placed her in the tradition of Richardson and Fielding because she used their practice of "irony, realism, and satire to form an author superior to both" (Leavis, 1948, p. 31).

Her works recognized as masterpieces of world literature, captivating readers with their artless sincerity and simplicity of the plot, and the linguistic potential revealed in characters' speech. Besides, dialogues reveal a character's mood – frustration, anger, happiness – each treated through stylistically marked patterns of sentence structures.

The language of Jane Austen is clear and precise; the additional meanings of the words. A specific feature of her speech is defined as simplicity.

As Austen's novel considered a parody of a Gothic novel, the particular vocabulary used:

Darkness impenetrable and immoveable filled the room. A violent gust of wind, rising with sudden fury, added fresh terror to the moment. Catherine trembled from head to foot. In the pause which succeeded a sound like receding footsteps and the closing of a distant door stack on her affrighted ear. Human nature could support no more. A cold sweat stood on her forehead, the manuscript fell from her hand, and groping her way to the bed, she jumped hastily in and sought some suspension of agony by creeping far underneath the clothes. (Austen, 1954, Ch.21)

The author seeks to create an atmosphere of *expectation and suspense* of something terrible, characteristic of the Gothic novel. Subordinate to this task, the choice of vocabulary: *darkness, violent, fury, terror, trembled, affrighted, cold sweat*. The situation is typical for such works: *night, howls, winds, an unfamiliar house* (and not an ordinary house, but a former abbey), a mysterious manuscript found by the heroine, an unexpectedly extinguishing candle.

The analyzed passage is exceptionally close to the original texts of the Gothic novels and represented as primary, independent with a different design. For this text to be taken seriously, a degree of richness of tone is necessary to smooth out the impression of exaggerated horror, neutralizing, especially emotionally charged moments in the text.

Consequently, the writer's attention is directed not at the exterior details of the character's portrait, but his inner world at his hidden properties. It has a sense of proportion, laconism, and restraint that became unique individual features of Jane Austen's writing style.

Besides, Austen's works are characterized by deep psychologism. The writer penetrates the very depths of human nature and then masterfully reveals its essence. She manages to discern even those feelings that do not lie on the surface. Thereby, in her works, the writer shows the versatility of human nature. Her magnificent mastery of psychological prose is noted by Gorer (1965), Green (1960), and Hartley (1967). They emphasize the significant penetration of Austen into the deep psyche of her characters, the accurate reflection of the processes of self-reflection, the reader's acquaintance with the subconscious world of characters through their internal monologues (Green, 1960; Gorer, 1965; Hartley, 1967). That's why there is almost no description of the characters' appearance, their houses or interiors, furniture in the rooms, or landscape in her works. The writer uses a description only to create a comic effect or to express the development of events. These features also make Jane Austen's writing style outstanding and peculiar.

Compared to the large-scale canvases of enlightening novels, where most of England represented "longitudinally and cross-sectionally", the novels of the writer are distinguished by their chamberness and lack of epic scope. It's interesting to notice that J. Austen herself defined the theme of her works as a description of "the life of several families living in rural areas" (Green, 1960, p. 47). Jane Austen refused to describe what she did not see and did not know. Almost always, the place of action in her novels was village estates or small resort towns that Jane Austin visited herself (Lyme and Bath). So, we may sum up that another important feature of Jane Austen's writing style is a clear reflection of reality. When writing novels, the writer relied only on her personal experience. However, as we have mentioned above, landscape sketches, whether rural or urban, do not occupy a significant place in her works. Landscape details come down to only a few touches, which most often do not form even a single finished scene. They "intersperse" the text with light, separate "strokes" and can serve as a means of revealing the character's traits (Мнацаканян, 2005). The researchers of the writer's biography claimed an interesting fact that she had consulted her brothers on several occasions. Also, they used calendars and reference books when naval officers appeared on the pages of her novels (Northanger Abbey, Persuasion).

The everyday life of ordinary people is the constant sphere of application of Jane Austen's talent. She introduced the gallery of colorful, recognizable characters that are in the familiar environment for the reader. It's worth mentioning that Austen's literary works often explore the dependence of women on marriage in the pursuit of favorable social standing and economic security. Therefore, the attention of the writer is directed, first of all, to the process of the character formation under the influence of factual circumstances. To our minds, this is one of the most essential principles of realistic art in general and Austen's writing style in particular.

Methodology

The method tools used in the research include keyness, collocation, and cluster analytic procedures. They explore stylistic features and functions in Austen's novel *Northanger Abbey*.

Keyness (Scott & Tribble (2006)) includes lexical items of significance and frequency in the text in analyses.

The use of collocations (Hoey (1991), Stubbs (2001)) allows seeing the relations between lexical items in a text and their creation of new meanings.

Clusters used to refer to a recurrent string of uninterrupted word forms (Scott, 1999). They show both lexical and grammatical relations between words (Stubbs, 2001) and the creation of textual meaning. Clusters in this study show the way of functioning words and contribute to the meaning of intersemiotic signs in the original Austen's novel and their adaptations.

Seven basic operations used in an adaptation (Henrykowski (2015)) are singled out in the research: substitution, reduction, addition, amplification, inversion, transaccentation, compression. They help to compare and differentiate common and divergent features in original and adopted text.

Data Collection Procedure

Jane Austen's novel *Northanger Abbey* was written in the late 90's of the XVIIIth century published in 1818, a year after the death of the writer. The novel is preceded by a short author's prologue, in which:

The readers are asked keep in mind that thirteen years have passed since the completion of this work, much more since it was conceived, and that over the past years, geographical concepts, human characters and views, and literature has undergone significant changes (Austen, 2014, p. 110).

If we consider those really dramatic changes in public morals, and most importantly, in the reader's tastes that took place over two decades, which shared the original plan and publication of the book, it becomes clear why the author needed to make this significant remark. The thing is that the reading circle changed a lot during that time, and the Gothic novels, which are the main object of parody in *Northanger Abbey*, went out of fashion, being on the periphery of reading interest. This could not but worry Austen, who was afraid that this work, which had not been able to see the light in the years when written, was hopelessly late and out of date over the years. It is indeed the fate of many parodies that lose their relevance as the phenomenon or object becomes obsolete. But now we can confidently state that these fears were in vain. The novel *Northanger Abbey* was destined for a long and happy literary fate since it remains quite popular, is actively read and screened almost two hundred years after its first appearance.

The novel under analysis is a [parody](#) of Gothic fiction, which was especially popular during the 1790s and at the turn of the nineteenth century. Many of Austen's researchers support the idea that she ruined the conventions of eighteenth-century novels by making her heroine a plain girl from a middle-class family. Allowing the heroine to fall in love with the character before he has a

serious thought of her and exposing the heroine's romantic fears and curiosities as groundless. It's interesting to know that the plot of the novel built around [Catherine Morland](#), a young and naïve heroine, and her journey to a better understanding of herself and the world around her. By the way, Catherine is barely out of the schoolroom when she enters the social whirl of Bath society. Many of her problems stem from her excessive tendency to take people at their evaluations. However, being socially naive, Catherine managed to overcome her troubles due to her honesty and strength.

For example, her confrontation at the abbey itself with the novel's main character, General Tilney, made Catherine turn to Gothic fantasy to explain her unease. To be more exact, she has been both wrong and right in her preconscious judgment of the General, using her Gothic imaginings to articulate the gap between her experience of the General and his social façade.

But in *Northanger Abbey*, the plot is wholly organized by an extra-diegetic narrator who, besides the narrative function of ruling the narration, combines others. The narrator's directorial role is manifested in the text of the novel. Especially clearly in those cases when emphasizing the glaring differences between the story he tells and the principles and norms of the organization of the plot in Gothic novels. Starting with a completely inappropriate character and ending with "wrong", from the point view of sentimental canons, psychological motivations presented in the novel.

Talking into account the communicative function, it should be noted that the narrator from the very first lines establishes special relations with the reader based on an ironic distance and a subtle polysemantic game, which makes the latter assume that there is a double addressee: a "real" or "historical" reader (we will call him a reader of the "first-level") and a fictional one – a lover of Gothic novels, who expects to find a standard set of stereotypes in this text and who destined to be disappointed, both in the characters and in the circumstances, revealing continuous discrepancies with his expectations, that is continually emphasized.

Along with the reflection of the point of view, the reader of the text of the "first-level" from the very first pages, the narrator is audible, first declaring himself mainly in the form of ironic directorial commentary and aphoristic maxims, the tone of which varies from almost sarcastic:

A family of ten children will be always called a fine family, where there are heads and arms and legs enough for the number" to a sympathetic understanding: "To look almost pretty is an acquisition of higher delight to a girl who has been looking plain the first fifteen years of her life than a beauty from her cradle can ever receive. (Austen, 2014, p. 68)

Later in the story, we will see the narrator has no other kind of pathos, quite serious and sincere, such as including those that serve as the object of parody. Here, the reader gets the opportunity to understand the nature of the author's attitude to parodied Gothic novels better. The ideological function of the narrator comes to the fore, but also from a series of dialogues, especially those that express the point of view of Henry Tilney.

Recognizing many undoubted artistic merits of parodied Gothic works, the author, using

the voice of the narrator, as well as her characters, make the main reproach to them: too blatant divergence of the novel narration with reality, an overabundance of far-fetched, non-life situations and a lack of believable, psychologically reliable characters and convincing motivation in their actions and behavior.

A clear illustration of this discrepancy is not only the narrator's comments, but also the characters themselves, or instead, their perception of Gothic novels in general; there is also a whole series of intradiegetic readers, who include, among others, the main characters. And while Henry Tilney, in many ways a bearer of an ideological point of view, is the most appropriate type of "critical reader" and connoisseur of such literature and sees the difference between fiction and reality, then Catherine Morland in his mind at some point, like Don Quixote, begins to identify real-life and romance.

At the same time, as the plot develops, the reader is given the full opportunity to follow Catherine's mind because we see and evaluate events precisely with her eyes; starting from the second chapter, her "point of view" prevails in the novel, and the narrator, for the most part, follows her heroine as an "invisible companion," that is, there is a complete coincidence of the spatial positions of the narrator and the character in many scenes, such as the heroine's arrival in Bath or Northanger Abbey, the discovery of a mysterious manuscript by her, etc. The narrator is fully revealed in his mimetic function using stylistic means characteristic for Gothic novels, with their sublime vocabulary, emotionally and expressively labeled language, complicated syntax, etc.

The parody effect in the novel is achieved due to the same dualism. That is a striking discrepancy between the expected and the real. In our opinion, the main distinguishing narration principle in the novel *Northanger Abbey* is its "intentional dualism, a conscious game on contradictions, resulting in the constant effect of "defeated expectancy"" (Jacobson, 1960, p. 365).

This discrepancy can be realized in the text almost simultaneously. For example, in the scene of Catherine Morland's arrival at Northanger Abbey, which turns out to be contrary to her semi-conscious hopes. The hopes of an enthusiastic admirer of Gothic novels, not at all the gloomy, deserted, dark, and sinister place that she hoped to see. This contrast realized within the same sentence:

Drive between two modern-looking gatehouses and immediately find yourself at the abbey itself, quickly rolling along a smooth and gravelly road, without any delays, alarms, or ceremonies, such I didn't. ' Or: 'Contrary to her expectations, the fireplace did not strike her with the size of massive stone blocks hewn into the old days, and besides, it was faced with smoothly polished marble, equipped with an inclined grating of Rumford and decorated with charming English porcelain (Austen, 2014, p. 74).

But in some cases, between the elements of the heroine's "novel of consciousness" and their ironic debunking, a certain narrative distance is maintained, within which the reader is to indulge in illusions or to remain in ignorance with the heroine since the narrator does not tell us in advance any information about which Catherine Morland is unknown. The most typical examples of such a distance are Catherine's misconceptions regarding the nature and motives of General Tilney's

behavior and smaller episodes with a chest and the discovery of a manuscript in an old closet. In this last episode, Austen imitates the style and atmosphere of mystery and increasing suspense typical of A. Radcliffe's novels ("Udolphian Secrets" is one of the main objects of the parody). She fully manages to meet the expectations of the heroine herself in constant foreboding of "Gothic adventures" and "first-level" recipients who finally get the opportunity to read at least a fragment of the novel that they would like to read from the very beginning.

Thus, the general two-pronged narrative, the existence of two novel layers within the same text: the Gothic (represented in the 'novel of consciousness' of the heroine and the expectations of readers of the "first-level" modeled in the text), and the "real," which is the main content of the novel, - are combined into a single whole at the level of the ironic narrator, who until the very last phrase does not cease to make fun of the reader, inviting him to conclude on both the moral and the content component reading. To our minds, the originality of a literary work as parody lies in the fact that all the above-mentioned functions of the narrator are applied in a literary text, letting us talk about a well-known literary innovation method, which takes the novel beyond the boundaries of parody itself.

Discussion

Reading any novel, the reader pays attention primarily to the plot. A more attentive audience will focus on finding seemingly insignificant details for the whole story. Nevertheless, attention paid to descriptions of space, characteristics of figures, or the significance of selected scenes for the entire plot. Unfortunately, in present times, reading is slowly disappearing as consumers prefer film adaptations of literary works to literary texts. It's worth noticing that there is a difference between these two processes: while watching the film adaptation, attention paid to details, and each of them is of great importance. Speech, facial expressions, and gestures, and music and space arrangement, based on the interpretation of the details described in a literary text.

By pointing out the interpretative possibilities of a chosen literary work, the recipient unconsciously observes and analyses the author's perspective of another adaptation – often quite different from what he learned.

The ability to find various interpretation possibilities and analyze the essential details will make the material (read or viewed) more understandable and fascinating for the recipient. It's important to stress that there are frequent cases when most vivid and significant texts are surrounded by a space of translations and interpretations. In this case, the source texts produce an effect similar to a stone thrown into the water ("circles on water" effect (Collins, 1998). Thus, a system including source texts and their metatextual interpretations are considered as a field organized by the principle of a semantic network.

According to the history of philosophy, this effect was described by Rendall Collins in his work "Sociology of Philosophy." As a result, we are talking about the non-linear and multidimensional generation of information in culture. Knowledge is accumulated in the epicenter of the circle, in our case, the original text of Jane Austen *Northanger Abbey*.

The number of texts, one way or another connected with the work of the English novelist,

allows us to state the existence of an independent field living in its laws of the text world, in the terminology of Collins (1998): "Any text taken as a sign exists due to interpretation through other signs, which ensures the movement and growth of the semiosphere" (p.237). The mechanism of functioning of the Jane Austen field is based on the metatext principle. In the structure of the area, we include both the actual texts (metatexts) and the cultural communities within which books about Austen produced:

1. original literary works of J. Austen, created in the XIX century;
2. their translations into other languages;
3. linguistic and cultural studies and literary studies of J. Austen literary texts;
4. sequels that began created during the life of J. Austen and the "continuations" of her novels in our time; film and theatre adaptations of J. Austen's books, including the film adaptation of sequels.

It's quite evident that the authors of adaptations are often criticized for their interpretation of the original work, for example, for omitting fragments that are – in their opinion – irrelevant to the main idea of a literary work or adding scenes that don't exist in the adapted material at all. Everyone seems to understand that adaptations must shorten and reworked until they produce satisfactory cinematic success. However, original literary works remain defined as better variants of the original work, mainly because of their unspoken content. Without knowing the written text, the recipient won't be able to interpret the signs, as forced to analyze the assumptions of a filmmaker.

In this research, the novel *Northanger Abbey* is presented as an example of timeless writing of the nineteenth-century and its numerous adaptations: the 2007 WBGH/Granada *Northanger Abbey* (produced by Jon Jones, written by Andrew Davies), the 1987 BBC *Northanger Abbey* (directed by Giles Foster, written by Maggie Wadey), the 1993 independent *Ruby in Paradise* (directed and written by Victor Nunez).

The beauty of the 87 and 07 *Northanger* films lies in their visual recreation of female gothic dreams. The 87 film is beautifully picturesque and filled with thoughtful conversations taken from Austen's book. Both the 87 and 07 *Northanger* films open with a nightmare visions as Catherine (Catharine Schlesinger and Felicity Jones respectively) lies in a tree and reads Radcliffe: Wadey's nightmare is straight out of the 1968 horror gothic, *Rosemary's Baby*; Davies' comes from modern female ghost-gothic. During the trip, both films dramatize nightmares: in the 87 movie, an archetypal sexually-motivated abduction scene (which closely recalls one in the 1980 Jane Austen in *Manhattan*, a free adaptation of Austen's *Sir Charles Grandison*); in the 07 film violent dueling, which includes Mr. Allen (Desmond Barrit) dealing blows with his crutches, surrounds our fainting two heroines. Mrs. Allen (Sylvestre Le Tousel) faints too.

Both films contain six dreams or nightmare sequences nowhere in Austen's book. When Austen's Catherine at long last fulfills her desire to see a real historical building and drives into the grounds of the abbey, she is surprised because she barely notices the quick appearance of a low building. It's appearance she just about entirely misses because "a scud of rain" hits her in the face. Austen's Catherine's room is modern, well-lit, with a good fire, and near her friend, Eleanor

Tilney's. General Tilney boasts of his progressive modernization of his house. Mrs. Tilney's ex-room is neat, clean, spruce, not a shroud insight.

The case is drastically altered in both films. Throughout Wadey's film includes far more of Austen's original language, conversations, literary and artistic themes than Davies' 07 Northanger film, and in so doing, has, adds to, and comments on Austen's general outlook and her appreciation of Radcliffe's female gothic.

Many researches published on the subject of film adaptations of literary novels in recent times. In 1979, an article written by Alicja Helman, entitled "*Model adaptacji filmowej. Próba wprowadzenia w problematykę*" was published in *Kino*. A well-known and widely respected film theorist begins her article by defining the concept of adaptation in the frame of finding the most suitable method of adapting any literary work. According to the author, there are two camps with very different opinions. The first group assumes that film adaptations should be created in a way that allows to create a film better than the adapted material. In its turn, their opponents believe that the transference of the novel to the screens should ensure the best possible reflection of adapted work— both the content of a literary work and its main idea.

Therefore, the question arises: how many differences can be in film adaptations compared to the adapted work? When should we stop terming them as adaptations? Is the rewriting of a literary work to make a film, often quite different from the original, can still being called an adaptation or an interpretation?

Henrykowski (2015) defines the fundamental goals of a film adaptation. He aligns them to translate literary text from the source language into the target language within the same system of signs. Henrykowski thinks that there are three fundamental differences between them: the otherness of material, the otherness of medium, and the otherness of expression.

Henrykowski shows in a very exact way the significant differences between a film adaptation and intersemiotic translation. His reasoning seems to be completely logical because of the statement that linguistic translation is trying to get the equivalent of a specified material in a foreign language, still being a verbal language. It means that linguistic translation stays within the same system of signs. In contrast, the adaptation process in the context of intersemiotic translation is far more complicated due to the need to interpret semiotic codes contained in a literary work.

The primary assumption of intersemiotic translation is translating the verbal signs into another system of signs within the same language. In the case of a film adaptation, these will be mainly audiovisual signs. Intersemiotic translation presupposes skillful identification of selected semiotic codes in the original material and interprets them in the best possible way to present them in different systems of signs.

Hence, a film adaptation is understood as the processing material of a literary work intended for filmmaking. However, in practice, a film adaptation often exceeds its limits, continually widening or significantly changing the context of the work. According to Henrykowski (2015), there are seven basic operations used during an adaptation.

1. *substitution* – a change of elements existing in the adapted material;
2. *reduction* – a deletion of specified elements existing in the adapted material;
3. *addition* – adding details that don't exist in the adapted material;
4. *amplification* – enhancement of meaning of the specified features;
5. *inversion* – changing the order of the selected elements;
6. *transaccentation* – the transfer of the meaning of the selected elements;
7. *compression* – the condensation of the structure of the adapted material.

Adaptation is very often associated with the concept of intersemiotic translation. It is possible to say that adaptation is an attempt to translate the adapted material into its screening. However, intersemiotic translation focuses on the analysis and interpretation of semiotic codes range the adapted material. It can be assumed that intersemiotic translation is an attempt to show the interpretation of semiotic codes. In the case of film adaptation one can speak about the understanding of linguistic codes (verbal language) and possibility to translate them into the language of a film, usually audiovisual system of signs.

Conclusion

Many readers are asking themselves whether the film adaptation is capable of destroying a literary text. It is easy to answer this question. While reading the book, we allow our imagination to work. When we read the descriptions of characters or their statements, we are trying to visualize what is happening on the pages of a book. The film adaptation will never reflect the novel in one hundred percent. As shown earlier in this paper, it all comes to the interpretations of a film director. If it diverges too far from the adapted material or drastically different from it, we probably start thinking that this adaptation is not worth our time. However, this will never spoil our image or opinion about the novel itself.

There are some untranslatable aspects of a literary text. Therefore, the director creating a film must be aware of the differences between verbal signs and their interpretation.

Recipients are increasingly focusing on effects – thanks to the development of technology – that can turn out to be surprisingly significant for the whole adaptation. Due to the decreasing interest in literature, fewer and fewer people compare the adapted material to its interpretation. Unfortunately, is crucial for understanding and perceiving the depth of adapted material in adaptation.

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