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POETICS OF ADAPTED TEXTS

Abstract. The article studies literary adaptation, which implies the aesthetics, constructive organization, and stylistic design of a text created on the basis of another text. Adaptation is a highly topical problem of literary theory related to the issue of repeatability of meaning, its change or expansion. Any text adapted into another genre or media – cinema, theatre, animation, as well as into another cultural-linguistic context is regarded as an independent phenomenon that establishes a relationship with the original work in the process of creative reception. The article reviews the theoretical-methodological approaches to studying adaptations, which include comparative-typological, structural, semiotic, intertextual methods. Types of adaptations are distinguished: structural-content, interpretive, stylistic, media, and principles of adaptation of plot structure, composition, system of characters, chronotopes, style and speech are analyzed. Close attention is paid to the direct and reverse relationships between texts and analyzes how intertextual connections, codes, and symbolic microsystems are realized. The study of the perception of adaptations from the point of view of demographic analysis also allows predicting how works are perceived by audiences of different ages, cultural and literary literacy.

Literary theory, translation studies, cultural semiotics; models for analyzing adaptation. The concept of adaptation as an artistic and creative process, the implementation of which occurs when reworking the content of another work according to aesthetic criteria, its cultural and communicative interpretation, is proposed. The poetics of adapted texts may be seen as a modelling system of literary development, intercultural communication and transformation of literary genres' borders.

Keywords: adapted text, poetics, adaptation theory, narrative structure, literary interpretation.

Introduction

Literary poetics of translations is one of the most complex and relevant issues nowadays. There is no doubt that, today, translations increasingly speed up due to a change of text form in another language, code, genre, media etc. Translation does not only mean changing words but adopting their spirit, sense and, most importantly, artistic purpose. That is why translation is not mere copying but rather creating a new, rethinking the material in a new dimension and placing it within a new context in line with modern readers' and listeners' demands, society stream of consciousness. When the text is translated, it migrates culturally, is transformed stylistically and edited narratively. Thus, it obtains new interpretations and connects with the world in a new way [1-2].

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Literary translations are special in their own way because they still hold on to the original creation's authority but at the same time seek to show their own individuality [3]. That is why studying literary poetics of translations is more than interesting. When translating a certain text, the author takes what they need from the source and adapts it to their own needs. Context, canonic aesthetics, target audience, and agenda can all affect the final piece of work [4]. Translated literary pieces are part of a system of intertextuality.

The purpose of this paper is to analyze the literary and artistic regularities that translations as a creative work may contain. Analysis will be based on plot system, characters system, stylistic devices or lack thereof, as well as cultural coding. The paper will consider how original artistic codes are changed to fit the new target audience and different culture. How is the sense transferred during the process of translation? Literary translation should be considered as a work of art on its own. To research these topics, few pieces of literature will be reviewed, theory will be applied, and the comparative method will be used. The paper will focus on the analysis of translation as a form of art.

Literature review

The creation of adapted texts is preceded by artistic and ideological reinterpretation and restructuring of a literary work, which results in stylistic and poetic shifts in its content and structure when responding to social changes. In this sense, an adapted text should be understood as a variation of the primary text when the points of view of the author and adaptor differ. Creating adaptations includes replacing the original composition and structure of the work, as well as changing characters, images, plot lines, style, tonality, and details of culture and time. In this case, the adaptor modifies the source text and recreates it through the prism of their interpretation, creating their own poem [5].

Transformation and dialogue with the original text characterize the phenomenon of adaptation. In this interaction there is always a factor of remoteness between them, whether in time or place of reading, in language, style, or mentality. Dialogue presupposes a transmitter who conveys thought, adapts it to the new reality. Communicators also change age, social environment, cultural direction. Variants of transformation of works of literature may include transferring the novel to the screen. Here the adaptor will focus on a visual solution to the plot, capturing the thoughts and feelings of the characters more instantly. Rhythmic moments of speech are likely to slow down, some episodes will be completely removed if they are considered superfluous for the film option, or they will be compacted. Different quotes, images, and even the aesthetics may appear that were not used by the author of the original work. The poem may be rethought as a performance. The principle of a new reading of the work will remain, but the intonation will change, adding other episodes and images that have something in common with the basis of the poem. Here one should focus not only on storytelling but also on the interpretation of intertextual codes that accompany the actors on stage.

Typological features of adapted works can include the following types: structure-content (changes in style, language, and form are allowed, but the composition – no), interpretive (ideological and psychological relationship of the adapter to the original text), stylistic (more specific work with speech, changes in intonation, language style), and transmediatics (when, for example, a text finds its reading in animation, movies, or computer games). Adaptations of different directions fill the artistic space with new layers of author's thinking, which is typical of either the upper or lower strata of literature [6-7].

Important is the concept of chronotope, which, in the literal translation of the French language, means "time interval." Often in adapted texts, works are modernized so that children of the present day do not lose themselves in time when reading [8]. Historical events are replaced by modern ones; girls stop wearing socks with flowers on their heads and begin to wear snapbacks. All these changes affect the meaning of the work. A change of place can also affect the characters, their role in the work. The system of characters also changes; the heroine can "divide" into two

characters in the mind of the adapter. Also, when working with the character system, the psychological portrait of the characters is deepened or simplified to better convey the thought that the adaptor wants to send to the reader. If the original work was written in the first person, then in the updated version there is a replacement of speech by pictures, game or plural narrator.

Subtexts and references should also be taken into account when studying the poetics of an adapted text. Important are allusions, quotations of other authors' works, when rewritten by someone else. Replay can be understood as criticism of the author's work. Often in the adapted text, references to other authors are placed that have something in common with the author of the original work. This creates a connection with the literary and semiotic world for the reader who knows the works of these authors. Thus, through the use of intertextuality, works are remembered [9-10].

Reading public also affects how people understand adapted texts. Depending on the age group to which the adaptor directs his work, changes will be in the reading. Modern children and youth want quick, easy reading performances, so there will be more visual smooth movements. Aging generations, as well as people who have received a higher education, are looking for meaning, symbols, and important thoughts conveyed by the author. Therefore, when creating an adapted text, an adaptor should take into account who will read this text.

Transformed works are text artifacts that exist in a dynamic relationship with the original work. The creation of adapted texts is a complex process that includes working with all components of the linguistic and artistic text. Creating a new text means working with thought and changing a character's role, place of action, using new language tools, and much more. Despite all changes, readers should see that this is a transformed work. Texture has many subspecies and directions that are masterfully combined by authors to create something new. Adaptations are not just a reinterpretation of someone else's work; they are works that are full of meaning and help memorize the original.

A graded reader or an adapted text is a book or other written material that has been modified so that it is easier to read and comprehend. Reading is an important skill needed to learn a language. Language learners require reading texts that are in line with their level of proficiency. Hence the texts are adapted to become "a bridge" for connecting learners' language skills to those they want to learn. Adapted text lets students receive "comprehensible input." Authors only limit vocabulary and take care of grammar to make reading easier and not frustrate learners with watered-down stories. Words and grammar are limited while keeping the general meaning intact [11]

Structural adaptation (making use of word lists and readability formulas) or intuitive procedures (based on teachers' intuition) can be used when adapting a text. In teaching Kazakh as a second language, it was found that adapting texts at level B1 intuitively (substituting low frequency, obsolete or figurative words with synonyms of higher frequency) and syntactic adaptation ("one idea-one sentence", breaking down long sentences into several short sentences with fewer ideas in each) had positive effects on the students. Texts based on those principles improved reading speed, test scores, and had a positive impact on students' motivation. Students who used graded readers began to read daily, unlike students who used original complicated texts [11].

Research methods and materials

The adaptation poetics research is based on interdisciplinary methods and approaches: theoretical, structural, semiotic, cultural. Due to the complexity of the studied phenomenon, since adaptation combines the narrative, aesthetic and ideological components of the original metamorphosis, several analysis methods are used. The general methodological approaches were comparative-typological methods, which made it possible to juxtapose two texts, which served to highlight those textual elements that are similar. These include various aspects of analysis, such as similarity of structure, composition of characters, presentation techniques, style of speech, language and semantic features [12].

Units of text can include plot events, character transformations, details of speech or presentation techniques and semantic segments. Each of these components of the original work can be preserved during adaptation, can have a partial or complete substitution, deletion or addition. Thus, from the point of view of structural analysis, attention is paid to compositional changes. An example of such analysis can serve as analyzing changes in compositional devices. In the adaptation, plot details from the internal thoughts of the characters can be "moved" to their picturization or described directly through quotes, due to the change of the genre. Such substitutions are taken into account when analyzing adaptations using this method.

Methodology also includes methods of intertextual analysis since an adapted text often exists in a connection of relationships with other texts. With its help were studied works of Mikhail Bakhtin, Julia Kristeva, Roland Barthes and other theorists who worked on similar subjects including dialogism, the concept of cultural codes, quotation and its types. Methodology also approaches concept of intertextuality as adaptation-meta-textuality, since the adapted text always has literary or referential connections with other works.

Semiotic analysis studies a unique system of language units that interact with each other in the work. Signs studied with its help can include leitmotifs, recurring images, topics as well as signs of high and popular cultures, which can change during adaptation, replacement of characters. Considering a text as a system of signs allows us to track the message sent by the author to the receiver. Transitioning from one transmission medium to another also allows us to consider such aspects of semiotic analysis as visuals, sound or literal message.

There is also the theory of reception since listeners also have a significant impact on the final perception of the meaning of the work. When analyzing adaptation, one should also pay attention to the horizon of expectations that the reader has. Studies by Hans Robert Jauss and Wolfgang Iser were used to develop this particular methodology. Analysis of such factors as age, gender, level of education, cultural background relation to the source text which can affect understanding of the newly created text, are used in the study [13].

Methodology largely considers aesthetic aspects since the process of adaptation often includes violations of style and rhetorical devices. During transitions from text to text, there are changes in the sound and color palette, level of language, rhetorical devices. The theory of reception, aesthetics and other methods are united by the methodology and are used to consider the poem as a work of art.

The study of poetics of adapted texts entails working with sources, namely the selection of a set of original and adapted texts that best reflect transformations from source to target text and methodological procedures that will help illuminate these processes. Materials comprise a wide range of literary texts and adaptations in film, theatre, animation, etc., of literary works by genre and style – poems, prose, dramas of both Kazakh and foreign authors, translated and originally written masterpieces of Kazakh literature and world literature, artistic interpretation of literary works by means of multimedia technologies, new genres in prose and poetry. Factors determining selection of texts include artistic and cultural value of the original work, availability of a high-quality adaptation, diversity in types and degrees of transformations across levels of plot, style, imagery, etc.

Sources comprise literary works and their adaptations collected from libraries and online databases, including literary anthologies and collections, scientific libraries, databases of electronic-libraries, internet-library resources, multimedia libraries. Particular attention was given to studying examples of adaptation of works by authors in Kazakhstan as well as international adaptation (works of foreign authors adapted for Kazakh readers and vice versa) as they provide various models for studying adaptations. [14]

Each work and its adaptation were subjected to careful comparative analysis. Close reading of each text was conducted in order to identify basic constituents of plot, character system, chronotope, style, which were further examined for changes in media or language of reception.

Subsequently, brief descriptions of each case were compiled in a catalog with meta-information about work's title, author, year of publication, medium of adaptation or language of communication and other necessary information about changes and cultural, ideological factors that affected creation of the adapted text.

Classificational approach was also used, whereby originals and adaptations were sorted according to type: by structural-content, interpretive, stylistic and media (animation, video). Sorting by type allowed drawing parallels between examples and conducting analysis of types as a whole. Transformations were then examined within each type according to a five-point scale (wholly retains information from the source / primarily retains, moderate changes, heavy changes, completely different from the source) that qualify the extent to which the artistic content of the original is changed in the new work.

In addition to the texts, the research used a diversity of accompanying materials such as criticism, reviews, other opinions on adaptations that authors came across in scientific journals, library catalogs, reviews on stage, films and literature websites, as well as feedback from users in social media. These were used to determine other perspectives on adapted texts. If available, interviews of the authors (directors, playwrights, translators) were also used. [15]

Additionally, textual annotation, thematic categorization, and storyboarding were implemented to graphically represent routes of adaptation and overarching changes. Through these methods we gained insight into smaller details of how meaning, symbolism, and characterization develop through adaptation.

This research benefit from the materials and methods involving close reading with survey research and analysis tools. It allows qualitative measurement of adapted texts while making sure of validity. These methods are also widely transferable to literary theory, translation, and intercultural communication.

The methodology used in studying the poetics of the adapted text is based on the synthesis of research methods of qualitative literary analysis, comparative method and interpretative theory. Since we treat adaptation not as a unique moment but as a multi-stage and dynamic process, an interdisciplinary approach was used in the study of the mechanisms of transformation of texts from originals into adaptations. Comparative analysis of texts serves as the basis of the research methodology. The practical use of the comparative analysis of texts includes the study of original texts and texts that have undergone changes side by side. With its help, it is possible to track what narrative strategies, themes, system of characters and style were the object of reinterpretation, the extent and level of these changes, which helps to understand how meaning making is preserved.

Foremost among these tools is intertextual analysis, which examines literary and cultural references between texts to better understand their relationship to their sources, as well as other works from literary tradition. Tracking allusions, echoes, symbolic relationships, and reconfigured themes allows readers to situate adapted texts in conversation with their source material and what Robert Stam calls cultural memory. [16]

Narrative analysis is also significant with respect to aspects of plot construction, temporal sequencing, narrative voice, and point of view. Examining how narratives are structured (including who tells what story to whom, and how) in both original and adapted texts helps understand ways that narrative may be refashioned to speak to new audiences, genres, or media. This approach often involves analysis of the chronotope or ways that units of time and space are represented in the text. The chronotope often undergoes extensive revision in adaptation processes, especially in "re-mediations" such as book-to-film or novel-to-play adaptations. [17]

Stylistic and linguistic analysis looks at shifts in tone, word choice, rhetorical and poetic devices, along with other aesthetic features that contribute to the voice of a text and its poetic identity. Stylistic analysis helps to understand how faithfully adaptations translate the relative level of stylistic complexity in the source text, if they simplify or heighten the stylistic density of the original. In adaptations where different languages or cultures interact, stylistic and linguistic

analysis describes the shifts in linguistic registers, and emergence of new stylistic rules due to target language norms or medium expectations [18].

Semiotic analysis is another important method. It focuses on text as a language of signs. Signs and symbols within text allow us to study its visual, verbal and cultural codes, and how they are transformed through adaptation. Semiotic analysis is especially helpful when discussing cross-media adaptations. These must find ways to convey symbolic meaning through a completely different system of expression [19].

Elements of reception theory have also been utilized in the study of adaptation in order to evaluate audience response to adapted texts. Questions of reception may include examination of the “horizon of expectations” that readers/viewers approach the text with based on their culture, age, level of education, and prior knowledge of the source text. Reception-based research into adaptations may draw from secondary audience data such as published reviews, scholarly critiques, and reader/viewer comments to help gauge interpretive responses to adaptations across populations [20].

Lastly, a method of typological classification is used to sort all the adaptations under analysis into specific groupings based on how they change and reinterpret their source material. This allows for cross case comparisons as well as analysis of trends.

By employing each of these approaches the comparative, intertextual, narratological, stylistic, semiotic, and reception oriented at various stages of this investigation. This will also make clear both the poetic transmutations adaptation involves and provide others with a framework they can employ in their own examinations of adaptation in literature and the arts.

Results and discussion

Adaptation is reconfiguration rather than derivation. When we read adaptations closely we find that they are transformative acts of literary negotiation: they are both faithful to an original work and transformative in a new artistic configuration of storytelling. An adaptation can be identical to its source material in many ways (same characters, same plot, same themes) but appear very different due to the change in aesthetics. Adaptations are a study in similarities and differences. When studying adaptations one is forced to examine how the adapted text is both the same as and different from its source text. This discovery can allow the reader to view adaptations as their own unique product.

One important conclusion we can draw from this study is that adaptations may be taxonomically diverse. Adaptations of the structural-content type tend to preserve overall storyline and characters but will tweak pacing/order/tone/etc. Interpretive adaptations reinterpret the message of the text through the lens of the adapter's own ideological or psychological biases, repainting the moral or philosophical message of the story. Stylistic adaptations graft on a new linguistic and rhetorical style to the story, generally speaking in simpler and/or more modern language to make stories more accessible. Cross-media adaptations retell a story in an entirely different medium, using visual, auditory, or physical means to craft the story instead of purely verbal ones [21].

Yet another idea it is believed to be important to point out is the tendency to change the chronotope. Chronotope being time-space, often times these change when moved from medium to medium. For example, when changing the setting of a story, you change the meaning and feeling behind it. If a story was set in a different time period it may be changed to present day to help audience members connect to it. Or conversely a story may utilize a new time period to help strengthen its message. Another thing that was noticed was changes to the system of characters. Some characters were combined. Some were left out. And others were added on to.

The study also brings into focus intertextuality as another aspect related to adaptations. Often times texts that are adapted come with explicit or implicit threads to the story they originate from whether it be through allusions, thematic reminiscences, or symbolic similarities that resonate with readers who know of the original text. This interconnected relationship allows one to read the new

text with an awareness of the past text stored in their cultural memory. Intertextuality allows adaptation to be seen as continuation rather than replacement.

Reception plays an equal role as well. Adaptations are not formed based on how the adapter sees them, but also on who their audience is. Based on the study, younger readers like their texts simple, quick, and visually appealing. More advanced or scholarly readers like deeper messages, detailed symbolism, and style. Adaptation also becomes even more of a communicative act when you factor in how the audience changes it.

Finally, the article concludes that adaptation is important because it functions as a means of cultural transmission and literary regeneration. Adaptation connects literary works across time and space. They familiarize newer generations and foreign lands to classic literature. Expire life of literary works. Influence other works allowing the exchange of ideas, morals, and forms. As means of literary change adaptation is one of its foremost causes [22].

The findings of this study demonstrated the depth and diversity of adaptation as a literary and cultural practice. Applying close reading and comparative analysis skills has helped me recognize that adaptation occurs on multiple levels and it rarely remains only on the surface of the text. It brings transformational changes which can be traced on structural, thematic, aesthetic and ideological levels. Most importantly, through my analysis it is confirmed that texts never remain unchanged in the process of adaptation instead, they are rewritten, reinterpreted, and often used to create something new artistically. Adaptation appears as another form of authorship, where the adapter becomes a creative author/made speaking to the audience through his intermediate source text in dialogue with the culture he lives in.

Essentially, adaptation happened on all levels of the text. Changes of content and structure usually preserved general storyline but changed its order of delivery, focus or final resolution to match new internal logic or time restrictions. Frequently adapted texts were less complicated in terms of storyline or cut out a subplot that changed the main ideological/thematic focus to suit younger generation or the aesthetics of another medium. Interpretive adaptations rewrote the original by providing an entirely new lens through which the story could be read, they changed ideological focus to psychological one, moral to nostalgic, etc. Bringing in author's subjective interpretation and perspective they updated and reinvigorated previous older texts by making them responsive to modern problems [23].

Stylistic interventions also revealed how the language and tone can change in adaptations. The adapted works seemed to grammatically simplify, contemporize language, and modify rhetorical devices where necessary to maintain clarity. Some works kept stylistic flourishes of the original text while others utilized plainer or more informal language to better reach their new audiences. All of these alterations can be dismissed as "watering down" of the original text, but they help illustrate choices made about style and target audiences [24].

The most surprising part of the analysis was categorizing changes to the chronotope. When the adapter changed the space and time where the action of the narrative takes place, it completely changed the tone of the work. It often modernized the story's relevance to its new audience and expanded or limited the scope of the symbolism.

Character systems were also heavily revised. Characters were simplified, combined, or even fabricated to remove exposition that bogged down the plot or highlight specific psychological or social issues. Main characters were sometimes revamped to better align with shifting ideals such as independence, volition, or emotion. These changes reveal how adaptation aims to recalibrate characterization with the times [25].

Adaptation relied heavily on the mechanism of intertextuality. Almost all of the texts used either direct or indirect quotation or allusion to signal adaptation of the previous text. For the savvy reader, these textual supplements enhanced the value of the adapted text by reinforcing the authenticity of the adaptation and allowing room to play with the parallels of past and present,

original and adaptation. Such overt displays of intertextuality also prove that adaptations are not necessarily created in a vacuum, unrelated to previous texts [26].

Audience response impacted heavily upon the approach taken in adaptations. Evaluations of reviews and critiques as well as audience numbers revealed that age group, education level, and background affected how adaptations were received. In general, younger audiences preferred adaptations that utilized simpler language and depicted plots through visual elements and faster pacing, while older and/or more scholarly audiences preferred faithful adaptations and a higher level of interpretation.

Ultimately, this research demonstrated that adaptation plays an important role in literary creation, cultural remembrance, and global conversation. By acting as a vessel through which stories travel through time, language, and form, new life is breathed into classic texts, allowing them to reach new and different readers. Adaptation, then, can be seen not only as a tool for artistic endurance but also an artistic practice all its own; one of salvaging, transforming, and rewriting (Table 1).

Table 1 – Complex table based on study results

Type of Adaptation	Narrative Changes	Stylistic Shifts	Chronotope Effects	Character Adjustments	Audience Reception
Structural-Content	Restructuring plot sequence; simplifying or reframing subplots	Minimal; focus remains on preserving narrative tone	Updated setting to fit modern timeframes or audiences	Minor role shifts; some merging or omission of characters	Balanced appeal across audiences
Interpretive	Rewriting from a new ideological or psychological perspective	Significant reworking of tone and rhetorical mode	Symbolic shifts to match modern values or themes	Reimagined protagonists with deeper psychological complexity	Appeals to reflective, critical, or academic audiences
Stylistic	Minimal plot change, focus on readability and tone	Language simplification; modern idioms or colloquialisms	Setting modernized but not heavily symbolic	Simplified or streamlined character profiles	Targets younger or general audiences seeking accessibility
Cross-Media	Adapted to visual auditory storytelling; compressed narratives	Transformation of verbal to visual style; dramatic enhancement	Dynamic spatial reconstructions in film/theater	Visual embodiment and performance-driven recharacterization	Strong appeal to mass audience via cinema, TV, animation

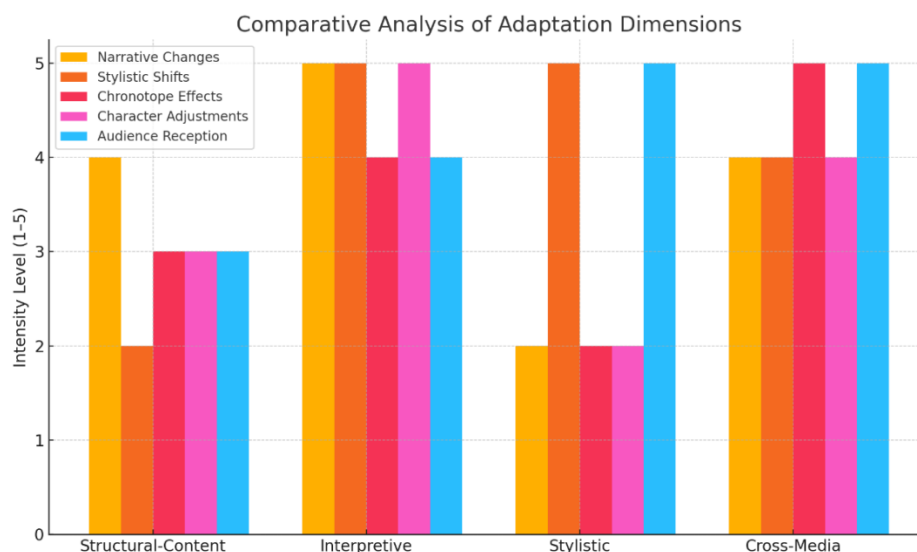


Figure 1 – Comparative analysis of adaptation dimensions

The Figure 1 illustrates how the five adaptation dimensions scale across the four adaptation types described above. The height of each bar indicates the relative degree to which the listed dimension manifests itself during that particular type of adaptation on a scale from 1 to 5. Interpretive and Medium adaptations score highest, suggesting these types tend to adapt more stylistically, ideologically and spatially. Stylistic adaptations focus on approachability by reducing linguistic complexity. Structural-content adaptations generally remain true to the source story, allowing for some alteration [27].

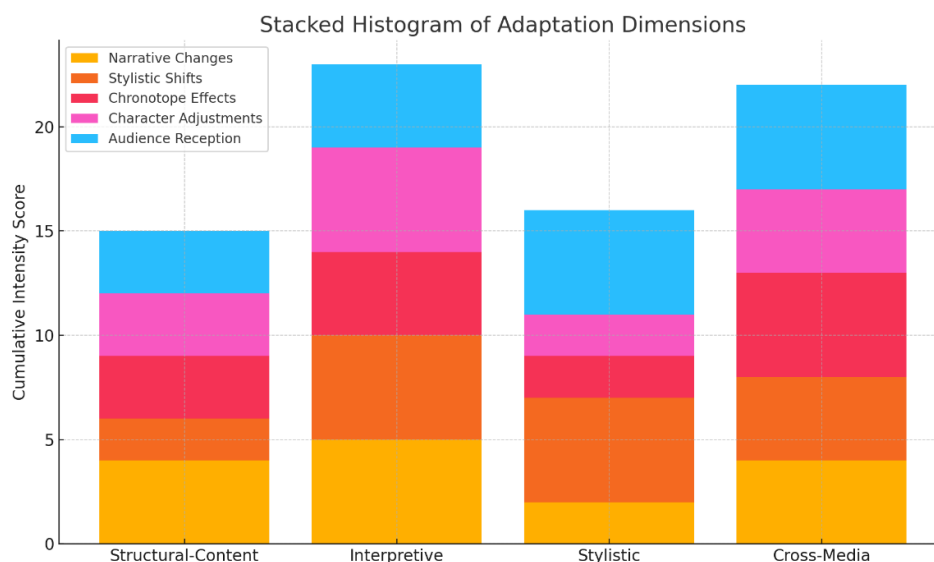


Figure 2 – Stacked histogram of adaptation dimensions

The stacked histogram plots (Figure 2) the cumulative magnitude of adaptation across five dimensions for each adaptation category. Starting from left to right: Narrative Changes, Stylistic Shifts, Chronotope Effects, Character Adjustments, and Audience Reception are considered for Structural-Content Adaptations, Interpretive Adaptations, Stylistic Adaptations, and Cross-Media Adaptations respectively. Each color within a bar corresponds to the magnitude contributed by a single dimension towards the total magnitude of adaptation for that category. From this chart we can see how Cross-Media Adaptations and Interpretive Adaptations required radical changes in several dimensions including that of characters, chronotopes, and rhetorical effects. However, Structural-Content and Stylistic Adaptations either retained relative continuity or changed significantly in only one or two dimensions.

Conclusion

One of the central discoveries of our work on poetics has been how adaptation challenges preconceived notions about the nature of literature. Adaptation is not plagiarism; it is not simply copyright violation. Adaptation is generative. It is an important way that stories get told, today and throughout history. It mixes old stories with new, it crosses media, it troubles narrative formulas in productive ways that help stories conform to the needs and mores of the present. We learned about the complexities of adaptation about what it means to be faithful to an original as well as what it means to depart from that original text, through close analysis of both originals and their adaptations.

For example, we learned that an adapted text is its own artistic creation. Although it may pay homage to an original through its retention of plot, characters, structure or even language, it is important to view these articulated pieces as something new: They have been integrated into a larger creative vision and support a new set of choices about logic, beauty, and story. The choices

made in the creation of the adapted text are influenced by many factors including the adapter, the audience, and the time and place in which the adapter is working.

Thirdly, we have learned that adaptations operate on many levels: structural, stylistic, ideological and semiotic. Depending on the form that adaptation takes, whether structural-content adaptation, interpretive adaptation, stylistic adaptation or media adaptation, various aspects of a text, such as chronotope, composition of character systems and style of narration are reworked to varying degrees. These differences allow adaptation scholars to refute misconceptions about adaptation such as unidirectionality and monologism. Adaptations can be proved to be bidirectional if not multirectional and highly dialogic. Through adaptation we learn that rather than copying preexisting meaning, new meaning is created.

We also discovered that intertextuality plays an important role in the production of meaning in adapted texts. As readers or viewers of adapted texts, we take with us when we experience the new text an understanding of the old. We are constantly made aware of the old text as we interpret the new. This relationship builds cohesiveness in literature.

We learned that adaptation responds to the people who will be reading or viewing it. Adaptations stylistically, structurally and in their substance can change to appeal to different people of different ages and different cultures. We believe this proves how important adaptations are to literary production. Not only are they forms of communication but they also respond to those who communicate through them.

The poetics of the adapted text is a field rich with information and importance. The adapted text allows us to study literature and literary mechanisms on a level that crosses media, genres, and even languages. The adapted text shows us that literature can change and adapt to the needs of our imagination and history. Far from killing literature, adaptations are one of the primary ways in which we produce literature.

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Бейімделген мәтін поэтикасы

Аңдатпа. Мақала мәтінді бейімдеудің күрделі әдеби құбылысын зерттейді, жаңа контексте түпнұсқа әдеби шығармаларды қайта қарау кезінде пайда болатын эстетикалық, құрылымдық және стилистикалық өзгерістерге баса назар аударады. Бұл зерттеу қазіргі әдебиет теориясының ең өзекті мәселелерінің бірі көркем шығарманы бейімдеу процесінде мәтіннің түпнұсқалық мағынасының сақталуын, өзгеруін және кеңеюін қарастырады. Бейімделген мәтіндер жаңа жанрларда, медиа-форумдарда (кино, театр, анимация, тіл үйретуде) немесе мәдени-тілдік шеңберде болсын, қарапайым шарттар ретінде емес, бөлек көркем шығарма ретінде қарастырылады. Зерттеу салыстырмалы типологиялық, құрылымдық, семиотикалық және интермәтіндік тәсілдерді қоса алғанда, бейімдеу зерттеулерінің теориялық және әдіснамалық негіздерін сипаттайды. Ол бейімдеудің әр түрін (құрылымдық-мазмұнды, интерпретациялық, стилистикалық және кросс-медианы) қарастырады және баяндау құрылымдарының, кейіпкер образы, хронотоптардың (кеңістіктік-уақыттық өлшемдер) және стилистикалық әдістердің қалай өзгеретінін талдайды. Мәтінді бейімдеу барысында интермәтіндік байланыстардың, мәдени кодтардың және символдық жүйелердің қалай жұмыс істейтінін ашатын түпнұсқа және бейімделген мәтіндер арасындағы тікелей және жанама байланыстарға ерекше назар аударылады. Зерттеуде сонымен қатар тіл үйренушінің жасына, мәдени фонына және әдеби сауаттылығына байланысты аудиторияның қабылдауы мен нәтижесін түсіну үшін демографиялық талдау кіреді.

Бұл жұмыс көркем шығарманы бейімдеуді бағалаудың кешенді моделін ұсына отырып, әдебиет, аударма және мәдени семиотика теориясына үлес қосады. Мәтінді бейімдеу жай ғана қайталау емес, эстетикалық, мәдени және коммуникативтік әдіс арқылы мазмұнды тіл үйренушінің деңгейін, жас ерекшелігін ескере отырып ықшамдайтын шығармашылық әрекет екендігі айтылады. Сайып келгенде, бейімделген мәтіндердің поэтикасы әдеби эволюцияның кең процестерін, мәдениетаралық диалог және көркемдік өзгерістің болатынын көрсетеді.

Кілт сөздер: бейімделген мәтін, поэтика, бейімделу теориясы, баяндау, құрылымы, әдеби интерпретация.

Поэтика адаптированных текстов

Аннотация. Статья исследует сложный литературный феномен текстовой адаптации, уделяя особое внимание эстетическим, структурным и стилистическим преобразованиям, которые происходят при переосмыслении оригинальных литературных произведений в новых контекстах. В этом исследовании рассматривается один из наиболее актуальных вопросов современной теории литературы: как сохраняется, изменяется или расширяется смысл в процессе адаптации. Адаптированные тексты – будь то в новых жанрах, медиаформатах (кино, театр, анимация) или культурно-языковых рамках – рассматриваются не как простые репродукции, а как самостоятельные художественные произведения, существующие в творческом диалоге со своими первоисточниками. В работе изложены теоретические и методологические основы адаптационных исследований, включая сравнительно-типологический, структурный, семиотический и интертекстуальный подходы. В ней рассматриваются различные типы адаптации (структурно-содержательная, интерпретационная, стилистическая и кросс-медийная) и анализируется, как трансформируются повествовательные

структуры, системы персонажей, хронотопы (пространственно-временные измерения) и стилистические приёмы. Особое внимание уделяется прямым и косвенным связям между оригинальным и адаптированным текстами, раскрывающим, как в процессе адаптации функционируют интертекстуальные связи, культурные коды и символические системы. В исследование также включён демографический анализ для понимания восприятия и ожиданий аудитории в зависимости от возраста, культурного бэкграунда и литературной грамотности.

Эта работа вносит вклад в области теории литературы, переводоведения и культурной семиотики, предлагая комплексную модель оценки адаптаций. В ней утверждается, что адаптация – это не просто пересказ, а творческий акт переосмысления содержания сквозь эстетическую, культурную и коммуникативную призму. В конечном счете, поэтика адаптированных текстов отражает более широкие процессы литературной эволюции, межкультурного диалога и изменения границ художественного самовыражения.

Ключевые слова: адаптированный текст, поэтика, теория адаптации, структура повествования, литературная интерпретация.

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