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Linguistic Adaptation of the Text: Theoretical and Practical Aspects

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ABSTRACT

This paper examines the phenomenon of linguistic text adaptation as a multifaceted process aimed at facilitating the perception of content by a specific target audience. The theoretical part is devoted to analyzing key concepts such as adaptation, modification, transformation, and text simplification and their connection with cognitive, cultural, and pragmatic aspects of communication. Special attention is paid to the adaptation criteria: lexical, syntactic, stylistic, semantic, and pragmatic. The practical part analyzes texts from various genres, identifying key adaptation strategies. The paper demonstrates how linguistic adaptation allows for effective information communication, taking into account the level of training, age, cultural, and linguistic characteristics of the reader. Linguistic adaptation is a process that ensures the adaptation of linguistic structures to a certain level of the reader or listener. Textual adaptation refers to modifications that improve text accessibility without altering its core semantics, style, or structure. This article provides an analytical review of the works of scholars who have studied linguistic adaptation and textual adaptation. In addition, the theoretical foundations and interrelationships of linguistic and textual adaptation are considered. The article emphasizes the role of well-selected and organized adapted texts in foreign language education. The text is not only a tool for developing speech, but also an important tool for intercultural communication. Such texts broaden students' cultural perspectives, contribute to the formation of moral principles, and develop critical thinking skills. It examines the impact of adapted texts on students' holistic development and language proficiency.

Keywords: Text; Linguistics; Text Linguistics; Adaptation; Textual Adaptation; Linguistics Adaptation

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1. Introduction

Linguistic adaptation is the process of language adaptation to new conditions, social and cultural environments, and communicative needs. This phenomenon is an important object of study in linguistics. This is because any language undergoes changes over time, incorporating new elements and adapting them to its structure. Linguistic adaptation reflects the flexibility of the language system and its ability to expand its functional capabilities in the process of communication.

From the beginning of language learning, the text has been and will continue to be considered an essential tool and the main didactic unit in any language classroom. A text can be viewed as an object of study that aims to demonstrate the syntactic structures of the target language and serve as a resource for acquiring new vocabulary. Orazbayeva stated that text is the product of communicative relations between people. The scholar believes that a person does not create a chain of sentences as they are spoken when he or she conveys his or her thought to someone else. Instead, he transmits, sets forth, and expresses his accumulated opinion and attitude towards others through a system of joint sentences, that is, through text, both in terms of thought and stance. In linguistic communication, individuals engage in the ongoing process of thinking and using both large and small texts at any stage of conversational activity^[1].

Earlier, Bakhtin developed the principal value of the development of the text category, where the scholar considered the text as the “*fundamental essence*” of all the humanities^[2]. Conducting a philosophical analysis of the concept of “text” (written and oral), he claims that “*the text is the original dedication of such disciplines as linguistics, philology and other humanities and, in general, underlies all humanitarian and philological thinking (including theological and philosophical thinking at its origins)*”^[2]. The author argued that the text is a direct fundamental principle, without which no scientific concept can exist. In modern science, there is no single universal definition of the text. Thus, the text is examined as a linguistic concept, a cultural object, and a psychological phenomenon, serving as the foundation for research and critical thinking.

However, no consensus exists on the definition of a

text; various linguistic fields have proposed definitions, including text linguistics, psycholinguistics, pragmatics, communicative linguistics, and cognitive linguistics. For instance, I.R. Galperin defines a text as a work with a specific purpose and pragmatic goal^[3]. In contrast, Kolshansky^[4] associates a text with completing a minimal act of communication, where information is transferred or thoughts are exchanged between partners. These different perspectives reflect the ongoing effort to comprehend the nature of the text and its role in language and communication. For Sorokin, text is “*a concept, that mental formation, which in linguistic literature is called the integrity of the text*”^[5]. In the light of the communicative approach, the text is defined as a means of speech communication (Kamenskaya), as a communicative unit that realizes the author’s intention (Dridze), as a speech work, communicatively oriented in a particular sphere of communication (Bolotnova). Belyanin^[6] gives a rather comprehensive definition, for whom the text is a basic unit of communication, a way of storing and transmitting information, a form of cultural existence, a product of a particular historical epoch, and a reflection of human mental life.

If we recall the textual problems identified by O.I. Moskalskaya, we can name three aspects of the text’s integrity: *semantic, communicative, and structural*. These characteristics are the same for all texts, and the categories underlying these characteristics are the same for the text creator. Based on these textual characteristics, Moskalskaya formulated invariant skills for reading any text:

1. The ability to determine the semantic and logical structure: theme, idea, main idea, and writer’s idea.
2. The ability to determine the communicative effect: determine one’s attitude to the conversation, the author’s conclusions, and recognize the author’s intentions.
3. The ability to identify structural units: find lexical, grammatical, and syntactic means^[7].

The text is a highly complex linguistic structure. Its defining characteristics are consistency and integrity. The category of text integrity, which emerges only when the text is comprehended and understood, is closely related to its logical side, and its coherence is manifested in the organization of linguistic means in known ways that make up complex units^[8].

As a participatory activity, the text is realized as a source of information perceived by reading. In mastering texts, the structure and meaning of the text play an important role in helping the recipient understand the message conveyed by the narrator. Text is used in the learning process as the core of the practical realization of language learners' communication and as an instrument of mutual understanding, and transmission of thought ^[9].

Furthermore, texts are characterized by several other features, including integrity, completeness, logicity (coherence), consistency, and finality. In creating a text, the author considers the understanding of the text by the partner-participant of the relationship. From the author's perspective, the text is inherent in its integrity and semantic completeness. The absence of external connections in the text does not prevent its perception and understanding. This indicates that there are other means of communication in the text, namely internal connections. Internal communication is the predominant means of understanding a text. It is the primary tool for perceiving the text as a coherent structure. Although a text may have a formally expressed external communication, it is difficult to understand if it lacks internal communication.

Outstanding scientists who studied the problem of text in Kazakh linguistics, M. Sergaliyev, G. Smagulova, B. Shalabay, S. Zhusanbayeva, etc. conducted scientific works devoted to the linguistic analysis of a literary text, the semantics of a literary text, and the theoretical problems of textual content in a work of art. From the point of view of these authors, the text serves as an important tool for mastering and understanding the language, playing a key role in teaching a foreign language. All methodologists and educators acknowledge the text's crucial role in foreign language teaching. Training focuses mainly on enhancing students' communication skills, which involves engaging with the text. This serves as a key measure of a student's ability to perform speech and cognitive activities and their communicative competence in understanding and producing texts ^[10,11]. Texts are not only static and isolated forms of representation, but due to their macrostructural nature, they are associated with the interactive, social activity of the communicator. Artistic and non-fiction texts can be considered as an imitation of a real communicative situation. In teaching a foreign language, the text acts as a

multifunctional unit. Based on its multidimensional nature, the text always integrates and implements linguistic forms and transmits messages and information.

Text is an important form of studying the disciplines of many fields of linguistics, pragmatics, psycholinguistics, and other branches of linguistics. However, approaches to its study are very vague, and the lack of a formulated basis to navigate poses the problem of correctly interpreting this concept. Researchers and linguists studying text as a unity of language, its categories, and semantic planes give this term various definitions. "The text (lat. "*textum*" – communication) – the result of speech or writing, the product of speech activity, the main unit of communication in the process of speech activity used by a person. The text has a unity of idea and subject, relative completeness, harmony, internal structure (syntactic, compositional, and logical), and is characterized by attribution to a certain style" ^[12].

2. Materials and Methods

In writing this scientific article, general and specific linguistic methods were used. In conducting the research, methods of selection and grouping were used when comparing the original and adapted versions of the texts. A special survey method was used in the analysis of the text. In addition, the article used quantitative and qualitative, statistical analysis methods, including the descriptive method. To compile the structure of the article, methods of summarization, systematization, contextual analysis, and complex analysis were used to analyze the cognitive structure of linguistic units.

Four types of text can be employed in the learning process: sample text, revised text, produced text, and deformed text.

A sample text illustrates a pre-required type of text creation and is designed to facilitate an exploration of text phenomena. This necessitates analytical tasks that permit students to develop their independence, enabling them to comprehend the content of the text. This is achieved by combining the solution of spelling and punctuation tasks with text analysis. To achieve this goal, the following exercises can be employed: determining the idea and theme of the text, determining the role of particular language means in conveying the content, and exercises for correcting

spelling and punctuation errors in texts.

The revised text is a reproduction of the information presented in the text. Students can reproduce the content of the text by writing a summary. In order to perform this written work in terms of the theory of speech work, Russian scholars A.D. Deikin and F.A. Novozhilova stipulate that students must perceive, understand, and reflect on the original text.

Creating a produced text involves mastering the skills of independent application of theoretical foundations in their texts. The text produced in the learning process has the form of a written work. A composition exercise is an independent presentation of students' thoughts and opinions on a topic. Composition is an important factor in the overall formation of students' worldviews. Composition exercises help students better understand the surrounding reality, people, and themselves. Furthermore, the work facilitates the development of students' cognitive abilities, including their capacity to engage in logical reasoning, present their arguments, and analyze and synthesize information.

The deformed text is a pivotal intermediary between the revised and produced texts. Through its use, students gain deeper insights into the principles of text construction and the characteristics of various text types, thereby enhancing their previously acquired textual skills^[13].

The text is the basis not only for introducing new vocabulary and information, but also for developing pupils' ability to express their ideas orally and in writing. Pupils answer questions about the text, comment on its content, express their opinion about the information they have received, produce a written version of their text in a foreign language, convey the content of the text on the topic under discussion, and carry out post-text exercises using sentences from the text^[14]. In this sense, the text plays a central role in learning.

Texts as a didactic unit undoubtedly have a great motivational potential: they offer the teacher a topic for conversation and communication, they can arouse personal interest, they provide students and pupils with a model from a linguistic point of view, namely the rules of connecting different structures in language, they tell students how to use this or that linguistic rule. Texts immerse us in a foreign culture, the culture of another nation, another men-

tality; they inform us about foreign values, often directly. Texts also show us rules and ways of behaving and enrich our life experiences.

The term "authentic" comes from the Greek word "authentikos", meaning corresponding to the original. In the dictionary of E.G. Azimov and A.I. Shchukin, the actual text is "an oral and written text that is a real product of the speech activity of native speakers of a particular language and is adapted to the needs of students, taking into account the level of language proficiency"^[15]. This type of text is called "natural communication for native speakers created by a native speaker"^[16]. Works of fiction, advertising announcements, periodicals, interviews, scientific and informational articles, and culinary recipes on various sites can all be used as realistic texts in foreign language lessons. Literary texts occupy a special place in foreign language lessons. Most methodologists consider it correct to use literary texts in foreign language lessons. This is necessary because the texts reflect the culture, figurative language, and customs of the people of the language being studied. Reading and working with such texts allows students to develop the necessary communication skills, make the educational process more attractive for the student, and increase the amount of their knowledge. They can be used as educational material and as part of aesthetic education.

Overall, we can define authenticity in the same way as K. Morrow: "*An authentic text is a stretch of real language, produced by a real speaker or writer for a real audience and designed to convey a real message of some sort*"^[17]. Using these criteria, it is possible to say whether a text is authentic or not (within these terms) by referring to the source of the discourse and the context of its production. The concept also has validity since, as D. Porter & J. Roberts point out (referring specifically to listening texts), native speakers are usually able to identify authentic text "*with little hesitation and considerable accuracy*"^[18]. In this context, authentic texts are genuine materials aimed at native speakers, including newspaper articles, advertisements, and online forums^[19]. Gabdullina and her collaborators describe authentic materials as educational resources that connect classroom learning with real-world usage, enhancing the significance and effectiveness of language learning^[20].

However, in the twentieth century, the prevailing lin-

guistic theories of the time gave rise to a plethora of methodologies, such as the “New Method” and the “Audiolingual Method”, which imposed carefully structured (and therefore contrived) materials and prescribed behaviors on teachers and learners, leading to what Howatt calls the ‘cult of materials’, where: “*The authority of the approach lay in the materials themselves, not in the lessons taught by the teacher using them. This philosophy paved the way for replacing teachers with machines, such as language laboratories*”^[21].

Authenticity in language teaching aims to expose learners to natural language patterns and cultural insights. It enables learners to develop their communicative competence by engaging with authentic texts that mirror real-world contexts. By using authentic materials, educators can foster meaningful interactions and equip learners with the necessary skills to navigate various communicative situations. They boost learner engagement by rapidly updating content to reflect current trends and developments, ensuring students encounter the most relevant language^[22]. Additionally, they offer instant feedback on exercises and quizzes, enabling quick learning and error correction^[20]. However, achieving authenticity in teaching foreign languages through text requires careful selection and adaptation of materials to suit learners’ proficiency levels and learning objectives.

3. Literature Review

It is quite challenging to define the concept of a “secondary text” for a number of reasons. All researchers agree that secondary text is produced on the basis of the source text and is related to it in a meaningful, cognitive way. Each approach to the study of secondary texts brings something of its own, emphasizing different aspects of their use.

By “secondary”, we mean texts constructed on the basis of the source text with other pragmatic goals, in a different communicative situation, and accordingly in other circumstances. It is possible to change the author of the text, the circle of readers, the historical epoch, the value orientation of the text, etc. However, the cognitive-semantic elements of the source text are preserved as a condition for constructing the new text.

By interpretation, we, following V.Z. Demyankov, understand the cognitive process in establishing the meaning of speech and non-speech actions^[23]. Cognition implies thoroughly analyzing all factors affecting this message, including the addressee’s identity. The factors of the addressee’s personality include his background knowledge, thesaurus (i.e., vocabulary), and the ability to perceive and analyze the information received. If the addressee strives for successful communication, he needs to create his message like this to meet the addressee’s characteristics. Obviously, in cases where the message is too difficult for the recipient to perceive, it is necessary to change this message in such a way as to facilitate its perception. Such activity is considered an adaptation^[24]. A.A. Dyakova notes that adaptation is “the adaptation of a text to the conditions of its functioning”^[25]. Our observations show that one of the important conditions not only for the functioning, but also for creating an adapted text is orientation toward a new addressee who cannot understand the source text for some reason. In a situation of misunderstanding, the processes of interpretation and adaptation of the text are possible. Let us consider the similar and different features of these processes.

During interpretation, there is a secondary conceptualization of the text that the reader does not understand. The message’s recipient attributes meanings to signs/words/texts, depending on the communication situation he observes, his life experience, and his ability to interpret or reflect. G.I. Bogin considers the interpretation to be expressed reflection^[26], as it aims to find meanings in this text. At the same time, his interpretation of this sign/word/text may be very far from the meaning attached by the message’s sender. One can speak of correct and incorrect interpretations. The text obtained during interpretation is ontologically secondary to its source. However, it can acquire a completely different meaning if the interpretation is incorrect. There is much writing in the scientific literature about the multiplicity of interpretation, which depends on the interpreter’s personality.

As a rule, the author of the secondary text is different from the author of the source text. In secondary textual activity, text formation is carried out based on the source text, but information changes are inevitable in the resulting text, provoked by a change of authorship and a focus

on another readership. As noted above, the author's inner world, his axiological attitudes, and awareness in this area are reflected in the text he creates.

The author of the secondary text is faced with the task of adapting the source text taking into account some of the characteristics of the reader's personality: sometimes it is necessary to take into account his age (for example, when adapting books for children), interests (for example, when adapting special literature), etc. Text adaptation refers to the reduction and simplification of a text, often in a foreign language, for the study of this foreign language by less proficient readers ^[27]. In our opinion, this definition needs to be clarified.

When the text is transposed, a secondary categorization occurs in objective reality ^[28]; a similar process is observed when adapting the text. The secondary (adapted) text obtained after various transformations contains the same subject situation as in the source text. However, it is described differently, depending on the type of adaptation chosen and the new conditions of its functioning. Since the addressee of the adapted text differs from the addressee of the source text, it should be based on the linguistic consciousness of the new group of readers, their linguistic consciousness, and their linguistic conceptualization of the world.

The author of the adapted text does not usually coincide with the author of the source text. Adapted texts are a subtype of secondary texts. Their application scope is not limited to teaching reading in foreign languages or children's literature. Text adaptation primarily involves constructing new text based on the source text. However, in this case, text generation occurs by considering the background knowledge of the addressee, which is less comprehensive than that of the author of the source text.

In order to make a complex text understandable to the reader, the author (or interpreter) of the source text tries to anticipate the addressee's information gaps, take into account his peculiarities of understanding this text, and create a new text that takes into account the reader's personality and background knowledge ^[29].

With the help of information technology, it is possible to overcome this problem. The solution would be a model of a pedagogical resource that allows the teacher to select an authentic text of various degrees of adaptation pen-

ties depending on the language level, age characteristics, subject matter, etc. ^[30]. Existing resources of this kind offer different adapted texts for different proficiency levels. In an ideal model, it is worth talking about the presence of one text in various degrees of adaptation, which significantly expands the possibility of thematic selection. The number of text adaptation levels can differ: from 3 levels (low, medium, high proficiency) to the official six levels indicated in the scale of the ALTE (Association of Language Testers in Europe), accredited by the European Commission for Education. Each submitted text, depending on the chosen level of adaptation, is accompanied by several tasks of the pre-text, text, and post-text stages, as well as illustrative material. The unconditional advantages of this kind of resource include the teacher's ability to obtain adapted, authentic material of a particular subject and content ready for use, without requiring further methodological processing. An important condition for providing feedback from the resource management and users is that it allows the teacher to request the addition of texts of interest to the catalog of topics, genres, etc. The lack of feedback means limited topics, the size of the material presented, and possibly the lack of variability of the data. As already mentioned, the adaptation work on the text and the development of tasks is a time-consuming process; therefore, the compiler of this site must maintain the variability of genres, source text materials, and their adapted versions. In other words, to preserve the principle of novelty and individualization. In this regard, the most suitable option for organizing such a resource is a cooperative one, the work of teachers and methodologists who are users of this resource, acting based on an exchange. By posting their material, users get access to materials already posted on the site, while a moderator checks all newly uploaded texts for the level of compliance of the language content with the declared levels of language proficiency, the relevance and validity of the developed tasks, and the relevance of the information provided. Passing the inspection guarantees the high quality of the materials offered.

Text adaptation is a text transformation that affects specific areas related to obtaining information in areas where knowledge is difficult to access. One of these areas is the study of foreign languages, where adaptation is associated with the linguistic simplification of texts. One

can also mention jurisprudence, where the texts of codes of laws and legislative acts are adapted^[31]. In medical discourse, the texts of instructions are adapted to medicines, and recommendations for patients are created. In each case, adaptation takes into account different conditions affecting this process.

The process of text adaptation is considered a step towards increasing the clarity of the text for the reader. The author-adapter does this step by considering background knowledge and reader needs. Difficulties in understanding the text can concern both the linguistic expression of the text (lexical, syntactic, and stylistic features) and the conceptual plan. Based on this, two directions of text adaptation are noted: simplification of the language (i.e. the form) and simplification of the idea (i.e. the content) of the text so that the reader with specific background knowledge can make new information a part of his picture of the world in a different communicative situation.

Simplification of the text form often involves content, eliminating complex elements, such as syntactic structures and rare or infrequent words. In this case, the text is compressed several times.

The idea can be simplified by explaining unfamiliar words and concepts, filling in gaps in the reader's background knowledge. S.V. Ionova rightly notes that "the existence of the text in new communicative situations often requires not simplification of the material, but, on the contrary, its complexity, greater concentration and generality"^[32]. This condensation and generalization apply to concepts unfamiliar or incomprehensible to the reader. In both cases, changes in the volume of the text affect its composition.

Let us first consider the changes in the composition associated with the reduction of the text, and then with the increment.

When adapting a work of art, the text is significantly reduced, while many semantic elements are lost. The adapter's first task is to build a new composition of the text to give the reader a general impression of the source text.

Numerous studies have been devoted to the problem of text composition, paying attention to the verbal-figurative structure of the work and its figurative-semantic context. Word series form the backbone of the text and forms its plot.

4. Results and Discussion

In the novel "*David Copperfield*," the narrative is conducted in the first person, and the consistent building of the image of the main character of the narrative becomes the basis of the composition of this novel. The source text not only talks about events from David's life, but also gives a detailed description of his feelings and thoughts, his assessment of the events taking place at that moment, and for many years afterwards. The adapted version of the novel preserves only the narrative of the stages of his life. Almost absent in this version is a description of the characters' inner experiences, which significantly affected the composition of the whole book. So, if the ratio of content-factual and content-conceptual information is approximately equal in the source text, then in the adapted version, the latter is practically erased. Text compression is achieved in several ways, including the explicitation of content-conceptual information. Numerous details represent it, for example, one sentence in the adapted text can replace the content of an entire chapter in the source text. So, the content of the chapter of the source text "I observe", which tells about David's earliest impressions, is compressed into a single sentence in the adapted text:

"My early childhood was extremely happy, as my beautiful mother and kind Peggotty took care of me".

This sentence explicates the content and conceptual information of the entire chapter; monosyllabic or predicative nouns replace images and details of the text. You can see the reduction of the word series of the highest level to a single predicative nomination, which is a medium-level verbal series. With a significant reduction in the text, there is a simplified composition of each chapter in the adapted text compared to the source text; there is a different division of the text into chapters. It is expressed by combining several chapters and changing the names of the chapters. Consider these features in more detail.

The source text differs significantly from the adapted version in its composition. Its characteristic is that it reflects two narrative plans: the chronological development of past events and David's assessment of these events from the position of an adult.

"God help me. I might have improved my whole life. I might have been made another creature, perhaps, for life,

by a kind word during that season. A word of encouragement and explanation, of pity for my childish ignorance, of welcome home, of reassurance to me that it was home, might have made me dutiful to him in my heart henceforth, instead of in my hypocritical outside, and might have made me respect instead of hate him” ..

The modal verb “might” with a perfect infinitive suggests that this situation is evaluated from a different chronological layer. This technique is not used in the adapted version, whose composition is distinctly chronological. This is explained by the simpler syntax of the adapted version and the simplification of the semantic plan of the text for readers with a certain level of English proficiency.

A significant reduction in the volume of chapters in the source text provokes changes in the compositional structure of the adapted version. It contains a much smaller number of chapters. Repeating the idea of the author of the source text, the author of the adapted version forms chapters reflecting the stages of David Copperfield’s life: “*David Copperfield’s childhood*”, “*David is sent away to school*”, “*David the orphan*”, etc. Since the text is the source, it is a more detailed description of David’s life, which is reflected in his more fractional division into chapters: “*I am born*”, “*I observe*”, “*I have a change*”, “*I fall into disgrace*”, etc. This composition is justified from a methodological point of view, since such a text construction makes it more convenient to discuss the passage read in English classes.

External signs of adaptation are expressed in a change in the volume of the text in comparison with the source text (this can be both a reduction of the text and its increment), the replacement of the word series of the highest level with the word series of the lexico-phraseological and grammatical level (i.e. the middle level). This is expressed in the simplification of syntactic structures. Using more general grammatical constructions leads to the erasure of artistic details and the leveling of meanings.

When adapting literary texts, the composition undergoes significant changes at the level of form and content. These changes greatly compress the content-factual information and affect the content of conceptual and subtext information. Some of this information is explicated, resulting in the emasculation of artistic details and ideas.

The adapted version may arouse the reader’s interest due to the preserved idea, but the image of the text in the adapted version loses its versatility. However, the abridged adapted version of the artistic work allows the addressee to trace the dynamics of the development of events, facilitates reading, and gives pleasure from reading.

V.I. Tyupa believes that the reader of a literary text experiences “co-creative empathy,” which forms the text’s artistic image^[33]. This empathy is realized through comprehending the system of images acting as an artistic language.

When simplifying the language in the adapted text, the author-adaptor inevitably affects this system. By shortening and compressing the text, the author-adaptor should think about other ways to achieve “co-creative empathy”. As a rule, this is either a direct nomination containing emotive semes, or the choice of the most vivid situation that can be described in simple language.

It is possible to increment different types of information: estimated, connotative, factual, etc. If the author’s opinion of the secondary text is evaluative, then it may concern both the content of the text and its form and its pragmatic role in the micro- and macro-context. The increment of factual information in such texts occurs when the author proves their point of view, resorts to any additional information, or refers to other sources. This can be observed in literary reviews. The secondary texts serve to convey the information of the source text, if it is inaccessible to the reader, and to create motivation to read this text. In order to interest the reader in the source text, the author of the secondary text may resort to evaluative characteristics of the text.

Compositional changes of adapted texts of different discourses pursue different goals. In adapting a literary text, it is essential to preserve meaningful and factual information and to give the reader pleasure from the text, close to the emotions of the original text. The composition of the adapted medical text for patients aims to cause particular actions on their part necessary to preserve or improve their health.

Let us now consider the cases of text increment during adaptation. One of the clearest examples of this is the adaptation of legal texts. A significant increase in the text volume occurs when commenting on laws and regulations.

The reader, unfamiliar with this highly specialized field, does not know the terminology system, and does not have the appropriate thinking. The explication of the denotation, the signification of terms, and the explanation of the logic of this science lead to a significant expansion of the text. In the legal field, the adapted text explains the implicit meaning in the source text so that the reader can use the source text. The composition of the adapted text follows the rule, which repeats the composition of the source text to fulfill this purpose.

Austen language researchers claim that Jane Austen prefers the latter when presented with a word with an Anglo-Saxon or Latin root. This gives the language a touch of rationalism and some formal restraint. Despite this, we identified the main grammatical structures in her work that were difficult for our students ^[34].

Despite all of this, we identified the main grammatical structures in her work that were difficult for our students: complex subject, for + infinitive construction (different functions), inversion, *it is ... that*, *it is ... since* (**Table 1**).

The students' linguistic competence was below the level required by the original version of the book, so they were allowed to read only 20 out of 61 chapters. As a result of the 30-question comprehension test, where each question was marked with one point, five students got 16 points out of 30, 6 students got 15 points out of 30, 3 students got 12 points out of 30, 2 students got 14 points out of 30, 2 students got 17 points out of 30, 1 student got 13 points out of 30 and 1 student got 18 points out of 30. The average number of correct answers was 15 out of 30, constituting only 50% (**Figure 1**).

Table 1. The main complex grammatical structure in Jane Austen's writing.

Name of the Structure	Formula of the Structure
Complex subject	Subject + Seem/appear/be sure/be likely/be unlikely OR be reported/be said/be known/be thought + Infinitive (simple, continuous, perfect)
For + Infinitive construction (different functions)	For + Noun(pronoun) + Infinitive (active or passive)
Inversion	The following structures take the place of a subject (the subject follows the verb: Not only... but also; Never, rarely, seldom; Hardly, barely, no sooner, scarcely; So, such, that; Little (negative); Inverted conditionals.
It is ... that It is ... since	1) It is (it was) 2) Any part of the sentence 3) That (who), which, etc., or until

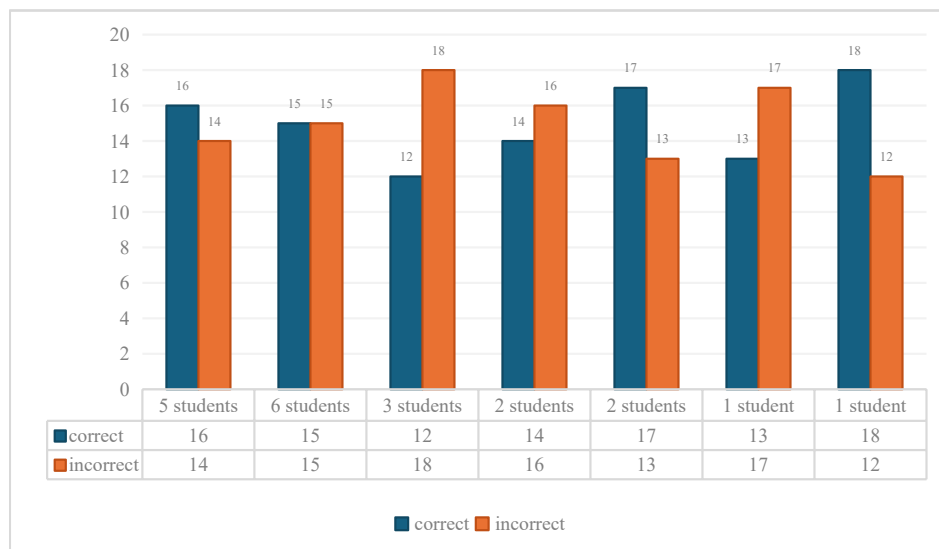


Figure 1. The results of the comprehension test of the authentic version of "Pride and Prejudice" by Jane Austen.

During the check-up, it became clear to students that they lacked appropriate language knowledge to understand the meaning of what was read, convey its essence, and draw appropriate conclusions. Secondly, the original texts given to students did not include many linguistic phenomena taught in foreign language lessons.

This transformation aims to make the text more accessible and comprehensible to learners, especially in areas that may pose difficulties due to linguistic complexity or cultural nuances. By adapting the text, educators can tailor the content to suit the learners' linguistic proficiency and cultural background, facilitating their understanding and engagement. Ultimately, text adaptation aims to enhance the learning experience by bridging the gap between learners' current language abilities and the linguistic demands of the authentic text.

In the adapted version, the structure and content of the text were simplified according to their current level. Ad-

aptation methods were used, such as skipping irrelevant information, simplifying complex grammatical structures, replacing lexical and phraseological units with equivalent ones based on students' knowledge, and accompanying explanations for important lexical elements. The test results were compared with the results of learning with real material, where there was a significant difference (growth) in the level of understanding of the material ^[30].

The adapted version met the students' linguistic competence. A second 30-question comprehension test was administered to see whether the adapted version had a positive effect. After the second comprehension test, the average number of correct answers grew from 50% up to 87%, with the average score of 26. Results of second test were: 3 students got 29 points, five students got 25 points, one student got 24 points, one student got 23 points, four students got 26 points, four students got 28 points, two students got 27 points (**Figure 2**).

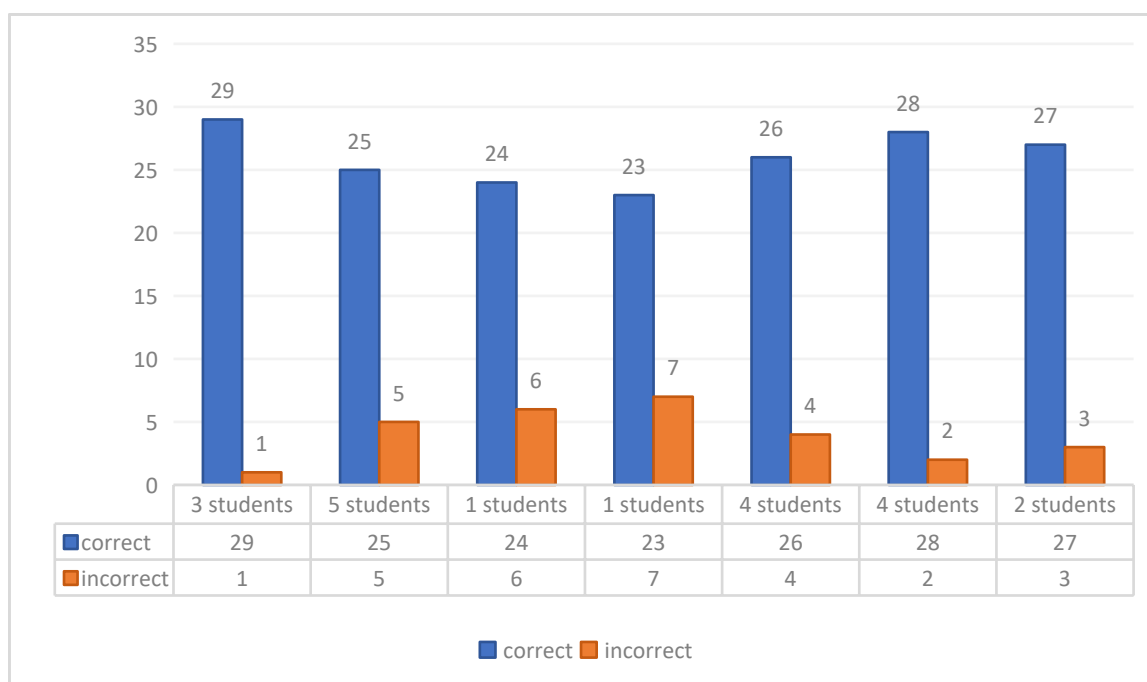


Figure 2. The results of the comprehension test of the adapted version of “Pride and Prejudice” by Jane Austen.

This study's findings underscore the importance of text adaptation in enhancing comprehension, particularly among student populations. Drawing upon the cognitive load theory framework, which posits that cognitive resources are finite and must be allocated judiciously during the learning process, our experiment investigated the effi-

cacy of adapted texts in facilitating comprehension compared to authentic texts.

The material used in the experimental work, Jane Austen's “Pride and Prejudice”, published in 1813, is a classic work of literature that examines social norms and love in early 19th-century England ^[35] through the character of

Elizabeth Bennet, Austen critiques class, gender, and personal growth. Jane Austen's "Pride and Prejudice" remains a timeless masterpiece, offering a poignant portrayal of societal norms, love, and the complexities of human relationships in Regency-era England.

Many adaptations of *Pride and Prejudice* have been created to reach different audiences. This report examines how Austen's work can be adapted for an intermediate level. The original text is compared with an adapted version to ascertain the adaptation's effectiveness (**Table 2**).

Table 2. Example of sentence division, modification, and removal technique.

Original	Adaptation
It is universally acknowledged, that a single man in possession of a good fortune, must be in want of a wife.	A wealthy man, if he is single, must have a wife.
	This is a universal truth.

This example decomposes the original complex sentence into simpler, more straightforward sentences. To illustrate, the passage "*It is a truth universally acknowledged*" is transformed into "*This is universal truth*". Furthermore, the phrase "*a single man in possession of a good fortune*" is modified to "*a wealthy man, if he is single*". This adjustment renders the sentence more direct and facilitates comprehension by explicitly stating the condition (if he is single) rather than embedding it in the description.

In addition, some descriptive elements and the formal tone of the original text have been removed to streamline the message and facilitate comprehension. For example, the phrase "in possession of a good fortune" is shortened

to "wealthy," and "must be in want of" is simplified to "must need."

The adapted passage employs simplified vocabulary and grammatical structure. The complex phrase "*However little known the feelings or views of such a man may be*" is simplified to "*when such a man first arrives*", making it more accessible to the general reader. The adaptation also features a deletion. For instance, the adapted passage eliminates the phrase "*this truth is so well fixed in the minds of the surrounding families*", condensing the information to the core idea that the man must marry one of their daughters (**Table 3**).

Table 3. Example of Simplification and modification techniques.

Original	Adaptation
However little known the feelings or views of such a man may be on his first entering a neighbourhood, this truth is so well fixed in the minds of the surrounding families that he is considered the rightful property of someone or other of their daughters.	Therefore, when such a man arrives in some neighborhood, all the families are sure he must marry one of their daughters.

The original passage "*However little known the feelings or views of such a man may be...*" is adapted to "*Therefore, when such a man first arrives...*". This adaptation modifies the opening clause to create a causal relationship ("*Therefore*") instead of an observational one. This change in the opening clause alters the passage's tone, making it more direct.

In this adaptation, the phrase "*odd a mixture of quick parts*" is simplified to "*strange mixture of personality*

traits," "*making* the language more straightforward and accessible. The spelling of the word "*humour*" is modernized from British English to American English, "*humor*", to reflect contemporary usage. In this adaptation, the amplification model is employed, whereby "*of their married life*" amplifies the context, specifying the nature of the relationship and the shared history, thereby rendering the passage more intelligible (**Table 4**).

Table 4. Example of Simplification and amplification techniques.

Original	Adaptation
Mr. Bennet was so odd a mixture of quick parts, sarcastic humour, reserve, and caprice, that the experience of three-and-twenty years had been insufficient to make his wife understand his character.	Mr. Bennet was such a strange mixture of personality traits, sarcastic humor, reserve, and whims that for twenty-three years of their married life, his wife couldn't understand his character.

Context is a guiding force in literary texts. It illuminates the nuances of characters' motivations, societal norms, and thematic undercurrents, enhancing readers' understanding and interpretation of the work.

Adapting the phrase "*less difficult to develop*" to "*of a simpler structure*" simplifies the description, rendering it more straightforward and easier to grasp. "mean understanding" is modified to "a very average intelligence." This modification changes the archaic or less commonly used "mean" to a more contemporary and clearer expression, "average intelligence," which modern readers can easily understand (Table 5).

Table 5. Modification and simplification techniques' example.

Original	Adaptation
Her mind was less difficult to develop. She was a woman of mean understanding, little information, and uncertain temper.	Her mind had a simpler structure. She was a woman of very average intelligence, little information, and an uncertain temper.

The term "*discontented*" was adapted to "*displeased*", a more suitable alternative for intermediate-level readers. The term "*fancied*" was modified to "*imagined*." This modification of the archaic or less common term "*fancied*" to the more contemporary and clearer expression "*imagined*" renders the text more accessible to modern readers (Table 6).

Table 6. Example of replacement technique.

Original	Adaptation
When she was discontented, she fancied herself nervous.	When she was displeased, she imagined herself nervous.

The original passage, "Mr. Bennet was among the earliest of those who waited on Mr. Bingley," was adapted to "Mr. Bennet paid a visit to Mr. Bingley in the morning". The adaptation simplifies the more formal and period-specific term "*some of the earliest of folks who waited on*" to the more direct "*paid a visit*", thereby rendering the language more accurate and less challenging to comprehend (Table 7).

Table 7. Modernizing and simplifying the deletion technique in adaptation.

Original	Adaptation
Mr. Bennet was among the earliest of those who waited on Mr. Bingley. He had always intended to visit him, though to the last always assuring his wife that he should not go; and till the evening after the visit was paid she had no knowledge of it. It was then disclosed in the following manner.	Mr. Bennet visited Mr. Bingley in the morning but did not tell his wife anything. He had always intended to visit him, but she did not know until the evening after the visit was paid.

The adapted passage omits the phrase "*though to the last always assuring his wife that he should not go*" and simplifies it to "*but he did not say anything about it to his wife*". This modification ensures that the essential meaning

is retained while the sentence is made more concise and less complex.

The passage “*It was then disclosed in the following manner;*” which is extraneous to the passage’s main point and simplifies the narrative flow, was deleted.

In this adaptation, “*make amends*” is replaced by “re-

pay”. The use of a more common word makes the sentence easier to understand. The phrase “*for his kindness, or me, either*” is shortened to “*or me, either*”. This condenses the sentence slightly without significantly altering the meaning. Also, the phrase “*I can tell you*” is deleted. This removes unnecessary emphasis and streamlines the sentence (**Table 8**).

Table 8. Example of Replacement and removal techniques.

Original	Adaptation
“I do not know how you will ever make him amends for his kindness, or me, either, for that matter. At our time of life, it is not so pleasant, I can tell you, to be making new acquaintances every day; but for your sakes, we would do anything.”	“I do not know how you will ever repay him for his kindness; or me, either. At our age, it is not so pleasant to be making new acquaintances every day; but for your sakes, we would do anything.”

The adaptation process of Jane Austen’s *Pride and Prejudice* involved simplifying complex phrases, modifying sentences to reduce complexity and improve clarity, and deleting extraneous information to streamline the passage. These changes helped maintain the original text’s intent while making it more accessible and easier for a contemporary audience to read.

5. Conclusions

The findings of this research underscore the pivotal role of text adaptation in foreign language teaching, shedding light on its multifaceted benefits and applications. Through a comprehensive analysis of existing literature and the implementation of pedagogical experiments, several key insights have emerged, delineating the significance and efficacy of adapted texts in language instruction.

Firstly, the text is a cornerstone in language learning, facilitating linguistic acquisition, comprehension, and cultural awareness. Educators can scaffold learners’ understanding by incorporating adapted texts into language curricula, providing accessible yet meaningful linguistic input that fosters language proficiency and critical thinking skills^[22]. This approach aligns with contemporary pedagogical principles prioritizing communicative and intercultural competence in language education.

Furthermore, the distinction between authentic and adapted texts underscores the necessity of catering to learners’ proficiency levels and linguistic needs. While authentic texts offer rich linguistic and cultural insights,

they can pose comprehension challenges for novice learners. Adapted texts address this gap by modifying linguistic complexity and cultural references, rendering the content more comprehensible and engaging for learners at various stages of language proficiency.

Our research highlights the significant benefits of using adapted texts in foreign language teaching, particularly for learners with low to intermediate proficiency levels. Our experiments showed notable improvements in students’ comprehension, vocabulary acquisition, and motivation when exposed to adapted texts. The linguistic artistic image is also important in adapted texts. According to the study by Akkuzova et al.^[36], “the process of using language units and their expressive potential is referred to as the actualization of the artistic image of language.”

These simplified versions of authentic texts provide learners with comprehensible input while offering linguistic challenges. Additionally, using adapted texts fosters confidence and achievement among learners, increasing engagement and enthusiasm for language learning.

In conclusion, this study highlights the importance of text adaptation as a pedagogical tool for improving the effectiveness of teaching and learning a foreign language. By using methods and principles of linguistic adaptation, teachers can help students learn language and culture in a meaningful way, improving their language proficiency, cultural competence, and overall language learning experience. In the future, further research and pedagogical innovations in the field of text adaptation can enrich the practice of language education.

Author Contributions

Conceptualization, M.M. and B.M.; methodology, M.M., A.K. and B.N.; formal analysis, M.M., B.N. and A.K.; investigation, B.M., M.M. and B.N.; resources, M.M., B.M. and M.T.; data curation, A.K., B.N. and B.M.; writing—original draft preparation, M.M., B.N. and A.K.; writing—review and editing, B.M., A.K. and B.N.; visualization, A.K., B.N. and M.T.; supervision, M.M. All authors have read and agreed to the published version of the manuscript.

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The data supporting the finding of this study are available from the corresponding authors upon reasonable request.

Conflicts of Interest

The authors declare no conflict of interest.

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