

THEORETICAL ASSUMPTIONS OF INVESTIGATION SEMIOTIC CODES IN LITERARY TEXT AND FILM ADAPTATIONS

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INTRODUCTION

To present a chosen topic, it is necessary to focus on existing publications related to Semiotics, signs and codes – everything that has any connection with the general theory of signs. The concept of Semiotics was presented by the eminent English philosopher, John Locke, who was active in the second half of the 17th century, in his work entitled *Reflections on Human Reason* (1690). Still, one of the most important activists in the field of Semiotics is Charles Sanders Peirce, an American philosopher, known for his involvement in the formation of a new philosophical direction known as pragmatism. He also became one of the creators of a special linguistic branch called semiology. Thanks to him, there was published an article entitled *Peirce's Theory of Signs*, fragments from which will be exhausted in this paper.

Alicja Helman, born in 1935 a Polish theorist, film historian and essayist, played an important role connected with semiotics of film. She is a member of the *Polskie Towarzystwo Semiotyczne*, *Deutsche Gesellschaft für Semiotic Studies* and *International Association for Semiotic Studies*. In this article, there will be references to some of her best-known works, including *Rola muzyki w filmie* (1996), *Historia semiotyki filmu* (1993) and *Twórcza zdrada. Filmowe adaptacje literatury* (1998).

Literary and film theorists also include Małgorzata Czochaj into a list of prominent semioticians. Her publication '*O adaptacji, ekranizacji, przekładzie intersemiotycznym i innych zmartwieniach teorii literatury, filmu i mediów*' will also be used during the analysis of intersemiotic translation. Similarly, publications of another Polish film theorist, Marek Hendrykowski also will be cited in this paper. References to *Słowo w filmie. Historia-teoria-interpretacja* (1982) and to *Język ruchomych obrazów* (1999) will be very helpful in semiotic analysis of both film adaptations presented in this work.

One of the most important figures in the history of Semiotics is Charles W. Morris, an American semiotician and philosopher. He has written many articles and publications about Semiotics. Among them *Foundations of the Theory of Signs*, in which he defined the notion of

Semiotics which proved to be most useful in this article. It also helps to understand the concept of semiotic signs. Nevertheless, all his works are mine of knowledge about the general theory of signs.

Wojciech Duda-Dudkiewicz, a journalist born in 1963, was known as the editor-in-chief of the *Nowiny*, daily newspaper in Rzeszów and *Głos Szczeciński*. He also became famous for writing several editorial books on semiotic problems. In the article *Przewodnik metodyczny dla studentów pedagogiki* (Kielce, 1996, p. 31) he defines goals as ‘*striving to enrich knowledge about people, things and phenomena being investigated*’.

Reading any novel, the reader pays attention primarily to the plot. More attentive audience will focus on finding seemingly insignificant details for the whole story. Nevertheless, all attention is paid to descriptions of space, characteristic of characters or the significance of selected scenes for the whole plot. Unfortunately, at present times, the art of reading is slowly disappearing as consumers prefer film adaptations of literary works beyond adapted material. Reflecting the original meaning depends on filmmaker’s personal interpretation of the characters and semiotic codes.

Watching film adaptation, attention of the audience is paid to details and each of them, in spite of appearances, is of great importance. Speech, facial expressions and gestures, as well as music and space arrangement are based on the interpretation of semiotic codes. Hence, the main purpose of this article is to explain the meaning of semiotic signs and codes in film adaptations and to explain how interpretations of filmmakers influence film creation which purpose is to reflect the original idea from the semiotic perspective.

Returning to the earlier mention of W. Dudkiewicz, it is worth noting that one of the key goals of this work is to deepen knowledge about Semiotics in related issues. A thorough analysis of this topic will help not only with noticing semiotic signs and codes, but also with understanding them. By pointing out the interpretative possibilities of a chosen literary work it is achieved that the recipient unconsciously observes and analyzes the author’s perspective of other adaptation – often quite different from the one in which he learned to notice discrepancies in interpretations.

Acquired the ability to find the variety of interpretation possibilities and analysis of semiotic codes will make the material more understandable and fascinating for the recipient. This ability will also make the recipient of specified material discover a literary depth that can’t be discerned by people who don’t have the knowledge about interpretation of codes and semiotic symbols.

1.1. Basic assumptions of Semiotics

Semiotics is a word derived from the Greek „*semiotikos*”. It is exactly translated as ‘*referring to the sign*’. Thanks to this brief information, the first definition of Semiotics which comes to people’s mind is a statement that it is simply a science about the theory of different signs.

What is worth noting is that mentions about Semiotics appeared in antiquity. There was already the division on signs and symptoms. The concept of sign was understood as an element appearing instead of another element, chosen on contractual principle. For example, red colour means STOP. The symptom, however, in a completely natural way indicates something else. For example, it is assumed that a rash on the body turns out to be a symptom of some disease.

John Locke was an English philosopher, physician, politician and economist, living in years 1632–1704. He was the first scientist who mentioned assumptions of Semiotics, but never defined the notion of Semiotics itself. In the year 1690 he published an essay titled as *Concerning Human Understanding*. In this literary work, the author ponders the origins of human ideas and the certainty of perception the world through senses. According to him, sensual perception reflects human imagination and thoughts.

Umberto Eco, an Italian semiologist who lived between the year 1932 and 2016, presented one of the broadest definition of Semiotics. At the same time it is considered as a very concise because of limited amount of words. According to Eco:

„*semiotics is concerned with everything that can be taken as a sign*”¹.

In turn, for Ferdinand Mongin de Saussure, a Swedish semiologist living in 1857 – 1913, one of the first Semiotics explorer, Semiotics was *a science which studies the role of signs as part of social life*.

The definition of Semiotics first appeared in considerations of American scientist, Charles Sanders Peirce, one of the creators of pragmatism. He is also known as a creator of the notion of Semiotics itself and issues related to it. According to his assumptions, Semiotics is a *formal doctrine of signs* inseparably linked to logic.

Every branch of science has its divisions. Semiotics is no exception in this case. In the twentieth century two major types of Semiotics had been distinguished: philosophical and linguistic. Today we can talk about four most important branches of it. They’re called philosophical, cultural, purely logical and linguistic.

¹ Eco, Umberto (1976) : *A Theory of Semiotics*. Bloomington, IN : Indiana University Press/London : Macmillan

Ferdinand de Saussure, a precursor of linguistic semiotics, believed that linguistic is only a branch of the main science called Semiotics.

*“The laws which semiology will discover will be laws applicable in linguistics. As far as we are concerned, the linguistic problem is first and foremost semiological. If one wishes to discover the true nature of language systems, one must first consider what they have in common with all other systems of the same kind. In this way, light will be thrown not only upon the linguistic problem. By considering rites, customs etc. as signs, it will be possible, we believe, to see them in a new perspective. The need will be felt to consider them as semiological phenomena and to explain them in terms of the laws of semiology”*².

According to Saussure’s words mentioned above, the laws that will be defined by semioticians will be one of the laws that govern linguistics itself. Saussure identified linguistic problems as one of the basis of semiological issues. One of his most important assumptions was to say that understanding of the nature of language system lies not only in defining, but also in understanding what they have in common.

Semiotics is one of the branches of logic. Charles W. Morris presented its further division, namely into three main sections: syntax, semantics and pragmatics.

Although in the nineteenth century Semiotics was considered as a science of meaning, it was primarily concerned with significant changes of meaning. Charles Morris clearly defined the place of semantics in the hierarchy of Semiotics. To this day it takes its intermediate place between pragmatics and syntax. Currently, semantics is dealing with exploration the idea of significance in language and also the relation between the form of the sign to the signifier. It focuses on the relation of the fundamental meaning of a particular word and its meaning in the context of speech. The three branches of semantics are: reference, translational and also interpretative and generative.

Generally speaking, pragmatics is a study of the relation between sign and receiver, in a general terminology called an interpreter. Its purpose is to analyze relations that occur in the process of verbal communication. The most important concepts related to pragmatics are: speech act theory, imprint theory, relevance theory, presupposition and occasionality. Analysis of aforementioned concepts will help to understand the basis of pragmatism.

Speech act theory is simply making a statement to the recipient in specified system of signs. Imprint theory is defined as a set of laws

² Saussure, Ferdinand de ([1916] 1983): *Course in General Linguistics* (trans. Roy Harris). London : Duckworth

regulating language communication. The theory of relevance refers to making statements specified. Presupposition is a conclusion resulting from the sentence and also from its negation. However, occasionality has no reference to the object. It gets the reference to the object after being used in the right context.

The last field of Semiotics, syntax, deals with the study of syntactic functions. It means no less, no more than the analysis of the relations between formal expressions within a language. When clarifying the notion of syntax, it is worth stating that it is a set of rules in a given language that allows creating and transforming set phrases.

In conclusion, Semiotics is a study of the influence of signs on the communication of people. Its assumptions are inseparably linked to the general theory of signs and it is itself linked to logic and linguistics. Over centuries, it was the subject of profound scientific analysis, which at the present time allows on a precise interpretation of this notion and its related issues.

1.2. Semiotic signs and codes in modern Linguistics

Language, to put it simply, is a socially structured system of building speech. It is used in the process of interpersonal communication. When the word *language* comes out, the first thing which comes to mind is *human language*. Human language is the form of articulated sound system which is used for communication between two individuals. This, in turn, suggest on of the most important qualities for his concept; namely the existence of the sender and receiver. It is accepted as one of the easiest definitions, but also as the most general one. Language is used to present the reality by means of signs – any text, formulation or expression that has its meaning.

On the other hand, from a semiotic perspective, language is defined as a semiotic system, which means that it is internally ordered and it has a specified structure of elements. Its pillars are three groups of rules:

- 1) rules defining stock of words of specified language;
- 2) rules of meaning;
- 3) syntactic rules.

Structuralism assumes the theory that language is a structure of organized sign systems or combinations thereof. At the same time, these sign systems are the basic code of interpersonal communication. Ferdinand de Saussure was the precursor of structuralism, which is also called structural linguistics.

Sign is an observable set of things and phenomena caused by the sender. In turn, semiotic sign – called also a linguistic sign – is everything in language that has meaning. It has inseparable relation between the

meaning, form and the marked content. This relation is contractual and results only from the social convention.

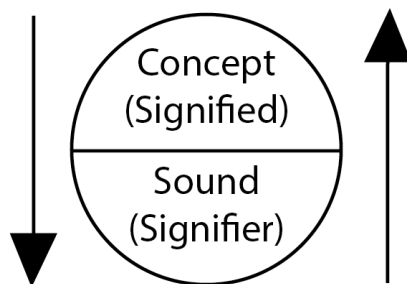
The history of Semiotics has often suggested splitting the characters by dividing them by the information channel transmitted from the sender to the receiver. It means: visual signs, auditory signs, tactile signs, odor signs and taste signs.

Once again it is necessary to mention Ferdinand de Saussure and Charles Sanders Peirce, who created their own, honored to this day branches of linguistic signs.

Ferdinand de Saussure's Concept of Sign

'Saussure took sign as the organizing concept for linguistic structure, using it to express the conventional nature of language in the phrase "l'arbitraire du signe". This has the effect of highlighting what is, in fact, the one point of arbitrariness in the system, namely the phonological shape of words, and hence allows the non-arbitrariness of the rest to emerge with greater clarity. An example of something that is distinctly non-arbitrary is the way different kinds of meaning in language are expressed by different kinds of grammatical structure, as appears when linguistic structure is interpreted in functional terms'³.

Saussure considered sign as a part of the concept of linguistic structure. This means that sign is an integral part of linguistic and it is used to express some convention. For Saussure's research, the concept of sign was the most important thing. According to him, sign was built out of two elements: significant and signifier.



The signified is the physical representation of sign, such as image, word or photograph. In turn, the signifier is simply an element of sign which is associated with the signified. It can be a concept or a thing to which a signifier indicates. It doesn't have to be a real object, but a reference to something pointed by signifier.

³ Halliday, MAK. 1977. *Ideas about Language*. Reprinted in Volume 3 of MAK Halliday's *Collected Works*. Edited by J.J. Webster. London : Continuum. p. 113.

As noted above, Saussure's language is a system of signs within which two relations occur: paradigmatic and syntagmatic.

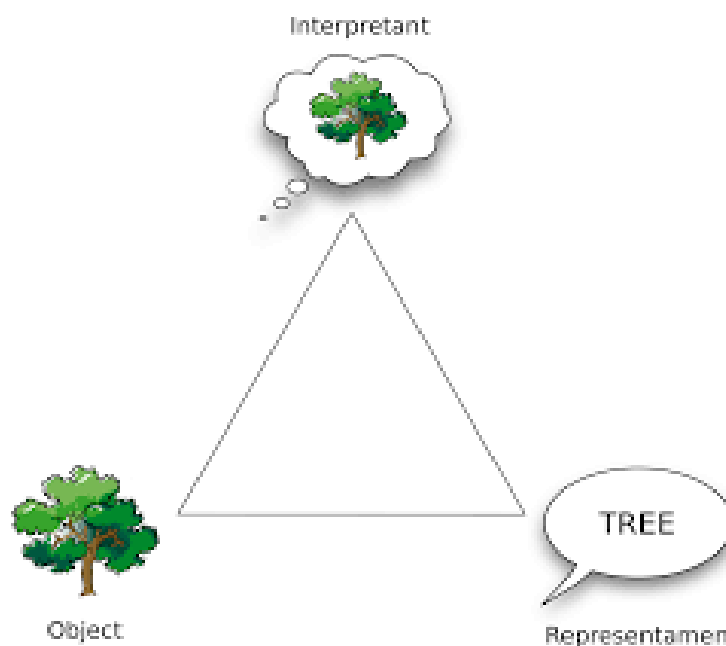
A paradigm is a set of signs, from which we choose only one to be used. Every its internal elements must have a common element and each component must contain something that distinguishes it from the others. A paradigm relation occurs between a specified unit of expression and every units which can be used in specified context. In other words, these are the relations between signs in the linguistic system. More important relations in language are oppositions used to distinguish meanings.

Syntagm, in turn, is a system composed of at least two elements belonging to the same paradigm. For example, a sentence is a syntagm composed of specified words, which are paradigms. Syntagmatic relation occurs between specified unit and different units which it coexists with and which form its context. In other words, it is a relation between the sign in one particular statement. It may be the relation between the sound of the word, leading to the simplification of consonants – mostly their voicing. This can also be the principle of syntactical word association.

Peirce's Theory of Signs

Charles Peirce's theory of signs was very elaborate and complicated. Unfortunately, it has only historical value at the moment and it is not used as a research tool. Nevertheless, several of its elements have been applied in modern Semiotics and they are a part of the modern Semiotics methodology. According to the American philosopher, a sign can be anything that can be interpreted as a defining something else.

Peirce is also the author of the so-called *triple correspondence*, which is shown in the diagram below.



The diagram above shows three references: interpretant, an object and representamen. These are three elements of *triple correspondence* between a sign and objective reality presented by Charles Peirce. The key to understanding his classification of signs is focusing on what these three concepts are. The simplest way to explain it is saying that the object is exactly what a sign means or what it refers to. Representamen is his material form, while the interpretant is a concept arising in mind of the recipient of the specified sign.

Triple correspondence is not the whole contribution that Peirce has made in modern Semiotics. To this day, his typology of semiotic signs are being used by semioticians. According to Peirce, signs have three branches: *iconic*, *index* and *symbolic*.

Iconic signs are signs that resemble what they mean. According to Peirce, similarity isn't natural, because elements can be only perceived as similar. An example of an iconic sign may be a sign on the door of a ladies' toilet with a shape resembling a female silhouette, though the silhouette is very schematic.



Between symbolic signs there are no natural relations or similarities. Members of a given community must simply remember that specified form means a specified concept. Symbolic signs bind the convention of subject and representamen. For example, a question mark itself isn't in any way related to ignorance, but symbolizes a question.



Peirce assumed that the vast majority of words in language are symbolic.

On the other hand, in index signs, the object and the representamen are connected by a natural relations, for example: part-whole, cause-effect. An example of an index sign may be an arrow indicating the direction.



There is a spatial relation between the shape of a sign and its meaning.

In Semiotics there is also a concept of semiotic codes and it is fundamental to the existence of this field of science. Code is a set of signs, their system. To put it simply, semiotic codes are set of practices that are familiar to the general society. Therefore, a specified society defines the existence of particular codes. The most important semiotic code is language.

Roman Jakobson, a Russian linguist and language theorist, was one of the earliest scientists to draw attention to the interpretation of text, taking into account the existence of communication codes. According to him, something that doesn't function within the semiotic code cannot be called a semiotic sign.

Semiotic codes aren't just communicative conventions – they can be said to be procedural system of interrelated conventions within the area of specified domains. They collect semiotic signs in a kind of system in which a signifier and a signified can function. One of the literary theorists, Stephen Heath assumes that while every code is a system, not every system is a code. There are three main types of semiotic codes.

1. Social codes. In Semiotics, a social code means a structure representing an element within a specified culture or subculture. In broader terms: every semiotic code is a social code. This type of codes mainly include verbal language, bodily codes, commodity codes and behavioral codes.

2. Textual codes. Textual codes are structures that represent knowledge of texts, musical genres, the media and their convention of form or style. This structure is assumed to occur within a particular culture. This type of codes include scientific codes, aesthetic codes, genre, rhetorical and stylistic codes and also mass media codes.

3. Interpretative codes. Interpretative codes are semiotic codes that can be formed inside both social and textual codes. Although there are doubts whether they should be classified as semiotic codes, in current classification of codes they contain mostly perceptual codes and ideological codes.

Umberto Eco, an Italian semiologist, presented the notion of subcategory for the organization of components. It means that in case of absence of code, sound or graphic signs are meaningless. It means that they can't function in a language. Subcodes, however, are dividing into denoting codes (literally understood) and conotational codes that appear when a different code is detected within a specified expression.

In Eco's concept, the meaning of sign carrier is not dependent of real object. For example, the word *cat* doesn't correspond to any particular cat, but represents all cats. Meaning, although not having any specific reference, is a pure code product. His theory of codes explains how signs are able to have many meanings and how it depends on the competence of the user of specified language. Then, the language as a code, becomes identical with the user's competence of the language.

2. Semiotic codes in literary text and film adaptations

In Semiotics codes are divided into open and closed. Open codes are single-class systems of signs to which new elements can be constantly introduced. Analogically, closed codes are codes to which no new element can be inserted. The question is what is the interrelation of signs and codes in literary text and films?

It is possible to consider that the language of literary text is a closed language, while the language of film adaptations is an open code system. There is a significant problem in the process of creation of a new word, but there are no problems with creating a new image.

Semiotic analysis of literary text refers to the way in which meaning is produced through the structure of independent signs, codes or conventions. Many filmmakers are aware of the existence of specified signs, codes or conventions. But there are those who don't attach importance to it, so the analysis of symbolism in film adaptation may not be an easy task. This is due to the fact that symbolism isn't shown in foreground. It is hidden somewhere and the recipient should be focused on finding it.

Although filmmakers interpret the meaning of semiotic codes in literary text, it is the recipient of the film who gives meaning to their interpretation. Therefore, it should be one question asked: what are the main semiotic signs and codes in both literary text and film adaptations?

According to Peirce, signs can be of three types: iconic, index and symbolic.

Iconic signs are literally treated words. For example, a word *policeman* means exactly someone who is a policeman. But sometimes, however, iconic signs represent something more. For example, when we see a policeman, we identify him with justice or law.

Indexical signs are the most basic of signs in film adaptations. They indirectly point to a certain meaning. For example, a ringing bell means the end of a class at school or smoke means fire. This type of signs is constantly used in all types of media. Indexical signs can be used also in literary text.

Symbolic signs sometimes can't be noted at first glance. It is related to the society and it can be seen in a film only when the recipient knows what that specified code means. A good example of a symbolic code is a red heart symbolizing love. In a film, a shown red heart presupposes to mean love and the recipient of a film thinks that it means love. It works the same way in a literary text.

There are several different types of codes that form the meaning of each semiotic codes, suggested in the article written by Rayner, Wlla and Kruger:

a dress code – it is a way of dressing which serves mainly to interpret the status, social class, age, sex, role in society, musical or sexual preferences;

colour codes – in many cultures, individual colours are attributed to specific emotions of events. Namely: black colour means death or destruction, red colour means love and pink colour is reserved for women;

non-verbal codes – they are codes associated with gestures or body language in general. They focus on the meaning of handshaking, kissing, blinking or other signal of this kind;

class codes – refer to almost all types of languages – for example, verbal or behavioral – that have something to do with social position. A good example would be a blue blazer as a sign of belonging to a middle-upper class;

racial codes – are related to the habits resulting of skin colour. They focus on highlighting the privileges resulting of ethnic origin;

cultural codes – define meaning of selected practices in specified places, events and institutions related to formalities;

cinematic codes, which define the meaning of using close-ups, distances, shots or framing.

It can be said that every type of codes – except cinematic codes – can appear in both literary text and films; the only problem is the ability of the receiver to find and to interpret them in a proper way. Thanks to possibilities of finding the same types of semiotic codes in both literary text and film adaptations, it is possible to translate the above codes found in a literary work into a film.

Cinematic codes, as the name implies itself, are linked to the cinema and film itself. These codes are separate for the film and can't be found in

literary text. Umberto Eco in his essay *'Semiology of Visual Messages'* presents different language codes defined for films. They are:

1. Perceptive codes
2. Codes of recognition
3. Codes of transmission
4. Tonal codes
5. Iconic codes
6. Iconographic codes
7. Codes of taste and sensibility
8. Rhetorical codes
9. Stylistic codes
10. Codes of the unconscious

Many articles and scientific dissertations was published on the subject of film adaptations of literary novels in recent times.

In the year 1979, the article written by Alicja Helman, entitled *'Model adaptacji filmowej. Próba wprowadzenia w problematykę'* was published in *Cinema*. A well-known and widely respected film theorist begins her article by attempting to define the concept of adaptation. It is assumed that, after correctly defining this concept, it will be possible to find the most suitable method of adapting a specified literary work. According to the author, since the subject of screenings of literary works has been raised for the first time, there are two camps with very different opinions. The first group assumes that film adaptations should be created in a way which allow to create a film, even better than the adapted material. In turn, their opponents believe that the transference of the novel to the screens should ensure the best possible reflection of adapted literary work – both the content of the work and its meaning.

Therefore, the question arises: how much differences can be in film adaptations in comparison to the adapted work? When we should stop calling it adaptation? Is the rewriting of a literary work in the intend to make lucrative film, often very different from the original, can still be called an adaptation? Isn't it just an interpretation?

In the publication *'Modele adaptacji filmowej. Próba wprowadzenia w problematykę'* Alicja Helman assumes that:

"(...) the film adaptation of a literary work is the result of an intersemiotic translation of the language sign system into an audiovisual system of signs⁴.

In her work, professor Helman argues that a film can't adopt literature, but merely borrow from it. This opinion is motivated by the

⁴ Helman Alicja, *Modele adaptacji filmowej. Próba wprowadzenia w problematykę*, Kino 1979, nr. 6, s. 28–30.

notion that changes created during screenwriting – for example, shortening of selected scenes or their extension – do not reflect the meaning of the original literary text.

Alicja Helman refers to the words of Maryla Hopfinger, the professor of Humanities.

'The untranslatable of the constructive level affects the material itself: literature and film, which are simply different. This equates the appreciation of the distinctiveness of material of these two system of signs. Each semiotic system has a specific plan of significant elements and this is always an untranslatable sphere. (...) The partial translatability of the constructive-meaning level is connected with word-meaning interior which both literature and film dispose and with the progress of both systems. (...) Literature is conditioned by a linguistic material that changes very slowly. On the other hand, film is primarily conditioned by the technique, which is being developing relatively fast so far'⁵.

Małgorzata Czochaj in her article published in *Space Theory* in the year 2011, entitled *'Adaptation, film adaptation, intersemiotic translation and other concerns of the theory of literature, film and media'* refers to the assumptions made by the authorities in the field of the theory of cinema. She refers mostly to Alicja Helman's words. Czochaj focuses on emphasizing interference occurring between literature and film through the analysis of the structure in terms of the translatability degree. She believes that the most important thing during creating adaptation, is very profound structural and semiotic analysis of the source material.

'Film adaptation as an intersemiotic translation', an article written by Marek Hendrykowski, defines the basic goals of film adaptation. He aligns them to the purpose of translating literary text from the source language into the target language within the same system of signs. Hendrykowski thinks that there are three fundamental differences between them: the otherness of material, the otherness of medium and the otherness of expression.

Marek Hendrykowski shows in a very exact way the significant differences between film adaptation and intersemiotic translation. His reasoning seems to be completely logical, because of the statement that linguistic translation is trying to get the equivalent of a specified material in a foreign language, still being a verbal language. It means that linguistic translation stays within the same system of signs. Hendrykowski considers the adaptation process in the context of intersemiotic translation to be far

⁵Maryla Hopfinger, *Adaptacje filmowe utworów literackich. Problemy teorii i interpretacji*, Wrocław 1974, s. 83–84.

more complicated due to the need to interpret semiotic codes contained in a literary text.

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

In turn, film adaptation is understood as the processing of material, most often (though not necessarily) literary work, which is intended for filmmaking. However, in practice, film adaptation often exceeds its limits, often widening or significantly changing the context of the work.

According to Hendrykowski, there are seven basic operations used during the process of adaptation.

- 1) substitution – a change of elements existing in the adapted material;
- 2) reduction – a deletion of specified elements existing in adapted material;
- 3) addition – means adding elements that don't exist in adapted material;
- 4) amplification – that is enhancement of meaning of specified elements;
- 5) inversion – changing the order of selected elements;
- 6) transaccantation – the transference of meaning of selected elements;
- 7) compression – presupposes the condensation of the structure of adapted material.

Adaptation is very often associated with the concept of intersemiotic translation. It can be stated that these two things, although seemingly similar, differ considerably from each other. It is possible to say that only after detailed analysis of definitions of particular concepts. Explaining the difference in the simplest way it can be assumed that adaptation is an attempt to translate the content of adapted material into its screening. However, intersemiotic translation focuses on the analysis and interpretation of semiotic codes which are in the content of adapted material. It can be assumed that intersemiotic translation is an attempt to show the interpretation of semiotic codes. In case of film adaptation of adapted literary text, it can be said about interpretation of linguistic codes (verbal language) in an attempt to translate them into the language of film, usually audiovisual system of signs.

Alicja Helman in the article *'Theoretical reflections: the language of film in semiotic perspective'*, published in *Cinema* in 1976, states that the silent cinema discovered the concept of facial expression and gestures

which started to be called as semiotic codes. She refers to Balazs' words, who believed that *sometimes there is no word to express what can easily be expressed by gesture*.

According to professor Helman, in the forties and fifties, humanity has begun to diverge more and more from pragmatic and syntactical assumptions. Moreover, language began to be identified with the expression of art – conventionally treated as an artistic language, that means *language without rules*. By suggesting this assumption, it can be stated that in language the dominant thing is the intuition of the artist and his interpretative abilities.

CONCLUSIONS

In the article the concept of Semiotics is presented– what exactly Semiotics is, what is its origin and its types. Semiotics pillars are defined and the concept of semiotic signs and codes are analyzed in purpose to clarify exactly what they are, what are their types and what they actually mean. Thanks to detailed analysis presented on selected examples, it will be possible to analyze specified semiotic signs and codes in both literary texts and films. This analysis will help to compare semiotic codes in illustrative materials having different language systems.

SUMMARY

The article focuses on the detailed explanation of the notion of Semiotics. The research presents a broad definition of Semiotics, its basic assumptions, semiotic signs and codes given by various scholars: Charles Peirce and Ferdinand de Saussure, as well as references to Umberto Eco.

The practical value of the article is focused on trying to make it clear that not only literary works and film adaptations can be traced to the hidden meaning, but every more serious reader will begin to recognize them even in everyday life.

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