

Chapter 1

INTRODUCTION

Statement of the Problem

Literature is an artistic expression of life experience. It is generally believed to “deepen and enrich your thinking and feeling and result in more effective personal expression” (McRae and Boardman, 1984 : vii). The portrayals of human success and human calamity in literature illuminate the understanding of life. Reading literature, therefore, can enhance one’s language competence while extending life experiences.

For those who study English as a foreign language (EFL), reading familiarizes them with the language, reinforces their knowledge of grammar and vocabulary, and increases their language skill. Literary texts are ideal for the practice of critical thinking, interpreting, and stretching one’s imagination as they provide vicarious experiences through exotic locales with a myriad of socio-cultural differences. Such experiences foster the readers’ understanding of human nature and cultural backgrounds of the English speakers.

However, because of the EFL students’ limited experience in the English language and culture, difficulties which include the cultural background as well as linguistic complexity such as unfamiliar vocabulary or literary styles make authentic texts inaccessible to them. To minimize such reading barriers, teachers, linguists, and publishers have attempted text adaptation, one of the oldest and most widespread approaches to literature for foreigners. The process of text adaptation requires knowledge of both linguistics and literature. Linguistic elements, as well as literary techniques, are carefully and systematically selected, and controlled to suit readers of different levels. The gradual increase of grammatical complexity serves the readers’ development in more subtle perceptions of the world and the need of better expressions for their growing experiences.

To avoid the mismatch between the intended readers and text difficulty, publishers generally offer six stages of adapted books as well as “starters” or “easystarts.” Such staging corresponds to reading ability of students at different levels, from young beginners to mature readers with a good command of English. At each stage, publishers systematically increase language difficulty through headword numbers as well as more complex syntactic structures, according to their structural syllabi. The well-known publishers that provide adapted texts for readers are Macmillan, Oxford University Press, Penguin Longman Publishing, Nelson, Phoenix, Harcourt and Cambridge University Press. Among these, the three most well-known publishers in Thailand are Oxford University Press (OUP), Penguin Longman Publishing (PLP), and Cambridge University Press (CUP).

Besides grammatical staging, and headword ranges, retold books are categorized by genre or subject section grouping to cater for a wide range of readers’ interests. The genres shared by all the three publishers OUP, PLP, and CUP are Crime and Mystery, Adventure, and Horror. OUP and CUP also include the genre “Human Interest” which gives readers insights into human lives. Through realistic setting and incidents they may face in daily lives, readers learn how to deal with various situations. Such vicarious experience renders valuable understanding of foreign culture, and its nuances. Through the descriptions of places and human interactions, EFL students learn about the English native speakers’ homeland, society, way of life, as well as their sensibilities.

The OUP Human Interest section offers a wide range of adaptations of literary works from the classics, such as Emily Brontë’s **Wuthering Heights** (1847) or Thomas Hardy’s **Far From the Madding Crowd** (1874), to modern American fictions such as Frances Hodgson Burnett’s **The Secret Garden** (1911), Eric Segal’s **Love Story** (1970) or Ann Tyler’s **The Accidental Tourist** (1985). One of the interesting adapted books of this genre is **The Garden Party and Other Stories**, a collection of Katherine Mansfield’s nine short stories, originally published between 1911-1924.

Katherine Mansfield is the pen name of Kathleen Mansfield Beauchamp (1888–1923), a modern short story writer, who is famous for her artistic style and unconventional outlook of life. Besides the title story “The Garden Party,” the other

adapted stories in this collection are “Feuille d’ Album,” “The Doll’s House,” “Pictures,” “The Little Governess,” “Her First Ball,” “The Woman at the Store,” “Millie,” and “The Lady’s Maid.” (It is noteworthy that two of these short stories, “The Garden Party” and “The Doll’s House,” are also adapted by PLP). The nine stories are considered “sensitive and delicate stories,” giving “pictures of ordinary people, and of the small, unimportant events that shape their lives” (Bassett : 2003, i).

Mansfield is distinguished for her modern literary features: psychological exploration, her carefully-chosen styles, and her seemingly “plotless” narration. Her rejection of plot helps create realistic facets of life, or “slices of life.” In Mansfield’s works, definite beginnings and conclusive endings are not found. The discarding of initial and the final parts of the story helps present realistic pictures of life. This is because one’s life is often made up of unrelated incidents. Real life does not have a logical plot line with definite beginning and ending. Thus, the attempt to shape the story in a well-connected form in former short stories often distorts “the nature of experience” (Hanson, 1985 : 55, quoted in Kaplan, 1991 : 83). Her plotless stories offer a new choice of writing style for those who want to get away from the monotony of conventional narratives of conclusive and predictable endings with moral lessons. The readers are allowed to fill in the untold final part with their own viewpoints and imagination. Another contribution of Mansfield is her psychological insights presented through adept language manipulation. Mansfield depicts human psyche, one’s irrational and complicated inner world. Also, her style of language, especially indirectness and ambiguity, reinforces the meanings in her texts. With richness in both subject matters and sophisticated techniques, her works are chosen to be adapted for EFL students by two publishers : OUP and PLP.

As adapted versions aim at lessening language barriers so that readers of lower levels can get access to literary works, careful linguistic strategies are necessary in the preparation of retold books. Generally, literary authors select particular techniques and styles, especially linguistic choices such as diction, syntactic structures, as well as figurative language, to create special effects in their works. The simplification of language design of the original text, as a result, can affect the authors’ original purposes. A good text adaptation requires, first of all, an understanding of the text and linguistic strategies to preserve as much as possible the original meaning and literary

style. Simplifying Katherine Mansfield's short stories is a very challenging task, considering the fact that her works are vignettes of European or New Zealand lives 80 years ago, subtle both in cultural nuances and literary techniques. The present research compares the original texts with the adapted ones to examine the adaptation strategies and their effects on the original works. The OUP level-5 version of Katherine Mansfield's short stories, not the PLP level-4 version, is chosen for this research as it gives a fuller corpus for investigation, providing nine adapted stories while the other only four .

Reviewed Literature

Relevant studies to be reviewed in this part are the characteristics of Mansfield's works, as well as considerations in text adaptation.

1. Mansfield's Works

Although a New Zealander by birth, Katherine Mansfield spent about half of her short life in Europe. She went to England when she was fourteen (Phillimore, 1989 : 15) and later married John Middleton Murrey, editor and founder of a small literary journal. In England, she met important modernist writers of her time such as D.H. Lawrence, who is famous for his unconventional presentation of many aspects of life, and Virginia Woolf, whose experimental technique, "stream of consciousness," reveals the depth of human mind. In association with them, Mansfield shared her modernist works which include "In a German Pension" in 1911, "Bliss" in 1920, and "The Garden Party" in 1922. Many others were published after her death ("Katherine_Mansfield," 2005). Being her best-known story, "The Garden Party" has most often been included in her short story collections and appears as the title story. A brief discussion of her themes and styles is as follows.

1.1 Themes

One of the main themes in Mansfield's works is "initiation," a process in life through which one develops his or her emotional stages from being naive to becoming mature through difficult situations after which one becomes "experienced." Like other authors who work on this theme, Mansfield presents situations in which the characters have to struggle, and therefore, change their "innocent" worldviews. McRae and Carter (2000 : viii-x) points out that Mansfield aims to disillusion readers, highlighting life sufferings and the transience of happiness. Her characters, both very young or older, are presented as naive, in one way or another. Through a difficult or unexpected situation, they learn more about repulsive things and reality of the world. Often, they realize that they are desolate, and isolated; that life is empty and happiness is momentary. The loss of their innocence marks the beginning of experience.

A "modernist" aspect of Mansfield's works is evident in her attempt to use psychology to probe human mind. This originates from her observation of the human nature. She bravely discusses sex, relationship and class differences, disclosing the hypocrisy of the Victorian and Edwardian eras (McRae, and Carter, 2000 : xi). Unlike other short-story writers before her, Mansfield presents the interior of her characters' minds as she "goes in and out of her characters' minds, moving from their direct speech to their thoughts, their hesitations, their changes of mind, their underlying hidden thoughts" (McRae, and Carter, 2000 : viii).

1.2 Styles

Literary style is the writer's conscious choice to create certain effects. Like many other writers, Mansfield's literary success depends on her language use. The next section deals with critical reviews about Mansfield's styles which include plot, sound patterning and syntax, diction, and figurative language.

1.2.1 Plot

Mansfield is sometimes called the “short story modernizer,” for she revolutionized the 20th century English short story by freeing her works from traditional structure of plots and offered “open-endedness” (“Mansfield,” 2005). The traditional plot is influenced by Aristotle’s philosophical idea that things need forms to suggest their “existence” and “development.” This concept is further developed into the evaluation of arts through unities, and results in Aristotelian requirements of beginning, middle, and end in literary works. Aristotle’s focus is on “the need for a work to be unified,” and the unified plot should portray “one extended action which is set up, develops, and comes to a climactic conclusion” (“Aristotle’s Aesthetics,” 2007). This leads to a traditional plot with exposition, complication, climax or turning point and resolution (Klarer, 1999 : 15). Unlike Aristotle’s followers, Mansfield only presents “the middle.” She developed this under the influence of Anton Chekhov, the Russian writer who declares “...when one has finished writing a story, one should delete the beginning, and the end” (Reid, 1977 : 62-63). This “middle” of Chekhov’s writing style which is called “sketch,” “cross section,” or “slice of life,” gives realistic portrayal of trivial things in everyday life. Such literary concept influences Mansfield’s works (Bates, 1961 : 16; May, 2002 : 15-16).

Without a conventional plot, her stories are considered by Rohrberger as being “non-discursive” or stories without a plot (1977 : 119). In fact, we should only say that her stories have “different” discursive patterns as they start “in medias res,” that is, at the middle of an occurrence without informing what happens before, and followed by “plodding agreement,” or the movement of the story with slow and heavy paces without “contradiction” and end with the surprise (Rohrberger, 1977 : 106 ; Burnett and Burnett, 1979 : 36).

Since plot is writers’ stylistic choice in suggesting their view and rhythm of life, such different arrangements of plots hint at their difference in these two respects (Burnett and Burnett, 1979: 35). The conventional plot seems a satisfying form because of the completeness of related rising action and falling action. This reflects the view that life events are related (Hanson, 1985 : 55, quoted in Kaplan, 1991 : 83), and that complexity or problems in life can finally be solved. Mansfield’s

unconventional plot, on the contrary, becomes flat and twisted at the end, which shows her views that life contains independent events that can turn out in an unexpected way, and that some complexity in life might remain unsolved. With regard to rhythm of life, the traditional plot has an expectable rhythm : the increasing complexity that culminates in the climax and then goes down. In contrast to this predictable rise and fall rhythm, her plot suggests irregular or unexpected rhythm which can surprise readers.

Mansfield's discursive patterns are unconventional and cannot be clearly comprehended without a close investigation. As a result, the reteller of her stories needs to explore her schemes of plots and tries to control the flow of the adapted stories. Otherwise, her unique view and rhythm of life can be affected.

1.2.2 Sound Patterning

Rhythm helps create acoustic effects on the readers while conveying certain moods to them. The rhythmic scheme can be achieved through syntactic phrase groupings indicated by pauses in speaking and punctuation marks in writing (Burton, 1979, 68-69). The breaking of smoothness of a sentence or phrases by punctuation marks supports Mansfield's psychological exploration. McRae and Carter observes that Mansfield's subtle use of dashes, semicolons and short sentences suddenly switches the readers from "direct speech" of the characters and "false certainties" represented by the textual surface to their "free indirect speech or thought" to explore the characters' thoughts embedded in the texts (2000 : viii). The following example, taken from Laura's words to Laurie after she comes back from the dead's house, demonstrates the use of punctuation marks to support the character's state of mind:

She stopped, she looked at her brother. 'Isn't life,' she stammered, 'isn't life-' But what life is she couldn't explain (261).

Here, the dash after Laura's words indicates a pause and suggests her doubt about what life is as well as a shift of her emotional phase from being innocent to becoming more experienced.

1.2.3 Diction

Melodic patterns only enhance text meanings which mainly depend on diction or “patterns of lexical choice” (Traugott and Pratt, 1980 : 116). Lexical patterns range from words in everyday use such as slang, colloquial expressions, to infrequent words such as latinates. Semantically, words have two kinds of meanings : denotative meaning which is defined by a dictionary, and connotative meaning which comes from the association of words with moods, thoughts and senses (Surapeepan Chatraporn, 1996 : 27–29, Finch, 2000 : 66). Literary writers tend to choose words with particular connotations to convey attitudes and to create special effects. Although some words are synonymous, they might not always be able to substitute each other in some contexts. Writers, therefore, have to choose words to suit situations, types of texts, certain meanings, and types of readers (Traugott and Pratt, 1980 : 116–117).

In analyzing Mansfield’s characters, McRae and Carter (2000: xii) finds Mansfield’s clever manipulation of characters’ words to create “mood-swings” to support her initiation theme. In “The Garden Party,” Laura’s exceedingly optimistic worldviews are presented through adjectives like “perfect,” “sheer,” “wonderful,” and “absolutely topping” when she is preparing the garden party, and the atmosphere of the garden party makes Laura joyful and happy. However, after an unexpected situation, her encounter with death on her visit to the Scotts’ house, Laura’s “expressions of admiration” change to suggest her conflict and doubt about life and hint at her freedom from false belief in the enchantment of life. This can be seen in the protagonist’s use of the conjunction “but,” which shows her realization of the negative side of life.

Laurie put his arm round her shoulder. “Don’t cry,” he said in his warm, loving voice. “Was it awful?”

“No,” sobbed Laura. “It was simply marvellous.” “But, Laurie —” She stopped, she looked at her brother. “Isn’t life,” she stammered, “isn’t life—” (261)

With the author's choice of word, female's character's psychological state becomes explicit.

1.2.4 Figurative Language

Lexical selection is related to choice of figurative language, the device to portray vivid pictures in the reader's mind. Like connotations, figurative language gives nonliteral meaning. However, it is often composed of more lexical items and can be more complex. It helps create imagery which brings the readers senses: visual, auditory, olfactory, kinetic, thermal and tactile, projecting pictures as well as reinforcing emotions (Abrams, 1986 : 78 ; McMahan, 1988 : 6, Traugott and Pratt, 1980 : 117–118).

As Mansfield depends on what happens in the stories instead of the plotline, she nourishes her stories with imagery with figurative language to present the development and the meaning of her texts as well as stimulating readers' sensation. Necessary details are selected to evoke senses because the impressions of experiences, not abstract ideas, are usually saved in one's mind. Often found is her use of juxtaposition of certain sensory arousals with symbolic elements to support each object, character and incident, which contributes to the meaning of texts as a whole (Rohrberger, 1977 : 119). For instance, in "The Garden Party," Rohrberger (1977 : 109) observes that Mansfield contrasts the picture of the garden party with the picture of the death house to serve the theme initiation. The garden party is full of happiness, youth and hope while the death house grief and deprivation. Such contrast makes Laura realize that life does not offer only sweetness but also bitterness. The realization of the unpleasant side of life can bring her emotional development. The use of these juxtaposed images, as a result, helps the readers perceive the character's possible disillusionment in the learning process.

Figurative language contributes to the meanings of Mansfield's texts. Nevertheless, it requires a certain level of language experiences in decoding or drawing the underlying meaning of her language use like the use of her other sophisticated stylistic elements such as indirectness. The question, therefore, is how

the reteller can preserve the meaning, the subtlety, and the author's verbal art in the adapted versions.

2. Text Adaptation

Text adaptation for easy reading is an attempt to provide simplified works for readers of lower levels such as children and EFL students. The process involves the change of both lexical and syntactic choices of the original version. To a certain extent, text adaptation is similar to paraphrasing which is "to represent accurately, but in simple words and sentences, the work in question." (Seyler, 1995 : 32). On this point, Surapepan Chatraporn (1996 : 13) adds, "Figurative language should be reduced, when possible, to literal language; for instance, metaphors should be turned into similes." The first consideration here is keeping the meaning of the original. To do this, one needs to keep in mind that "meaning is always more than all the words in a sentence and their individual definitions" and one has to "look for the meaning not only in what the authors explicitly state but also in what they imply" (Slattery and Carlton, 1993 : 21).

Adapted texts are usually leveled and categorized according to their concepts of complexity to serve different grades of readers. The leveling systems depend on the readers' stages of language proficiency. For example, the publisher may set three major text levels: elementary, intermediate and advanced, each with sublevels. Apart from Oxford's Starters and Penguin's Easystarts, the three well-known publishers, OUP, PLP and CUP, classify their texts into six stages. In adapting texts for readers of lower levels, the publishers have to limit the difficulty of certain elements which can hinder the reader's understanding. These are length, headword number, as well as lexical and syntactic complexity (Bassett, 2000 ; Hopkins and Potter, 2005; "Cambridge Readers," 2005).

2.1 Length

To a reader, text length seems to correlate with text difficulty. This is why the reteller tries to shorten texts. The length of different adapted versions of Mansfield's

short stories varies. The following table compares the total number of words or length of each adapted version to the original in two short stories: “The Garden Party,” and “The Doll’s House.” The percentage given shows the proportion of the retold version as compared with the original.

Title	Original Version	OUP’s Level 5	PLP’s Level 4
The Garden Party	5,408(100%)	4,649(86%)	2,509(46%)
The Doll’s House	2,790(100%)	2,395(86%)	2,289(82%)

As seen in the table, the numbers of words both in OUP’s level-5 version (Bassett, 2003 : 7-33) and the PLP’s level 4 version (Hopkins and Potter, 2000 : 27-51) decrease after the adaptation. However, being categorized in a higher level, the OUP version contains a greater number of words than the PLP’s level 4. Furthermore, OUP’s range of word deletions is more consistent than that of PLP. The OUP’s level 5 consistently deletes about 14% of words in each story. The PLP, on the other hand, probably tries to keep both stories at the same length (about 2,000–2,500 words) rather than focusing on the length in proportion to the original.

Besides the length of the story, the reteller tries to maintain appropriate length of sentences. To achieve this end, words have to be frugally used without weakening the main theme. Successful shortening can make the texts simpler with minimum altered effects.

2.2 Headword Number

Headwords or “keywords” are the words which should be studied at the early levels as they are important and useful (“The Oxford 3000 wordlist,” 2008). In many book adaptations, the number of headwords needs to be controlled to suit the readers’ vocabulary bank. There are many sources which provide lists of headwords. Rivers and Temperley (1978 : 204-206) state that word lists commonly used by writers and publishers are “The Teacher’s Word Books of 30,000 Words” by Edward L. Thorndike and Irving Lorge (1954), “A General Service List of English Words” by Michael West (1953), and “Dolch Basic Sight-Vocabulary of 220 words (BSU).”

“The Oxford 3000 wordlist” (2008) also provides a wordlist of headwords developed by linguists and professional teachers. There are three criteria in selecting headwords or keywords: their frequency of use, their range, and their importance (“The Oxford 3000 wordlist,” 2008). The Oxford 3000 wordlist can be a useful reference for the reteller in dealing with difficult words in the original texts as it helps select simple words for the readers of lower levels.

The table below displays variations of headword numbers classified by stages and publishers of simplified books.

Publishers	Oxford University Press (OUP)	Penguin Longman Publishing (PLP)	Cambridge University Press (CUP)
Starters/Easystarts	250	200	-
Stage 1	400	300	400
Stage 2	700	600	800
Stage 3	1000	1200	1300
Stage 4	1400	1700	1900
Stage 5	1800	2300	2800
Stage 6	2500	3000	3800

(Bassett, 2000 : vi ; Hopkins and Potter, 2005 : 17 ; “Cambridge Readers,” 2005).

As illustrated, after the starters, the headword number ranges from 300–3,800 words. Both OUP and CUP start Stage 1 with 400 headwords while PLP starts at 300. The intervals also vary. Although OUP and CUP start with the same headword number, their headwords greatly differ in the most advanced stage, 2,500, and 3,800 respectively. PLP which begins Stage 1 with 300 headwords, the smallest number, sets Stage 6 at 3,000 headwords, 500 more headwords than OUP. Comparing the headwords of the three publishers, it is noteworthy that the headword number at each level of CUP is the greatest while that of OUP is the smallest except for Stage 1 and Stage 2. With careful and systematic control of headwords, books of profound matters are accessible for readers of lower levels.

2.3 Lexical Complexity

Concerning lexical complexity, Thornburry (2002 : 27–28, 127) notes that the difficulty of words come from length, meaning, and the association with grammar, range, and idiomaticity. In adapting texts for readers of lower levels, the reteller probably has to keep the following five considerations in mind. First, short words are easier than longer words. Second, words with multiple meanings are more difficult than those with one meaning. Third, more complex grammatical rules which govern the arrangement of words such as phrasal verbs make words more difficult. Fourth, words used in broader range are often easier than technical ones. Used in particular groups or societies, the words with “cultural specific” meanings, connotation, as well as slang and colloquial expressions also often make it difficult for the reader with other socio-cultural backgrounds to understand the texts. Lastly, idioms can also create lexical difficulty. Chosen words in the adapted texts, therefore, should include single short words, words with single meanings, words which deal with less complex grammatical rules, words with literal senses or even words or expressions which are socially and culturally familiar to the target readers.

2.4 Syntactic Complexity

Knowing the meaning of each word, however, does not constitute the overall understanding of a sentence or a discourse. This is because the way words are arranged or syntax governs the higher level of meaning. As a result, the reteller has to exercise some control over the syntactic units. According to PLP structural syllabus (Hopkins and Potter, 2005 : 17), in the earliest phases, sentences include one simple clause and compound sentences derived from two simple clauses joined by *and*, *but*, or *or*. In the middle phases, the grammatical difficulty increases through the expansion of sentences. Thus, sentences found at this level often comprise more than two clauses and non-defining clauses. Also introduced at this level is the deletion of certain grammatical elements. For example, two clauses with the same noun subjects are combined by deleting one of them, using a present participial phrase (Verb+ing) or a past participial phrase. In the final phases, more complex combinations of

sentences as well as the reduction of sentences are introduced with the use of mixed conditionals as well as the nominalization of clauses as gerund or *wh*-clauses as subjects (Hopkins and Potter, 2005 : 17).

Syntactic leveling can be based on Transformational Grammar (TG), an approach to linguistic structure which relates the deep structure (of meaning) to its surface structure. According to TG, sentences of the same meaning may appear in different syntactic structures, depending on the application of transformational rules which include the processes of addition, deletion, substitution, and rearrangement of basic sentences (Pat Noisaengsri, 1975 : 61).

In reading literary works, syntactic complexity in the original version can obstruct children's and EFL students's understanding of the texts. This is because authentic works contain language structures used by native speakers (Pat Noisaengsri, 1975 : 61) as well as the writers' aesthetic forms of expression which are often achieved through multiple-base transformations (Weathers and Winchester, 1978 : 260). These works, therefore, pose problems for readers whose English language competence is limited. Thus, in providing simpler texts for them, the retellers need structural syllabi to present the texts with fewer transformational rules at the beginning levels and gradually increase more transformational rules to suit the readers' growing syntactic experience stage by stage.

The OUP level 5 adapted version of Mansfield's short stories is intended for rather pre-advanced readers. Therefore, we can find multiple-based transformations such as the use of the passive or the modals followed by the perfect infinitive (have+past participle). The structures left for the most advanced level are sentences which demand more complicated application of transformational rules: the passive infinitive and gerund, advanced modal meanings, clauses of concession and condition (Bassett, 2000, vi).

Simplification of syntactic elements, however, can affect the original literary style intended for certain effects. A likely consequence is a text with less aesthetic value than that of the original version, as Surapeepan Chatraporn notes, "...a paraphrase of an eloquent passage is usually much less beautiful than the original" (1996 : 13).

Concerning the authenticity of the English language of simplified texts, Claridge (2005) found that such modified language also contains authentic attributes: authorial cues, repetition, redundancy, discourse markers as well as a random distribution of high and low frequency words, and variations in sentence lengths, and collocations. The focus of the present study, however, does not lie on the authenticity of the English language in the simplified text. Its main interest is on examining how the reteller deals with linguistic and literary complexity of the original texts so as to convey the author's meaning to inexperienced readers, as well as examining the effectiveness of the adapted version.

As text adaptation is an attempt to convey the author's meaning to the readers of lower levels, the reteller has to identify the themes and styles of the original text as well as the readers' limitations so that there is an optimum control of length, headword number, lexical complexity as well as syntactic complexity. It is interesting, therefore, to explore how texts rich in their literary value as Katherine Mansfield's short stories are retold for inexperienced readers. Furthermore, as stylistic devices are inevitably modified in the simplification process, it is another purpose of this study to investigate the altered effects caused by this process.

Objectives

1. To explore the themes and literary techniques of the original version of Katherine Mansfield's selected short stories.
2. To study the simplifying strategies, as well as the changed effects by investigating and comparing the original and the adapted versions of Katherine Mansfield's short stories.

Significance of the Study

This research will delineate how a reteller copes with stylistic obstacles encountered by some readers and the possible altered effects resulted from a book simplification. It can be a guideline for English literature teachers in helping their

foreign students to approach literary texts. This is because it demonstrates difficult stylistic points which the students should learn to deal with.

Scope of the Study

In this study, the original version of Katherine Mansfield's nine short stories (Mansfield, 1985) will be compared with their OUP stage-5 version retold by Rosalie Kerr (Bassett, 2003). The stories are "Feuille d' Album," "The Doll's House," "The Garden Party," "Pictures," "The Little Governess," "Her First Ball," "The Woman at the Store," "Millie," and "The Lady's Maid." The discussion on the simplification of syntactic patterns will focus only on how the reteller modifies passive voice and adjectival phrases.

Research Methodology

1. Studying the original and the adapted versions of Mansfield's selected short stories in terms of themes and literary techniques
2. Analyzing and comparing the two versions of the short stories.
3. Discussing the altered effects
4. Concluding