

This work focuses on the transformations to which is submitted the literary narrator when a literary work is adapted for the screen. The object of study is the novel *Le Rouge et le Noir* by Stendhal and its two adaptations, a film by Claude Autant-Lara from 1954 and a television miniseries made by Jean-Daniel Verhaeghe in 1997. The first part of the work summarizes the theoretical concepts of four authors who deal with the narrator: two of them, Tzvetan Todorov and Gérard Genette, are literary theorists, the other two, Seymour Chatman and David Bordwell, are counted among the best known film narratologists. This is followed by a general characterization of the narrator in *Le Rouge et le Noir* and of the narration in the two adaptations. The following three parts of the work study in more detail three topics connected with the main character Julien Sorel: hypocrisy, ambition and love. The way in which these themes appear in the novel is studied and compared to the different ways in which they are treated by the two adaptations due to their different narrative strategies. The conclusion summarizes the differences between the novel and both adaptations and speaks about the possibility of an adequate transposition of the literary narrator into film.