



Intersemiotic Translation and Film Adaptation: The Case Of *The Da Vinci Code** Novel By Dan Brown

Göstergeler Arası Çeviri ve Film Uyarlaması: Dan Brown'un *Da Vinci Şifresi* Romanı Örneği

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ABSTRACT

After introducing his translation typology as intralingual, interlingual, and intersemiotic translation, Roman Jakobson brought a novel approach to the study of translation, which was long accepted as an only linguistic activity with the final one. However, little has been said about the nature of intersemiotic translation after him, and it has been neglected. Even though adapting a novel to screen recently gained momentum as a standalone discipline, it can be classified as intersemiotic translation since it corresponds to Jakobson's categorisation. Hence, this paper aims to argue that adaption can be a modality of intersemiotic translation and a model proposed by Katerina Perdikaki (2016) will be employed to do so. Taking its base from van Leuven-Zwart's (1989) taxonomy, this model has descriptive/comparative categories, Plot Structure, Narrative Techniques, Characterisation, and Setting. For this study, the model was applied to the film adaptation of *The Da Vinci Code*. As the results indicated this model is helpful in analysing and identifying shifts across the categories of Plot Structure, Narrative Techniques and Setting, and the category of Plot Structure has the most shifts with a total of 148. It is also observed that the Characterisation category needs more tailoring as it cannot respond to some shifts identified.

Keywords: adaptation shifts, film adaptation, Intersemiotic translation, Perdikaki model, The Da Vinci Code

ÖZ

Roman Jakobson kendi çeviri tipolojisini dil içi, diller arası ve göstergeler arası çeviri olarak ortaya koyduktan sonra, sonuncusu ile uzun süre sadece dilsel bir faaliyet olarak kabul edilen çeviri çalışmalarına yeni bir yaklaşım getirmiştir. Ancak kendisinden sonra göstergeler arası çevirinin doğası hakkında çok az şey söylenmiş ve göz ardı edilmiştir. Bir romanın beyazperdeye uyarlanması son dönemde bağımsız bir disiplin olarak ivme kazansa da Jakobson'un bu kategorizasyonuna karşılık gelmesi nedeniyle göstergeler arası çeviri olarak sınıflandırılabilir. Dolayısıyla bu makale, uyarlanmanın göstergeler arası çevirinin bir türevi olabileceğini tartışmayı amaçlamaktadır ve bunun için Katerina Perdikaki (2016) tarafından önerilen bir model kullanılacaktır. Temelini van Leuven-Zwart'ın (1989) taksonomisinden alan bu model, Olay Örgüsü Yapısı, Anlatı Teknikleri, Karakterizasyon ve Zaman/Mekân gibi tanımlayıcı/karşılaştırmalı kategorilere sahiptir. Bu çalışma için ilgili model *Da Vinci Şifresi* romanının film uyarlamasına uygulanmıştır. Sonuçlar, Olay örgüsü Yapısı, Anlatı Teknikleri ve Ortam gibi kategorileri modelin kaymaları analiz etmede ve belirlemede yararlı olduğunu ve Olay Örgüsü kategorisinin toplam 148 ile en fazla kaymaya sahip olduğunu göstermiştir. Ayrıca belirlenen bazı kaymalara yanıt veremediğinden ötürü Karakterizasyon kategorisini için bazı düzenlemelere ihtiyaç duyduğu gözlemlenmiştir.

Anahtar Kelimeler: Da Vinci Şifresi, film uyarlaması, Göstergeler arası çeviri, Perdikaki modeli, uyarlama kaymaları

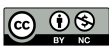
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1. Introduction

The act of transferring a written text to a stage can be traced back as early as the Mystery Plays of the fourteenth century, which involved the dramatization of the biblical stories and apocryphal legends as well as the very foundation of the Christian faith (Wickham, 1987, p.7). Taking the Biblical stories as a starting point, these plays adapted them and acted them out for a religious agenda.

With the dawn of cinema, this process went beyond the adaptation of simple stories to novels of extreme length since the silent film era. The industry preferred to adapt canonical literary works like *Jane Eyre*, *Les Misérables*, *The Great Gatsby*, *Wuthering Heights*, and *Anna Karenina*¹, as it was only with them that their “technological wizardry” would best be shown, as well as maximized (Buchanan, 2012, p. 17). They also believed that due to the “pre-sold title [of these types of works] [. . .] respectability or popularity achieved in one medium might infect the work created in another” (McFarlane, 1996, p. 7) as “when a book has sold thousands of copies [. . .] the same audience [. . .] will go to see it on-screen” (Cobb, 2008, p. 218). As a result, many classic novels were adapted into films as the producers felt safe about their acceptance by society and monetary gains. Apart from the commercial aspect novels provided the filmmakers with another advantage: a safe passage from censorship which “grew more rigid as controls were placed on which literature could be adapted, depending on their subject matter” (Snyder, 2011, p. 11) and therefore “classic literary adaptations became more frequent since the canonical status of the literature was more apt to protect filmmakers from the censors” (p. 11). Hence, starting with the adaptation of the literary classics, this adaptation activity still continues today with best-selling novels like the *Harry Potter series*, *The Lord of the Rings Trilogy*, and *Percy Jackson*. As well as the colossal film companies, many streaming services like Netflix, Disney Plus and Paramount Plus also produce adaptations. One of the articles published on *Forbes* suggests that “films based on books tend to boost sales of their source material as well.” (Rowe, 2018), hinting at the positive monetary effects not only for the adapted works but also for the source novels.

The proliferation of adaptation of massive literary works has brought about many academic debates concerning the nature of this activity in parallel. These debates have covered various disciplines like film studies, adaptation studies and translation studies due to the versatile nature of adaptation. While some film theorists are interested in transferring the main components of the works and discussing the fidelity of the adapted work, adaptation scholars mainly deal with the process itself, concerning themselves with the aesthetic aspect of the work and the creativity. On the other hand, academics from Translation Studies turn into their own field of study to investigate the mechanics of the adaption process, taking Jakobson’s (1959) definition of intersemiotic translation as an outset which exhibits the synergy between translation and adaptation. Yet, many studies of adaptation through the lenses of translation studies proved insufficient in terms of a complete systematic tool, as many of them are only case studies investigating only one piece of adapted work. However, Katerina Perdikaki suggested her own systematic model for the analysis of adaption in 2016, which can be regarded as the first systematic tool to do so. Therefore, this study will utilize this model as the primary analysis tool to investigate the relationship between adaptation and translation studies, focusing on analysing the film adaptation of Dan Brown’s *The Da Vinci Code*.

Even though the film is directed by a widely hailed director Ron Howard and includes many famous and award-winning Hollywood actors/actresses and stars Tom Hanks as the hero Professor Langdon, the film version of the novel was bombarded with negative criticism and, after its release, it was also poorly rated by many reviewers too. This fact can be fortified by looking at the scores present on the most famous review-aggregation websites like Rotten Tomatoes (57%), IMDB (6.6.) and TV Guide (46 Metascore). As the figures suggest the films are rated rather poorly. While highly praised as a novel, the same characters and the storyline were criticised after it was adapted into a film, creating enormous dissatisfaction among the readers/viewers. Many claim that what is presented as the film is entirely different from the original work. At this point, questions about what might cause this difference between the novel and film pair and dissatisfaction among the audience arise.

These questions can only be answered with a systematic and comparative evaluation of both the source novel and the adapted version: just like the case of translation criticism, which provides a meaningful framework to analyse and criticise translated works. Since adaptation can be regarded as an intersemiotic translation (which will be discussed in the theoretical framework later), a similar criticism may be employed to the adapted films. Hence, this study aims to analyse these intersemiotic translation/adaptation of *The Da Vinci Code*, which is made into a film from the Robert Langdon series by Dan Brown, to develop a meaningful critique of this adaptation. The adaptation model suggested by Katerina Perdikaki (2016) will be used to achieve this.

¹ Taken from IMBD’s “50 films, Adaptations from Classic Literature” <https://www.imdb.com/list/ls050543383/>.

2. Theoretical Framework

Even though adapting novels into films has been done from the beginning of cinema and continues at a very high rate today, the study of adaptation from an academic perspective has been initiated relatively lately. One of the earliest examples of such a study is George Bluestone's 1957 book, *Novels into Film*. In his work, he proposes that an adaptation is a type of raw material paraphrasing thematic content and characters, critical events, and hence becomes the starting point for the film through which the script is constructed. He also believes the adapter is an actual author, not a mere translator of another's work (Bluestone, 1957, p.67). Following him, Bazin (2004) also talks about the true nature of the adaptation activity. He argues that adaptation should be categorised as a form of translation from one language to another, stating, "a good adaptation should result in a restoration of the essence of the letter and the spirit" (2004, p.67). Hutcheon (2013) believes that "an adaptation is a derivation that is not derivative—a work that is second without being secondary" (p.9). Lastly, Bastin (2009) defines adaptation "as a set of translative interventions which result in a text that is not generally accepted as a translation but is nevertheless recognised as representing a source text"(p.3). He also believes adaptation includes appropriation, domestication, imitation, and rewriting.

It is not hard to notice that many of the theorists above imply a kinship of adaptation to the activity of translation "[h]owever, the ever-growing body of work investigating adaptation on screen tends to ignore translation issues and Translation Studies" (Krebs, 2014, p. 5). Promoting the synergies between both activity Joanne Paul (2008) argues that "though not synonymous, the two terms do form a critically productive partnership" (p. 163) Oittinen (2000), on the other hand, emphasise the likeness of the two activities by highlighting subjectivity and prejudices of people towards their common grounds by asserting that "main difference between translation and adaptation lies in our attitudes and points of view, not in any concrete difference between the two" (p. 80). Although, in both contexts, we have a source, a target, and a transfer of meaning, and although this transfer may not be accepted as translation in a traditional sense, which is believed to be an activity within languages, other theorists believe this kind of a transfer may be regarded as translation since "screen [. . .] offer an abundance of case studies that blur the boundaries between adaptation and translation" (Krebs, 2014, p. 4).

When Jakobson (1959) introduced three different types of translation in his article "On Linguistic Aspects of Translation," he coined the term 'intersemiotic translation' and categorised translation into three sections which are intralingual translation, interlingual translation and intersemiotic translation. While the first one is "rewording is an interpretation of verbal signs through other signs of the same language" (p. 114), the second one is "translation proper [which] is an interpretation of verbal signs by means of some other language" (p. 114). The final one, on the other hand, is "transmutation [and] an interpretation of verbal signs by means of signs of nonverbal sign systems" (p. 114).

Intending to elaborate on this newly introduced concept, he adds, "intersemiotic transposition —from one system of signs into another, e.g., from verbal art into music, dance, cinema, or painting" (Jakobson, 1959, p. 118). However, that was the only further information he provided, which resulted in many blank spaces on the true nature of intersemiotic translation. Umberto Eco (2001) revised Jacobson's division and extended it with additions and changes in the naming. His model categorises Jakobson's intralingual, interlingual, and intersemiotic translation into the intra-systemic interpretation. While intra-systemic interpretation is about the transformation within the same language, other systems and performance, inter-systemic interpretation is an extended version of Jakobson's intersemiotic translation to adaptation and a continuum of synonyms. Figure 1 below demonstrates Eco's own classification of the forms of interpretation.

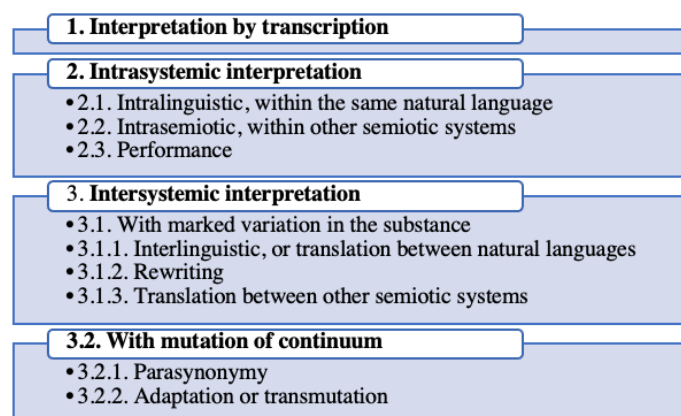


Figure 1. Eco's Classification of the Forms of Interpretation (2001, p. 100)

Following Eco, Gottlieb (2005), in his conference paper “Multidimensional Translation: Semantics turned semi-otics”, suggests a semiotically-based taxonomy of translation, and he defines translation as “any process, or product thereof, in which a combination of sensory signs carrying communicative intention is replaced by another combination reflecting, or inspired by, the original entity” (p. 3). His taxonomy consists of two sections: inspirational translation and conventionalised translation. Here, the inspirational category is highly attributed to the abstract forms of art.² While conventionalised, translations are more grounded. Figure 2 below shows his categories of intersemiotic translation. His categorisation is worth noting due to its comprehensive nature.

INTERSEMIOTIC TYPES						
TARGET TEXT SEMIOTICS	Inspirational translation			Conventionalized translation		
	Nonverbal	Deverbalizing	Verbalizing	Nonverbal	Deverbalizing	Verbalizing
Isosemiotic (same channels as original)	[0. Not possible: contradiction in terms]					
Diasemiotic (different channels)	1. Music based on sculpture	4. Poem into painting	7. Ball game on radio	10. Written music	13. Pictograms	16. Morse code decryption
Supersemiotic (more channels)	2. Animation film based on music	5. Screen adaptation of novel	8. Ball game on TV	11. Statistical pie charts	14. Acted stage directions	17. Interpreted sign language user
Hyposemiotic (fewer channels)	3. Sketch of bee dance	6. Play turned mime	9. Audio description on DVD	12. Notation of ballet	15. Manual in Braille	18. Charts mediated to the blind

Figure 2. Gottlieb’s taxonomy of Intersemiotic Translation (2005)

Although research has been going on about the nature and the theorisation of intersemiotic translation, a coherent method that might systematically allow the study of adaptation (from novel to film) as translation has yet to be introduced. Mona Baker (1998) explains this gap in the field by stating that even if Jacobson created awareness about “the possibility of such things as intersemiotic and intralingual translation, [. . .] we do not make any genuine use of such classifications in our research” (p. xvii) in the Introduction part of 1998 *Routledge Encyclopedia of Translation Studies*. Patrick Cattrysse (1992) in his article *Film (Adaptation) as Translation: Some Methodological Proposals*, refers to the same gap by stating, “although some theoreticians try to broaden the concept of translation studies, this does not apparently happen without difficulties” (p. 68). He also adds that “there seems to be no valuable argument to keep reducing the concept of translation to mere cross-linguistic transfer processes. The scope has to be extended to a contextualistic semiotic perspective” (p. 68).

What makes him worth noting is that he is among the first to debate the interdisciplinary relation between translation and adaptation studies. Cattrysse (2014) believes that adaptation and translation bear some shared characteristics, like they are both “man-made”, context-based products, both activities are intertextual, both processes can be irreversible, and the notions of both equivalence and faithfulness can be applied to both activities (pp. 47-48). Cattrysse (2014) also asserts that adaptation and translation deal with the same task; the transfer of meaning, both context-dependent. Following this, he proposes a list of shared characteristics of two activities constructed on 1970s polysystem theories and the work of Even-Zohar and Toury. (pp. 47-49) He compares adaptation and translation as follows.

⇒Both adaptation and translation involve products situated in a complex context of agents, receivers and agendas of various interests.

⇒Both processes involve utterances or texts. Cattrysse (2014, p. 48) further argues that the production processes in adaptation and translation are considered as intra- or intertextual and intra- or inter-semiotic. He identifies the intra- or inter-textual quality as deriving from the interaction of users with texts in a specific context and the cognitive, emotive and behavioural effects that result from this interaction,

⇒translation and adaptation are considered irreversible processes, in the sense that a back-translation is not the same as the source text and, similarly, a novelisation of a film adaptation would not be the same as the source novel,

⇒adaptation and translation processes are assumed to be teleological in that they are influenced by source and target (con)text conditioners, the latter of which play a pivotal role in the overall decision-making.

⇒Notions of ‘equivalence’ can be traced in both adaptation and translation.

² Varies from sculptural expression to a musical one (Gottlieb, 2005, p. 8).

(Cattrysse 2014, as cited in Perdikaki, 2016, pp. 16-17)

Another theorist who points out the similarities between these disciplines is Venuti (2007). He believes that “[t]he analogy between adaptation and translation frequently recurs in the literature, but it is usually applied without comment, rarely examined in any detail” (p. 27) by saying that he emphasises the lacuna in the field. He also asserts the hardship of analysing an adapted work since “[a] film adaptation likewise recontextualises its prior materials, but once again the process is much more extensive and complex because of the shift to a different multidimensional medium with different traditions, practices and conditions of production” (p. 30).

All of the theorists above imply that both translation and adaptation can be regarded as similar activities in that they have a textual source exposed to identical stages in producing the finalised material which suggests the idea that adaptation can be regarded as a modality of translation and adaptations can also be studied within Translation Studies. To do so Katerina Perdikaki suggested her own model of analysis for the study of adaptation which she based on Leuven-Zwart’s (1989) taxonomy of translation shift. In the methodology part, this model will be explained in detail.

3. Methodology

Perdikaki (2016) proposed a model which can be used to systematise the analysis of “film adaptation as a modality of translation” (p. 249). She believes this model is applicable to the study of the changes that occur during adaptation, which she regards as adaptation shifts. Her model is based on van Leuven-Zwart’s 1989 model for analysing translation shifts and theories from translation studies, adaptation studies, and narratology with narrative theory by Chatman (1990), which is applied to cinematic texts. Defining translation as a “transfer of meaning which encompasses various modalities and acts of representation and intercultural exchange” (p. 9) Perdikaki (2016) also asserts due to multimodal and intersemiotic texts have now become a centre of attention for translation studies due to their textual qualities. As adaptation “refer[s] to the changes made in literary works which are transposed to the big screen or the stage” (p. 9) various scholars from both disciplines “come to recognise commonalities between the processes of adaptation and translation” (p. 10). Comparing both activities she also suggests that during the adaptation process it is not only the text that is dealt with but also “complex meanings conveyed by texts in different contexts and to different target audiences” (p. 10) and therefore each activity includes the employment of different semiotic codes towards the communication of a message which is dependent on both textual and contextual factors (p. 11). After exhibiting the kinship of both activities she emphasises the lacuna of a comprehensive tool which hinders analysis works of adaptation through the lenses of Translation Studies.

Aforementioned the taxonomy on which she based her model is Van Leuven-Zwart’s taxonomy of 1989 which examines the translation on numerous “levels of micro-textual analysis [. . .] on a semantic, stylistic, syntactic, and pragmatic level” (p. 58). Perdikaki (2016) believes that although this taxonomy is quite detailed and has a text-oriented focus, it lacks the importance of contextual factors. She adds that for analysing macro-structural shifts, van Leuven-Zwart’s model draws insights upon Systemic Functional Grammar and “examines how the interpersonal, ideational and textual functions are realised on the story and discourse levels of the narrative” (p. 48). Van Leuven-Zwart’s shift categories also focus on what she called *architranseme* (ATR), defined as “a common denominator between the source text (ST) and the target text (TT)” (p. 49) and *transemes* which are “comprehensible textual units into which these source and target texts have to be divided as basic units of comparison [. . .]” (van Leuven-Zwart as cited in Kemppainen, 2012, p. 149). For van Leuven-Zwart, the ATR is a “necessary condition to identify the shift, and it can be semantic or pragmatic” (Perdikaki, 2016, p. 48) and “with stylistic and syntactic transemes a detailed comparison of the ST with different translations” (Kemppainen, 2012, p. 149) are possible.

Even though Perdikaki borrows the main categories of her model from van Leuven-Zwart’s translation shifts: *modulation*, *modification*, and *mutation* she modifies this typology for her model by omitting ATR. She explains *modulation* as a “shift which pertains to foregrounding/backgrounding aspects of the narrative” (2016, p. 76) while *modification* as a “type usually change radically the aspects examined” (p. 50). Finally, *mutation* refers to the absence or addition of an element. She formed the categories in her model from Seymour Chatman’s narrative theory, which also applied to the cinematic text. For Chatman (1990), “plot (the double chrono-logic), character, and setting are uniquely characteristic of Narrative” (p. 3-4), and describes the narrative as an invention, “by an implied author, of events and characters and objects (the story) and of modus (the discourse) by which these are communicated” (p. 119). He believes this is a shared feature between literature and cinema and can be applied to both disciplines.

Perdikaki’s model comprises two main components: descriptive/comparative and interpretive one. The former deals with both the novel and the film through the novel’s textual construction and has four categories where the adaptation shifts can be analysed at different levels. These categories belonging to the descriptive component are Plot Structure,

Narrative Techniques, Characterisation, and Setting (Perdikaki, 2016, p. 73). The latter component, the interpretive one, attempts to identify and clarify the external factors that might impact the adaptation process. However, this study’s interpretive component was left out due to its speculative nature.

Descriptive Categories	Plot Structure	Narrative Techniques		Characterisation	Setting	
		Temporal sequence	Presentation		Temporal	Spatial
Shift Types						
Modulation	Amplif. Simplif.	Duration	Narration→ Narration	Amplification Simplification	Amplification Simplification	
Modification	Alteration	Order	Narration→ Monstration	Dramatization Objectification Sensualisation	Alteration	
Mutation	Addition Excision	Addition Excision		Addition Excision	Addition Excision	

Figure 3. Overview of Descriptive Categories and Shift Types of Perdikaki’s Model (2016, p. 180)

While the Plot Structure refers to the story’s events, the Narrative Techniques are about how the events are conveyed to the reader/viewer. Within the category of Narrative Techniques, we see the *temporal sequence*, which deals with the manner the fictional events are transferred and the method of *presentation* used in each medium to communicate the events. In other words, while the temporal sequence is about which event is displayed first, the presentation looks into how the story is shared (Perdikaki, 2016, p. 74).

Genette’s (1980) concepts of ‘order’ and ‘duration’ are employed for the sub-category of temporal sequence. As Perdikaki (2016) states, “narrative time is the time needed to ‘consume’ the fictional story –regardless of the medium in which the story is communicated – and is different from story time, which is the time in which the events of the fictional story unfold” (p. 74). The ‘order’ here in the narrative is related to the story time and on the ways in “which the events of the story are rearranged when communicated as a narrative” (p. 74). She believes that applying the order and duration can determine how the film manipulates the fictional events communicated in the source novel.

When we look at the presentation, we distinguish between narration and monstration (verbal narration). Perdikaki explains that this may be achieved with the employment of voice-over and/or film dialogue, and since “Cinema is an audio-visual art, monstration constitutes part of the cinematic presentation by default. As a result, in film adaptations, monstration necessarily replaces literary narration to a lesser or greater extent” (Perdikaki, 2016, p. 75). The following category, Characterisation, refers to the portrayal of the characters of the fictional story. As Ryan (2004) states, “characters are the intelligent agents with whom the fictional world is populated” (Perdikaki, 2016, p. 75). Due to this importance, Perdikaki suggests that “it is reasonable to include Characterisation as a category of adaptation shifts, given that film adaptation involves a higher degree of performativity and a greater re-interpretive freedom” (p. 75). Finally, as Ryan (2004) depicts, the Setting is a world where fictional events take place, and it might have a temporal and a spatial dimension and the time and place where the story actually happens (Perdikaki, 2016).

3.1. Data Collection

The primary data for this study is the novel-film pair of *The Da Vinci Code* by Dan Brown. Data for this study has been collected from the book’s printed version and the Blu-Ray version of the film. The collection of the data is mainly done manually. During this process, the novel was read closely, and the film was watched closely, as suggested by Perdikaki herself (Figure 3). Within this process, comparative notes were taken following the categories described in Perdikaki’s model. For the coding and data analysing process, Perdikaki preferred to utilize the software called Transana which “allows for a detailed analysis and management of audiovisual data” (p. 86) and “enables the alignment between moving image and text, which can be a transcript or notes” (p. 86). However, since the employment of this

software is not a must and due to some financial and technical issues, this program has not been used for this study, and the data collection, preparation, coding, and data analysing process have been done manually.

3.2. Analysis of the data

The data analysing process in this study is mainly comparative, which means comparing the notes mentioned above. However, this study employed a mixture of quantitative and qualitative methods for the data analysis. The quantitative approach obtained simple descriptive statistics, which, in turn, measured the frequency of the shift types, providing a systematised procedure for their analysis.

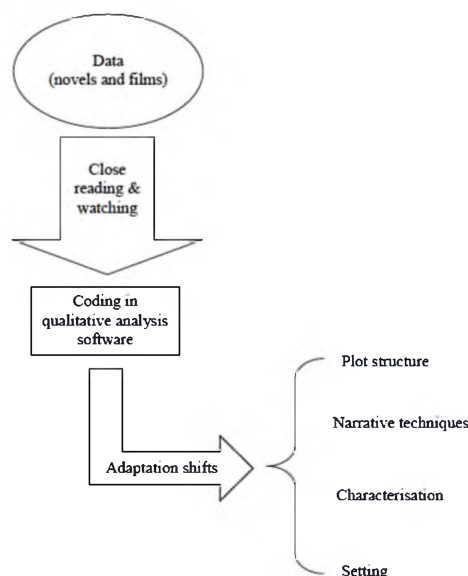


Figure 4. Identification and Classification of Data According to Perdikaki (2016)

4. The Novel and the Film

This part of the study provides general information about the novel, the film, and the plot summary of the work in analysis. To do so first a brief information regarding the novel version of *The Da Vinci Code* will be provided in 4.1. and this will be followed by the film version in 4.2.

4.1. The Novel

Being one of the most-read authors, Dan Brown's books have been translated into nearly fifty-seven languages and sold over two hundred million worldwide. Published in 2003 as the second novel of the Langdon series following *Angels and Demons*, *The Da Vinci Code* is considered an extraordinary example of Conspiracy Fiction, a thriller sub-genre. The definition of the genre mentioned here has caused some disputes since "[t]he concept of the thriller as an overarching, broader category [and] has been indeed traditionally unclear, or at least, its definitions have varied between authors, its boundaries often blurred, overlapped, and hybridised with other genres" (Maortua & Echart, 2015, p. 110). Admitting the difficulty of giving an exact definition of the genre, it can be said that "the most characteristic feature of the thriller would [...] seem[s] to be the [...] suspense produce[d] on the audience" (Aguado, 2002, p. 165). Thus it can be suggested that suspense is the crucial principle one might expect from thriller fiction. As the name suggests, the plot in this kind of novel revolves around a conspiracy and the characters who find themselves in the middle of it.

When first published, this novel became highly controversial since it deals with religious issues that might shake Christianity's foundation deeply. This effect was so strong that a father holding the title of Preacher of the Papal Household, Raniero Cantalamessa, fulminated against it during one of his sermons, calling the novel a "sack full of lies" (Hooper, 2005). The Pope of that time himself raised another criticism against the novel. He asserted that this novel was full of anti-Christian lies and demanded Roman Catholics boycott the film. (Offensive Against 'Da Vinci',

2006). However, this did not affect the success of this 689-page novel, and it sold over 80 million worldwide (Heller, n.d.).

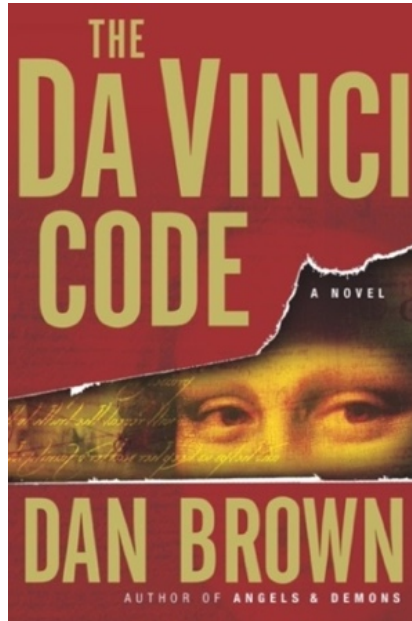


Figure 5. Cover of the first edition of *The Da Vinci Code* by Dan Brown

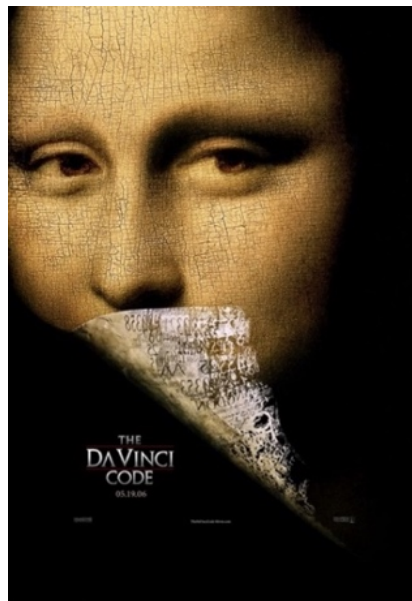


Figure 6. First theatrical release poster of the film version by Ron Howard

4.2. The Film

First premiered at the Cannes Film Festival on May 17, 2006, the film *The Da Vinci Code* was directed by Oscar-winning Ron Howard, famous for his films like *Apollo 13*, *A Beautiful Mind* and *Cinderella Man*. The script of the film was written by another Oscar-winning figure Akiva J. Goldsman, famous for 1994/97 *Batman* films as well as *I Robot*, *Star Trek*, and *A Beautiful Mind*. The cast of the film is also worth noting since it features proclaimed Hollywood figures like Tom Hanks (as Robert Langdon), Audrey Tautou (as Sophie Neveu), Alfred Molina (as Bishop Aringarosa), Jean Reno (as Bezu Fache) and Ian McKellen (as Sir Leigh Teabing). For the film's production, an estimated 125.000.000

\$ was spent, and in return, the film made around \$760,006,945 gross worldwide. Finally, the film has a runtime of two hours and twenty-nine minutes (149 minutes), and its extended cut is 2 hours and fifty-four minutes (174 minutes) long.³ Below, the novel's cover and the film's poster can be seen.

4.3. Plot Summary (Novel)⁴

Starting in the middle of the Louvre Museum, *The Da Vinci Code* opens with the brutal murder of acclaimed curator of the museum Jacques Saunière, who, after being questioned by an albino monk, is shot to death. At the edge of death, Saunière tries to pass on a secret of utmost importance. Following this murder, Langdon, a Harvard professor of history of art and symbology, was woken up at his hotel by a lieutenant called Jérôme Collet since the murder involves complicated symbols and drawings. He was shown a polaroid of the crime scene, which exhibits the dead body of Saunière. At the same time, the monk, after obtaining the necessary information for something called “clef de voûte” (the legendary keystone), goes to retrieve it. While he continues with his quest, Langdon travels to Louvre with Collet only to meet Bezu Fache, the captain of the Central Directorate Judicial Police. Upon his arrival, he is taken to the dead body of Saunière, which is later understood to be positioned as the famous Vitruvian Man by Saunière himself. Right next to him, some numbers are written on the floor, only visible by a special pen. Already confused with the murder and the markings, Langdon is surprised to meet a woman called Sophie Neveu, a cryptologist working for the French Police. Entering the crime scene, claiming that she has solved the code, Sophie informs Langdon about a message his embassy left for him. When he starts to listen to the message, he is shocked as it is Sophie herself warning him about a great danger and urging him to follow her instruction. Stunned, he has nothing to do but follow her order and goes to the public toilets as she has said. There she explains the situation's complexity by showing him the actual photo of the crime scene with his name ‘Robert Langdon’. He also learns that Fache has only brought him to the museum because he believes that Saunière's murderer is Langdon. Unwillingly, he does everything Sophie says, follows Saunière's clues, gets a necklace-like item with *fleur de lis*, and escapes from the museum to solve what Saunière left for them. All this drags them into a world of symbols and the Holy Grail quest.

5. Analysis of the Shifts

5.1. Shifts in the Plot Structure

When the Plot Structure shifts are analysed, it can be seen that the most frequent shift occurs at the modification level as alteration, a sub-category of modification with a total number of eighty-three. When we look at Table 1, alteration is followed by shifts under mutation, and here, there is a total of twenty-seven excisions, and after that, we have twenty-eight additions. We can see the significant alterations made in the plot of the story.

Table 1. Number of Plot Structure shifts in the novel

Plot Structure					TOTAL
Modulation		Modification	Mutation		
Amplification	Simplification	Alteration	Addition	Excision	
6	4	83	27	28	148

Table 2 below illustrates some striking examples of the Plot shift of *The Da Vinci Code* that generates ample changes in the adapted version of the novel. Each category is provided with an example to give a clear picture of the model.

In the film version, the torture scenes of Silas with the cilice belt are highly amplified, where he presents an enormous level of pain. This amplification also affects the duration (a sub-category of Narrative Techniques) since it takes longer in the film. Apart from this, the alteration of the acquaintance between Langdon and Saunière also affects the plot since it affects Robert's affection for Saunière (this also impacts Characterisation). Following that, the simplification of the puzzle-solving and deciphering scenes of both Robert and Sophie affects not only the plot but also the duration of the story. However, the most noteworthy changes are observed in the sub-categories of addition and excision since they directly altered the plot considering their changing nature.

Due to the bulkiness of the novel (689 pages) and the number of chapters (105 chapters plus a prologue and an epilogue), alteration shifts are observed as the merging of two or more different chapters, and this study suggests

³ These figures are taken from the IMDB page of the film <https://www.imdb.com/title/tt0382625/?ref=ttmi,t>

⁴ Since plot in the film version bear some shifts/changes the novel is taken as the primary source for the plot summary. The plot summary of the novel is done by the researcher herself.

Table 2. Some Examples of Plot Structure Shifts

Modulation	Modification	Mutation
Amplification	Alteration	Addition
<ul style="list-style-type: none"> Scenes where Silas purges (tortures) himself. 	<ul style="list-style-type: none"> In the novel, Langdon says he has never met with Saunière, but in the film, he said he has, and he made a joke about him (this triggers another shift as addition about the joke) Silas's past, how he kills his father, his prison life, meeting with Aringarosa etc. The way Sophie sees her grandfather's ritual and the manner she leaves the building, and her age. 	<ul style="list-style-type: none"> Langdon's lecture was added to the beginning of the film. The park scene is where they look at the key. Sophie's healing Langdon and the drug addict. The witch hunt story at Teabing's mansion.
Simplification		Excision
<ul style="list-style-type: none"> The part where Langdon and Sophie try to decipher the codes left by Saunière. 		<ul style="list-style-type: none"> Museum alarms, The taxi scene, Events about the first cryptex Aringarosa's travels with the jet and his giving up on his ring.

that merging as a category may be added to Perdikaki's model. For instance, the parts at Louvre are told in different chapters (2,3,6,8,9,11,12,13,14,16,17,18,20,21,23,26,27,28,30,32). Yet, in the film, it is noticed that all these chapters are merged, resulting in a change or shift in the course of the actions, in other words, in the plot structure.

In the following part, shifts in the Narrative Techniques will be analysed. This shift focuses on the manner the story is told in the film.

5.2. Shifts in the Narrative Techniques

When the Narrative Techniques shifts are investigated, the most frequent shift is observed in the sub-category of temporal sequence at order level with twenty-six. Following that, duration appears to be the most frequent. At the presentation level, there are pieces of nine monstration and one addition. As mentioned above, the construction of the script of this film includes merging different chapters into one scene. Therefore, the number both in order and monstration is high.

Table 3. Number of Narrative Techniques Shifts of the Novel

Narrative Techniques								TOTAL
Temporal Sequence				Presentation				
Modulation	Modification	Mutation		Modulation	Modification	Mutation		
Duration	Order	Addition	Excision	Narration	Monstration	Addition	Excision	
7	26	0	0	0	9	1	0	42

Below, Table 4 demonstrates some remarkable examples of the Narrative Techniques shifts of *The Da Vinci Code* that bring about essential alterations to the adapted version of the novel. To exemplify each category, an example is presented for them.

At this point, it is essential to realise that shifts in this category are relatively small in number when compared with shifts in the Plot Structure. Here the decipherment process of the codes and the puzzles by Robert and Sophie is shortened, which, as mentioned above, is a natural result of the changes in the Plot Structure. The most notable shift in this category occurred in the modification (order) and modification (monstration) sub-categories.

In what follows, shifts in the Characterisation will be analysed. This shift category deals with the depiction and the characters' alteration as a part of the adaptation process.

5.3. Shifts in the Characterisation

As can be seen from Table 5, the most frequent character shift occurs at the modulation level with 15 amplification. It is followed by simplification with ten shifts and dramatisation with eight shifts. In the film, it is also observed that some characters in the novel have been excluded from the novel or altered, like the warden at Louvre (Ch.27), the altar boy at Templars Church (Ch. 83), Sophie's brother (Ch.104.) etc.

This shift category proved essential for testing the model since some of the changes in the novel cannot be included in

Table 4. Some Examples of Narrative Techniques Shifts

Temporal Sequence		
Modulation (Duration)	Modification (order)	Mutation
<ul style="list-style-type: none"> The part where Langdon and Sophie try to decipher the codes left by Saunière was shortened in the film resulting in the duration of their actions. 	<ul style="list-style-type: none"> In the film, when Langdon enters the crime scene where Saunière's body lies, he immediately says Vitruvian man (00:13:48); however, in the novel, he realises this afterwards (Ch. 8) Fache finds the soap with Langdon's GPS dot earlier in the film. 	N/A
Presentation		
Modulation	Modification	Mutation
Narration	Monstration	Addition Excision
N/A	<ul style="list-style-type: none"> The historical background stories mentioned in the book are shown in the film (Mary Magdalene's escape, Templars etc.) 	N/A

Table 5. Number of Characterisation Shifts of the Novel

Characterisation							TOTAL
Modulation		Modification			Mutation		
Amplification	Simplification	Dramatisation	Objectification	Sensualisation	Addition	Excision	
15	10	8				5	38

Table 6. Some Examples of Characterisation Shifts

Sophie							
<ul style="list-style-type: none"> At thirty-two years old . . . (Ch. 9, p. 74) She was moving down the corridor toward them with long, fluid strides... a haunting certainty to her gait. Dressed casually in a knee-length, cream-colored Irish sweater over black leggings, she was attractive and looked to be about thirty. Her thick burgundy hair fell unstyled to her shoulders, framing the warmth of her face. Unlike the waifish, cookie-cutter blondes that adorned Harvard dorm room walls, this woman was healthy with an unembellished beauty and genuineness that radiated a striking personal confidence. (Ch.9, p. 75) "Her green eyes sent a crystal-clear message. (Ch.9, p. 69) 	<ul style="list-style-type: none"> The clothing of this character is completely changed. In the book, she is more feminine. She is described with high self-confidence, yet she is the contrary in the film. <p>Adaptation Shifts:</p> <table border="1"> <tr> <td>Modulation</td> <td>Simplification: In the novel, her role as a cryptographer is emphasised, but in the film, she is under the shadow of Langdon.</td> </tr> <tr> <td>Modification</td> <td>Objectification: In the film, she is depicted as less beautiful and self-confident.</td> </tr> </table>	Modulation	Simplification: In the novel, her role as a cryptographer is emphasised, but in the film, she is under the shadow of Langdon.	Modification	Objectification: In the film, she is depicted as less beautiful and self-confident.		
Modulation	Simplification: In the novel, her role as a cryptographer is emphasised, but in the film, she is under the shadow of Langdon.						
Modification	Objectification: In the film, she is depicted as less beautiful and self-confident.						
<ul style="list-style-type: none"> He was broad and tall, with ghost-pale skin and thinning white hair. His irises were pink with dark red pupils. The albino drew a pistol (Prol.p.13-14) His accent was not easy to place (Prol.p.14) His strange appearance made him an outcast[. . .](Ch.10, p. 80) A ghost, they would say, their eyes wide with fright as they stared at his white skin. A ghost with the eyes of a devil! (Ch.10, p. 81) 	<ul style="list-style-type: none"> This character is described in detail in the book. Although he is described as a large man, the actor is tall and thin. His eye colour also changed. <p>Adaptation Shifts:</p> <table border="1"> <tr> <td>Modulation</td> <td>Simplification: As a killer, he is simplified. This character is depicted as harsher and crueller in the novel.</td> </tr> <tr> <td>Modification</td> <td>Dramatisation: In the film, the character vividly exhibits his emotions.</td> </tr> <tr> <td>Mutation</td> <td>N/A</td> </tr> </table>	Modulation	Simplification: As a killer, he is simplified. This character is depicted as harsher and crueller in the novel.	Modification	Dramatisation: In the film, the character vividly exhibits his emotions.	Mutation	N/A
Modulation	Simplification: As a killer, he is simplified. This character is depicted as harsher and crueller in the novel.						
Modification	Dramatisation: In the film, the character vividly exhibits his emotions.						
Mutation	N/A						

any of the categories in the model. While defining Characterisation shift, Perdikaki states that it “involves the character construal of the fictional story as well as the interpersonal relationships developing between them.” (2016, p. 79). This definition indicates that the shifts related to the interpersonal relations between the characters can be analysed and categorised in this model. However, the examples in Table 7 cannot be included in any sub-categories of the Characterisation category.

Even if this film exhibits profound changes in the interpersonal relations between the characters, for example, a romantic relationship blossoms between Langdon and Sophie, this relation is omitted in the film. In the same sense, in

Table 7. Some Examples of the Shifts in the Interpersonal Relations between Characters

Relation	Novel	Film
The relationship between Vernet and Sophie	<ul style="list-style-type: none"> “I’m sorry, do we know each other?” Sophie asked. She did not recognise the banker, but he for a moment looked as if he’d seen a ghost” (Ch.43, p. 227) 	<ul style="list-style-type: none"> In the film, they see each other for the first time.
The relation between Aringarosa and Fache	<ul style="list-style-type: none"> “The compassion and concern the captain had shown for Aringarosa’s plight last night had conjured images of a far gentler physique.” (Ch.13, p. 541) 	<ul style="list-style-type: none"> In the film, Fache feels betrayed and detests Aringarosa, but here, he shows affection.
Relation between Fache and Collet	<ul style="list-style-type: none"> “I am witnessing the work of a master, mused Lieutenant Collet as he tweaked his audio gear and listened to Fache’s voice coming through the headphones. The agent supérieur knew it was moments like these that had lifted the captain to the pinnacle of French law enforcement. Fache will do what no one else dares.” (Ch8, p. 54) “Still, Fache’s mood was sour, and Collet sensed there would be dire repercussions when the dust settled” (Ch. 70, p. 370) 	<ul style="list-style-type: none"> In the film, Fache is depicted as so stressed that he makes mistakes, and Collet acts as his background supervisor. In the novel, however, he does not possess such qualities, and Fache generally yells at him.
Relation between Langdon and Sophie	<ul style="list-style-type: none"> “Yet Langdon felt an unexpected flicker of attraction between them.” (Ch. 82, p. 428) “then, leaning forward, she kissed him tenderly on the cheek.” (Ch. 105, p. 564) “Sophie leaned forward and kissed him again, now on the lips. Their bodies came together, softly at first, and then completely. When she pulled away, her eyes were full of promise.” (Ch. 105, p. 564-565) 	<ul style="list-style-type: none"> In the novel, there is a kind of attraction and a mild romantic relationship between Sophie and Robert; however, this kind of relationship is wholly omitted in the film.
Relation between Sophie and Teabing	<ul style="list-style-type: none"> “Someone so unqualified to hold this knowledge that she required a symbologist babysitter.” (Ch.99, p. 520) 	<ul style="list-style-type: none"> “A Sénéchal. A guardian of the Grail right here in my own home” (01:27) “You’re my miracle, Sophie.” “You’re the guardian of the Grail.” (02:07) <p>In the novel, Teabing underestimates Sophie and detests the idea that she is the one to keep the secret of the Grail. However, in the film, Teabing treats her with great respect.</p>
Relation between Langdon and Saunière	<ul style="list-style-type: none"> “How well did you know Jacques Saunière?” the captain asked. “Actually, not at all. We’d never met.” (Ch. 4 p. 26) 	<ul style="list-style-type: none"> “How well did you know the curator?” “Not at all. We met only once.” <p>Robert has never met Saunière in the film, but he says they have met once. (10:09)</p>

the novel, Teabing detests Sophie, but in the film, he adores her and praises her because of her duty. However, none of the shift categories corresponds to the analyses of these shifts.

Another deficiency with this category is the classification of the entities of paramount importance in the novel that are exposed to a shift (alteration, addition, excision). For example, in the novel, we see Aringarosa get money from some secret organisation, but in the film, this organisation is amplified and even given a name: Council of Shadows. Apart from this council, there are items in the novel that have been left out and not emphasized in the film compared with the novel. For example in the novel there are two cryptexes and the first one leads to the second one. However it is excluded from the film creating a shift. Apart from it the sang real documents which are mentioned in the novel in an excessive manner as they are the key to the concrete evidence of Christ’s living bloodline and Mary Magdalene’s sarcophagus are not emphasized in the film version adequately. As already mentioned these items cannot be put into any sub-category of this category. Therefore it can be suggested that this created a shortcoming in the model.

5.4. Shifts in the Setting

When the shifts in the Setting category are analysed, it can be seen that in the film adaptation of *The Da Vinci Code*, the slightest shifts occurred within this category with a total of twenty-nine. Table 8 below illustrates some striking examples of the plot shift of *The Da Vinci Code* that generates ample changes in the adapted version of the novel. Each category is provided with an example to give a clear picture of the model.

Table 8. Number of Setting shifts in the novel

Setting									TOTAL	
Temporal					Spatial					
Modul.		Modif.	Muta.		Modul.		Modif.	Mut.		
Ampl.	Simpl.	Alter.	Add.	Exc.	Ampl.	Simpl.	Alter	Add	Exc.	
		1		2			18	3	5	29

It should also be remembered that many of the alteration shifts result from the shift in the Plot Structure. For example, in the novel (Chapters 35-37-38-40), Sophie shows the necklace-like key to Robert for the first time, and it is also the first time she learns about the Holy Grail, which takes place in a taxi. However, in the film the taxi scene is omitted. Instead, a park scene only mentioned in the novel is added. In the novel, they pass through *Bois de Boulogne* Park, yet it is used as an actual setting in the film.

6. CONCLUSION

Based on a taxonomy suggested for translation shifts, the model suggested by Katerina Perdikaki (2016) applied here enables a systematic analysis of intersemiotic translation from various angles. With the testing of the model, it has been observed that it may be helpful to systematically analyse and categorise shifts in Plot Structure, Narrative Techniques, Characterisation and Setting levels, which can be defined as the essential components of a novel. At the Plot level, the most frequent shift is alteration (a sub-category of modification), with eighty-three. After that, mutation seems to be persistent with excisions and twenty-eight additions. After analysing the following category, the Narrative Techniques, the most frequent shifts are identified as follows: order: twenty-six shifts, duration: seven shifts and at the presentation level nine pieces of monstration and one addition are observed. Characterisation as the next category also exhibits some shifts of great importance. At the modulation level, fifteen amplifications are found. Furthermore, ten simplifications are followed by eight dramatization shifts and five excisions. The final category, Setting, is proved to have the most negligible shifts with twenty-nine.

With the utilisation of the model, it has been noted that one shift leads to another, which is inevitable. In other words, a shift from one category may trigger another. An example can be the additions made to this film. The scene where Langdon lectures on the symbols and signs the copies of his book (03:39-05:26) is an addition. However, this addition altered the existence of Langdon's work, *the Sacred Famine*. The work is a manuscript to be published in the novel, yet its print version is presented in the film. This alteration shift triggers an excision that affects the original plot. In the novel, Langdon never fully grasped why Saunière wrote his name on the floor at the edge of death; however, he later realised that his editor might have sent a copy of his book (*the Sacred Famine*) to Saunière and this results in his trust in Langdon's knowledge about Sacred feminine symbols necessary for the grail quest. Still, the screenwriters have made up for this by adding an image of the book into the scene where police trace Langdon in Saunière's office.

Besides, even though some categories help us understand and trace the shifts, the sub-categories sometimes fail to correspond to the same shift. As has been observed in the Characterisation category, where the shifts in the relations between characters and entities cannot be categorised; the model needs to be improvised. Consequently, further research should be conducted on different types of film adaptation to understand the possibility of generalising based on this model. With the help of additional research, the pros and cons of the current model can be observed, and further improvements may be suggested.

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