

Mahsa Abdolahi & Mehrnoosh Fakharzadeh

Adaptation strategies in intersemiotic translation of suspense elements in detective novels

The case of *The hound of the Baskervilles*

Abstract

The present research investigated the adaptation strategies employed in the intersemiotic translation of suspense elements in the detective novel *The hound of the Baskervilles* (Doyle 1902) to the movie. To fulfill this purpose, the researchers followed the adaptation model of Leuven-Zwart (1989) to analyze the adaptation shifts in the transposition of a narrative from a novel to a film. Having seen the movie numerous times and reading the novel several times, the researchers extracted suspense elements of the novel and compared them with their visual equivalents. Data analysis revealed that the movie could not be an entirely similar translation of the text; and suspense elements were deleted or introduced in different orders and different forms. All these changes might affect the overall level of suspense in intersemiotic translation.

1 Introduction

Spreading of mass communication, visual and verbal literacy, word-image interactions, and unified collaboration between linguistic and non-linguistic semiotic systems have already been an essential means of culture-building in the early twentieth century (Kourdis/Yoka 2012: 164). The tendency to repeat what is already familiar is the tendency to transfer the verbal meaning, which contains various features and acts of representation, defined as the process of translation (Kourdis/Yoka 2012: 166). The process of meaning-making in translation has long been viewed as drawing upon a variety of resources, varying from verbal and oral resources to audio-visual modes (Desilla 2012: 31). According to Jakobson, “Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems” (Jakobson 1959: 233). The process is observed between several semiotic phenomena, including literature, cinema, comics, poetry, dance, music, and theater (Queiroz/Aguiar 2015: 203). Therefore, the revolutionary development of the digital world has focused increasing attention on filmmakers to create well-known movies based on some of the most famous novels (Dusi 2015: 182).

Due to developments in intersemiotic translation of literary works into movies and plays, adaptation has gained importance and popularity and is now considered as a form

of translation. A considerable amount of literature published on adaptation implies that there has been growing interest in literary adaptation to cinema or television (Perdikaki 2016: 39). The most popular examples are *Little Women* by Louisa May Alcott (1868, 1869), in 1933, 1949, 1994, and 2019 and *The Great Gatsby* by F. Scott Fitzgerald (1925), in 1926, 1949, 1974, 2000, 2002, and 2013. While some genres such as drama, history, science fiction, and children's books received the researchers' attention working in intersemiotic areas, others like the detective genre, though being popular, remained untouched. Detective fiction is a genre of literature in which there is consistently a crime, typically a murder, and a detective investigates to solve a crime and all sorts of mysteries (Lamkin/McCarthy 2011: 257). Tyagi (2022: 196–197) characterizes detective fiction as a recipe that represents the specific types of characters, settings, and plots, and the reader has equal opportunity with the detective to solve the mystery surrounding the crime. Similarly, Schmid (2016: 8) believes a mystery or detective novel enables the reader to solve the puzzle in which the reader participates. Therefore, the novel structure invites and fortifies the reader to solve the problem along with the detective. The doubtful feeling, inner tension, uncertainty, and anxiety about specific actions' outcomes is introduced through suspense as a stylistic literary term, which is shown through pacing, narrative structure, elements of setting, and character development (Kemertelidze/Manjavidze 2013: 693). According to Iwata (2009: 4), one of the crucial elements of detective fiction is the suspense that appears through a circumstance in which the readers experience uncertainty, inner tension, and empathy with favorable protagonists about specific actions' outcomes. As put by Reyes-Torres (2011: 33), a typical combination of multicultural social issues in detective fiction frequently arises in the plot, setting, characters, or criminal investigation.

Many researchers have argued that in literature, suspense can leave a reader waiting in excitement, trying to expose what will happen next; the quality of a literary work makes the reader uncertain or wired about the outcome of events (Kemertelidze/Manjavidze 2013: 693). As suspense is a crucial plot element in literature and an essential feature of detective novels and their adaptation to films, it is, to some extent, the favorite feature for directors. Recent years have witnessed a growing literature on visual strategies for creating suspense in movies. Lehmann's survey (2017) on suspense in the cinema considering knowledge and time and Ilieva's (2020) study on suspense building in two novels by Stephen King and their film adaptation are just two examples. According to Kernan (2009: 48) and Savardi, Kovács, Signoroni, and Benini (2021: 2–4) there are general cinematic codes for creating suspenseful scenes: different types of shots, camera movement, diegetic and non-diegetic sound, the setting that is vital in any film, lighting, background music, and character's facial expression and body language.

Since the important feature of crime or detective fiction is the suspense that can be indicative of cultural and social anxieties experienced in a wide variety of contexts (Lehne/Koelsch 2015: 1), this research tries to fill this gap by investigating adaptation strategies in rendering a detective novel to a movie. It aims to focus on suspense elements

in the adaptation from the novel *The hound of the Baskervilles* by Sir Arthur Conan Doyle (1902) to a TV movie, *The hound of the Baskervilles* (Mills 1988).

2 Review of literature

Since the beginning of cinema, the study of film adaptations, particularly those coming from literature, has been increasing due to the number of adaptations ranging from classic novels, theatrical plays, and short stories to comic books (Vergara 2015: 155). According to Vinay and Darbelnet, the term “adaptation” can be described “as a special kind of equivalence, a situational equivalence” (Vinay/Darbelnet 1958/1995: 39). Several studies on adaptation have been carried out on the relationship between intersemiotic translation and adaptation. Film adaptation studies seem to have limited themselves to elaborative or thematic analyses between book and film. According to Bastin (2014: 73), from a translation studies perspective, adaptation can be introduced as a part of the translation and has some different properties compared to translation due to reproducing the purpose of the source text. We know about intersemiotic translation, based mainly on empirical studies investigating how adaptation deals with being loyal to the source. A considerable amount of literature published on intersemiotic pays particular attention to the concept of adaptation, strategies, and norms to find the best procedures for adaptation.

Perdikaki (2017b: 252) highlighted adaptation factors and conditions through the Leuven-Zwart translation shifts model (1989) to advocate certain narrative elements common to verbal and visual narratives. For the film adaptation *Silver Linings Playbook*, the adaptation model is applied to understand the aspects in which the adaptation differs from the source novel and the persuasion behind the adaptation shifts. The model’s descriptive/comparative and interpretive components help to identify and analyze notable differences between the novel and the adaptation; several plot twists in the film were not encountered in the book and expanded minor characters in several respects. These shifts were not only related to the meaning-making capacities of the novel and the film as media. The shifts also referred to conscious decisions based on the director’s overall approach to the film’s subject matter. These decisions related to the reasons which consist of three categories economic, creative, and social.

Kaur and Kapoor (2018) conducted a qualitative research on Chetan Bhagat’s novels *Five point someone* and *2 states* (Bhagat 2004, 2009) and their adaptations by Bollywood to movies *3 idiots* and *2 states*. Their study aimed to investigate the popularity of screen adaptation among viewers and to compare and analyze the characterization, story, and content between novels and movies. To analyze the data they used content analysis. The findings reveal that the novel was a detailed and stretched form of description that expanded the scenes and characters, and made imaginative images in the mind of a reader (Kaur/Kapoor 2018: 5). It was shown that movies are popular among audiences, and books are also still popular among book lovers who are fond of reading books with a cup of coffee (Kaur/Kapoor 2018: 6).

Drawing on Perdikaki's (2017a) adaptation shifts model, Akseki (2019) analyzed the film adaptation of Gaiman's novel *Stardust* (Gaiman 1999). She focused on two components, the descriptive/comparative and the interpretive component. Narrative units such as plot structure, narration techniques, characterization, and setting, were explored as medium-independent elements. According to Akseki (2019: 1), the shifts were observed and made it possible for the researcher to analyze meaning transfer from one work of art to another, operating in two different mediums. As Akseki (2019: 12) identified, the reasons for the observed shifts were interpreted to account whether they were socially, creatively, or commercially motivated. Akseki (2019: 12) adds, categories of reasons extend over, and since film-making is a commercial act, all shifts seem to be commercially motivated.

Another study was conducted by Hafeez, Margoushy and Youssef (2019) to examine the adaptation of the novel *The chronicles of Narnia: Prince Caspian* by C. S. Lewis, (1951) into the movie *Prince Caspian* (2008), employing the elements of film adaptation theory and studies of different disciplines, fantasy novels, and young adult fiction. The authors used a film adaptation-based model proposed by Hutcheon (2006) to answer six comprehension questions about the adaptations mentioned in the approach: what is adapted, who adapts, based on what they choose particular works of art, how they adapt, and where and when the adaptation takes place. The study revealed there are various reasons for adaptations to deviate from the novel. According to Hutcheon (2006: 28), the first reason is that transformations are affected by factors such as financial aspects, the target audience and their culture, the film makers, and the artistic aspect. The second reason, which leads into deviation, is transferring the national setting or the story's time. This may result in a significant change in the ideological and artistic interpretation of the adapted plot. Based on this research findings, the film is not a pure copy of the novels, and the changes in the movies have a cultural impact on the audience. Hafeez, Margoushy and Youssef (2019: 492) concluded that film adapters present overstated chase scenes and battle scenes that are not visible in the series to introduce a more action-like movie to go along with contemporary films.

3 Methodology

3.1 Corpus

The present study aims to investigate film adaptation as intersemiotic translation from words into an image. One of Sherlock Holmes's stories, *The hound of the Baskervilles* (Doyle 1902) and its visual adaptation (Mills 1988) are selected as the corpus of the study. It is a story about a murder, and Sherlock Holmes, as an extraordinary detective, is hired to solve the mystery. The Granada company's production of *The hound of the Baskervilles* is chosen as the adapted version for this paper because full episodes were available in Iran.

3.2 Framework

As the present work aims to investigate suspense adaptation in the detective genre in a film adaptation, the theoretical framework of this study was substantially based on the adaptation model of Leuven-Zwart (1989). The model has the potential to be applied to film adaptation studies not only because it provides concrete shift categories but also because it examines the categories on micro-textual as well as macro-textual levels. There were established precise definitions of shift categories in the Leuven-Zwart model to describe and compare translations of literary text (Perdikaki 2017a: 3). Applying the shift analysis to film adaptation, one can elicit factual findings about the changes in the narrative transposition from a novel to a film.

Leuven-Zwart's model is a methodological tool that enables researchers to systematically analyze the adapted intersemiotic translations, and it applied to other adaptation cases (Perdikaki 2017a: 4). In the adaptation model, three-shift types, namely modulation, modification, and mutation are mapped onto narrative units, which are common to both books and films based on the literature on narratology and adaptation studies (Perdikaki 2017a: 4). Plot structure, narrative techniques, characterization, and setting make the narrative units (Perdikaki 2017a: 4). Regarding the adaptation model, modulation refers to a shift that highlights or plays down aspects of the narrative (i. e., plot structure, narrative techniques, characterization, and setting). These aspects might be present in the source text (ST) but are either emphasized or toned-down in the adapted version. Modification implies profound changes in adaptation. Through modification plot, narrative techniques, characters, and setting may change drastically (Perdikaki 2017a: 5). Mutation indicates the addition or excision of narrative units in the film adaptation (Perdikaki 2017a: 5).

3.3 Procedure

To achieve the aim of this study, the researchers read the whole text of *The hound of the Baskervilles* in detail and identified the suspense elements through narrative structures, suspenseful characters, adverbial clauses of time, and some foreshadowing important plot events. Then the researchers analyzed them according to the model suggested by Leuven-Zwart (1989).

Then the researchers watched the film adaptation to analyze its visual suspense elements and strategies employed in rendering suspense elements of the novel to the movie based on the studies about suspense in the film. Next, the collected data of the movie was compared with the corresponding sections in the ST and analyzed based on the Leuven-Zwart adaptation model to find the shifts which took place in the transposition of the suspense narrative units.

4 Results

Suspense is an essential feature of detective fiction and one of the widely used syntactic stylistic devices (Kemertelidze/Manjavidze 2013: 693). It is created through narrative

elements like plot, character, and setting in the novel (Iwata 2009: 14) through adverbial clauses of time, shorter sentences, suspenseful character development, time limitations, plot complications, foreshadowing important plot events, and changing character perspective at crucial points.

In visual forms, suspense is shown through cinematic codes like different types of shots, camera angle or movement, diegetic (ambient sound, room tone, dialogue, sound motifs) and non-diegetic sound (music or voice-over), the setting of a scene, lighting, character’s facial expression, and body language (Kernan 2009: 48; Savardi/Kovács/Signoroni/Benini 2021: 2–4). To discuss the shifts, applying this shift analysis to film adaptation can elicit factual findings due to the changes that occur in the transposition of a novel-to-film narrative. The definitions of cinematic codes are presented in Table 1.

Cinematic codes	Definition
Camera angle	The viewing position of the camera concerning its subject.
Camera movements	The camera is on a track and moves with the action.
Close up	A framing depicts the human head or an object of similar size.
Diegetic sound	The characters in the film could logically hear this type of sound.
Long shot	It is a shot in which the human figure would be relatively compared to its surroundings.
Music tone	The background music
Non-diegetic sound	The characters cannot hear this type of sound. It is designed for an audience reaction only.
Voice-over	A voice is heard while an image is projected but not spoken in sync as one of the characters appearing on screen. It reveals a character’s thoughts or recall of something said earlier. It also provides an objective (extra-diegetic) narrative or commentary.

Table 1: Cinematic codes (Stump 2014: 19–22)

4.1 Plot structure shifts

Plot structure indicates unfolding events within the bounds of the fictional story. Plot shifts result in alteration of the major or minor events and highlighting or simplifying the events. The plot is the central unit of a story, and it is closely related to narrative techniques and characterization shifts. The plot shifts structure is summarized in Table 2 and explained in the following sub-section.

Plot shifts	Number of shifts	Suspense change		
		More	Less	Equal
Modulation	3	1	1	1
Modification	6	2	4	0
Mutation	10	3	5	2

Table 2: Plot shifts

4.1.1 Modulation shift

Modulation implies a shift that highlights or plays down aspects of the narrative. These aspects may appear in the novel but are either emphasized or toned down in the adaptation. This adaptation features a vast number of plot shifts that affect the suspense of the story.

One of the major shifts in the plot is modulation (amplification) which highlights the suspense in the death of Sir Charles Baskerville. This part is narrated in the middle of the novel second chapter (Doyle 1902: 17–20), through Doctor Mortimer’s first meeting with Holmes and Doctor Watson. The movie credit starts with a foggy shot of Baskerville Hall and the camera movement behind the bush in the moor as if someone or something is moving towards the hall gate. Then this shot changes to a close-up shot of a creature’s feet that seems to some extent unnatural, and the music tone rises through this scene (Mills 1988: 0’22”). A close-up of a man smoking outside the hall while his watch shows 10:15 at night (figure1) increases the suspense and persuades the viewer to follow the later scenes to discover the truth. As the title of the story appears on credit (figure 2), the music tone rises, and this shot changes to a close-up shot of the man hearing a terrible voice. The source of the sound is not visible for viewers, but this scene shifts to the foggy image of the moor and the second close-up shot of the man’s frightened face who whispers, “Halloa”! (figure 3). While he is looking around and running towards the hall, a long, low moan sweeps over the moor. This scene changes to the foggy shot of the hall. The credit continues on this scene as the music increases the suspense on what was seen by viewers.



Fig. 1: Plot modulation through close-up shot of Sir Charles’ watch

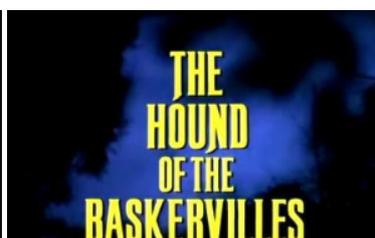


Fig. 2: Plot modulation through the shot of the movie title



Fig. 3: Plot modulation through close-up shot of Sir Charles’ frightened face

4.1.2 Modification shift

Modification refers to profound changes of events in the adaptation that alter the story in the film. These changes are more common in major events rather than minor ones.

One of the modification shifts in the plot has resulted in an alteration of the mysterious man following Sir Henry. In the novel, the first meeting of Sir Henry with Holmes and Doctor Watson takes place at their house. After Sir Henry and Doctor Mortimer decide to walk to the hotel, Holmes and Watson follow them in the street. In the novel, Watson gives a complete description of the path they follow their clients and provides details of how they find out that someone in a cab is following Sir Henry and Doctor Mortimer. All these details, descriptions, and the conversation between Holmes and Watson about the strange man make a suspenseful situation for the reader:

ST: An instant afterward, he gave a little cry of satisfaction, and our friends stopped and stared into a shop window, upon which Holmes did the same. Following the direction of his eager eyes, I saw that a hansom cab with a man inside which had halted on the other side of the street was now proceeding slowly onward again.

Holmes: "There's our man, Watson! Come along! We'll have a good look at him if we can do no more."
(Doyle 1902: 48)

This part is presented in the film, with the event alteration decreasing suspense about this man's presence. When they finish their talking in the hotel, Holmes notices a man sitting on the other side of the restaurant and watching them oddly. There is a long shot from the back of the man's head as Holmes turns towards the camera and notices his presence (figure 4). By changing the camera angle to the man's left profile, he finds out that he is seen by Holmes (figure 5). This scene changes to a close-up shot of Holmes (figure 6) as he calls Watson, their running in the hallway and stairs, the circular movements of the camera which shows them from downstairs of the hotel, and finally the shot of the man escape with a cab (figure 7). However, during these scenes of the chase and escape, the director uses cinematic codes to make suspenseful scenes, but as the viewer notices this character's presence sooner than Holmes, it decreases the suspense of this part. Furthermore, the last view of this scene is the weakness of this part of the movie because in the last scene of the stranger's escape, even though the cab moves slowly, Holmes and Watson slow down their movement as if they cannot reach him (figure 8). So, this makes the suspense about this character less than what the reader experiences in reading the novel.



Fig. 4: Plot modification through a shot from the back of the man's head



Fig. 5: Plot modification through changing the camera angle to the man's left profile



Fig. 6: Plot modification through long close-up shot of Holmes' head



Fig. 7: Plot modification through the shot of the man's escape with a cab



Fig. 8: Plot modification through a shot of Holmes and Watson

4.1.3 Mutation shift

Mutation shift in plot refers to the addition or the excision of events in adaptation. There were some mutation shifts in the story, which resulted in the excision of events in the adapted version. One of them is evident in the omission of some practical explanations about Sir Charles' death and his belief in the legend of the demonic hound, which Doctor Mortimer gives Holmes in their first meeting:

ST: '... He had taken this legend which I have read you exceedingly to heart—so much so that, although he would walk in his own grounds, nothing would induce him to go out upon the moor at night. He has asked me whether I had on my medical journeys at night ever seen any strange creature or heard the baying of a hound. The latter question he put to me several times, and always with a voice which vibrated with excitement.'

'... I can well remember driving up to his house in the evening some three weeks before the fatal event. He chanced to be at his hall door. I had descended from my gig and was standing in front of him when I saw his eyes fix themselves over my shoulder and stare past me with an expression of the most dreadful horror. I whisked round and had just time to catch a glimpse of something which I took to be a large black calf passing at the head of the drive. So excited and alarmed was he that I was compelled to go down to the spot where the animal had been and look around for it. It was gone, however, and the incident appeared to make the worst impression upon his mind.'

(Doyle 1902: 22)

The omission of this important information in the movie has resulted in the reduction of the suspense in the story about the unusual creature.

4.2 Narrative techniques shifts

As the narrative techniques are how the events of a fictional story are communicated to the reader or viewer, the shifts in these techniques can influence the amount of suspense in the adaptation version. Tables 3 and 4 represent the summary of narrative temporal sequence shifts and narrative presentation shifts.

Narrative temporal sequence shifts	Number of shifts	Suspense change		
		More	Less	Equal
Modulation	6	2	3	1
Modification	2	1	1	0
Mutation	0	0	0	0

Table 3: Narrative temporal sequence shifts

Narrative presentation shifts	Number of shifts	Suspense change		
		More	Less	Equal
Modulation	5	4	1	0
Modification	6	2	1	3
Mutation	0	0	0	0

Table 4: Narrative presentation shifts

4.2.1 Modulation shift in temporal sequence

In this case, modulation shift refers to an alteration in duration of story events resulting in prolonging (pause) or abridging (ellipsis) the events. The first modulation shift, which manipulates the duration of the communicated story, appears in the second chapter of the novel (Doyle 1902: 11).

This chapter starts with detailed explanations of Doctor Mortimer about a particular legend that runs in the Baskerville family and approximately continues to the end of the chapter. This part of the story is abridged to a scene in the movie where Doctor Mortimer draws some folded papers from his breast-pocket after a short conversation with Holmes and Doctor Watson. After a brief explanation about the papers, he gives them to Holmes. The viewer is informed briefly through Holmes reading about a curse on the Baskerville family dating back nearly a hundred years ago when Sir Hugo Baskerville was supposedly killed on the moor by a gigantic hound. However, this shift reduces the duration of this part of the story but using the cinematic codes like the close-up shots of Doctor Mortimer’s worried face (figure 9) and the unique intonation of Holmes’ actor as reading the parchment maintain the suspense (figure 10).



Fig. 9: Temporal sequence/modulation through close-up shots of Doctor Mortimer’s worried face



Fig. 10: Temporal sequence/modulation through the special intonation of Holmes actor as reading

4.2.2 Modification shift in temporal sequence

Modification shift in temporal sequence refers to changes in the order of story events which lead to flash-back or flash-forward.

A clear modification shift of temporal sequence manipulates the order of the story events and results in prolapse (flash-forward). In the novel (Doyle 1902: 35), after Doctor Mortimer's complete explanation about the footprints and the possible connection between them and the old legend of the Baskerville family, he asks Holmes for advice. Then he gives them some information about Sir Henry Baskerville. This part of the story is narrated through a voice-over in the movie, presenting the arrival of Sir Henry Baskerville to the London train station (Mills 1988: 11'19"). Then a man with bushy black beard and black clothes is seen through the side window of a cab following Sir Henry from the station (figure 11). From this part of the movie, the viewer understands that maybe Sir Henry is in danger. So, this flash forward scene manipulates the order of the existence of such a strange and mysterious man in the story and increases the suspense.



Fig. 11: Temporal sequence/modification through a shot of a man looking through the side window of a cab

4.2.3 Modulation shift on presentation

In this case, modulation shift refers to an alteration in the narration of the events, which mostly results in changing the first person or third person narration to film dialogue or voice-over.

There are some modulation shifts in the presentation of the narrative. One of them is in the part of the story when Doctor Mortimer explains about Sir Charles's death place. The first-person narration of Doctor Mortimer is also replaced by voice-over narration as the viewer can hear his voice on the scene when he reveals his findings to Holmes and Doctor Watson. This modulation shift also increases suspense, especially in a close-up shot of Doctor Mortimer frightened face in which the viewer hears Holmes' voice asking (figure 12):

'Was there anything else?

Doctor Mortimer: 'Yes'

(Mills 1988: 10'44")

And, then, it changes to a close-up shot of Holmes' wondering face as he asks (figure 13):

'Footprints? A man's or a woman's?'

(Mills 1988: 10'49")

By increasing the music tone of the scene, the camera moves to a shot of Doctor Mortimer's frightened face (figure 14) as he is standing up now and says:

'Mr. Holmes, they were the footprints of a gigantic hound!' (Mills 1988: 10'51")

Again, this scene changes to a foggy and mysterious view of the moor and a cross head-stone with the increasing music tone as Doctor Mortimer continues:

'... several people had seen a creature upon the moor, a huge creature, ghastly, and spectral I've cross-examined two of them. Hard-headed countrymen both and their stories tally'. (Mills 1988: 10'58")



Fig. 12: Presentation/Modulation through a close-up shot of Doctor Mortimer's frightened face



Fig. 13: Presentation/Modulation through a close-up shot of Holmes' wondering face



Fig. 14: Presentation/Modulation through a shot of Doctor Mortimer's frightened face

4.2.4 Modification shift on presentation

Another type of shift that happens in the narrative techniques is the modification shift on the presentation of the narrative. This shift in the mode of communication of the story leads to replacing the verbal narration of the source novel with the visual narration (demonstration) in the movie.

One of the shifts in presentation is clear as Doctor Mortimer gives Holmes and Doctor Watson complete reports about his findings outside the hall after reaching Baskerville Hall and informing them about Sir Charles' death (figure 15). In the novel, the details of this report are narrated by Doctor Mortimer. In the movie, his checking is presented precisely through the scenes of Doctor Mortimer searching on the ground near the summer-house of Baskerville Hall (figure 16). So, the suspense element of this part does not change, and the viewer gets involved in the secret of Sir Charles' death.



Fig. 15: Presentation/Modification relating to Sir Charles' death



Fig. 16: Presentation/Modification through scenes of Doctor Mortimer searching

4.3 Characterization shifts

Characterization refers to the character portrayals of the fictional story. Characterization has been examined as an aspect that changes in intersemiotic translation. Therefore, it is reasonable to include characterization as a category of adaptation shifts to investigate the rendering of the suspense element. Overall, there were two characterization shifts in the transfer of the novel to the movie (Table 5).

Characterization shifts	Number of shifts	Suspense change		
		More	Less	Equal
Modulation	2	1	1	0
Modification	0	0	0	0
Mutation	0	0	0	0

Table 5: Characterization shifts

One of the characterization shifts is modulation which leads to character amplification. It is clearly about the characterization of Barrymore, Sir Charles's butler. In the novel, as Watson and Sir Henry arrived in front of the Baskerville Hall for the first time, Watson gives a short and simple description about Barrymore as a well-trained servant coming out of the Hall for welcoming and carrying their luggage:

ST: 'Welcome, Sir Henry! Welcome to Baskerville Hall!
A tall man had stepped from the shadow of the porch to open the door of the wagonette. The figure of a woman was silhouetted against the yellow light of the hall. She came out and helped the man to hand down our bags. (Doyle 1902: 75)

In the movie, as they arrive in front of the Hall, there is an effective scene with a mysterious music tone in which Barrymore and his wife are coming out of the Hall to say welcome and introduce themselves to Sir Henry (figure 17). This scene with that mysterious music tone changes to a close-up shot of Watson's gaze at Barrymore as if he suspects Barrymore (figure 18), then a close-up shot of Barrymore carrying their luggage and looks at them suspiciously in Doctor Mortimer's farewell (figure 19). These close-up shots, music tone, and the actor's look make suspense for the viewer about this character. Furthermore, in a scene of the dining room, this suspense increases. After dinner, as Watson and Sir Henry are going out of the room, there is a close-up shot of Watson as he hesitates for a moment at the door, looking at Barrymore, who is cleaning the ashtrays (figure 20). After Watson goes out, the camera's angle is changed again towards Barrymore's face that raises his head now and looks at the door strangely (figure 21), which causes more suspense in this scene. There is also a close-up shot of some left-over food on a dish taken up by Barrymore's wife in another scene. As Barrymore nods, the camera angle changes toward him. After her exit from the dining room scene, the camera angle changes again towards Barrymore with an increasing mysterious music tone as he raises his head from the table. All these cinematic codes increase the suspense of this character.



Fig. 17: Characterization modulation through a scene of Barrymore and his wife coming out of the Hall



Fig. 18: Characterization modulation through a close-up shot of Watson's gaze at Barrymore



Fig. 19: Characterization modulation through a close-up shot of Barrymore looking suspiciously



Fig. 20: Characterization modulation through a close-up shot of Watson looking at Barrymore



Fig. 21: Characterization modulation through camera angle changing towards Barrymore's face

5 Discussion and conclusion

Creating a screened version of a literary work presupposes that a part of the original text remains in the same semiotic system, and the remaining part is translated into the signs of other systems.

Generally, as the analyses showed in the present study, the most frequent adaptation shifts were made on the plot of the story and resulted in the reduction of suspense elements in the movie. However, since the visual narrative is the main mode of a movie and has a considerable effect on the audience, there were modification shifts on the presentation of the events, through which demonstration replaced literary narration. On the contrary, it also resulted in an increased level of suspense in the visual adaptation. This research showed the important role of the director because s/he was forced to choose among different cinematic codes and managed them to restructure and recombine the meanings of the original texts.

Much of the current literature on adaptation paid particular attention to a comparative framework to find similarities and differences between novels and their adaptations. However, most of the studies in the open literature did not simultaneously examine the effect of transferring the suspense elements; the findings from this study made some contributions to the current literature. As Perdikaki (2017b) has also noted, there were notable

differences between the novel and the adaptation. Several plot twists in the film were not encountered in the book and expanded minor characters in several respects in good agreement with the results of plot shifts in the present study that reduced the suspense in the movie.

Akseki's (2019) research findings also pointed towards the story transfer process between media based on exploring narrative units. In addition, the important role of a director from the present study agreed relatively well with that from Akseki (2019: 11), that revealed all shifts seemed to be commercially motivated based on the choices of director. The above findings were consistent with the study by Kaur and Kapoor (2018) qualitative research, which focused on comparing and analyzing the characterization, story, and content between novels and movies. However, Kaur and Kapoor (2018: 6) concluded that it is not only movies that are popular among audiences; literature is still alive in the hearts and minds of the readers.

The study found that adaptation translation as a productive process does not entirely represent a faithful image of the source text or create the same effect as the novel.

Summing up the present study results, it can be concluded, this product was a faithful adaptation of the original novel, with the plot twists being used to integrate the different roles of the characters in the story. The sequence of events depicted was also faithful to the original novel, despite some minor changes. One major aspect found in this adaptation was using some cinematic codes, which were common in the crime genre to highlight the suspense element.

References

Literary works

- Alcott, Louisa May (1868, 1869): *Little women*. Vol. 1: 1868, vol. 2: 1869. Boston: Roberts Brothers
- Bhagat, Chetan (2004): *Five point someone*. New Delhi: Rupa
- Bhagat, Chetan (2009): *2 states: The story of my marriage*: New Delhi: Rupa
- Doyle, Arthur Conan (1902): *The hound of the Baskervilles*. – reprint: Arthur Conan Doyle (1930): *The complete Sherlock Holmes*. Garden City, NY: Doubleday
- Fitzgerald, Francis Scott (1925): *The great Gatsby*. New York: Scribner
- Gaiman, Neil (1999): *Stardust*. New York: DC Comics/Vertigo
- Lewis, Clive Staples (1951): *Chronicles of Narnia: Prince Caspian*. London: HarperCollins

Films

- Adamson, Andrew (director) (2008): *Prince Caspian*.
- Mills, Brian (director) (1988): *The hound of the Baskervilles*. [Television series episode. Part of:] Michael Cox, June Wyndham-Davies (Series producers): *The adventures of Sherlock Holmes*. British Granada TV – <https://www.imdb.com/title/tt0095330/fullcredits>

Scholarly works

- Akseki, Selma (2019): "A critique on the film adaptation of Neil Gaiman's fantasy novel Stardust." *Journal of Translation Studies* 27: 1–15
- Bastin, Georges L. (2014): "Adaptation, the paramount communication strategy." *Linguaculture* 5 [1]: 73–87
- Desilla, Louisa (2012): "Implicatures in film: Construal and functions in Bridget Jones romantic comedies." *Journal of Pragmatics* 44 [1]: 30–53
- Dusi, Nicola (2015): "Intersemiotic translation: Theories, problems, analysis." *Semiotica* 206: 181–205
- Hafeez, Dina; Gehan Margoushy, Rania Youssef (2019): "Novel-to-film adaptation analysis of young adult fantasy novel The Chronicles of Narnia: Prince Caspian." *Journal of Scientific Research in Arts* 20 [6]: 471–494
- Hutcheon, Linda (2006): *A theory of adaptation*. s. l.: Taylor and Francis
- Ilieva, Boyka (2020): "A new academic study on the horror genre: Suspense building in two novels by Stephen King and their film adaptations." *Orbis Linguarum* 18 [3]: 143–145
- Iwata, Yumiko (2009): *Creating suspense and surprise in short literary fiction: A stylistic and narratological approach*. Birmingham: Diss. University of Birmingham
- Jakobson, Roman (1959): "On linguistic aspects of translation." Reuben A. Brower (ed.): *On translation*. Cambridge, MA: Harvard University Press, 232–239
- Kaur, Manmeet; Divya Rastogi Kapoor (2018): "A study on screen adaptations from literature with reference to Chetan Bhagat's novel." *Journal of Advanced Research in Journalism & Mass Communication* 5 [1–2]: 1–6
- Kemertelidze, Nino; Tamar Manjavidze (2013): "Suspense and its classification in Modern English linguistics." *European Scientific Journal* 9 [19]: 693–696
- Kernan, Lisa (2009): *Coming attractions: Reading American movie trailers*. Austin: University of Texas Press

trans-kom

ISSN 1867-4844

trans-kom ist eine wissenschaftliche Zeitschrift für Translation und Fachkommunikation.

trans-kom veröffentlicht Forschungsergebnisse und wissenschaftliche Diskussionsbeiträge zu Themen des Übersetzens und Dolmetschens, der Fachkommunikation, der Technikkommunikation, der Fachsprachen, der Terminologie und verwandter Gebiete.

Beiträge können in deutscher, englischer, französischer oder spanischer Sprache eingereicht werden. Sie müssen nach den Publikationsrichtlinien der Zeitschrift gestaltet sein. Diese Richtlinien können von der **trans-kom**-Website heruntergeladen werden. Alle Beiträge werden vor der Veröffentlichung anonym begutachtet.

trans-kom wird ausschließlich im Internet publiziert: <http://www.trans-kom.eu>

Redaktion

Leona Van Vaerenbergh
University of Antwerp
Arts and Philosophy
Applied Linguistics / Translation and Interpreting
O. L. V. van Lourdeslaan 17/5
B-1090 Brussel
Belgien
Leona.VanVaerenbergh@uantwerpen.be

Klaus Schubert
Universität Hildesheim
Institut für Übersetzungswissenschaft
und Fachkommunikation
Universitätsplatz 1
D-31141 Hildesheim
Deutschland
klaus.schubert@uni-hildesheim.de

- Kourdis, Evangelos; Charikleia Yoka (2014): "Intericonicity as intersemiotic translation in a globalized culture." Y. Wang & H. Ji (eds): *Our world: A kaleidoscopic semiotic network*. Proceedings of the 11th World Congress of the IASS/AIS, 5–9 October 2012, Nanjing Normal University. Vol. 3. Nanjing: Hohai University Press, 162–176
- Lamkin, Travis Alan; Philip McCarthy (2011): "The hierarchy of detective fiction: A Gramulator analysis." *Twenty-Fourth International FLAIRS Conference*, 257–262
- Lehmann, Hauke (2017): "Suspense in the cinema: Knowledge and time." Sibylle Baumbach, Lena Henningsen, Klaus Oschema (eds): *The fascination with unknown time*. Cham: Springer International Publishing, 251–271
- Lehne, Moritz; Stefan Koelsch (2015): "Toward a general psychological model of tension and suspense." *Frontiers in Psychology* 6: article 79, 1–11
- Leuven-Zwart, Kitty van (1989): "Translation and original: Similarities and dissimilarities, I." *Target. International Journal of Translation Studies* 1 [2]: 151–181
- Perdikaki, Katerina (2016): *Adaptation as translation: Examining film adaptation as a recontextualized Act of Communication*. Guildford: Diss. University of Surrey
- Perdikaki, Katerina (2017a): "Towards a model for the study of film adaptation as intersemiotic translation." Juan José Martínez Sierra, Beatriz Cerezo Merchán (eds): *Building bridges between film studies and translation studies*. Special issue. in *TRAlinea* – <https://www.intralinea.org/specials/article/2246> (29 June 2022)
- Perdikaki, Katerina (2017b): "Film adaptation as translation: An analysis of adaptation shifts in Silver Linings Playbook." *Anafora: Časopis za znanost o književnosti* 4 [2]: 249–264
- Queiroz, João; Daniella Aguiar (2015): "C. S. Peirce and intersemiotic translation." Peter Pericles Trifonas (ed.): *International handbook of semiotics*. Dordrecht: Springer Netherlands, 201–215
- Reyes-Torres, Agustín (2011): "A pedagogical approach to detective fiction." *International Education Studies* 4 [5]: 33–38
- Savardi, Mattia; András Bálint Kovács, Alberto Signoroni, Sergio Benini (2021): "CineScale: A dataset of cinematic shot scale in movies." *Data in Brief* 36: no. 107002 – <http://dx.doi.org/10.1016/j.dib.2021.107002> (29 June 2022)
- Schmid, David (2016): *The secrets of great mystery and suspense fiction*. Chantilly, Virginia: The Great Courses
- Stump, David (2014): *Digital cinematography: Fundamentals, tools, techniques and workflows*. London: Focal
- Tyagi, Somya (2022): "Rereading Agatha Christie's cozy mysteries and The Golden Age detective fiction." *An International Journal in English* 13 [2]: 195–206
- Vergara, Alejandro Torres (2015): "Literary film adaptation for screen production: The analysis of style adaptation in the film *Naked Lunch* from a quantitative and descriptive perspective." *Logos: Revista de Lingüística, Filosofía y Literatura* 25 [2]: 154–164
- Vinay, Jean-Paul; Jean Darbelnet (1958): *Stylistique comparée du Français et de l'Anglais: Méthode de traduction*. Paris: Didier – translated and edited by Juan C. Sager, Marie-Josée Hamel; Jean-Paul Vinay, Jean Darbelnet (1995): *Comparative stylistics of French and English: A methodology for translation*. Amsterdam/Philadelphia: Benjamins

Authors

Mahsa Abdolahi, MA in Translation Studies, Sheikhabaee University, Isfahan, Iran.
E-Mail: abdolahi.mahsa1360@yahoo.com

Mehrnoosh Fakharzadeh, Assistant Professor; Foreign Language Department, Sheikhabaee University, Isfahan, Iran.
E-Mail: mehrnooshana@gmail.com

Neu bei Frank & Timme

TRANSÜD. Arbeiten zur Theorie und Praxis des Übersetzens und Dolmetschens

Herausgegeben von Prof. Dr. Klaus-Dieter Baumann, Prof. Dr. Dr. h.c. Hartwig Kalverkämper, Prof. Dr. Sylvia Reinart, Prof. Dr. Klaus Schubert

Rocío García Jiménez/María-José Varela Salinas: **Aspectos de la traducción biosanitaria español-alemán / alemán-español.** ISBN 978-3-7329-0812-7

Sylvia Reinart: „**Im Original geht viel verloren**“. Warum Übersetzungen oft besser sind als das Original. ISBN 978-3-7329-0826-4

Gernot Hebenstreit/Philipp Hofeneder (Hg.): **Translation im Wandel: Gesellschaftliche, konzeptuelle und didaktische Perspektiven.** ISBN 978-3-7329-0831-8

María Pilar Castillo Bernal / Marta Estévez Grossi (eds.): **Translation, Mediation and Accessibility for Linguistic Minorities.** ISBN 978-3-7329-0857-8

Susanne Hagemann: **Recherche im Translationsprozess.** Ein Lehr- und Studienbuch. ISBN 978-3-7329-0855-4

Hanna Reiningger: **Fremde Sprachen im literarischen Original – Translatorische Herausforderungen.** Gezeigt an *Villette* von Charlotte Brontë. ISBN 978-3-7329-0877-6

Transkulturalität – Translation – Transfer

Herausgegeben von Prof. Dr. Dörte Andres, Prof. Dr. Martina Behr, Prof. Dr. Larisa Schippel, Prof. Dr. Cornelia Zwischenberger

Aleksey Tashinskiy/Julija Boguna/Tomasz Rozmystowicz (Hg.): **Translation und Exil (1933–1945) I.** Namen und Orte. Recherchen zur Geschichte des Übersetzens. ISBN 978-3-7329-0744-1

Yafen Zhao: **Take it or leave it? Notationstechnik beim Konsektivdolmetschen Chinesisch–Deutsch.** ISBN 978-3-7329-0871-4

Theoretische Translationsforschung

Herausgegeben von Prof. Dr. Dilek Dizdar und Prof. Dr. Lavinia Heller

Ruth Katharina Kopp: **Zwischen translatorischer Konditionierung und alteristischer Kontingenz.** Revisionen der Beziehung von Translation und Verantwortung. ISBN 978-3-7329-0780-9

Alle Bücher sind auch als E-Books erhältlich.

Easy – Plain – Accessible

Herausgegeben von Prof. Dr. Silvia Hansen-Schirra, Prof. Dr. Christiane Maaß

Silvana Deilen: **Optische Gliederung von Komposita in Leichter Sprache.** Blickbewegungsstudien zum Einfluss visueller, morphologischer und semantischer Faktoren auf die Verarbeitung deutscher Substantivkomposita. ISBN 978-3-7329-0834-9

Elena Husel: **Leichte Sprache in der Bundesverwaltung.** Was? Wer? Wie? 250 pages. ISBN 978-3-7329-0849-3

Andreas F. Kelletat: **Wem gehört das übersetzte Gedicht?** Studien zur Interpretation und Übersetzung von Lyrik. ISBN 978-3-7329-0843-1

Annika Bergunde/Sonja Pöllabauer/Lilian Hagenlocher/Ursula Stachl-Peier für das UNHCR (Hg.): **Handbook for Interpreters in Asylum Procedures.** ISBN 978-3-7329-0860-8

enschaft Kunstwissenschaft Altertumswissens
enschaft **Sprachwissenschaft** Fachsprachenfor
stwissenschaft Philosophie Romanistik Slawist
achwissenschaft Literaturwissenschaft Musikw
aft Altertumswissenschaft Kulturwissenschaft K
tionswissenschaft Medienwissenschaft Kunst
aft Theologie Religionswissenschaft Geschichts
aft Philosophie Theaterwissenschaft Archäologi
e Philologie Politikwissenschaft Musikwissensch
istik **Translationswissenschaft** Sprachwissensch
e Sozialpädagogik Erziehungswissenschaft Slav
aft Fachsprachenforschung Kunstwissenschaft
Romanistik Slawistik Literaturwissenschaft Tra
wissenschaft Musikwissenschaft Altertumswis
enschaft Kommunikationswissenschaft Medien
aft Theologie Religionswissenschaft Geschichts
aft Philosophie Theaterwissenschaft Archäologi
e Philologie Politikwissenschaft Soziologie Sozi
k Erziehungswissenschaft Translationswissens
achwissenschaft **Fachsprachenforschung** Kunst
aft Philosophie Romanistik Slawistik Soziologie

F Frank & Timme