

Symbolic Portrayal of Religion in Dan Brown's *Angels & Demons* and *The Da Vinci Code*

التصوير الرمزي للدين في ملائكة وشياطين دان براون وشفرة دافنشي

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**Abstract:**

Literature with all its scopes, held the characteristic of realism within the folds of every story or idea shared by writers or thinkers. Sharing these ideas depended on their creators; some would exhibit the intended idea in the most explicit way possible, while others would embed it and keep it veiled for the entertainment of the reader or for the sake of puzzlement. Religion, being seen by some scholars as the center of literary studies, had to be present in either way and so do the ideas related to it. The present paper will discuss religious symbolism in literature through discussing the existence of imagery in two selected works of Dan Brown's; *Angels & Demons* and *The Da Vinci Code*. These works will attempt to display the nature of individual's spirituality throughout the main character 'Robert Langdon', either to discover human's relationship to the sacred or otherwise. Cinematographic adaptations of these artworks only proved to add to the beauty of conveying what must be. There was always a conflict as of whether cinematography, adaptations and Literary works were rivals but, through this research paper, lights will be shed on what binds them together for a better understanding of ideas that need deciphering.

**Keywords:** "English" Literature, Religious "Symbolism", Cinematographic Adaptations, Angels & Demons, The Da Vinci Code

ملخص:

كان الأدب بكل مجالاته يحمل صفة الواقعية في ثنايا كل قصة أو فكرة يتقاسمها الكتاب أو المفكرون. لقد كانت مشاركة هذه الأفكار تعتمد على صانعيها؛ قد يعرض البعض الفكرة المقصودة بأكثر الطرق وضوحًا، بينما يقوم البعض الآخر بتضمينها وإبقائها مستترة لتسليية القارئ أو من أجل الحيرة. فالدين، الذي ينظر إليه بعض العلماء على أنه مركز الدراسات الأدبية، كان لا بد أن يكون حاضرًا في كلا الحالتين، وكذلك الأفكار المتعلقة به. يناقش البحث الحالي الرمزية الدينية في الأدب من خلال مناقشة وجود الصور في عمليتين مختارين لدان براون؛ ملائكة وشياطين وشفرة دافنشي. ستحاول هذه الأعمال إبراز طبيعة روحانية الفرد من خلال الشخصية الرئيسية "روبرت لانغدون"، إما لاكتشاف علاقة الإنسان بالمقدس أو غير ذلك. أثبتت التعديلات السينمائية لهذه الأعمال الفنية أنها تضيف إلى جمال نقل ما يجب أن يكون. كان هناك دائمًا صراع حول ما إذا كان التصوير السينمائي والأعمال المقتبسة والأعمال الأدبية متنافسة، ولكن من خلال هذه الورقة البحثية، سيتم تسليط الضوء على ما يربطهم معًا من أجل فهم أفضل للأفكار التي تحتاج إلى فك رموزها.

كلمات مفتاحية: الأدب الإنجليزي، «الرمزية» الدينية، الاقتباسات السينمائية، ملائكة وشياطين، شفرة دافنشي

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### **1. Introduction:**

Human beings have always had unique ways to convey certain conceptions through individual views. Literature is one of these tools that are utilised to exhibit a vision or a belief in a beautiful implicit/ explicit manner. Symbolism is one technique that has been inherited as a "tradition" when pointing to a person, and when a notion, a place or a 'theme' is being transmitted. Religion is the basis of symbolism since all what is intended through the holy scriptures is supposed to be encoded so only those who dive deep would grasp the end of it. Theologians were much interested in religious symbolism, but they were not the only ones yearning to unveil the embedded messages. Writers were also elbow-deep in this field as it made part of an individual's daily life. The way works of literature with adornment of religious hints are seen and studied is an amalgamation of theology, myth –to a certain extent, and Criticism.

### **2. Religious Symbolism**

The term "symbolism" is basically common amongst claimed philosophical ideations, in science, arts, and religious scriptures which are deemed the birthplace of this device. Symbolism is subject to different interpretations and for that many consider symbols "the prisms of ideas". Simple definitions of the term have come from abundant studies of the repeatedly utilized literary devices to be.

According to Fontana (1993) symbols were used since the ancient times and reflected culture, they were drawn in caves. These images were mostly of animals, abstract, or geometric shapes; in which these things represented nature. Carl Jung (1964) considers that any object in existence can possibly be used symbolically including "animals, objects, men, moon, flowers, and circles" (p. 229). Jung also argues that the meaning of symbols develops through time, in which understanding their meaning requires an understanding of the historical and cultural background of the subject symbol; this leads symbols sometimes to become universal. Frye (1957) states that symbolism is "French-inspired" (p. 16), for the tradition of *symbolisme* emerged as a movement and device in literature through Mallarmé in France then moved to Germany and England, as he considers "imagism, is a good translation of it" (p. 12) which is regarded as an aspect of imagery in literature.

Symbolism requires the usage of imagination in order to invent and innovate in arts and literature. Neginsky (2010) states that the pioneering novelty of symbolism is tied to the subjective experience of writers who were interested in the past, namely Middle Ages and archaic culture along with paganism. Their fascination by "the transcendental and mystical aspects of existence" (p. 2) was apparent as a metaphysical endeavour.

However, long ago before Middle Ages, ancient Egypt is considered as "the source of religious knowledge in which the myth of Isis and Osiris teaches about duality" (p. 46), it also conveys symbolism of death, beauty, and love; in addition to reflecting the relationship of ancient man and woman. Frye (1952) relates the term symbolism, roughly speaking, to religion, in which the poets that got influenced by French symbolism were concerned with the concept of God in terms of Christianity. Nevertheless, these religious conceptions were not all necessarily biblical, but related to other religious beliefs.

Chadwick (1971) acknowledges that the impact of Mallarmé and Baudelaire is seen in the works of the modernist writers of the Imagist group which included Ezra Pound. The Imagists focused more on Imagery, such as simile and metaphors, and neglected symbolism. However, T.S Eliot stated his agreement and inspiration by Baudelaire and since he adopted Anglo-Catholicism, Christianity was a solution to his despair. In his *Waste Land* Eliot uses water as a symbol of fertility, yet its deficiency or non-existence religiously gives a deeper meaning, in which it alludes to the death of faith. Moreover, the imagery of sterile land and drought contains symbolism of spirituality, in which human spirit turned into emptiness and lack of hope rather than salvation.

### ***3. The Art of Cinematography:***

Film adaptation is seen as one of the most prominent inventions of the late century for it could be seen as a tool to reincarnate, scrutinise, and analyse an existing idea, theme, or topic in an existing literary work (written or spoken) to unveil the unseen, voice the unspoken, and image the unimagined. Omar, Rahmoun reposed on the idea that film adaptation is “the translation, transposition, and recreation of written texts from a literary source such as novels, poems, short stories and plays into the cinematic mode” (2020).

Konigsberg claims that adaptation of a certain “product” is reworking it in a certain atmosphere that is basically different from the original one but with which it shares some common grounds like “elements” that belong primarily to the original work or “product” as noted before (1997, p, 6-7). Simply put, adapting a (Literary) work means shifting the original work from its original space to another which would normally result some changes that maintain the authenticity of it despite the unoriginality of its core “mostly”.

Just as Van Vugt (2011) explains it, an adaptation of a certain “literary” work is basically a transition of ideas from their mother nest to a new one, depending (or not) on the source information. Adaptations according to Belton (2003 p. 195) are the best opportunity for individuals generally and filmmakers particularly to “re-read a writing from a different age”, a different society, and at times a different culture and step into that world with a mindset that will bring about fresh, different and critical views.

Definitions on adaptations went a bit further than being seen as the transportation of certain works from a medium to another. Bruhn, Hansen and Gjelsvik see it more of a “negotiation” that occurs on the borders of the works undergoing such a process (2013, p. 74). Rahmoun, Omar states that the focus in the previous idea is on the relationship between the text and its adaptation in a way that “the screen version infers upon the source text and vice versa. (2020, p. 223)

This late century’s advancement in technology makes it a bit arduous to let go of the notion that cinematic adaptations are just “film” adaptations. Hutcheon and O’Flynn (2013) expanded their definition on the term to ensnare websites generally, graphic novels and comic books as well as other rather creative postmodern versions of “a text” (Cited in Rahmoun, 2020, p. 224)

The idea that postmodernists have on adaptations is what they claim to have inherited from previous eras where individuals of capabilities had to adapt what they survived and witnessed from experiences, poems, plays and stories (Victorian art is the perfect instance). As cited Rahmoun, Hutcheon and O’Flynn (2013) stated”

We postmoderns have clearly inherited this same habit, but we have even more new materials at our disposal not only film television, radio and the various electronic media [...], but also theme parks, historical enactments, and virtual reality experiments” (p. XI)

As Kristeva claimed in many of her writings on this matter that no text is an island, Evans noted that no text is read independently from the experience that one has from reading other books. This basically supports the notion that every text is linked to others in an arbitrary way just like a set of scattered strings. Eliot’s claims, though appeared before Kristeva’s notion on intertextuality, strongly support the idea that in the world of literature and art, nothing is independent. Eliot (1921) marked that art is derived from previous art and that stories are born of others as well (Cited in Rahmoun 2020, p 225, and in Kadam, 2015, p. 143) This just adds to the fact that film adaptations are nothing but a postmodern tool to recreate and revise and review already existing works by “false-cloning” them, ie; changing some date in the target work while keeping the defining notions of the source work.

In a nutshell, adaptation is the shifting of ideas from a vessel to another while maintaining core ideas and changing others in a way that serves the ideas that must be conveyed. What is undeniable is that both, the source and the target works are inseparably interconnected. Plenty of

examples could be found but there is one outstanding work that has been adapted differently, over the past years; *Pride and Prejudice* by Jane Austen. This work has been regarded as a masterpiece by scholars, critics, and readers all along and in that matter, many wanted to offer their different views on it. Filmmakers, having the best means to do so, adapted the work and transported the general idea of the story towards their “mind labs” to exhibit what they deemed lacking in the original work, what they regarded as superfluous and/or what ideas they needed to merge.

#### **4. *Religious Symbolism in Dan Brown's Angels & Demons and The Da Vinci Code***

Dan Brown has always been regarded as an interesting writer with his rather very explicit ideations and standpoints on corruption in the recent times. He dedicated most of his writings to mysterious investigations into conspiracy theories as well as the historical corruption, but he specified and restricted this kind of corruption to religion. Through most of his writings, he deals with “religious” corruption but he attempts to show the unending combat between science and religion through his use of stylistic literary techniques that are exhibited in the best way possible throughout his writings. There is a set of conspicuous religion-related symbols in *Angels & Demons* and *The Da Vinci Code* that are going to be explicated

*Angels & Demons* to start with tells the story of Robert Langdon who is the main character in four of Dan Brown's works. This work gained success thanks to the immaculate use of symbols, abstraction, codes, and other devices that challenge readers' grasp of information and understanding of the system around. The very interesting part in Dan Brown's Langdon Series and in *Angels & Demons* particularly is the amusing and interestingly beautiful use of anagrams.

The idea of religion and the combat against science is almost ubiquitous in Brown's novels, especially those with Robert Langdon as the main character. A perfect instance is what the following quote implicates “Hell, no. A church is the one thing we don't have. Physics is the religion around here. Use the Lord's name in vain all you like,” he laughed, ‘just don't slander any quarks or mesons.” (p. 36) This shows that religion and science are opposites that, unlike what is said about opposites, they don't attract (or the two just attract to clash).

Another example of the attempts to exclude religion is what was noted when ideas on miracles and what falls in the same nest were explained. Dan Brown attempts to show that scientists, although as noted in the book that all humans seek a sense of divinity although it was “imagined”, try to rationalise the inexplicable by categorising it as a myth: “rational mind had always justified these accounts as part of the myth. They were simply the result of man's greatest weakness – his need for proof. Miracles were nothing but stories we all clung to because we wished they were true” (p. 473)

The first symbol to deal with is the Ambigram. An ambigram is defined as a manner of writing with an extra adornment. Punya Mishra defines it as a way of writing words so they could be read, understood, or interpreted similarly in multiple ways (2013, p. 29). A definition of an ambigram is given, actually, in the story when Robert Langdon was trying to explain how ancient writings and documentations described such symbols;

Ancient documents described the symbol as an ambigram—  
ambi meaning  
“both”—signifying it was legible both ways. And although  
ambigrams were common in symbology—swastikas, yin yang,  
Jewish stars, simple crosses—the idea that a word could be  
crafted into an  
ambigram seemed utterly impossible.” (p.48)

Another instance of the use of the term is when Langdon was questioning himself after clearly noticing the symbol of the illuminati being carved on the dead man's body “The appearance of the Illuminati ambigram was astonishing” he thought but he tried to dismiss the idea by stating

that some of these ancient groups extinct but their symbols are left for other groups to embrace under the same nomenclature (p. 56) The word ambigram and its relation to the Illuminati was mentioned in different parts of the book (particularly in pages, 116, 151, 156 , 181, 183, 215) and then in page 267 where there was the symbol exhibited after Langdon spent a while studying the dead cardinal's chest. With a realisation mixed with horror, Langdon figures out that the cardinal's cause of death was suffocation due to the dirt that was shoved down his throat and that there are three more remaining elements and hence, three more bodies.



Figure 1

Another symbol that was dealt with in *Angels & Demons* is that of the “Catholic” Church. The church plays the role of a symbol in the story while it is also seen as a vessel or a system of symbols. As a Symbol it stands for the belief that individuals have as it paves the way for many ideas to be discussed like motives, intentions, corruption and potential within the believing individual. As a system, it just shows the power of the church and the rulers within including the pope in doing what serves them, even if it stands against the teaching of their religion and even against morality and the rationale. The church, both as a symbol and as a source of symbols aids in understanding the “arbitrary” relationship between religion and science, as it helps understanding the controversy of believing, skepticism and denial.

The Illuminati as a symbol in the story has two meanings; one that stands for “The Enlightened” or “The Learned” and the other that implicitly means “Luciferians” or followers of Satan. The former understanding of the term “Illuminati” is a good symbol to exhibit skepticism through these individuals who seek to oppose the church since they see their practices as rather primitive. The latter as an understanding is a symbol for confusion and the combat between good and evil (But which side is the good side and which is the bad, because Lucifer as the fallen angel stands for enlightenment although he worked against God's will, while those who are supposed to be on the good graces are sometimes imaged as victims and sometimes as an evil that had necessarily gotten rid of). This element of confusion adds to the beauty of the narrative for no sides are taken and no excuses are given.

One conspicuous example is given in the novel and could be considered the plainest of instances regarding symbolism and religion in *Angels&Demons*. Langdon discovered the dead Cardinal's body and into it was carved Earth; one of the four elements of science as called in the story (p. 267). The elements are: Earth, Air, Fire, and Water. These elements were mentioned on multiple occasions in the story, either separately with distant linkage or altogether as one symbol that roots for science and enlightenment on the expense of religion and backwardness as is allegedly marked in the novel.

Whenever the Illuminati killed the so-called "Preferetti", they would brand their bodies with one of the four elements mentioned above as if through that, they attempt to image the power of the natural forces which dictate that the most powerful system is the physical one which these religious men are trying to explain in a rather mythical manner. The branding itself could be just mirroring some deeds. It was known that the church used to excute men of science and brand their bodies for they opposed the words of the bishop or the pope on many occasions. With the rise of the Illuminati, this ritual became sort of payback as if to say that what goes around, comes around, just like the plates of a chainsaw

What is interesting is that these elements were mainly used by the church in different artistry. These four elements particularly were seen as part of nature by learned men (The Illuminati if the first meaning of the word is taken for granted) while the church, throughout a certain period did not consider them components of it. This, hence, is kind of a rebellion toward the church and religion from science and scientists. The fact that the four cardinals were killed differently, each in a certain way that reinforces the four elements (Suffocation with dirt, lung puncturing, fire, and drowning, is a strong imagery of the belief that this ironically secret cult has in the system they abide by.

There are multitudinous instances of imagery in *Angels & Demons* beside those of churches, tombs and the four elements of nature. One example of that is the occurrent mentioning of "angels". Angels usually stand for guidance and good outcomes. Langdon needs to know which direction was the right one but Vittoria was kind of confused because there was no clue to help them find the right path. Langdon reminds her of the last line of the poem that was carved before them "Let angels guide you on your lofty quest" (p. 257) what may be conveyed through that line particularly is that angels were seen as light; carriers of truth and sureness, comfort and correctness. In other words, these angels are seen as the holders of light through darkness. So, finding them on one's way and following up with them spreads reassurance, ease and approval upon the rightness of the path.

*The Da Vinci Code* is as interesting as *Angels & Demons*. It is quite different from other Robert Langdon series because its narrative is more of a quest to find the ultimate truth in some historical incidents. This story focuses on Langdon; the famous symbologist and his attempt to find meaning behind some particular works of the renown Leonardo Da Vinci. Langdon's study of these works leads him to find out about the sole survivor from the bloodline of Jesus Christ and his secret marriage to Mary Magdalene. Such a narrative carries within its folds many interesting historical and religious imagery that Dan Brown had to make his identity a secret until this work blew up with success which makes it beauteous and interesting all along.

One of the astounding symbols in *Da Vinci Code* is the mention of Fleur-de-lis. This flower is associated with feelings and emotions; it introduces tenderness, compassion, care, etc... The lily represents every emotion that a mother has and is capable of providing. The novel mentions it on different occasions but it was unlikely to be connected to the explication mentioned beforehand. While trying to understand the symbolism of this Heraldic Lily, one will come to learn that it is linked to a particular group of individuals in a previous time, a group that is known as "Priory of Sion".

Robert Langdon was trying to grasp the meaning of the initials P.S so he asked Sophie whether she knew something about that. She told him the story of the key with her grandfather (p. 94). He then proceeds with doubt, asking her about the existence of any symbol and he precises by mentioning "Fleur-de-lis". She approves with amazement and confusion as to how he came to learn about a secret childhood story that only her grandfather and her knew about. Langdon realises and explicates; "The fleur-de-lis"... "combined with the initials P.S., that is the brotherhood's official device. Their coat of arms. Their logo." (p. 95). Langdon words simply state that Lily is a flower that was embraced as a logo by an ancient secret society (Prieuré de Sion).

Another symbol that is linked to religion in the *Da Vinci Code* "rose" which is another kind of flowers. A Rose symbolises many things but the most apparent one is veiled desires and covered feelings. According to what Langdon notes on "\*Sub-Rosa" (under the Rose), It was utilised by

ancient Romans to highlight the secrecy of their meetings by hanging such roses in meetings. This would indicate that everything and anything that was said or done during these meetings was not to be shared or uncovered under no circumstances (p. 170).

Another angle from which the rose could be seen and analysed is the “five-petal rose” or *Rosa Rugosa* that was mentioned in the work on multiple occasions and which stands for something somehow different from the first type and the general meaning of a rose. This kind is directly connected to what was noted before as the “Priory of Sion” for as Langdon explains it “He had seen this type of rose many times. “The five-petal rose,” he whispered, “is a Priory symbol for the Holy Grail.” (p. 160-161). Meaning that “In Priory symbolism, the Rose and the Grail are synonymous.” (p. 170).

Talking from a general point of view, the notion of “a rose” always brings about the mention of women and the feminine side. This is not something new since this idea has been prevalent for centuries. It has been, up to nowadays, linked to female sexuality and womanhood and that is visualised and approved of by the sex itself and not only on an experimental basis for there is that kind attachment between the female component of society and Roses (be it a psychological, natural or biological). The rose has also been seen as a direction cursor with direct linkage to the nomenclature “Compass-rose” that plays the role of a pointer toward the right directions and that is associated with maps, figures, lands, and coordinates even when it comes to a certain place. Langdon's explication on Roses is summarised in the part that follows;

the Rose had close ties to the concept of "true direction" and navigating one's way. The Compass Rose helped travelers navigate, as did Rose Lines, the longitudinal lines on maps. For this reason, the Rose was a symbol that spoke of the Grail on many levels—secrecy, womanhood, and guidance—the feminine chalice and guiding star that led to secret truth (p. 170).

While going through the pages of this interesting writ, one would stumble upon the term “Keystone”. This object has intrigued scholars and researchers throughout history for it has been under scrutiny since the first centuries of life. The Keystone is introduced as a tablet that carries the location of the Brotherhood's ultimate and mightiest secret's place for as mentioned in the novel “—a clef de voûte... or keystone—an engraved tablet that revealed the final resting place of the brotherhood's greatest secret... information so powerful that its protection was the reason for the brotherhood's very existence.” (p. 10-11).

Dan Brown intentionally said through his character Silas “The keystone. It will lead us to our final goal” (p. 62). This has two possible meanings; the first and the more probable one would be that finding the keystone carries a sense of fulfillment since it is the final step before deciphering what has been longed for, for long while the second meaning could be a direct note that the keystone is very important to go through the events of the story and to exhibit many notions that are linked to it, especially from a religious standpoint.

#### 5. The reciprocity of Effect Between Dan Brown's Works and Their Adaptations

Literature with all its shades tends to appeal to readers senses and call to their critical part of the brain. It is the portal that takes whomever crosses through it to multiple words and a matrix of different spheres, each with a different stand from the other. Cinematography and movie adaptations serve the same means. Adaptation of a certain work paves the way for different views to be exhibited, and various ideas and ideations to be analysed and studied through helping the work that being adapted be revved to life. It is undeniable that works of literature and their adaptations share a certain level of opposition but they do, most of all, share an unsurmountable amount of similitude. The chosen works from Dan Brown's collection would serve as a perfect instance to explicate the crossing points between these two worlds.

Dan Brown's works are famous for their use of certain linguistic terms and expressions that are a specificity of the main theme that he would be dealing with. *Angels & Demons* and *Da Vinci Code* contain religious words, signs, expressions and descriptions that are, sometimes, intricate to be pictured by the reader no matter how hard they try to ascribe an image to a set of words. A good example would be that of the descriptions that followed sculptures in different places that were linked to the four elements (earth, air, fire, and water). Descriptions of these sites and sculptures are read but at times, scarcely it is that a very clear image could accompany that word drawing.

The chances of a film being adapted from a story, a play, a poem, or a story without the obligation to use elements that belong to the original work are next to none. Filmmaking is nothing but a reproduction of an existing work in a way that is luxurious through its own means but, according to McDougal (1985, n, p), they will not reach the level of "spontaneity" that theatres provide, for instance. This could only mean that both literary works and their film adaptations deliver information, imagery and descriptions in a way that is quite different considering the first of them a "production" and the other the "reproduction" of that production.

The film adaptation of *Angels & Demons* (that was first released in 2009 in Germany) offers cleared pictures of the landscapes, the sites that were mentioned and described abundantly in the book like "the Sistine Chapel, St. Peter's Basilica, signs such as that of the "ambigrams" and drawings and sculptures such as those of Bernini, Da Vinci, Botticelli, etc. The reader would try to assemble words in an attempt to draw a clear picture of where the event is taking place, instruments that are used during that event, or, in general, the means that serve the sought perfection of a certain incident. The fact is, with due respect to the mightiness of literature, these images cannot be perfectly drawn, and here comes the role of the adaptation; It clears the vague, shows the scarcely seen, and mirrors feelings, emotions, reactions, and body/place attributions.

There is the fact that "time-limitation" poses itself as an element that differentiates a piece of literature from its movie production; works of literature in general, and *Angels & Demons* or the *Da Vinci Code* for an example, are self-paced, and are divided accordingly into chapters that would allow pauses after certain major incidents to help readers understand the plot and keep track of events without having to cut through them whenever a pause was needed which is unlikely to be a privilege of movies. Moving swiftly on to the idea that superfluosity exists in movies almost a hundred percent (100%) more than in Literary works; If one is reading *Angels & Demons* or the *Da Vinci Code*, they would only find characters –of big or less importance—but that are linked to the story (we could find Robert Langdon, Vittoria, Gunther Glick and Chinita Macri or the Cardinals, their importance in the story differs but they are still crucial for the main idea to be delivered, unlike movie adaptations that display.

There is one stick which parts the sea that gathers literary works and their adaptations. Moses' stick is seen here as "censorship" A writer, on one hand, has the utter freedom to express themselves and their beliefs, opinions and ideations. Filmmakers, on the other hand, are limited by a set of rules that are englobed under the nomenclature of "censorship". If one reads the aforementioned works of Dan Brown and their adaptations, one will notice difference in some of the major discourses, sceneries, or opinions. Beja (1979) simplifies it by noting that writers have more freedom to express themselves while filmmakers or the film industry is governed by time, money, and spatial limitations.

What can be seen while comparing the selected works of Dan Brown in this research paper with their film adaptations, one will come to learn that the works and their reproductions are complementary in a sense that each part exhibits a side of the story in a unique way that the other did not and probably could not do. *Angels & Demons* and the *Da Vinci Code* provide readers with a sense of involvement in the events of the story through meticulous descriptions and immaculate depictions of events, characters and places altogether while their adaptations tend to show what has scarcely been seen as important, as it approves of, neglects, rejects or modifies some of the ideas that subsist in the original product.



**Conclusion:**

In a nutshell, works of literature and their movie reproductions tend to fill in the gaps that were left by either of them despite the difference in the time of release of either of them. They also attempt to comment upon one another's content and purpose. From a detailed perspective, their existence is sort of intertextual. That, along with the existence of commentary upon the fiction or its reproduction themselves, would just breed metafiction for a tool or a technique, or make the works themselves (the writ and its adaptation) metafictional.

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