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Translation and Translatability in Intersemiotic Space

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The Name of the Rose: Novel, Film, TV Series between Intermediality and Transmediality

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ABSTRACT

We will consider the diverse strategies of adaptation employed in the case of Umberto Eco's celebrated novel *The Name of the Rose* (1980) by examining the intricate passage from Eco's novel to Jean Jacques Annaud's film (*The Name of the Rose*, 1986) and the new Italian TV series (*The Name of the Rose*, 2019 – on air). We will look for some translational 'continuities,' trying a comparative semiotic analysis of some novel sequences and the film and the TV series. Regarding the TV series, we will also explore some extensions and 'discontinuities' of transmedia reinterpretations. According to Mittell, transmedia storytelling could be both 'centripetal' and 'centrifugal.' based on this distinction, we analyze the serial construction of the first season of *The Name of the Rose*, deepening the backstories of the characters or creating a sort of 'paraquel' for totally new characters.

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1. Introduction

Nowadays, a novel does not live only in the source-target relationship with its cinematic adaptation, but becomes part of a wider interpretative chain; in other words, a media ecosystem. We consider an ecosystem as polarized between two poles, which, according to Jenkins (2011), are on the two opposite ends in the field of transmedial transformations: adaptation and extension.

We are dealing with a novel written in 1980, adapted for the screen in 1986, that is to say, before the digital breakthrough, the so-called post-media aesthetics (Manovich 2001)

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and the era of convergence (Jenkins 2006) and remediation (Bolter and Grusin 1999). But we will consider a TV series made in 2019 using the 'complex TV' transmedia tools (Mittell 2015), a series that reopens a media universe. *Therefore, the Name of the Rose* is a complex media universe, a 'semiosphere' (Lotman 1984) where we find cohabitation, negotiation, or conflict among translations, adaptations, reworkings, and expansions.

Eco's novel, translated worldwide, was adapted into Annaud's movie and became the focus of both a German documentary on the backstage of Annaud's film created in 1986 and an Italian documentary made in 1987 investigating the ideas behind the film and the novel.[1] The novel has become the story world of some Italian comics (among them, an Italian comic series featuring Mickey Mouse); has appeared in popular songs; has been turned into a table game and at least two Spanish videogames; and has recently been adapted into a rather disappointing thirty-five episodes long radio series (RaiRadio2, 2005), and a stage play (2017). The television miniseries (in just eight episodes), an international production by Italy's national TV network RAI and Palomar, was released in Italy in the spring of 2019 and is now sold worldwide (thanks to an agreement with Netflix).

There are numerous paratexts, like trailers, backstages, and video interviews, living around the movie and the TV series. But in a *textual genetic* perspective (De Biasi 2011), we should also consider the many preparatory drawings produced by Umberto Eco himself. These drawings depict "labyrinths, cathedrals, wall structures, maps" (Eco 1984) and the monks' physiognomies. Eco also made lengthy notes, like the (staggering) lists of books and skills of the characters (all the monks, not just the main characters), all intending to build and 'furnish' the fictional world of his first novel (Eco 1981). According to his *Postscript to The Name of the Rose*, Eco worked for over a year creating this fictional world before writing the novel. This lengthy process resulted in several chapters' variations before the final draft (even reopened in a revised version some years later).

As regards the film, on the other hand, we should bear in mind the seventeen versions of the script and the highly detailed storyboard used by Jean-Jacques Annaud to convince the producers and later to instruct the crew. The latter comprised five hundred people working on it for about three years since the writing began. Added to that are the sketches and drawings that proliferated before and during the shooting, made by professionals such as set designer Dante Ferretti, costume designer Gabriella Pescucci and director of photography Tonino Delli Colli – a universe of paratexts serving the transformation from the novel to the film.[2]

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[1] *Die Abtei des Verbrechens. Umberto Ecos "Der Name der Rose" wirdt verfilmt,* by Sylvia Strasser and Wolfgang Wuerker, Germany, 1986; *La rosa dei nomi,* by Francesco Conversano and Nene Grignaffini, Italy, 1987.

[2] Among the movie's paratextual and preparatory materials, we should certainly consider the different phases of the audiovisual editing, the cutting of some scenes, and the film posters and press books.

When looking at the television series, we should consider the authorial contribution of John Turturro, who plays the leading role and is also the co-producer of the series. The 'media ecosystem' (Innocenti et al. 2015) of the TV series contains the paratextual and preparatory materials, including various versions of the script, the first of which was approved by Eco himself (with the collaboration of Riccardo Fedriga). The series's screenplay involved several drafts and a final revision, with particular attention paid to Turturro's role. Turturro is also the screenplay's co-author with the director and showrunner Giacomo Battiato. All these pre-production products, including the most spurious and imperfect, should have a place in a hypothetical semiosphere – or media ecosystem – focused on *The Name of the Rose*.

How can this complexity be tackled? In such a mostly unexplored universe, we will merely try to pull a few threads together, looking for some line of intermedial and translational coherence. We will also attempt a closer reading through a comparative semiotic analysis of specific sequences from the novel, the film, and the TV series.

In examining the TV series, we will consider a translational and interpretive process that is not merely an intersemiotic translation but more of a transmedia expansion or 'extension' (Jenkins 2011), i.e., an adaptation with new criteria of coherence that open up new intertextual and intermedial relations. This operation does not deliver a postmodern product, like the novel by Eco or its cinematic adaptation by Annaud, but rather a 'post-media' product (Eugeni 2015), textually aware of the contemporary 'hybridization' and 'pulverization' of the mediascape (*ibid.*) and willing to take up the challenge of a complex television production. The cinematic product is also the result of the high production budget allocated to screenwriters, actors, set and costume design and post-production, and seeks new narrative and stylistic solutions. The analysis will adopt a socio-semiotic methodology to draw attention to translational continuities from one medium to another and the differences and discontinuities in transmedia reinterpretations of previous source materials (Jenkins 2006; Mittell 2015; Author 2015a).

2. From the Novel to the Movie

It was Eco himself who suggested that, in the title credits of the movie, Annaud should use the quite unique formula 'based on the palimpsest of *The Name of the Rose*' rather than the standard 'based on the novel' now used instead by the Italian TV series (upon approval from Eco's family). The notion of palimpsest, used by palaeographers, means the overwriting of previously written material. Eco explains that

> A palimpsest is a manuscript on which the original writing has been erased by a later piece of writing. [Novel and film] are, therefore, two different texts. And it is good that each has its own life. (Eco's interview in Grignaffini and Conversano 1987)

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Surely Eco was also thinking about the book *Palimpsests*, published by Genette in France in 1982. Genette defines trans-textuality as everything that "puts one text in relation, whether manifest or secret, with other texts" (1982: 7).[3] It would be an endless task to look for all the references and trans-textual relations in such a prototype of post-modernism as *The Name of the Rose*. We will merely note that Costantino Marmo tried to list many of the novel's intertextual links in the form of explicit quotations and some implicit allusions in his critical work on Eco's novel.[4]

Nevertheless, we will examine some hypertextual relations, which for Genette are the derivations of a text from a previous text (through transformation or imitation) (Genette 1982: 7-16), as well as some paratexts, that is to say, the relationships between thresholds, such as the novel's preface or the trailer of the movie and the TV series. We will briefly recall the novel's paratextual elements, provided by Eco's initial drawing of the Abbey map, and by the rich introduction titled "Naturally, a manuscript" with a *mise en abyme* of enunciation frames and intertextual references. In the introduction, we find an empirical author who quotes his real book *Apocalypse Postponed* and tells us his accurate date of birth, thereby building a sort of meta-narrator, revealing his finding in Prague of a manuscript by "Adso of Melk" – in a French transcription that translates a previous Latin translation –, of which he will try to do a new translation.

According to this Borgesian introduction, Eco's novel would be the result of a triple or fourfold translation, set within at least three or four previous discursive frames. The novel can start with the old monk's voice, Adso, an omniscient narrator telling about events he lived in his youth.

In Annaud's cinematic transposition, there is just the *voice off* (not a *voice-over:* the voice of a narrator who is also a character) of old Adso introducing the story and closing it at the end. In this way, he simplifies the novel's complex discursive and intertextual framings and reduces them to a flashback narrated by the old monk. According to Annaud, the voice off in the film gives some "subtle nuances, like those of sad music that accompanies a sunny view" and produces a "counterpoint, a harmony, as in a Gregorian chant" (Annaud 2004: 4-11). Moreover, it allows the conveyance of certain complex ideas, while "the images speak to the instinct" (*Ibid.*). As Metz (1968) would claim, it is a simplification to oppose the verbal (or oral) to the visual mode, since a film is a "syncretic text", where languages and codes intertwine and reinforce each other, always acting together both on the cognitive level and on the affective and perceptive level, creating thus a syncretic and sometimes *synaesthetic* medial experience. In any case, the simple frame of an omniscient narrator is also the TV series's choice, opening with the

[3] Our translation from the original French edition.
[4] See the critical edition by Costantino Marmo (with introduction and notes): Eco, Umberto 1990. *Il nome della rosa*. Bompiani per le Scuole superiori: Milano.

voice off of the old Adso, but after showing him as a brave young man, fighting alongside his father in a fierce medieval battle. Only after this scene will the young Adso meet the Franciscan monk William of Baskerville.

Stam (quoting Genette) would claim that the movie and the TV series are "hypertextual variants" (Stam et al. 1992: 209-210), whose interpretations are driven by the same hypotext but considering that the new one thinks about all the others. We could talk about some double intertextual tracks running in parallel. Hence, the TV series is an adaptation with multiple relationships with the source texts, considering at the same time both the literary source and the film by Annaud.

In scrutinizing the translational shifts of *The Name of the Rose* from the novel to film and TV series adaptations, the idea is not to establish any presumed faithfulness to the original text. Instead, it is a question of developing a flexible approach in the study of different, though related, textual products (Lotman 1993; Saldre and Torop 2012). In this perspective, the "old discourse of fidelity" which, according to Stam (2017: 1) "compared novel to film in terms of the gaps between the two texts," is now superseded by a discourse of "intertextuality as part of a more multidirectional approach that emphasizes the multiple interlocutors of both source novel and adaptation."

According to the semiotics of translation (Eco 2001: 9-12), it would be a problem of 'functional equivalence' among texts to some signifying levels of the novel and, moreover, about how the creation of similar meanings and affects for new model readers works.[5] In transmedia terms, the novel becomes a matrix of invariants comprising a specific story world that includes some narrative, thematic, figurative, discursive, and stylistic rules of the game (Dusi 2019). Therefore, our specific problem is that a cinematic adaptation is a process of *intersemiotic translation*, that is to say, a process of translation and reinterpretation of Eco's novel. Annaud's film works on the selecting and eliminating the great discursive and enunciative complexity of the novel (for example, the theological and philosophical discussions), maintaining the plot and expanding only some main narrative lines considered more appealing to a mainstream audience.

For example, the investigative narrative line (the detection) is maintained. In contrast, the narrative line of the love relationship between the young Adso and the poor peasant girl is expanded and reinvented. Entirely invented are the scenes of torture and the burning of the two monks as heretics (never described in the novel), while the film expands the conflict of values and methods between William and the inquisitor Bernard Gui and invents his death. The death of the villain, the rough hero Gui, is a narrative turning point and a punishment aimed at satisfying the average spectator

[5] "Instead of speaking of equivalence of meaning, we can speak of *functional equivalence*: a good translation must generate the same effect aimed at by the original" (Eco 2003: 56).

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(and of the clichés of a drama). Accordingly, this idea works at the diegetic level because it allows William to leave the abbey freely, and also works at the ideology level because of the popular revolt's triumph over the repressive power of the Church.

3. The Portal Sequence

Comparing the novel's famous description (or *ékphrasis*) of Adso admiring the church portal with the same scene in the movie, we note that, in Adso's first frontal shot, the film renders, in a condensed form, the lengthy first part of the novel's description as an intertextual relation to the biblical Apocalypse of John. The novel creates an affective (emotional) path where Adso, looking at the sculptures, moves from a state of mystical exaltation to anxiety, from calm and fascination to perturbation, until his senses are upset as Salvatore's voice breaks his contemplation.

In the movie, Adso lives an immersive experience in which he is fascinated and terrified at the same time, so the affective path seems very similar. However, the film sequence chooses the part of the literary description that comes closest to the horror genre, showing several infernal creatures (from medieval bestiaries) that, with a quick editing effect, seem to move towards Adso, just before the monstrous monk Salvatore enters the scene while enacting one of them to tease Adso. This causes a perceptive and affective shock in the boy and the spectator.

In this way, Annaud's film engages the viewer (at least a 1980s spectator), creating a medial experience similar to the one lived by the character on the screen. Moreover, the film strives to imitate (or to produce a functional equivalence to) the novel's cognitive and affective effects, a mixture of curiosity and unease, using cinematic forms of expression like rhythm, lights, and shadows, sound wraps, quick editing, together with cinematic forms of content like the incongruous points of view, to create a contemplative story pervaded by frightening moments.

It is a way of constructing 'pathos' (Ejzenstein 1964), which we would call 'figural' (Fabbri 2015; Dusi 2015b). This is how Annaud's film tries to create an equivalence – undoubtedly minimal, yet intense – with the dense and laborious portal scene described in Eco's novel. The TV series loses this complexity, showing just a short scene with Adso's curious glances towards some infernal creatures on the portal, and the sudden arrival of Salvatore teasing and frightening him.

The Library Fire

We will now consider another of the novel's sequences: the long description of the library going on fire. There are some aspectual dimensions of the fire. The narrator describes it as a process, with actants and iconic (figurative) characteristics: the fire is, in fact, rapid and indomitable, releases heat and noise, transmutes materials, and produces brightness. The narrative helpers to its development are the parchments, the wind (which fed the contagion), and, finally, even the animals on fire. Adso, the narrator, describes the fire through his encyclopedic skills, calling it "a brazier, a burning bush [...] an immense sacrificial pyre" (Eco 1980: 283, Engl. Transl.). The description of the actions of Jorge, Adso, and William inside the library tower, and then of the monks outside it, is an ensemble of glances: some from within, others from outside and below the tower. Seen from the outside, the fire stands out high in the dark of night, the brightness and the noise become intense, and when the fire spreads across the various buildings (tower, cathedral, stables, etc.), it burns with varying speed and intensity.

In the movie's library scene, Jorge and William are discussing the second book of Aristotle's *Poetics* (on Comedy), while outside, Bernard Gui is leading a procession of praying monks to visit the three prisoners condemned to the stake (the monks and the girl), already tied up over the pyres of wood. The torches held high by monks and soldiers are a light that warms the semi-darkness of the winter dawn, and the burning pyres in the movie become a sort of double of the library fire.

The movie gives particular emphasis to the idea found in the novel that the fire is a "sacrificial pyre," expanding it through the narrative invention of a cross-cutting sequence that shows the burning of the library and, at the same time, the burning of the two monks sentenced to death as heretics. The fire in the library flares up just seconds before the pyres are set alight, and the two scenes of smoke and blazing fire seem to overlap.

As in the novel, the old parchments burn instantly, and the whole aspectuality of the fire scene seems to find a visual equivalence that is also maintained in alternating inside and outside glances, subjective and objective points of view, but also close-ups and visions from a distance, from above and below. By translating the library fire, Annaud's film also creates many iconic inventions and narrative expansions: not only the burning of the heretics but also the new fate of the girl (who will escape), as well as the reaction of Adso, who tries to stop Bernard Gui before he leaves, and finally Gui's violent death.

The cross-cutting of the film sequence, showing the parallel between the library fire and the burning of heretics, suggests that this world ruled by an oppressive law and religion is about to collapse.

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4. Figurality and Transposition

The film manages to build both iconic similarities to the novel and some autonomous 'figural diagrams' (Deleuze 1981; Fabbri 2015; Dusi 2015b). For example, in the frames where the deflagration of the flames seems to rip the image apart. Flames and fumes wear out and dis-figure Salvatore's silhouette, in resonance with the burning of the blind librarian Jorge.

For the spectator, there is a tension between the dramatic moment of the story and the fascination exerted by the fire with multiple elements in motion (flames, fumes, and crowds). The fire (and its light) becomes not only a moving image but, as Deleuze (1983: 73) suggests, the very 'image of movement.' Hence, the fire is experienced as a deflagration and a vector of luminous intensity or, rather of different 'intensifying movements' of the image (Deleuze 1983: 78).[6] It allows a multiplication of gazes and a struggle between materials and forces in the image and the vision.

In the alternation of maximum brightness and maximum darkness, the flames in the foreground become a partial filter to our vision, a de-figuration of our codes of recognition and our perceptive and semantic grids, so all the figures in the background are shaped by this mobile network of points of luminous intensity. Consequently, the cross-cutting of the film sequence among different fires allows a figural construction of the image, showing rhythms, tensions, and forces behind the audiovisual image. It involves opening the audiovisual image to the perceptive and affective 'figural diagrams' that affect the body of the viewer in a different way from the iconic variables – a figurality that is used by the movie to strengthen the translation's relationship with the novel.

Simplifying the novel's complexity, Annaud's film succeeds in the search for equivalent meaning effects. Or, rather, it looks for a network of equivalences with the source novel, telling almost the same things (Eco 2001; 2003). But the film also has its aesthetic coherence and autonomy, and explores new narrative tracks by (also) telling other things (about, for example, the character of Adso).

At the same time, Annaud's film provides a double model spectator: both a sophisticated one (who appreciates, for example, the figural and the iconic effort) and a more blockbuster-driven one, who enjoys the detection and the love story. And the latter probably expects the stylistic and expressive frames of the gothic and bloody Middle Ages featured in *Excalibur* (by John Boorman, 1981), released just a few years earlier.

[6] We quote from the original French edition (our translation). The English translation reads: "movement of intensification" (Deleuze 1986: 52).

5. The TV Series Adaptation. The final sequence: the library fire

As mentioned earlier, Annaud's film creates some iconic inventions and narrative expansions: as the library burns, the monks Salvatore and Remigio die as heretics, and only the peasant girl is saved, showing the collapse of both institutions (the Benedictine abbey and the Papal Inquisition). The TV series takes from the film the idea of using cross-cutting to narrate – at the same time – the library fire and the fate of the three characters condemned by the Court of Inquisition (the two monks and the refugee girl). In the novel, their fate (i.e., their storylines after the trial) was only hinted at, as if it were only another hypothesis construed by William. In describing the fire, the novel imposes a temporal 'aspectual process' (Greimas and Courtés 1979), where the fire starts suddenly and spreads from the library to the entire abbey. The TV series, just like the film, partially translates this aspectual process. In the original script, we read about the sudden start of the fire:

> *"WILLIAM*
> *He is eating the Poetics of Aristotle! Get the book!*
> *JORGE dodges them, holding the book to his chest. But feeling the heat of the flame, he releases his grip on the book, snatches the lamp from ADSO's hand and tosses it into the air...*
> *The oil tips over and the wind, streaming through the pipes, pushes oil and fire into the adjoining rooms.*
> *The parchments become torches...*
> *VARIOUS ROOMS: The fire is reaching books and manuscripts..."*[7]

The TV series also produces an equivalent translation of the description of Adso's and William's attempts to extinguish the fire and escape after Jorge's death in the fire and the explosion of the tower's doors windows. The series eliminates the part of the novel where Adso seeks help outside the tower while maintaining William's desperate glance of acceptance as he watches the catastrophe from outside (he remains silent and only manages to save some manuscripts). In the series, the fire's descriptions spreading into the cathedral and the abbey are cut, while some single scenes are maintained, like a horse on fire trampling and killing the old monk Alinardo. The TV series also maintains the quick alternation of subjective and objective points of view of the novel, which also characterizes the transposition of Annaud's film, together with the use of internal and external points of view. The whole sequence alternates scenes of the library fire with outside scenes where Bernard Gui's soldiers are attempting to burn the girl as a

[7] Script by Giacomo Battiato (courtesy of the Palomar producers).

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witch and are interrupted by Anna's intervention. She captures Gui by injuring his leg and holding her blade to his throat. Anna thus manages to free the girl and the soldiers let her get away.

The mechanism of glances (alternation of subjective and objective points of view, alternation of internal and external shots) in the TV series is marked by the scene of Anna's killing during a moment of collective distraction caused by the explosion of the library tower. Moreover, Anna's death is a turning point and a perfect narrative climax, underlined by the elegiac music and the slow rhythm of actions, which contrasts with the frenzied excitement of the fire scenes. Anna's storyline, that is to say, the narrative dedicated to family revenge and the search for her father's letters, turns into a sudden choice: the hero sacrifices her life to save the innocent girl. With Anna's death and the girl's escape, the fire takes over the narration.

The narrative expansion of the love between Adso and the girl in the series is a way of reworking the adaptation choices made in Annaud's film. And we should bear in mind that in the TV series, the monk Salvatore escapes death in the chaos created by both the fire and Anna's attack, while the monk Remigio dies not by the hand of the Inquisition but because he chooses to self-immolate in the fire. Just as in the novel, the villain Bernard Gui also remains alive in the TV series. In the TV series the library fire allows a figural logic of 'dis-figuration' and 'de-figuration' of the iconic representation, showing the explosions of fire as a set of forces that deflagrate the 'cinematic' TV images while transforming the vision into a 'haptic' (tactile) and a sound experience (Deleuze 1981).

6. Notes on the TV Series The Name of the Rose

According to Eco (2003), every translation involves a negotiation, since it always seeks to fulfil autonomous communicative purposes based on the target culture's encyclopedia. Hence, Eco (2003: 160-165) does not believe that cinematic adaptations are texts with a high degree of fidelity to the source text. In adaptations, he argues, the interpretative aspects prevail because the interpretative choices become explicit. In translations between languages, by contrast, they should remain implicit. Eco admits, however, that a certain degree of vagueness is also possible in cinema (and in TV series) and, as we noted earlier, he accepts that even in adapting a novel screenwriters may search for a certain 'functional equivalence'; for example, maintaining an intersemiotic coherence with some levels of the source text, with a theme or a narrative line.

We might suppose that a TV series allows for closer equivalence to a novel – even a complex one – due to the scope for temporal and narrative expansion provided by many episodes and large-scale, multistrand narrations. But what happens more often

in TV adaptations nowadays is maintaining a certain degree of coherence with the novel's story world, selecting some of the main (and dominant) narrative lines, and exploring some of the characters in more depth.

A TV adaptation like *The Name of the Rose*, which was sold worldwide, has its own cultural life: it is an independent aesthetic product, not merely a franchise exploiting a successful novel. Umberto Eco's literary reputation is used as a sort of quality trademark to promote the series. A TV series is, in any case, a product that can enhance, or be enhanced by the reputation of the source text. As Lotman (1984) would claim, translation is always a dual process that produces some 're-semantization' effects.

The translation made by the TV series *The Name of the Rose* is a quite successful adaptation, which opts for some narrative expansions. It is a legitimate operation for a cultural product that inevitably becomes intermedial, working as it does "across the borders" (Rajewsky 2005: 51-52) of diverse media (literature, cinema, paintings), and it is intersemiotic, directly linked to the source text in several textual levels. It also opens up various digital media platforms on the web promoting paratexts as trailers or as clips of the backstage and actor's interviews, thereby disseminating transmedial products.

The TV series maintains some of the novel's main narrative lines and, at many levels, coherently seeks a 'functional equivalence' and a 'respectful' adaptation of the literary text (Eco 2003: 56). The narrative lines of equivalence that are selected and maintained concern the main characters. For example, the Franciscan monk William of Baskerville's actions and dialogues are mostly translated (and rewritten) from the novel. When they are not, they are still relatively consistent with the source text. However, the TV series expands and invents new backstories for many other characters, as with the love story between the Benedictine novice Adso and the poor unnamed girl, who is now better explored as a character. She is no longer just a peasant but a French refugee who escaped persecution. Also, the character of the inquisitor Bernard Gui is expanded in a way that seems consistent with some implicit allusions of the novel. The character of the Benedictine monk Remigio of Varagine is renewed and expanded, too. For Remigio, the screenwriters invent a past that was not detailed in the novel, as they do for his servant, the monk Salvatore. For all these characters, the adaptation strategy works by creating narrative expansions through personal backstories, developing in greater depth the psychologies and the past of the characters, which is a standard strategy in transmedia processes, at least according to Jenkins (2011). Mittell would call it a "what is" strategy of "centripetal storytelling" (2015: 311): "'*What is*' transmedia seeks to extend the fiction canonically, explaining the universe with coordinated precision and […] expanding viewers' understanding and appreciation of the story world" (Mittell 2015: 314).

As pointed out earlier, the TV series also employs another transmedia strategy, another extension that allows the creation of the brand new character Anna. In the series, Anna is the daughter of the heretic Dolcino and his life partner Margherita, both

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killed (burned to be exact) by the inquisitor Bernard Gui. She is a warrior (an archer) on a quest to find her father's last writings and take revenge. The rebel Anna owes a great deal to the strong female characters of *Games of Thrones*, and probably to the main character of the *Hunger Games* saga. This new entry in the TV series *The Name of the Rose* is a production strategy designed to engage new audiences, from among the millions who followed these successful mainstream fantasy products. They are probably younger and more demanding viewers – in terms of suspense and action – than the average RAI (Italian public TV) audiences. This way of expanding the story is like a 'paraquel' inside the main story (Meneghelli 2018), creating a parallel story for a character that has been entirely invented by the screenwriters. Nonetheless, it is part of a 'centrifugal storytelling' strategy, defined by Mittell (2015: 304) as a "what if" logic: "This approach to transmedia poses hypothetical possibilities rather than canonical certainties, inviting viewers to imagine alternative stories and approaches to storytelling that are distinctly not to be treated as potential canon" (Mittell 2015: 315).

Anna's storyline gradually takes over in Episode 7, when she sneaks into the abbey. In this scene, the young and brave Anna is the main character in danger: she rapidly becomes much more important in the narration than Remigio and Salvatore, both of whom undergo trial by the Inquisition. In this cross-cutting sequence, Anna's character risks misleading the viewer and misdirecting the narrative logic of the detection taken from the novel. At the beginning of the series, her character does not disrupt the main storyline. By the end, however, the viewer's curiosity and narrative tension drastically shift from the trial to her adventures. We almost forget about the search for the murderer and the forbidden book. As spectators, we expect Anna to be captured but hope that she will be able to kill Bernard Gui instead. Nevertheless, the letters of her father that Anna is seeking are a new, interesting clue: the TV screenwriters are quite competent in opening this false track that is a sort of hidden narration (and a thematic isotopy) in Eco's novel. We are led to believe that the abbey's crimes take place because of Dolcino's letters, instead of the forbidden Greek book that William is trying to find.

7. Conclusions

In the TV series, many characters and dialogues are relatively consistent with the source novel, and there are many elements of a coherent adaptation. Stam conceived adaptation as a process that increases the complexity of an intertextual system by reopening both the source and the (multiple) target texts. Based on this idea, we suggest that the TV adaptation works by creating new intertextual relations inside the canonical story world while showing how cinematic adaptation becomes one hypotext among all the others. In this respect, we would argue that the TV series adaptation works by translating and reinterpreting with an eye on both Eco's novel and Annaud's film.

While Anna's new character is part of centrifugal storytelling logic, with extension and addition, there are many other inventions about the characters' past that are consistent with a canonical transmedial logic and with an intermedia (and intersemiotic) strategy of continuity. In fact, in the last episode of the series, the search for Aristotle's book and the murderer prevails, as does the fight with the blind librarian Jorge and the great library fire. Therefore, the complex transmedia strategy of the TV series includes both the translation strategy adopted by Annaud's film, a strategy of intermedial continuity, and the new logic of fandom (or 'what if' logic) opening it to discontinuity.

When the spectator is led to appreciate the fictional story world of the TV series, this produces a positive effect of curiosity to learn more about and dig deeper into that world, namely, to investigate in search of new information: Mittell (2015: 52) would call it a "forensic fandom." Hence, the desire to explore the story world will lead to the rediscovering of the novel. Even the narrative backstories about Dulcinian heresy could be better understood after reading Eco's novel. Therefore, Anna's new storyline is not in contradiction with the novel's story world. It is a complementary story that does not damage the admirable architecture of the novel. If anything, it increases the possibilities of its narrative combinations. Analyzing the translational relations between Eco's novel and Annaud's film means facing intersemiotic translation problems becoming intermedial relations, e.g., when the film uses the tale of the stone sculptures and church portal's reliefs. In our view, it is essential to underline the perceptive-bodily and affective and emotional levels of the film transposition as useful ways to find some functional equivalence with the novel. The film's fire sequence analysis underscores how the expressive level of the movie can create iconic and figural dimensions, translating the novel in a powerful yet coherent way. The TV series adaptation is also an intersemiotic translation, becoming an intermedial process by reworking the writing, painting, and architecture and creating a quality product that we could call cinematic TV. Even a television series can adapt a novel using refined figural logic.

The RAI TV series was first aired in Italy in the traditional manner, i.e., a weekly episode broadcast during prime time on the RAI1 channel. However, it soon became a transmedial phenomenon sold to Netflix and discussed by fans online. Meanwhile, on the free web channel RaiPlay, it is possible to watch some video interviews with the actors and backstage scenes. These are transmedia products supporting the series, which have now spread across the web (on YouTube, for example). As mentioned earlier, transmediality becomes a narrative logic in the serial construction of the TV series *The Name of the Rose*, by further developing the characters' backstories and creating a sort of paraquel for the story with the new character Anna. In this way, the TV series rewrites and transforms the novel and the film using a serial logic that today we call 'transmedia storytelling,' but is, in fact, partly the same textual and serial strategy that Umberto Eco analyzed in the novels by Dumas, Sue and Salgari.

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To conclude, we need to clarify a theoretical problem. Some semioticians do not like the term 'storytelling'. Paolo Fabbri, for example, claims that it is a *passe-partout* term.[8]

Trying to interdefine this notion in narrative semiotics, we could say that what Mittell calls 'centripetal storytelling' (or 'what is' logic) is in semiotic terms a transmedia narration that reworks the actantial roles of the narrative level of the source texts, amplifying and elaborating the level of iconic (figurative), spatial and temporal discourses with stories about the past or the future of various characters. It is a syntagmatic process. Conversely, producing 'centrifugal storytelling' (in a 'what if' logic as defined by Mittell) means remixing the narrative level of the source texts, opening (actualizing) or realizing what was merely a virtual possibility. It is a paradigmatic problem, as with any remix. In this respect, the TV series The Name of the Rose actualizes, or realizes, the virtualities of the novel (and the movie).

[8] See Paolo Fabbri's conference "Para una semiótica *marcada*", Trayectorias 14° Congreso Mundial de Semiótica IASS/AIS Buenos Aires, September 9-13, 2019.

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