

Transmedial semiosphere: The world of intersemiotic and intermedial translations of the novel *Il nome della rosa*

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Nicola Dusi and Ruggero Eugeni (eds.)

Il meme della rosa. Riletture e trasposizioni de *Il nome della rosa*

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This collection, edited by Nicola Dusi and Ruggero Eugeni, brings together significant studies on intersemiotic and intermedial translations derived from Umberto Eco's novel *The Name of the Rose*. Right from the start, the editors emphasize that the book is neither about Eco as a novelist nor a collection of essays on *The Name of the Rose* (2025: 9).¹ Rather, its aim is to investigate the world of intersemiotic and intermedial translations that have been generated from Eco's novel. In this sense, the collection edited by Nicola Dusi and Ruggero Eugeni offers a rich mapping of intersemiotic translation productions such as cinematographic texts, "television series, fiction, documentaries, theatrical texts, video games, radio dramas, comics, operas, and more – that have adapted Eco's novel to other media, thereby also reformatting, reinterpreting, and transforming it while keeping it perfectly recognizable" (p. 10).

The transformations, or intersemiotic translations, of *The Name of the Rose* also constitute reworkings, reinterpretations, rereadings, adaptations, and negotiations, forming a universe of texts and paratexts that Dusi aptly defines as a "transmedial

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¹ All the translations of the cited passages that appear in this review were made by the author.

semiosphere" (Dusi 2021), insofar as they function as components of an interpretative and translational chain (p. 11). By contrast, the term "media ecosystem," borrowed from Pescatore (2018) to designate this universe of texts, could generate conceptual ambiguity, as it is closely associated with the Environmental Sciences, Biology, Ecology, Physics, and related fields. Alternatively, this world or universe of transformations, texts, and paratexts may be described as a "textual system of intersemiotic and intermedial translations." In a recent case study, we presented an analogous world of transformations – texts and paratexts, intralingual, interlingual, and intersemiotic translations – derived from the *Periplus of the Euxine Sea* by Flavius Arrianus (Spyridonidis, Malaperdas and Flouda 2025: 24–38).

Nicola Dusi and Ruggero Eugeni have systematically assembled a well-articulated collection of in-depth studies of the intersemiotic translations of *The Name of the Rose*, written by numerous scholars from diverse disciplinary backgrounds. Within the novel's transmedial semiosphere, the editors discern "a continuum with two poles: on the one hand, an intertextual and intermedial continuity of a more translational nature; on the other, a more interpretative discontinuity" (p. 13).

In their Introduction, the editors provide a solid theoretical and methodological framework for studying a corpus of intersemiotic and intermedial translations. The volume includes "L'uscita dal labirinto" (pp. 27–66), the afterword written in 1989 for the Russian edition of *Il nome della rosa* by Jurij M. Lotman, here translated into Italian for the first time. Costantino Marmo's essay, "Intertestualità intersemiotica: citazione ed ekphrasis ne *Il nome della rosa*" (pp. 67–84), traces and analyzes intertexts and citations as pragmatic elements in Eco's novel. Following the initial essays by Lotman and Marmo, a group of three studies focuses on Jean-Jacques Annaud's film adaptation. In "*Il nome della rosa*. Ekfrasi intersemiotica e intermediale tra romanzo e film" (pp. 85–108), Nicola Dusi analyzes the intersemiotic translation "of the novel into the film directed by Jean-Jacques Annaud, released in 1986" (p. 18). Giacomo Tagliani, in "Il retro della rosa. Making-of e dintorni degli adattamenti audiovisivi: il discorso sul film di Annaud" (pp. 109–126), examines the documentaries and paratexts produced around Annaud's film after its release. Finally, Lucio Spaziante, in "Il suono della rosa: soluzioni musicali nell'adattamento cinematografico ne *Il nome della rosa*" (pp. 127–142), studies the soundtrack and acoustic system of Annaud's film.

Subsequently, Charo Lacalle and Sara Narvaiza, in "Il feedback transmediale: analisi dei commenti ai video di YouTube su *Il nome della rosa*" (pp. 143–156), analyze the "comments posted by YouTube users on video clips from the film and the television series and, more broadly, the practices of extraction, segmentation, and possible rewriting" (p. 19). This is followed by a thematic section comprising three essays on the 2019 television miniseries that was based on Eco's novel, created and directed

by Giacomo Battiato for RAI 1: “La miniserie *Il nome della rosa*: dati di ascolto e valutazioni qualitative” (pp. 157–168) by Giorgio Grignaffini; “Una miniserie tra Storia e storie: multistrand ed efficacia narrativa” (pp. 169–178) by Andrea Bernardelli; and “Eresie sotto traccia. *Il nome della rosa* fra serie tv, romanzo e film” (pp. 179–196) by Federico Montanari.

Mauro Salvador, in “Un’ipotesi di coerenza traduttiva videoludica. Il caso *Abadía del Crimen / The Abbey of Crime Extensum*” (pp. 197–210), explores the relationship between the novel, the film, and the video game. Daniele Barbieri, in “Dire almeno un po’ la stessa cosa. Parodie e traduzioni a fumetti” (pp. 211–222), examines the echo of Eco’s novel in the world of comics. Marta Perrotta, in “Trame sonore, spazialità e punti di ascolto. *Il nome della rosa* alla radio” (pp. 223–234), studies the novel’s 2005 radio adaptation for RAI Radio 2. Gianfranco Marrone, in “Nomi della rosa: dissoluzione e arricchimenti” (pp. 235–248), analyzes both Eco’s sketch paratexts and the “dissonances between the various products of intermedial translation and Eco’s book” (p. 22). The volume concludes with three highly engaging interviews: the first with Giacomo Battiato, director of the 2019 television miniseries; the second with Milo Manara, author of the homonymous comic; and the third with Francesco Filidei, composer of an opera based on the novel.

On the one hand, the volume fully addresses the question posed by the editors (pp. 14–15): “What becomes of the extraordinarily dense world of Eco’s first novel in the chain of inevitably imperfect transpositions, in the necessarily partial adaptations that construct its transmedial semiosphere?” Dusi and Eugeni provide the specialized reader with in-depth studies of the universe of intersemiotic and intermedial translations derived from *The Name of the Rose*, a world of texts that indeed constitutes its transmedial semiosphere. On the other hand, it transpires that the novel’s various translations are not only influenced by the prototype but also, over time, interact with and enter into dialogue with other intersemiotic translations, adaptations, and interpretations. As Dusi and Eugeni note, “It is intersemiotic and transmedial relations that transmute the narrative world of the novel into a dynamic storyworld, constantly in the process of becoming” (p. 16).

In conclusion, the collection edited by Nicola Dusi and Ruggero Eugeni constitutes an engaging and innovative collective work in the field of intersemiotic translation. Among its principal merits are the articulation of a clear theoretical framework for understanding intersemiotic and intermedial transformations; the provision of a well-structured method for collecting and studying the transmedial semiosphere generated by texts derived from *Il nome della rosa* as a meme; and a unique, in-depth exploration of the diverse corpus of texts – ranging from theatre, cinema, and television series to documentaries, video games, radio dramas, comics, and opera – that originate from Eco’s novel and of their reciprocal influences.

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