



Universidad de Valladolid

FACULTAD de FILOSOFÍA Y LETRAS
DEPARTAMENTO de FILOGÍA INGLESA
Grado en Estudios Ingleses

TRABAJO DE FIN DE GRADO

From Novel to Motion Picture:
Languages of Description in *The Name of the Rose*

José Antonio Sánchez Valle

Tutora: Ana Sáez Hidalgo

2017-2018

ABSTRACT

Cinema adaptations from literary works are a phenomenon of outstanding importance, that is as old as cinema itself. In order to understand how a novel is modulated into a motion picture it is essential to take into account the disciplinary limitations of each medium. The present work provides an analysis of the process by which the descriptive passages in a novel are transferred from the textual to the visual language, illustrating the different methods carried out through remarkable instances of descriptions of the setting, characters, objects and events from Umberto Eco's *The Name of the Rose*. Background information has been included to better situate the analysis within its context and theoretical framework.

Keywords: literature, cinema, adaptation, descriptions, Umberto Eco, *The Name of the Rose*

RESUMEN

Las adaptaciones cinematográficas de obras literarias son un fenómeno de gran importancia, que es tan antiguo como el cine mismo. Para comprender cómo se modula una novela en una película, es esencial tener en cuenta las limitaciones disciplinarias de cada formato. El presente trabajo proporciona un análisis del proceso mediante el cual se transfieren del lenguaje textual al visual los pasajes descriptivos de una novela, ilustrando los diferentes métodos llevados a cabo mediante ejemplos significativos de descripciones del entorno, personajes, objetos y eventos en la obra *El nombre de la rosa*, de Umberto Eco. Se ha incluido información de fondo para situar el análisis dentro de su contexto y marco teórico.

Palabras clave: Literatura, cine, adaptación, descripciones, Umberto Eco, *El nombre de la rosa*

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SECTION 1: INTRODUCTION AND CONTEXT

If there is a recurrent element that influences culture – especially from English-speaking communities – this is cinema. Although it could seem that cinema is an artistically independent field, it is likely to use literature as one of its main sources of inspiration, even more frequently than creators would like to admit. Writing a script and building a story from the ground up can lead to brilliant films, but the narrative of some literary works is especially appealing for the industry. Audiences from all over the world have witnessed how popular novels became movies that would greatly surpass the fame of the original idea, sometimes deserving it; on other occasions just taking advantage of the extreme popularity derived from the mere fact of transferring the content onto a new medium: from H.G. Wells and *The War of the Worlds* to J.R.R. Tolkien's *The Lord of the Rings*. Of course, it is a field open to discussion, and readers can become tremendously disappointed if the cinema industry fails and brings them a poor modulation of something that was already outstanding. Likewise, the study of the field of cinematic adaptations in general terms would have been too broad for this dissertation. As the theories about this issue are considerably varied, focusing on one of the most acclaimed and widely known adaptations in cinema history resulted natural and sensible.

There are some facts to be acknowledged when reading this dissertation. The first one is that an analysis like the one that is being conducted for this work makes more sense when explaining that the expertise and learning from this degree in English Studies has been used in conjunction with the experience from my previous studies in cinema and filmmaking. This juxtaposition has made possible to establish a comparison between the literary languages/techniques and their cinematic counterparts, seen through the processes and methodology involved in an adaptation, while dealing with one of the most popular and successful adapted products in cinema history, that is going to be the main object of study. The results of the present research attempt to serve as a general guide of how literary descriptions are portrayed in a screenplay, the resources

involved in the process and the implications of this procedure in the narration and rhythm of the motion picture.

The Name of the Rose is considered one of the most successful adaptations of a novel to the big screen. The original novel *Il nome della rosa*, written by Umberto Eco and published in 1980 (translated into English by William Weaver and published in 1983), presented an exceptional narrative and descriptive potential, including all the elements that propitiate the development of an adapted script; not to forget that the triumph is not only reduced to the transference from literary work to motion picture: it is in fact one of the best-selling novels of all time and has been awarded with multiple prizes. Furthermore, it is important to note that the elements that are about to be analyzed in the present dissertation go beyond the structure or the story as such. Many scholars and specialists defend that the generation of a faithful atmosphere is the key to its success, and thus, in the case of *The Name of the Rose*, the adaptation of the descriptions recreating the medieval setting proper of the work to motion picture, respecting the fidelity and historical accuracy of the original novel, is going to be the main subject of study of this dissertation.

THE MIDDLE AGES AND UMBERTO ECO'S MAIN CONCEPTS

A volume as long as *The Name of the Rose* can be expected to contain a vast amount of information, and this material is supported by the author's abundant studies, to which his novel alludes. It is significant to bear in mind Eco's studies in philosophy and semiotics; his position regarding a God he rejects at certain point, his knowledge regarding the medieval period, as well as a very interesting approach in literary theory, made the author include references, symbols, critics, reflections, etc, that not only provide the reader with a fruitful reading experience, but a whole master class that helps to better understand these different matters. In this section, the ideas previously mentioned above are going to be briefly explained, taking into account that there are numerous and contrasted studies strictly focusing on Eco.

One of his most noticeable areas of expertise is semiotics. It is a very broad philosophical theory scholars before Eco had dealt with. Even though it is a broad subject of study, it can be defined as “a general philosophical theory of signs and symbols that deals especially with their function in both artificially constructed and natural languages and comprises syntactics, semantics, and pragmatics” (Merriam-Webster Dictionary). Trying to clarify it in other words, it would refer to a study of signs and symbols, how they are constructed regarding different linguistic areas and the criteria applied to consider something as such. Eco has written specifically about this issue, using the expression “semiotics is concerned with everything that can be taken as a sign” (Eco 7) to illustrate its purpose. If the reader attempts to go deeper into the knowledge of this current, it is highly encouraged to consult reliable linguistic sources, being Ferdinand de Saussure one of the natural references in first instance.

When it comes to Eco’s essential notions, their study requires to be aware of what *Opera Aperta*, or “Open Work”, stands for. This is a key factor in the treatment of the literary theory conducted by the author, and can be directly related to the interpretation of a work of art. From this point of view, an “opera” in which the creator would put several structural and aesthetic elements together, and the individual receiving the text is supposed to render, order and manage these items producing an interpretation of his/her own (De Mallac 31-36). This means that the artistic product is completed by the audience and it is inherently linked to the possibility of infinite interpretations, depending on each and single personal context. This perspective has been argued, thus just a general overview of some of the already published texts by authors such as Bondanella or Capozzi with respect to this topic can give any researcher the impression of the emerging contrast of opinions. However, *The Name of the Rose* has to be considered under the nuances of Eco’s “Opera Aperta”, as there is a high component of expectation upon the reader – shaping the way it is written. A range of theological and moral debates is patent throughout the work, leading to this issue of interpretation indeed: the audience will build an opinion of their own, for instance, during the incidents in which Adso questions his master’s values and opinions, when the

Franciscan congregation maintains an argument with the Pope's commissioners, or through William's dispute associated to Aristotle and the legitimacy of laughter.

The Name of the Rose is widely known for its medieval mystery thriller's plot set in the fourteenth century. A series of deaths befalling at an Italian abbey under extremely strange circumstances have to be clarified by the Franciscan William of Baskerville and his novice, Adso. Of course, the setting, the themes and the general context are within Eco's area of specialty. It is important to state that the novel is not only intended to be just a story full of suspense in an antique environment; the historical rigor and accuracy in how everything is portrayed situate the novel closer to a historical one.

Both the novel and the adapted film show the tangible elements characteristic of the Middle Ages, giving the audience a taste of how life was during the period. One notorious aspect that has to be regarded when talking about the lifestyle in the Middle Ages has to do with social classes, within which the clerics occupied one of the highest positions, emphasizing the importance of religion. It is worth paying special attention to the daily grind of peasants and farmers, being some of them serfs under the yoke of an abbey (others were free upon the tributes to the Church or the landlord). Within this majority of peasants a new critical approach would emerge, driving consequent social changes (Kleinschmidt 141-142). Religious communities as the cultural epicenter of that era are something to take into consideration when situating the events within the historical context. The functioning of monasteries is naturally related to self-sufficiency, as certain monks carried out manual labor, producing their own provisions and supplies, for instance, having orchards within their facilities (Cells 27).

Readers and viewers can also appreciate the importance of the libraries these monasteries contained in terms of knowledge storage and spreading. Although some of them were of restricted access depending on the character/topic of the volumes they contained, they used to make diverse areas of study accessible to the people living in the

monastery, as well as to those students, scholars, etc, that could not have a library of their own (Buckingham 136). Likewise, the roles of copyists, secular scribes, translators, writers and thinkers would be crucial for the creation of textual material and the preservation of ancient documents and their theories; being also possible to find commentaries on the texts collected in each library. Some written texts and intellectual proof would not have reached our days without their job.

The medieval aesthetics that is going to be particularly under analysis in this essay by virtue of its adaptation to cinema shall also be explained through one of Eco's main dissertations in medieval artistic perspectives. In *Art and Beauty in the Middle Ages*, distinct sensibilities of the period are discussed, guiding the reader towards symbols and the perception of this age. The medieval period is characteristic for the reception of the heritage of the classical culture seen through Christianity and the Bible, key factors when it comes to the aesthetics and most respectable elements featured in the variety of artistic ways of expression dating from these centuries. Instead of focusing on nature, as in classical times, the aesthetics of the Middle Ages were based upon this previous period, involving the whole range of characteristics that shape it (Eco 4). During the Middle Ages they would consequently take tradition very seriously conceiving previous generations with appreciation, and preserving this heritage with the subsequent philosophical changes proper of the period. According to the author, it is a period broadly known for darkness and contradiction, but the contrast emerges when taking a look at the philosophy of the time, which is filled with the beauty of the being, channeled through light and optimism (Eco 17). This game of contrasts is portrayed in *The Name of the Rose*, and it certainly stands out in the adapted film. Darkness, in fact, occupies a fundamental act, specially in the religious environment that surrounds life at the monasteries, which can be seen in Eco's novel; the presence of the component of fear can be understood through the old and dark imagery of the time, under the belief of a whole dimension escaping human control and comprehension, within a culture that admitted the existence of the Devil, witches and evil forces (Black 85). The transcendental beauty medieval philosophy and theology evoke can be interpreted

according to the principles of Aristotle's hylomorphism: "the Medievals inhabited a world filled with references, reminders and overtones of Divinity, manifestations of God in things. Nature spoke to them heraldically" (Eco 53). This theory can be helpful when justifying the close relationship between art and religion in a moment of great artistic development, always approached from the spiritual devotion (Eco 92-95). Aquinas is one of the main sources of knowledge, and thus Eco dedicated some of his studies to addressing the Saint's arguments. However, it is not the main purpose of this dissertation to study these aspects, even if their relevance is indisputable.

PRELIMINARY INFORMATION ABOUT THE FILM

The homonym film *The Name of the Rose* is quite exceptional; the task of transferring a work of such length into the cinematic language was definitely a challenge. Normally, the director of a film is almost the only individual that receives the public appreciation (and consequently critics); but in this case, four screenwriters (Andrew Birkin, Gérard Brach, Howard Franklin and Alain Godard) and international cooperation for the production were necessary to carry out this ambitious project. According to the booklet included in the released film in physical format (Warner Bros 2008), Eco also directed part of this process, with up to fifteen versions of the script being drafted. Their main goal is basically the object of study of the present dissertation: Eco's novel is outstandingly descriptive, showing an attention to detail only an expert could achieve. Thus, parting from that amount of information and aiming to put all of that into a two-hour movie was by any means complicated. As a matter of fact, during this kind of processes some content has to be lost, and this is something that cannot be avoided, due to the palpable impossibility of producing a script that long. However, experts, critics and scholars have taken this into account and stated that the final result offered to the public is the most successfully adapted product possible. Jean-Jacques Annaud was the person in charge of the direction of the film, and as it happens very frequently, is the one to be blamed in first instance when it comes to the decisions made upon the development of the film. In every single audiovisual project there are difficult

decisions to be taken, and even more specifically when dealing with this kind of script. Although, the director did stand out above many people's expectations, with some widely known scenes that will remain in cinema history for ever; scenes that are completed by a brilliant cast, featuring Sean Connery, Christian Slater or Valentina Vargas (IMDb).

The main goal was to somehow recreate Eco's rhythm and detailed atmosphere. Viewers can be aware that at some points the cinematic narration focuses on different details that change the pace of the diegesis, as it is going to be analyzed furthermore. Under the previously mentioned circumstances, the phenomena involved in the procedure are about to be explained in the section dealing with basic cinema adaptation notions, followed by the analysis in the subsequent part.

A quite curious fact that deserves to be alluded has to do with the poor box office and income in the US, where the film was highly criticized. It is possible to understand American poor critics when comparing the classic Hollywood with the transgressor and resourceful perspective of the creatives behind the project: a film that was equally concerned on entertainment and on historical and literary faithfulness. In contrast, the movie was highly acclaimed in Europe, reaching a bigger audience and performing a lot better in theaters. The IMDb entry for *The Name of the Rose* shows this disparity, with 17 awards won and 5 nominations, mainly in Europe, including two BAFTA Awards.

SECTION 2: THE ADAPTED SCRIPT

As this dissertation deals directly with the process of transforming a novel into a successful audiovisual product, it is important to introduce the methodology – that is not given, as individuals can develop their own techniques and methods – by mentioning several concepts and recommendations that are widely known in the cinema industry.

In a primary phase, defining the term “adaptation” helps to better understand what process is being under study in the aforementioned occasion. Adapting to something consists basically on changing to be able to fit in a different function, aim or environmental condition. In the case of the audiovisual industry, an adaptation is a rewriting of an already existent piece into a new form (Merriam-Webster Dictionary). Despite this interpretation, the range of theoretical points of view that have flourished through the years in a specialty that is as old as cinema (Leitch 22) have conditioned how this issue is understood – and will continue doing it, as the evolution of the media is a constant phenomenon.

When it comes to the elements to be considered in the adaptation of *The Name of the Rose*, the most noticeable one is length. Bearing in mind that the standard unit in screenwriting is established being a page in the script ideally equal to one minute of footage (“the page-per-minute rule”), the difference in this instance is quite significant. The average script in its final stage results in a text of approximately 120 pages (a 2 hour-long film) and in this particular adaptation the runtime is 130 minutes (IMDb). However, it is necessary to be aware that it is not applicable to all the cases and it is not something exact and fixed, due to the inexorable limits of the variety of genres, the coexistence of written material and video, etc.

Thus those are just numbers if not explained in depth. This immense reduction in the timeline leads to several mechanisms that have to work in conjunction to make the final product resemble the original in all its glory – or at least, as much as possible –

taking into account the possibilities and the differences that involves the media: firstly, some actions and events in the novel's timeline have to be reduced or moved to a more convenient instant in the movie's runtime; so, this is translated into a structural change that will affect the length and distribution of the acts. In a book, there may be more space for introductory content and background before the real action begins. In a motion picture something like this could result in an excessively slow pace, and consequently, in less attention by the audience. In addition, when referring to the action, it is crucial to know that the concept "action" refers to any kind of interaction or movement, and should not be confused with "action" as a film genre (Kaus [39])¹. The first act has to be reduced to the first pages of the script presenting the characters, setting, etc, so the central part of the celluloid is occupied by the main conflicts and archetypes, followed by a climax that unavoidably has to be more condensed than in the literary work in order to convince the audience (Kaus [15-18]).

But this is not the only major change provoked by this discrepancy in length between the novel and the screenplay: dialogue, which constitutes another key element in performing arts, has to be modulated to adapt to the needs of the script. This is something that is going to be explained furthermore in the analysis that follows the present section, as it is especially remarkable in *The Name of the Rose*. Dialogue has to be treated carefully, as a screenwriter always must remember that some information will no longer be needed because it will appear on screen (Kaus [38]), and some other pieces of information will just be removed if they are of less importance for the main affairs. Besides, deciding which parts the cinematic discourse requires and which are not necessary for the script is a task that can make a difference that will stand out at the final stages of the production. Too much dialogue is a synonym of a slow pace, that would again produce a loss of attention. In *The Name of the Rose*, language and discourse play a key role in the narrative of both the novel and the film, and consequently, the film adaptation would have to take into consideration, for example,

¹ Parenthetical citations alluding to Kaus include page numbers between brackets, as there is not page numbering in his manual *Screenwriting for Authors: How to Turn Your Book into a Movie*.

phrases from the novel in Latin that add more realistic nuances to the narration, achieving a whole new level in the modulation of the linguistic situations.

If there is a characteristic aspect of Eco's work, that is the one that regards setting and descriptions (such is the importance of this field that is going to be the main concern of the following analysis). Although it could result obvious, the descriptive elements literature introduces in textual form now become visual. Thus, a lot of textual information from the original novel, even if significant, does not have the same narrative importance in the motion picture: this is due to the fact that these factors will appear in the different shots, conveniently distributed, and adapting the type of shot to the emphasis the screenwriter/director wants to give to each component. By conducting this adaptation of the descriptions from the novel to the script the amount of information is remarkably narrowed, helping to the selection and screening of the material. Bearing in mind the discursive differences between both forms is essential to understand the modulation and changes the original work comes across.

Furthermore, the techniques that allow the adaptation of descriptive data have varied through cinema history. The recreation of any setting, object, detail, etc, especially in fictional projects, has been improved as time went by, thanks to the technological advances in visual effects and CGI (Computer Generated Image). Hence, whether the individual that judges an adaptation is just a viewer, or a researcher, he/she will inherently need to situate the movie in its real temporal context, as the success of the adaptation of these elements could be submitted to the techniques and equipment available during the time in which the project was conducted – although technology is not a synonym of accuracy, and the amount of modern techniques applied is not directly proportional to the correctness of an adaptation. As it is going to be alluded in the third section of this dissertation, the adaptation of *The Name of the Rose* was released in 1986 (IMDb), and this must be taken into account in first instance when analyzing the adaptation of descriptions. In the decade of the 80's, computers were not as they are nowadays, thus the development of green screens (or "chroma key" as they are known

in technical terms) could have not been an option in order to generate the scenery the viewer witnesses in Annaud's film. The extra features included in the DVD/Blu-ray editions that went up for sale (Warner Bros 2008), demonstrate that in order to be extremely accurate and faithful to the original, the team in charge of locating decided to select several places all around Europe for the different sequences. A very common practice in cinematography is to locate interior and exterior shots in different places. In this case, this was not an exception, and the interior of the monastery the audience sees belongs to a completely distant place from the exterior scenery, that was built in Italy aiming to resemble Eco's depiction as much as possible. The entirety of this process was supervised by the author, unlike other cases in which the team in charge of creating the adapted screenplay completely disregards the opinions of the original writer. This scenery would become the most marvelous ever constructed for a motion picture until that date. The separation of shooting locations for a film always entails additional production costs, as well as potential administrative and logistic issues that could emerge. The accomplishment of this team is directly related to the project being a coproduction managed by Italy, France and West Germany (IMDb).

In an attempt to extend the account of these basics of the adapted script, it is imperative to mention the "Theory of the Adaptation", that studies how the methodology of the writing process of an adaptation works in general terms. This area of study initially considered film adaptations as derived works from an original source (Murray 27) and thereupon judged upon the prejudices of being just a reproduction or replica in a different media. Studies in this subject have been progressively changing since then, broadening the approach to the point of appreciating the adaptation as a separate product: noting that the most notorious example can be *The Name of the Rose*, as it is now considered a successful result in isolation. Interestingly, some audiences with less reading habits find the cinematic version more appealing because they find it more dynamic than a novel this long. At this point in the history of the big screen, researchers such as Cartmell and Whelehan, or Hutcheon and O'Flynn, confirm that the main theoretical tendency is nowadays more related to the "Theory of Intertextuality",

that states that the relations of similarity are not only established between the original work and its adapted version but also within a wider context, formed by other compositions that resemble in specific ways the case that is being treated, generating theoretical and methodological connections between separated products (Cartmell and Whelehan 13).

Strictly focusing on the adaptation process from literature to cinema, there are some levels of adaptation that can serve to better understand the degree of faithfulness of a specific project. There are multiple perspectives from which this topic can be analyzed: According to Dwight V. Swain and Joye R. Swain there are three main options: first of all, the possibility of following the novel in a faithful way, respecting the original structure and following it scene by scene. The second option addresses the possibility of extracting elemental scenes and develop new ideas taking them as the foundation of the script. Last but not least, it is possible to just select some materials and then create an almost original script (195).

The conversion of textual works into motion picture has also been discussed from the point of view of the appropriation of the original content and its treatment to acquire a new shape (Vanoye 144). Moreover, other authors have also addressed the organization of these levels depending on deep formal aspects: Sánchez Noriega establishes that the types of adapted scripts vary amidst the duality between fidelity and creativity, the type of story, its extension or the aesthetic and socio-cultural aspects (62-72).

Apart from the previously cited viewpoints, there is a professional convention that can be confirmed by my own professional practice. It is in fact one of the most illustrative and accessible paths to define the different levels of adaptation – that are also the ones taught popularly in film academies and universities. This categorization distinguishes between the subsequent five standards (presented from the most to the less faithful): first, the adaptation as such, that attempts to be as faithful to the genuine

source as possible, and it is the variety in which *The Name of the Rose* can be included. Secondly, a script that follows the original structure but that contains variations in some concrete elements (characters, locations, etc.) occupies the next level. In third place, the scripts that are situated in the middle of this classification are the ones that appear as “inspired by something”; they take a character or event developing a new structure from the ground up. The fourth kind is normally recreation: from a minimum degree of fidelity, the screenwriter can modify the original up to his/her own personal viewpoint. Finally, in fifth place (the lowest in this scale), there is the free adaptation, that emphasizes a very particular item in the story creating a whole new structure with it, so it respects some of the original elements but the resultant creation is a completely different product.

Just as many other fields and subjects in cinema, as well as in other artistic formats, the previously mentioned classifications do not constitute a universal rule that applies for all the screenwriters in all the markets. Adapting a product to the big screen requires a different approach depending on the medium or format of the original work. Making a film from a novel – like in this instance, *The Name of the Rose* – involves a completely different procedure in contrast with other sources: graphic novels like *Watchmen*, video games (i.e. *Silent Hill*), or even theme park attractions (such as *Pirates of the Caribbean*) have been converted into cinema products or franchises (Leitch 250), with different visions depending on the angle each individual case demanded.

SECTION 3: ANALYSIS OF THE TRANSFERENCE OF DESCRIPTIVE PASSAGES FROM THE NOVEL TO THE MOTION PICTURE

A deep analysis of every single description in such a long novel would definitely require a much more extensive dissertation. Thus, it has been necessary to limit the amount of sequences, scenes and shots that are about to be explained to the most descriptive, while representative examples in *The Name of the Rose*. To achieve this, a methodology consisting on a typological selection of the most significant elements depicted in the film has been carried out, organizing them in four main groups of discussion – each one providing information about a specific collection of scenes to achieve a more ordered commentary: first of all, descriptions of the setting are going to be analyzed, followed by descriptions of certain characters; then, descriptions of objects and their importance for the storytelling, selecting for this examination one that results of special importance – as it is going to be studied; finally, several descriptive passages that accompany decisive actions in the plot. In order to analyze these elements, some fragments extracted from the novel (Weaver’s translation from the Italian, published by Vintage Books in 1998)² will be included as block citations to better illustrate each case, while the allusions to specific moments in the motion picture will be indicated with the exact time code in the concrete released version of the movie in DVD format (Warner Bros 2008) due to the impossibility of including exact frames in this dissertation for copyright issues.

The first step when analyzing this adaptation is to draw a line of relationship between the structural parts of both the novel and the film. Adso’s manuscript narrates the sequence of facts organizing them chronologically, day by day, in a total of seven days, following a division in liturgical hours that establishes the main chapters. Of course, there is a difference regarding the distribution of the narrative content between literary and cinematic material: the film is not organized in chapters but in scenes (Kaus

² Hence forward to be alluded in parenthetical citations using “NR-N” for the novel. Parenthetical citations alluding to the film are going to be expressed with “NR-F”.

[7]) that sometimes are reorganized; thus, determining which scene belongs to each chapter – or part of the chapter – is a task of the utmost importance before starting analyzing the content. In strictly film-related terms, the instances from the motion picture under analysis must be considered from different technical points of view (type of shot, camera movement, lighting, location, etc.) as well as from the perspective of screenwriting. Some of these features may not be discussed in all the examples if they do not apply.

DESCRIPTIONS OF THE SETTING

The setting is probably one of the features that is commonly described in first instance in both the novel and the motion picture. The two mediums require to situate the characters within an environment that not only helps the receptor to understand the context in which the upcoming events will take place, but also adds information that contributes to the generation of the atmosphere previously mentioned. In *The Name of the Rose*, the setting is key to understand the historical period that is being treated.

THE EXTERIOR OF THE ABBEY

Even if some decades have passed since the motion picture was released, today's audience is still impressed by the scenery and locations in the film. Of course, Eco did not have the material limitations producers would encounter when he set his novel, but this example deserves to be under the spotlight due to the impressive work of adaptation, that recreates not only the location but the mood Adso transmits with his narration (NR-N), providing an engaging experience from the very beginning of the motion picture.

William of Baskerville and young Adso are on their way to this Italian abbey. The film begins following the first day in Adso's narrative (NR-N), adjusting almost perfectly the starting point. In conjunction, the film features a voice over that quotes

almost directly part of his speech in the novel's Prologue, introducing the context wonderfully:

Having reached the end of my poor sinner's life, my hair now white [...] I prepare to leave on this parchment my testimony as to the wondrous and terrible events that I happened to observe in my youth. (NR-N 11)

Some pieces of information such as the following line: "in the dark, immediately after lauds, we heard Mass in a village in the valley" (NR-N 23) are omitted in order to present the setting and characters in a more direct way, following the recommendations of restricting the amount of data in the first act that have been explained before (Kaus [15-18]). From the shot of these two main characters that occurs at 1:36 (NR-F), the audience can contemplate details that are specified in the novel, like in "during the night it had snowed, but only a little, and the earth was covered with a cool blanket of no more than three fingers high" (NR-N 23). The motion picture obviously reveals elements such as the physical aspect of the characters as soon as they appear, something that would not be necessary in the novel, although in this case the Prologue provides physical representations, situating this description at the beginning in both formats. Likewise, it is from 2:01 (NR-F) when the modulation of the descriptions of the setting shall be highlighted. The introduction of the abbey has a big influence upon the rest of the narration, and the film has intended to simulate the effect of an isolated, colossal building of intimidating aspect. According to Annaud, he found the perfect place to recreate the scenario in the countryside near Rome, inspired by German Romantic painters (Photo Video Journey with Jean-Jacques Annaud 2004). The isolation of the monastery is something proper from the period; in addition to the size of the construction, the power of religion during the Middle Ages is evoked. The image that shows the monastery on the top of a mountain, can be attributed to the passage that says "southern sides stood on the plateau of the abbey, while the northern ones seemed to grow from the steep side of the mountain, a sheer drop, to which they were bound" (NR-N 23).

A few seconds later, at 2:07 (NR-F), the characters approach the building climbing the hill by horse, and the subsequent low angle shot³ alludes to the narrator's statement "from below, at certain points, the cliff seemed to extend, reaching up toward the heavens, with the rock's same colors and material" (NR-N 23), increasing the sense of height. The sky can barely be seen on the upper part of the image, supporting the previously mentioned effect. A bird's eye view⁴ at 2:37 (NR-F) displays the characters as small and in danger, reinforcing the contrast between the size of their setting and the implicit threat for them. Likewise, the extremely accurate description of the abbey in the novel, that includes its exact shape and distribution, could only be transmitted in the film with an aerial view of the place, something very unnatural – and complicated for the cinematic medium – taking into account when it was recorded. Thus, the explicit explanation of the election of symbols behind the metaphorical description of the abbey will be lost in the cinematic version:

And thus anyone can see the admirable concord of so many holy numbers, each revealing a subtle spiritual significance. Eight, the number of perfection for every tetragon; four, the number of the Gospels; five, the number of the zones of the world; seven, the number of the gifts of the Holy Ghost. (NR-N 24)

The organization of the different constructions that conform the abbey is progressively revealed later. It has been attempted to maintain some information such as the structure of the tower – as seen in the shot that takes place at 17:05 (NR-F) – but it is, in any case, with less power than it has in the novel, and without emphasis on the underlying symbology.

³ A shot commonly known in cinema or photography for being taken from below the subject, from an angle of between +0° and -90°.

⁴ Referring to a vertical shot taken from above (angle of up to 270°).

SEVERINUS' LABORATORY

Scene 8, that starts with the overview of a high angle shot⁵ in 24:54 (NR-F), transports the audience to Monk Severinus' laboratory, situated in the hospital within the abbey's facilities, showing a beautifully decorated set that has very clear references to the descriptions included by Eco in the homonym novel. Venantius' corpse lies on the table after being washed, and the shot clearly puts the characters, again, in a position of inferiority and unknown danger. Then, the camera starts moving down to reveal more aspects of this scenario, matching the following paragraph written by Eco:

Alembics and other instruments of glass and earthenware made me think of an alchemist's shop (though I knew of such things only by indirect accounts). On some long shelves against the wall by the door was arrayed a vast series of cruets, ampoules jugs, pots, filled with substances of different colors. (NR-N 116)

The distribution of the furniture can be argued, as the "long shelves against the wall by the door" (NR-N 116) are not located exactly where the novel describes. This leads to two production aspects that limit the recreation of a space: first, there has to be enough room for the technical equipment such as cameras, lights, etc, as well as for the human team, being a main reason that sometimes pushes the production unit to take the decision of moving certain elements. The second reason can be related to the impossibility of finding a location with the desired characteristics. Otherwise, the variety of objects on the shelves and on the ground of the room, conveniently ordered and in pristine condition, contrasts with the blood and the dirty floor on the other side of the image; these features suggest two connotations: the bright and immaculate laboratory helps to express Severinus' guiltlessness; in addition, the lighting that simulates natural daylight coming from the window contributes to add more

⁵ Not as radical as an overhead, bird's eye view, such as the shot described in the previous page. The camera is tilted in a higher position than the one of the characters and events, integrating the individuals in their environment and giving, giving a sense of fragility in this case.

expressiveness to the description of the room as an “alchemist’s laboratory” (NR-N 116).

THE SCRIPTORIUM AND LIBRARY

In Scene 9, 31:10 (NR-F), William of Baskerville and Adso enter the scriptorium, and one significant divergence between the novel and the film becomes noticeable. The following extract from the novel describes a stairway notoriously different to the one that appears in the celluloid, guiding the characters towards the scriptorium:

As we climbed up I saw my master observing the windows that gave light to the stairway. I was probably becoming as clever as he, because I immediately noticed that their position would make it difficult for a person to reach them.
(NR-N 77)

The stairway that appears in the movie at 31:12 (NR-F) and can also be appreciated in the following shot does not have these windows, so Brother William’s consideration is clearly omitted. As in the example of Severinus’ laboratory, this issue could have been related to the narrative or technical convenience, but this case can be attributed to the selection of a real location: the Eberbach Abbey, Germany (Photo Video Journey with Jean-Jacques Annaud 2004).

The importance of this area of the monastery is patent in both the novel and the motion picture, and exemplifies the cultural production, preservation and spreading in the Middle Ages, and situates monasteries as the heart of knowledge. The work of the different specialists in the scriptorium is also depicted. The novel richly describes the scriptorium in the following paragraph:

The brightest places were reserved for the antiquarians, the most expert illuminators, the rubricators, and the copyists. Each desk had everything required for illuminating and copying: inkhorns, fine quills which some

monks ere sharpening with a thin knife, pumice stone for smoothing the parchment, rulers for drawing the lines that the writing would follow. Next to each scribe, or at the top of the sloping desk, there was a lectern, on which the codex to be copied was placed. [...] And some had inks of gold and various colors. (NR-N 78-79)

The scriptorium in the film is shown at 31:19 (NR-F) with a long shot⁶ followed by a camera movement that, again, ends in a high angle that conveys William and Adso's inferiority at this point of the motion picture, while emphasizing the importance of the scriptorium and making it look bigger. As it can be read in the previous quotation, a series of working tables were assigned to the monks. Some of them were situated next to the windows and were reserved for copyists or miniature illustrators, for whom natural light was essential. Likewise, the audience may not be familiar with their work, and the film should provide proof of this labor by means of general narrative context. Eco based the portrayal of the scriptorium on actual information from the Middle Ages, attempting to show the values of a place of official cultural transmission (Coletti 128-129) and using for reference the images from the period. When transferring this degree of faithfulness to the big screen, Annaud's team took the most respectful decision possible, shooting at a real location. The details that appear at 32:06, 32:23 or 32:28 (NR-F) present different instances that were shot with authentic pages done by real monks. In fact, German police watched over the documents during the nights; even with these security measures, one of the most precious pages was stolen. It took almost a year to remake the document, which shot was recorded only two weeks before the motion picture was released – as the director states in his testimony (Photo Video Journey with Jean-Jacques Annaud 2004).

Although the scriptorium is interesting, the library in the tower can result even more outstanding from a narrative and visual point of view: Eco wants to transmit the enigmatical and mysterious atmosphere associated to the wealth of knowledge contained in the many volumes in the library – a recurrent idea when dealing with this

⁶ Its resultant image tries to transmit the amplitude of a scenario. When characters appear, it is attempted to situate them at an equivalent distance to the distance that separates the audience from the big screen.

historical period. In this specific case, the library is clearly the greatest treasure the abbey has. To protect such valuable possessions, this monastery's library is normally closed, allowing the access of certain monks. It also has secret doors that reveal hidden rooms and a complicated structure – as William of Baskerville tells:

There were three doors: the one by which we had entered; another, leading to the heptagonal room already visited; and a third, which led to a new room, no different from the others except for the scroll [...] “Five quadrangular or vaguely trapezoidal rooms, each with one window, arranged around a windowless heptagonal room to which the stairway leads.” (NR-N 181)

The film tries to transfer this information, but modulating all the details about the architecture of the labyrinth would not be the most useful way to translate these passages into film, so even if the shape of the rooms is maintained in approximate terms, the connections between them do not explicitly appear; thus, this helps to avoid the physical requirements of building the whole set. Furthermore, Eco conceived the rooms in the maze displayed in one main level, not including further details about how many staircases would have been necessary to connect each chamber. It is also interesting to bear in mind the writer's inspiration when designing this part of the monastery, its symbology and labyrinthine structure, as they distinctly resemble Jorge Luis Borges' works, like *Fictions* (Martín-Párraga and de Dios Torralbo-Caballero 195) or *The Library of Babel* (Haft et al. 28). So, to achieve the film adaptation, Eco and Annaud took for reference the extraordinary illustrations from Escher and Piranesi (Photo Video Journey with Jean-Jacques Annaud, 2004) and applied them to create the labyrinth viewers can see. Moreover, the movie exploits the lighting of the characters' lamp in contrast with the gloom of darker areas (1:12:35 NR-F), highlighting the magnitude of the central section with multiple stairways through dark long shots. The soundtrack accompanies and completes the scene. Furthermore, the motion picture avoids to treat in too much detail the organization of the volumes in the library due to the complexity with which it is described in the novel, difficult to transfer into visuals; the runtime would not allow to explain this aspect, but it is important to mention it, as

the novel includes plenty of examples regarding topics, language, provenance of the books, etc. What actually remains unaltered in the film is the tangible description of the rooms that conform the library, with shots as the one found at 1:09:53, showing the approach that can be seen in the following quotation:

Against the blind walls stood huge cases, laden with books neatly arranged. [...] In the midst of the room was a table, also covered with books. On all the volumes lay a fairly light coat of dust, sign that the books were cleaned with some frequency. Nor was there dirt of any kind on the floor. (NR-N 180)

In conclusion, the representations of the setting in images entail a second process of creation. Some aspects that surround certain locations are not specified in the novel just for the sake of a novel's nature, that will not demand tangible features readers can interpret freely. Indeed, literature is able to describe places that are not physically possible to build, making the labor of adapting them to a medium as explicit as visuals more complicated. This circumstance applies, for instance, to the library, as it can be seen in the previous lines.

DESCRIPTIONS OF CHARACTERS

At a very first sight, the public can become aware of the outstanding cast featured in the film. All the characters that appear in Annaud's film can be considered as loyally depicted in terms of the transference of their descriptions, prevailing the treatment of ugliness and enigma usually attributed to such a dark historical period. William of Baskerville and Venerable Jorge de Burgos are the characters that have been selected for this analysis, as they are the ones that present the main antithesis, according to their opposition between reason and fanaticism, detective and criminal – also inspired by Borges (Rodríguez Pequeño 128).

WILLIAM OF BASKERVILLE

Even though the novel portrays Adso as the narrator and main character (the novel is supposed to be his own manuscript telling the story of the multiple events that would have taken place at the monastery), the action of the film diminishes this aspect, probably due to the fact that the importance of the narrator's voice has less relevance in an audiovisual product that conducts the timeline through images instead of just textual information. Furthermore, the role of the protagonist is clearly directed towards Brother William of Baskerville, played by Sean Connery, having several implications: firstly, it is advisable to remark that what is known as star system⁷ would help the product target a wider audience and a more notorious success, thus starring an actor such as Connery would elevate the film's appreciation. However, some viewers could think that his performance overshadows Adso's character.

When it comes to the mere descriptive passages that talk about William, the celluloid's nature makes the script focus, in first instance, on his physical appearance. In the novel's Prologue, the apprentice describes the master:

Brother William was larger in stature than a normal man and so thin that he seemed still taller. His eyes were sharp and penetrating; his thin and slightly beaky nose gave his countenance the expression of a man on the lookout. [...] William might perhaps have seen fifty springs and was therefore already very old, but his tireless body moved with an agility I myself often lacked. (NR-N 15-16)

Sean Connery matches some of these aspects, and contributes to an idealization of the character that is favorable when conducting a leading role like the one he plays in the present case. Of course, the traditional Franciscan attire is successfully recreated, and even though the neatness of his clothes in the movie can take away some of the expected faithfulness, they were made of real wool, adding a more realistic look. Eco

⁷ Broadly known as "Hollywood's star system": a medium to promote cinema projects based on the appearance of certain celebrity or persona, as well as a way to elevate the product to include it in a canon.

also focuses on the aura that surrounds the character: giving him a dark past, certain authority and the knowledge of an erudite is what supports the mysterious while familiar stance of the character, that is characterized at some points with a parental attitude towards the young novice. Also of major importance for the analysis of this character is the influence of writers such as Arthur Conan Doyle, to whom Eco pays homage with this medieval interpretation of Sherlock Holmes (Haft et al. 28). Despite these aspects, there are deeper characteristics that mold William's personality that Eco provides and do not appear in the motion picture, perhaps due to the fear of a possible excess of runtime, or in order not to cloud Connery's starring.

He sometimes stopped at the edge of a meadow, at the entrance to a forest, to gather some herb [...] and he would then chew it with an absorbed look. He kept some of it with him, and ate it in the moments of greatest tension. (NR-N 16)

VENERABLE JORGE DE BURGOS

Jorge de Burgos is one of the most complex characters, with an outstanding amount of nuances that give shape to the way he is portrayed – also due to his crucial role, that is revealed during the final act. The task of characterization is absolutely essential when attempting to make the aspect of a character match as much as possible the looks the author is trying to transmit in the novel, and in this case it has turned out successfully. Likewise, this shall be regarded by virtue of the original inspiration behind the creation of the character. Eco's vision of Jorge de Burgos resembles Borges: by means of some physical features, he designs a character that is blind, as the writer. But it is the deeper analysis of Borges' influence what reveals more connections. In terms of the language, both the writer and the character speak Spanish; in addition, they share the philosophical approach defined by Eco as “tragic pessimism”, that at some points supports and condemns to the same extent (Haft et al. 27-28). However, a very significant difference between Jorge de Burgos and Borges has to do with the fact that

the filmic character prevents people from having access to certain books – something that would have been unthinkable in the case of Borges.

The first noticeable element is age: Eco describes an elderly man of very traditional ideas that contrast with the ones of Brother William of Baskerville, as it can be seen during their debates. His age and condition result useful for both the writer and the screenwriter to hide Venerable Jorge's real treats, while pointing suspicion to other members of the congregation such as Malachi. His eyes and facial expression are also very important details, that are described in the following passage:

The speaker was a monk bent under the weight of his years, an old man white as snow, not only his skin, but also his face and his pupils. I saw he was blind. The voice was still majestic and the limbs powerful, even if the body was withered by age. He stared at us as if he could see us, and always thereafter I saw him move and speak as if he still possessed the gift of sight. But the tone of his voice was that of one possessing only the gift of prophecy.
(NR-N 85)

However, not only recreating the facial characteristics and expression of the character transfers the novel's effect to the motion picture: there are features literature can describe, that become much more explicit in a film. In the case of Jorge de Burgos, the voice tone is one of this features, and comes into play to match the original portrayal. The type of shot applied to this subject also suggests several connotations: the close-up shot⁸ in 33:25 (NR-F) is just one among many examples that aims to cheat the viewer, creating an implicit contrast. On one hand, being close to Jorge's face transmits wisdom, intimacy, and thus his elderly "innocence". On the other hand, these shots evoke authority, mystery and importance, which can suggest the viewer that he is playing a more crucial role than it seems. The increase of this effect as the runtime goes by, in conjunction with a final plot twist that develops the cinematic climax, achieves to maintain suspense and turn suspicion onto Jorge at the desired point.

⁸ A shot that directs all the attention to a detail or face, decreasing the importance of the background and surroundings; it emphasizes the importance that element on the image has at that point or that will have in a future time.

The modulation of the characters from the textual to the visual language can be considered as successful, although Annaud's film presents variations in the distribution of the roles, contrasting with the novel. William of Baskerville and Venerable Jorge de Burgos achieve the preservation of their relevance within the frame of the occurrences that take place. However, in the motion picture the different levels at which the characters are situated become much more noticeable: Adso, for instance, plays a more crucial role in the novel, while the film does not focus on his skills, but fundamentally on aspects related to his young age and inexperience. Other figures, like Malachi, are also reduced to a lower level, so the main roles can be emphasized and clearly distinguished in the film, that does not offer the possibility of describing all the characters in the same depth as in Eco's novel, of course, due to the cinematic runtime.

DESCRIPTIONS OF OBJECTS

Objects constitute a very important part of the narration, as they serve as hints or anticipators of future actions and guide the audience through the main storyline. In *The Name of the Rose*, Venantius' piece of paper has probably the strongest charge of meaning when it comes to objects. Therefore, the reason underlying the choice of this object for this particular analysis is linked to the fact that it completely turns the direction of suspense, also contributing to show William of Baskerville's detective skills.

VENANTIUS' PIECE OF PAPER AND ITS MYSTERIOUS SCRIPTURE

During scene 10 (NR-F), William and Adso are in the scriptorium during the night, conducting their investigation to resolve the series of crimes occurring within the walls of the monastery. A piece of paper is found at Venantius' desk, showing a hidden and quick handwriting that suggests uneasiness and that contains a series of symbols that will be key for the resolution of the conflict. The item that appears in the movie resembles the text with considerable accuracy; the symbols are almost identical and the

technicality related to the usage of lemon juice as invisible ink and how the scripture is revealed by warming up the paper is carried out nicely:

He showed me the mysterious signs that had appeared as if by magic in the heat of the flame. “Venantius wanted to conceal an important secret, and he used one of those inks that leave no trace when written but reappear when warmed. Or else he used lemon juice.” (NR-N 176)

However, there are some remarkable changes at this point that completely change the perception. In the original novel, just after the previous passage, Adso is requested to copy the symbols for Brother William’s further examination:

“Quickly, you who have good eyes, copy them at once as faithfully as you can, perhaps enlarging them a bit.” And so I did, without knowing what I was copying. It was a series of four or five lines, really necromantic. [...] When I had finished copying, William looked, unfortunately without lenses, holding my tablet at some distance from his nose. (NR-N 176)

In this fragment, the reader can appreciate, first of all, that the mysterious scripture is described as considerably longer than what appears in the motion picture. Despite this divergence, the most interesting contrast between both formats has to do with Adso’s active role in relation to the object. In the novel, it can be seen that Adso tries to copy Venantius’ symbols increasing their size for William to be able to see them properly without lenses. In the cinematic version of this scene, William of Baskerville examines the paper with his lenses naturally. What results of great importance at this point are the undertones that suggest, of course, the self-sufficiency of the protagonist (the hero) in agreement with the detective portrayal that is being given, and downplaying Adso, that remains in the role of the pupil, that is limited to contemplate his master’s work. What in the novel follows as a descriptive explanation of what is being treated is interrupted at a sudden in the film by Berengar’s escape.

If there is a pattern by which the visual language gives importance to an object, it applies to the amount of runtime dedicated to its treatment. It can be compared to the amount of pages a novel devotes to it, although cinema's anatomy makes this issue more pronounced. Some items are clues or small winks that reveal or allude to parts of the narration. Others, such as the piece of paper that has been analyzed above, constitute an essential element for the development of the story.

DESCRIPTIONS OF EVENTS

The rendering of particular locations, characters or objects within the narration has a very strong importance. Their implications are evident, as they take part in different scenes, accompanying the progression in the story. Nonetheless, the way the events that conform the diegesis of the story are displayed is one of the features that mainly shapes the effect both the novel and the motion picture will provoke on the reader/viewer. For this specific investigation, two of the main scenes that conduct the plot have been selected.

THE FIRST VISIT TO THE SCRIPTORIUM AND THE DISCOVERY OF VENANTIUS' CORPSE

William and Adso's first visit to the scriptorium and the finding of Venantius' dead body are quite significant within the timeline of the events in the story. Likewise, it is necessary to highlight that there is a major variation in the way these events are displayed, that could be explained either through the alteration in the order in which they take place between the novel and the adapted screenplay, or through the omission of the first event – that is going to be analyzed in the present part of the dissertation.

In Eco's work, Brother William of Baskerville and Adso visit the scriptorium multiple times before Venantius of Salvemec's death, and get to know the specialist in Greek (as well as other influential characters such as Berengar). In the film, their first

visit to the scriptorium comes after the discovery of Venantius corpse, thus there is no proof of such an encounter and presentation. In the novel, they are introduced by Malachi (whose intervention in the film is restricted to maintain the tension among the monk):

He greeted us politely, however, and introduced us to many of the monks who were working at that moment. [...] Thus I met Venantius of Salvemec, translator from the Greek and the Arabic, devoted to Aristotle who surely was the wisest of men. (NR-N 79)

The abbot ordered the corpse [...] to be extracted from the ghastly liquid. [...] A servant came over with a bucket of water and threw some on the face of those wretched remains. Another bent down with a cloth to wipe the features. And before our eyes appeared the white face of Venantius of Salvemec, the Greek scholar with whom we had talked that afternoon [...] (NR-N 112)

As it can be observed, in the motion picture Venantius of Salvemec is teased appearing just a couple of times – being of special significance his appearance at 20:06 (NR-F) – before his corpse is found in the vessel of blood – that has also been teased at 10:19 (NR-F). In scene 7, in the shot at 22:55 (NR-F), his dead body is discovered, and the main characters' first visit to the scriptorium happens two scenes after. The implications of this issue are the following: firstly, teasing the character and the scenario where his body is going to be found constitutes a very subtle way often used in cinema to anticipate future situations, reinforcing the suspense; a mystery that is also increased by omitting the approach to the character in question. Venantius is teased surrounded by darkness – darkness that finally consumes him by means of his fatal end. In addition, the elision of the meeting in the novel also helps to maintain dynamism and concentrate the action of the first act; a very important aspect already commented in the second section of the present work (Kaus [15-18]).

But the omitted encounter that has been discussed above is not only constrained to avoiding the presentation of a victim; there are other notorious pieces of information

that do not appear in the motion picture. Severinus' presence and consequent intervention in this scene explaining the distribution of the scriptorium is omitted in the film:

Severinus explained to us that monks working in the scriptorium were exempt from the offices of terce, sext, and nones so they would not have to leave their work during the hours of daylight, and they stopped their activity only at sunset, for vespers. (NR-N 78)

This decision is based on the fact that the character has already been presented and the script aims to strictly maintain Severinus in his area of specialty, which is science. It is a natural decision, as it supports the transference of this monk's image, that shows a controversial contrast: this honest monk that ends up helping William developing his elucidations is related to science – thus he is to reason in some ways – while other monks, strictly guided by faith, are corrupted.

THE RESOLUTION OF THE MYSTERY AND CLIMAX

William of Baskerville and Adso cross the mirror – that had resulted to be a secret door – to find Jorge, that is waiting for them with the mysterious book. This encounter, that happens at 1:47:16 (NR-F) in the film and starts with Brother William saying “Happy night, venerable Jorge” (NR-N 495), takes just a couple of minutes, until 1:49:34 (NR-F), to guide the audience towards the instant in which Jorge takes the book and escapes, trying to shut them inside the room by locking the mirror. In the novel, there are twenty pages between these moments (NR-N 495-515) that have been mentioned, demonstrating the process of narrowing that has been alluded through this dissertation. In the novel, this interlude is used by William to explain his theory regarding the series of crimes, stating the pattern he believes has been followed to kill the victims to keep them away from the book. This whole dialogue is skipped in order to focus the attention just on the book, moving Brother William's explanation to a more convenient scene. The fundamental explanation for this phenomenon is simple: when

the climax and the conclusion of the main conflict begin during the last act of a film, normally the pace is progressively accelerated, becoming one of the points where more information is deliberately discarded, elevating the rhythm to the maximum peak of action by concentrating the events, to finish afterwards with an ending scene.

As it has been demonstrated, the process of adaptation implies the deletion of passages. Thus, it can be said that the novel constructs a more complex and detailed world for the reader, contrary to an atmosphere that needs to be compacted for the film. In any case, this shall not be taken as detrimental, as it answers to a basic divergence in the nature of both mediums. The two events previously analyzed manifest how the film achieves to change the direction of the storyline and how it emphasizes almost the same elements the novel does. Of course, secondary portions of the literary work have to be skipped not to break with the cinematic dynamism, focusing on an audience that is generally more demanding in this respect.

SECTION 4: CONCLUSIONS

The analysis that has been provided in the present dissertation has studied the relations between the languages of description in *The Name of the Rose* from two completely different perspectives and disciplines, analyzing the modulation of four main types of descriptions (setting, characters, objects and events) from the novel to the motion picture. This has contributed to prove in practical terms how related literature and cinema are. The main aim has consisted on the explanation and analysis of the resources these disciplines apply to transmit an equivalent effect through their descriptive passages, transferring textual information into visuals. Treating as the object of study a film that has been canonically recognized as one of the best adaptations in cinema history has resulted in a fruitful guide for the analysis of the modulation of the descriptions of different elements. *The Name of the Rose* demonstrates how important it is not to disregard the original work. Of course, the emphasis put into the field of literature and cinema has been intended, with the aim of reinforcing the positive aspects of their mutual influence, trying to banish the general prejudice that these cinematic products are a minor exponent in the industry. It has been exposed that the main features are maintained (although subjected to modifications), and all the elements have been transmitted in a faithful way, putting them together within a timeline that is materially more demanding due to the limits of the celluloid runtime. A film belongs to a more explicit nature than a novel, and thus one of the most complex elements taking part in the reading process of the novel has to be substituted with images: the imagination and interpretation of the reader of the text. Through Eco's *Opera Aperta*, he aimed to provide the reader with possibilities of interpretation that complete the textual information. In cinema, everything from the most noticeable location to the smallest detail has to be adapted in order to be able to submit to its physical existence in the big screen.

Whether cinema achieves to recreate literature or is just a restriction for the reader's freedom is something that will always remain open to discussion; however, it is recommendable to be a consumer of both products to obtain a global idea and comprehension of the work. To conclude, it is necessary to affirm that disciplinary divergences must be assumed, but if there is a general agreement in the industry, that is the one that acknowledges *The Name of the Rose* as one of the most successful adaptations to the big screen of all time.

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