

The Representation of Europe in the Inter- and Transmedia Dimension

Francesca Medaglia

Sapienza Università di Roma

Contact: francesca.medaglia@uniroma1.it

ABSTRACT

Il contributo analizza la dimensione intermediale della rappresentazione dell'Europa attraverso l'analisi delle produzioni transmediali e delle serie tv: in particolare, l'attenzione si concentrerà da un lato sulla rappresentazione degli europei, dall'altro sulla percezione dell'intercomprensione culturale e della comunicazione transculturale nelle produzioni contemporanee. Si esaminerà come lo *storytelling* si modifica nella contemporaneità per rappresentare la nuova dimensione europea. Oggigiorno, infatti, la narrazione passa attraverso diversi media, divenendo costitutivamente transmediale e, al contempo, attraversa diverse culture, presentandosi necessariamente come transculturale. Indagare tali nuove tipologie di narrazione non è compito semplice, in quanto sono coinvolte due questioni di ampia e complessa natura teorica come l'intermedialità e la transculturalità, che devono essere connesse tra loro. L'ipotesi è che all'interno della narrativa contemporanea metamoderna – intermediale, transmediale e seriale – la transculturalità assuma nuove forme, sotto le spinte della nuova modalità convergente.

Keywords

Intermediality, transmediality, convergence, transcultural, seriality

1. Narratives and the Age of Convergence

Since the 1990s, the notion of the medium as a distinct and autonomous entity, a concept to which we had been accustomed until then, has been increasingly challenged in favor of theories emphasizing processes of convergence and remediation. In these processes, new media reshape previous ones, while the latter attempt to reinvent themselves to meet the demands of the contemporary world. Within this context, cultural products undergo profound transformations, becoming complex and often intermedial productions. Narratives, in the era of convergence, indeed change: "There will be no single black box that controls the flow of media into our homes. Thanks to the proliferation of channels and the portability of new computing and telecommunications technologies, we are entering an era where media will be everywhere" (Jenkins 2006, 16). In this sense, cultural convergence becomes an all-encompassing process.

The era of convergence in which we find ourselves has undoubtedly transformed narratives, driven by grassroots movements stemming from a bottom-up approach from below, often simultaneously with a top-down approach from above. More specifically, convergence is a process that occurs through two

opposing forces: “Convergence, as we can see, is both a top-down corporate-driven process and a bottom-up consumer-driven process. Corporate convergence coexists with grassroots convergence” (Jenkins 2006, 18). This dynamic allows for the creation of narratives that are representative of the contemporary media landscape in all its complexity.

Contemporary narratives thus become faster and more multifaceted, as they work on extension, that is, on the expansion of the storyworld around the original matrix, to which something new and different is added with each shift of medium. Each expansion, therefore, becomes a new textual emanation that adds understanding and depth to the original text (Mallamaci 2018, 47).

Consequently, each individual product becomes a gateway to the entirety of the narrative complexity (Jenkins 2006, 95), broadening the scope of consumption and accommodating the fact that certain media are more suitable than others for different types of audiences.

For Giovagnoli, for example, the task of contemporary storytelling is to create ‘imaginative universes’ articulated into multiple story worlds composed of stories distributed across multiple media in large editorial projects organized into complex communication systems. “Orchestras of content” whose scores are simultaneously played by textual, audiovisual, video game, interactive, graphic, sound, physical, and digital works, experienced in real and/or virtual worlds, either solo or in interoperable mode (Giovagnoli 2020, 139).

2. Intermediality and transmediality

Contemporary storytelling amplifies existing stylistic elements and motifs and spreads across various media platforms, attempting to reach diverse types of audiences. We are no longer dealing with a monolithic narrative with defined characteristics belonging to a single medium. Instead, what distinguishes convergent narratives is their profound inter-/transmediality. The fluidity of contemporary storytelling is thus emphasized by these transitions between different media, making derivative products difficult to categorize within fixed, predetermined categories. This fluidity has become the primary form of narrative within convergence culture.

Before proceeding further with this discussion, it is essential to clarify the use of terminology related to intermedial frameworks. For a long time, different terms like intermedial, transmedia, and multimedial have been used synonymously. However, there are significant differences between them.

For many scholars, the term intermedial has proven to be the most effective (Rajewsky 2014, 197-206; Fusillo 2015, 703-706), although, especially in the last twenty years, related terms have gained traction. The first of these is certainly transmediality, introduced by Kinder in 1991. The popularity of this term has been primarily due to Jenkins’s studies on convergent culture and the resulting products (Jenkins 2006). In this sense, transmediality, crossmediality, and media convergence have gained more prominence over the last decade (Conti 2023, 57) compared to other terminologies.

Jenkins, in particular, has focused on transmedia storytelling, a form of narration that spans multiple media, where each individual product and expanded text offers a distinct contribution. Each medium

becomes an independent access point to the entire franchise. In this regard, although they might appear similar at first glance, it is relatively easy to differentiate between transmediality and crossmediality. As Jenkins states, the logic underlying crossmediality, which finds its fullest expression in digital culture, supports content through a network of promotion and interconnection, where each medium references the other, thereby enhancing the brand established by various media conglomerates. However, what it does not produce — which is a characteristic of transmedia storytelling — is narrative extension: each derived product, distributed across multiple media, contributes to enriching the viewer's experience (Mallamaci 2028, 48). Unlike crossmediality, transmediality aims to expand the narrative and is theorized by Jenkins through mostly “oppositional” pairs: *spreadability vs. drillability* — the former corresponding to the audience's ability to spread media content, while the latter refers to the expansion of their value, both economically and culturally; *continuity vs. multiplicity* — where the former represents narrative consistency, and the latter highlights possible variations and alternative paths; *immersion vs. extractability* — the capacity to immerse oneself in the narrative universe versus the ability to cross its boundaries and bring elements of the narrative into the real world; *worldbuilding* — transmedia extensions that serve to deepen the narrative universe to which they belong; *seriality* — the fragmentation of a long narrative arc into smaller units; *subjectivity* — the ability to shift narrative focus and present it innovatively; and finally, *performance* — the ability of narrative extensions to engage fans by attracting them and making them part of the transmedia experience (Jenkins 2009).

At the end of the last century, scholars from various disciplines — and therefore with differing approaches and methodologies — began using certain terms to describe the new media landscape and the relationships between different media. To account for this deeply varied and complex terminological landscape, numerous terms have been employed, particularly in the Anglophone context (Fusillo, Lino, Faienza, Marchese 2020, 154), such as transmedia intertextuality (Kinder 1991), multimedia reiteration (Schaltz 1993, 8-36), intermedial meshing (Gaudreault 2006), transmedia storytelling (Jenkins 2006), multiple platforms (Jeffery-Poulter 2003, 155-164), distributed narrative (Walker 2004, 91-103), plurimediality (Wolf 2005, 252-256), cross-media production (Bechmann Petersen 2006, 94-107), media mixes (Ito 2007, 88-110), cross-media distribution (Turow 2008), multimedia performance (Klich, Scheer 2011), and deep media (Rose 2013).

In some cases, there is virtually no terminological difference, while in others, very different terms are mistakenly used synonymously despite their distinct theoretical designations. The first category includes terms that designate, under different names but with strong theoretical similarity, Jenkins's concept of convergent transmediality, such as cross-media production, distributed narrative, and deep media. In the second category, terms like transmedia and intermedial are often mistakenly used interchangeably, even though they propose different theoretical perspectives, which will be discussed in more detail shortly. Thus, we are now faced with a multitude of terms that ultimately lead to a certain amount of conceptual confusion (Negri 2015). A specialized technical vocabulary concerning new media relationships has not yet been developed and accepted by the entire scholarly community, making it necessary in this study to further specify the uses of terms related to the media framework.

This terminological “jungle” (Rajewsky 2018) is compounded by the introduction of additional terms that seek to further refine methodological tools. The term “intermedial” has not been replaced or supplanted by the advent of terminology related to transmedia. Instead, the concept of “trans-” versus “inter-” is often introduced independently (Herman 2004; Ryan 2005) or complementarily. In many cases, however,

the terms intermedial and transmedia are not differentiated theoretically and are used as synonymous and overlapping. According to Rajewsky, the concept of intermediality rests on the idea of in-between, inherent in the prefix *inter-*. This allows us to discern slight but significant differences in meaning compared to other related terms (such as transmediality, multimodality, convergence, remediation), which, with their respective prefixes, capture different nuances within the complex of media relations (Rajewsky 2018, 6).

Therefore, it should be noted that intermediality tends to emphasize all those interactions or interferences between media that represent relationships *between* media, while transmediality relates to phenomena that manifest *across* media, or more precisely, phenomena that are similarly relevant in various media or, better yet, that the observer perceives or constructs as similar and comparable by abstraction (Rajewsky 2018, 9).

In the metamodern dimension (Vittorini 2017; van den Akker, Gibbon, Vermeulen 2017), intermediality, in particular, becomes a structural factor in which text A, created within medium α , is related to text B, created within medium β , or to medium β in general (Vittorini 2020, 72). In this sense, intermedial narrative functions as a center of radiation within the mediasphere that generates it and that it, in turn, continues to regenerate (Vittorini 2020, 72). Consequently, intermediality presents itself as three different types of relationships: transmedia or transposition relationships, multimedia or combination relationships, and intermedial or referential relationships (Vittorini 2020, 73).

In the first case, a narrative created for a certain medium is transposed to another medium, keeping the involved media separate and the production-reception processes non-simultaneous. The second type of relationship sees different media contribute together to the creation of a new message while maintaining their separability, ensuring simultaneous reception but not simultaneous production. The third type delineates a narrative created for one medium that evokes one or more other media, erasing medial separability and ensuring simultaneous production and reception. In this case, a complex and non-linear interaction of its heterogeneous components is achieved.

While transmedia and multimedia relationships maintain separated or sequential media, as in modernism and postmodernism, where the separation between media before the era of convergence was still somehow possible, intermediality is typical of the metamodern era, based on medial blending and coincidence (Vittorini 2020, 74).

Thus, there is a rather clear distinction between intermediality and transmediality, although they remain two interrelated theoretical categories. There are “grey areas” between the two domains, where it may often be more productive to overlap them and examine certain media practices from both intermedial and transmedia perspectives. Intermediality and transmediality do not exclude each other; on the contrary, depending on the specific case and research question, combining the two perspectives can be a valuable methodological tool. Within this study, therefore, we choose to use intermediality as a flexible label capable of encompassing all types of media relationships.

3. Intermedial transculturality

Storytelling is becoming increasingly complex and audience demands are becoming more diverse and pressing to the point that narratives are being imported and exported, adapted, and reworked in a continuous multiplication of stories. Storytelling seems to have reached its apex, becoming central within

contemporary media society and moving beyond the purely literary domain (Meneghelli 2013, 9). Thus, it appears that we are witnessing a narrative shift in which methods, assumptions, and objectives are being reconfigured (Meneghelli 2013, 29).

As a result, contemporary cultural productions often become complex franchises that encompass products from various media, creating a blend that, when fully appreciated, gains a certain depth. In some cases, a central core is adapted and transposed with the intention of expanding and modifying the narrative. Simultaneously, some productions are conceived as inherently expansive from the outset: in this latter case, there is no hierarchy—or rather, no “temporality”—among the different elements of the narrative franchise. These products emerge simultaneously: they may be produced at different times, but their creation is intended from the beginning as a coexistent ensemble. Moreover, while it is often assumed that the only path of adaptation involves moving from book to film and then to television series, the reality is that transformative processes now operate along multiple lines, where the original product may belong to different media.

What is particularly interesting in the culture of hyper-convergence is that some products are conceived in their complexity as franchises, where adaptation and transposition are intrinsic to the project from the start: there is no longer a real before and after, but rather a media simultaneity.

Technological advancement has led to a convergent culture in which the specificity of a single medium has diminished, giving way to a hybrid world where media are inseparable. We find ourselves in a century characterized by transcultural intermediality, and in this context, television series, more than other forms of storytelling, have become a means of adapting to the highly hybrid environment in which we are immersed.

The advent of a new type of mediality from the 1980s-1990s in a complex contemporary context, in addition to the transformations already described, has also blurred the rigid definition of geo-narratological areas, which traditionally designate regions reflecting specific cultural values (Conti 2023). Since the 1990s, it has been observed that intermedial narrative products no longer fully fit within traditional narratological categories, but rather contribute to defining paradigms oriented toward interdependence.

This leads to the production of works that are both intermedial and transcultural. Transculturality is certainly a complex and constantly evolving matter and cannot be defined once and for all in a stable manner. Its definition must be renegotiated in relation to new narrative structures emerging from media convergence, where transculturality becomes both a field of study and a body of literary and intermedial works (Vlasta 2023, 31). Some contemporary productions, in fact, originate from hybrid socio-cultural contexts and are created for a transcultural and globalized audience: while in some cases it remains useful to understand all the different stages of a cultural product from its original context to its destination, as a shift and reconfiguration of itself (De Toro 2013), to analyze contemporary intermedial productions it is valid to consider them as products that are born and present themselves as inherently transcultural. What emerges is a hybrid relationship between different media, artistic forms, and cultures. Subject to various centripetal forces, contemporary intermedial products lend themselves to multiple forms of reuse, decontextualization, and reappropriation, which in some cases necessitate a reconceptualization of the methodologies practiced so far: it is essential to consider the connection between different cultures and, at the same time, different media, which repositions the products and texts within a new media system.

In the media field, the dominance of the United States is often recognized, with the potential risk that a certain cultural imperialism could lead to cultural homogenization (Schiller 1976). However, within the renewed narratological landscape, there seem to be dialectical tensions between local and global forces, leading to what has been termed “glocalization” (Robertson 1995), or the coexistence of homogenizing forces and national specificities (Manzato 2018, 61-76). This is likely due to the transformations brought about by the massive advent of new media and the remediation of old ones, which have also impacted the television system, revolutionizing it since the late twentieth century and facilitating the circulation of global formats, as well as a series of adaptation procedures for these formats to national contexts.

The coexistence of global formats, national productions, and local adaptations has led to what is defined as the “paradigm of indigenization”, a process through which forms and expressions of foreign cultures, developed by other societies, are appropriated, re-elaborated, and returned to individual and diverse local societies in configurations that are consonant and in tune with their own indigenous systems of meaning (Buonanno 1999, 5). In this perspective, respecting the core of the original often constitutes a strength that makes localization potentially just as effective. Therefore, the adaptation process is not one of cultural homogenization but rather an interstitial process through which different cultures interact and exchange information and perspectives, in a chain of borrowing from one another. This gives rise to a form of “critical transculturalism” (Smith 2008, 3-13), in which the unique elements of each culture are valorized through hybridization.

Within the category of transcultural and intermedial products described so far from a theoretical point of view, there are particularly notable examples in which the perspective of the “other” emerges strongly. There are productions centered on the description of the “other”, either from an internal or external viewpoint with respect to the narrative. Within this category, contemporary productions also emerge in which Europe and Europeans are represented. These include, albeit in different ways, intermedial and serial productions such as *Montalbano*, *Gomorra*, *Suburra*, *L'amica geniale*, *Emily in Paris*, *Mina Settembre*, *How to Sell Drugs Online (Fast)*, and *Skam*. These are very different examples, offering representations of European spaces that vary significantly in terms of mode and themes addressed. Among these, *Skam* perhaps deserves particular attention, as it represents an emblematic case within the current landscape due to its unique characteristics, which will be discussed shortly.

4. The Foreign gaze: Skam

Skam is a highly distinctive production and, arguably, the most (inter-)transmedia European series of recent years. *Skam*—which translates to shame (Podestà Heir, Valvo 2020, 5)—is a Norwegian series created by Julie Andem and aired between September 2015 and June 2017. Produced by NRK and distributed online, it features video clips released in real-time according to the hour and day in which the events occur, supplemented by social media profiles for the main characters (Galvagnano 2020, 125-135). The series follows the lives of a group of teenagers at Hartvig Nissen School, a high school in Oslo, focusing on their everyday experiences while also addressing significant themes such as friendship, love, sexuality, mental health, and social pressure. Alongside these personal issues, there is a social analysis of the contemporary world, approached through the questioning of values and a critique of dominant ideologies. Each season begins on the first day of school and unfolds in real-time, following the academic year. At the center of the narrative is a group of young people confronting the typical challenges of adolescence, with each season offering a privileged perspective from one of the main characters.

The distinctive feature of *Skam* lies in its narrative and distribution approach: the story is presented through short videos, text messages, and Instagram accounts, with most characters having active profiles on Facebook and Instagram that viewers of the series can follow. All elements of the storyline are published on the series' website in real-time, meaning the content becomes visible exactly when the events are supposed to occur. For example, if Magnus sends a Facebook message to his friends at 2:35 PM on Friday, December 16, that message is posted on the *Skam* website at that precise day and time (Pape 2017). Essentially, the distribution model of *Skam* mimics the instantaneous transmission of content made possible by modern communication technologies, creating the impression that the story unfolds in real-time as it is followed and read (Pape 2017). In this way, the series weaves itself into the real lives of its audience, becoming a genuine “transmedia ecosystem” (Del Guercio 2002, 41) in which a fictional world is dispersed across different media platforms and formats. This innovative approach is certainly one of the distinctive characteristics of the series, which has managed to engage a broad audience worldwide.

Moreover, what has made this series so unique is the numerous local adaptations it has inspired—both official and unofficial, some ongoing or planned but never realized—that have made it a completely transcultural product. These include *Skam France*, *Skam Italia*, *Skam Austin* in the United States, *Druck* in Germany, *Skam NL*, *wtFOCK* in Belgium, *Skam España*, *Skam Portugal*, *Skam Brasil*, *Skam Suomi* in Finland and *Skam Sverige* in Sweden. For example, *Skam France*, produced by France Télévision, follows the lives of students at a high school in Paris, maintaining the core themes of the original Norwegian series while situating them within a French cultural and social context. *Skam Austin* adapts the original concept to Austin, Texas, reflecting the experiences of American teenagers. Similarly, *Druck*, the German adaptation, is set in Berlin and focuses on the lives of a group of young Germans. Finally, *Skam Italia*, which will be discussed in greater detail, is set at the Kennedy High School in Rome.

From the series, further transmedia extensions have emerged, including books. Typically and “traditionally”, the most common adaptation route is from book to film and, eventually, to television or web series. However, in this case, the adaptation has moved from the series to print. These books include novels, collections of texts, and fan guides that provide viewers with deeper insights into the characters, plot, and themes of the series. There are novels and fanfiction that explore the characters' stories in greater depth than the series itself, as well as collections of the original screenplays of the episodes.

The official book derived from *Skam* is an expansive text that effectively serves as the original screenplay as conceived by Andem, featuring scattered notes, comments, and annotations for herself, the crew, and the actors. The first of the four volumes published, titled *Skam: Season 1: Eva*, is dedicated to the protagonist of the first season and her relationships, and is presented as the raw script of the series. The volume, therefore, serves both as a way for viewers to follow the story of *Skam* on another media platform and as a means to delve deeper into certain dynamics through Andem's indications scattered throughout the text. For example, it is interesting to look at the first pages of the volume, corresponding to the first episode of the first season:

Martedì 22 settembre ore 14:32

Titolo: COLPA NOSTRA

LOCATION: EXT cortile della scuola

INTERPRETI: Eva e Jonas, Isak, Sara, Ingrid, Vilde, Chris, il gruppo delle Ragazze Carine

OGGETTI DI SCENA: zaini, compito in classe di Jonas, compito in classe di Isak

JONAS (*leggendo, fuori campo*): L'opinione pubblica globale si orienta sempre più verso il libero mercato mondiale e un maggiore liberalismo economico...

MONTAGGIO FOTO CELLULARE (*su Jonas*)

Primissimi piani da cellulare di Sara, Ingrid ed Eva che si fanno belle davanti all'obiettivo, ridono e scherzano. Primissimi piani di felicità. Piedi nudi sull'erba, frullati, fiori...

JONAS (*leggendo, fuori campo*): I suoi seguaci propugnano la libera circolazione delle merci, le pari opportunità, il welfare e la ricchezza. Un mondo pieno di possibilità, un mondo di sogni può diventare realtà. Sembra un'idea fantastica. E lo è davvero! Ma solo per una piccolissima parte dell'umanità. Per la grande maggioranza povera, per oltre metà della popolazione mondiale, sistema capitalistico significa una cosa sola: morte e sofferenza.

MONTAGGIO FOTO CELLULARE (*aumenta di intensità e velocità fino al cartello con il titolo*)

Giovani che ballano, fanno twerking o posano davanti all'obiettivo, primissimi piani da insta, risate, foto sfocate e ravvicinate che festeggiano fatte con il cellulare, primissimi piani da video musicale erotico, ragazzi che cantano, primissimi piani da facebook, giovani ubriachi per strada, grida, sbornia.

JONAS (*leggendo, fuori campo*): Mentre noi, nel nostro quotidiano privo di preoccupazioni, ci abbuffiamo di beni di consumo, ingrassiamo e ci ammaliamo ingozzandoci di cibi a buon mercato, sfruttiamo i poveri della terra in fabbriche che sembrano campi di lavori forzati. I salari sono ridotti al minimo e le ore di lavoro aumentate al massimo. La sindacalizzazione è vietata e le condizioni di lavoro insostenibili. Prima di applaudire alla libertà, alla ricchezza e allo shopping sfrenato, dunque, dobbiamo ricordarci questo: la nostra società consumista si fonda sullo sfruttamento dei coltivatori di caffè del Perù, i nostri vestiti sono fatti di lacrime e sudore dalla Cina e i cibi a buon mercato di cui ci abbuffiamo sono prodotti da bambini sottopagati dall'India.

CARTELLO-SOTTOTITOLO: SKAM (Andem 2020, 12-13).

This is certainly not the first time that a series' scripts have been published as cult objects for fans; however, in this case, their novel-like form makes them more intriguing. Like the series itself, the volume represents this new, dynamic mode of storytelling, which integrates social media to capture the surrounding reality as realistically as possible. Notably, particular attention is given to the mobile phone, which becomes one of the "characters", its interface intruding into the series' visual dimension as well as onto the printed page derived from it.

The Italian adaptation, set at the Kennedy High School, maintains the original idea while adapting it to a local context. It presents itself as the most Mediterranean version (Barra 2020) of a realistic portrait of Generation Z (Del Guercio 2022, 7), stemming from meticulous documentation work. Indeed, the Norwegian broadcaster NRK, in granting permission for the various official adaptations of the series, required assurances about fidelity to the original format (Barra 2022, 176) so that the fundamental aesthetic and narrative traits of the product would be preserved. Among the requests made was the need to conduct research on Italian teenagers, just as had been done to make the Norwegian production more truthful and realistic. Consequently, the Italian production conducted a series of interviews with about a hundred young people under 18 to construct dialogues, characters, and settings that were genuinely plausible.

This transcultural product is based on the idea that the plausibility of the series stems from a local understanding of the world it immerses itself in and represents; it is crucial to adapt the original to a different language, culture, and society. Television formats require localization to maintain their international relevance (Chalaby 2017). In this context, the creators of the *Skam* adaptations were

encouraged to tailor the series' narrative structure to the local reality, striving to make the young viewers' experience as relatable and authentic as possible (Galvagno 2020, 131).

The series debuted on March 29, 2018, and the first season, consisting of eleven episodes, focuses on the character Eva, who goes through a period of change and the search for new friendships. The second season revolves around the main character, Martino, who comes to terms with his homosexuality, while the third season focuses on Eleonora and her conflicted relationship with Edoardo. The fourth season, consisting of ten episodes and released in its entirety on May 15, 2020, centers on Sana, a young Muslim woman who faces the difficulties of being different and expressing her faith. The fifth season focuses on the character of Elia, who grapples with the challenges of having micropenis. The deep insecurities this condition causes in the young Roman student, particularly regarding sexual performance anxiety, are explored. The sixth and, currently, final season focuses on Asia, who battles anorexia nervosa. The young woman experiences ups and downs in her personal struggle against the eating disorder and eventually decides to seek treatment. Besides the support of her friends, she finds comfort in Giulio, a new classmate with a difficult and controversial past, having been led to juvenile detention by bad company. Structurally, the series maintains a precise sequence and setting that, season after season, presents a self-contained narrative arc.

In Italy, the series retains part of the narrative structure and characters (Barra 2022, 175), adhering to a sort of decalogue (Barra 2022, 178) provided by the original format's screenwriters, including the request to use songs for the soundtrack that are as close as possible to those listened to by young people, the use of handheld cameras, and a style of acting that is as natural as possible. While many elements in the cultural adaptation process remain as faithful as possible to the original product, certain aspects, in particular, are changed. To make the story more aligned with Italian culture, modifications were made from the very first stages of the narrative compared to the Norwegian version. For example, the Italian school system is different, so instead of the transition between two high schools as in the original, some students, including the protagonist, are transferred to a branch of the school to maintain both the element that started the creation of a new heterogeneous group of girls and the age of the main characters (Barra 2022, 179). Furthermore, elements such as the "russ bus" tradition—celebrations marking the end of high school involving the shared rental of a minibus—and the presence of fraternities and other student groups are removed from the Italian version. To achieve the same idea, however, equivalents were developed. For example, a group is introduced that gathers around the school radio, and later, the need to raise funds for a trip to Mykonos is added. Additional differences from the core original product are related to deeper aspects of Italian culture, such as the less strict regulations on alcohol consumption concerning minors or the more constant presence of parents, which requires more elaborate explanations for their absence compared to the Norwegian version (Barra 2022, 179).

Therefore, long work-related trips are conceived to explain their absence. The dialogue writing is often more subtle and allusive than in the original, following an Italian specificity. Another significant change in *Skam Italia* was the decision to reverse the order of the seasons, telling Martino's story first and only then Eleonora's, thus alternating between a male and a female perspective and accommodating certain production and distribution needs (Barra 2022, 180).

These dynamics, both in production and distribution, demonstrate that adapting a format is more than just a simple remake; it involves rethinking the original text itself. "Skam" is presented as a distinctly

transcultural production, not only concerning the various cultural adaptations made of it but also in relation to the themes it addresses: it reveals the strengths and limitations of monologic cultures and monocultural identities, exposes viewers to other lifestyles and perspectives, and guides them through a process of deconstructing and personalizing their cultural identity¹. *Skam Italia* offers a significant exploration of transculturality through the representation of characters with different cultural backgrounds and the integration of multicultural themes within its narrative structure. This approach allows the series to accurately reflect the cultural diversity characterizing contemporary Italian society.

For example, the character of Giovanni, present from the first season, comes from a family of Romanian immigrants: his experience of growing up and integrating into Italian society raises questions about his cultural identity and sense of belonging. This is reflected in how Giovanni navigates and examines different aspects of his life, attempting to balance his cultural heritage with the expectations and dynamics of the society he feels a part of. Similarly, the character Federica is notable for her experience growing up as the daughter of Chinese parents in Italy: she faces all the issues related to her dual cultural identity and the expectations of her family regarding both Italian and Chinese cultures. Additionally, the series focuses on characters from different socioeconomic backgrounds: it portrays the contrast between characters from affluent families and those from less privileged contexts. These two worlds, seemingly separate, initially collide but eventually find a meeting point that allows for dialogue.

In *Skam Italia*, dialogue among young people—or the lack thereof—becomes the driving force behind many actions, defining the different protagonists in one way or another. The series remains constantly focused on the search for identity, becoming a choral and layered novel (del Guercio 2022, 9), aimed at engaging a young audience by encouraging reflection on major issues—revenge porn, sex education, slut-shaming, LGBTQIAP+ rights, etc.²—through a pedagogical approach. In today's new post-media civilization, for better or worse, the construction of the self also occurs in relation to new media. It has become important to consider the environmental context in which young people live today, characterized by the wide dissemination of the internet and social networks, and the impact this has had on their interpersonal relationships. *Skam* takes this into account, depicting an environment where technology is no longer confined to a specific domain but deeply permeates the fabric of everyday life, leading to a continuous overlap of layers. Young people's lives are constantly shaped by media, and *Skam* captures this dynamic, skillfully spotlighting the transcultural perspective of “the other” by centering the European dimension.

¹ Cf. the study of the transcultural dimension related to narration in Dagnino 2016, 204-217.

² The themes that contemporary teen dramas want to focus on are often linked to social anxiety and fear of the future, as well as the sexual sphere. In this regard, see the highly successful British series *Sex Education* (2019-2023) in which Otis Milburn and his friend Maeve help his schoolmates and become their point of reference for sexual issues. Otis, whose education was influenced by his mother Jean, a sex therapist, has acquired a vast knowledge of sexuality from a purely theoretical point of view, despite having limited personal experience in the matter. Otis and Maeve set up a clandestine sex clinic within Moordale High School, offering advice on a wide range of issues relating to the sexual and emotional sphere. The series, in this sense, delves into the lives of the characters, addressing issues such as sexual identity, contraception, homosexuality and cyberbullying.

Bibliografia

Andem, Julie. *Skam. Stagione 1: Eva*. Firenze: Giunti, 2020.

Baghetti, Carlo. "Religione, amore e famiglia. L'integrazione degli adolescenti attraverso il piccolo schermo nella quarta stagione di *Skam*." In a cura di Paganini, Gloria; Savi, Caroline. *Italianità in migrazioni. Immagini, narrazioni, diritti delle seconde generazioni*. Firenze: Franco Cesati, 2023, pp. 123-132.

Barra, Luca. "Skam Italia minuto per minuto. Intervista a Ludovico Bessegato." In *Link. Idee per la televisione*, 4 giugno 2020, <https://www.linkideeperlatv.it/skam-italia-minuto-per-minuto-intervista-a-ludovico-bessegato/> Accessed September 30, 2024.

Barra, Luca. "Skam Italia. Ristrutturare un modello produttivo e distributivo." In a cura di Barra, Luca; Guarnaccia, Fabio. *Supertele. Come guardare la televisione*. Roma: Minimum fax, 2022, pp. 173-188.

Bechmann Petersen, Anja. "Internet and Cross Media Productions: Case Studies in To Major Danish Media Organizations." In *Australian Journal of Emerging Technologies and Society*, 4, 2 (2006): 94-107.

Buonanno, Milly. *Indigeni si diventa. Locale e globale nella serialità televisiva*. Firenze: Sansoni, 1999.

Id. *Le formule del racconto televisivo, la sovversione del tempo nelle narrative seriali*. Milano: Sansoni, 2002.

Chalaby, Jean K. *L'era dei format. La svolta radicale dell'intrattenimento televisivo*. Roma: Minimum fax, 2017.

Conti, Valentina. *Per una narratologia interculturale. I confini millenari tra Occidente ed Estremo Oriente*. Milano: Mimesis, 2020 (versione ebook).

Id. *New media e letteratura giovanile. Quale retorica?*. Milano: Mimesis, 2023.

Dagnino, Arianna. "Transpatriation Processes and Early Twenty-First-Century Transcultural Novels in the Global Age." In Glenn, Diana; Tulloch, Graham (eds.). *Border Crossings*. Mile End, South Australia: Wakefield Press, 2016, pp. 204-217.

Del Guercio, Elvira. *Vite parallele. Il racconto generazionale della serie tv Skam Italia*. Modena: Edizioni Estemporanee, 2022.

De Toro, Alfonso. "En guise d'introduction. Transmedialité-Hybridité - Translatio - Transculturalité: un modèle." In Id., *Translatio. Transmédiatité et transculturalité en littérature, peinture, photographie et au cinéma. Amériques - Europe - Maghreb*. Paris: L'Harmattan, 2013, pp. 39-77.

Fusillo, Massimo. "Intermedialità." In *Enciclopedia Treccani*, nona appendice, Roma: Istituto dell'Enciclopedia italiana, 2015: 703-706, www.treccani.it/enciclopedia/intermedialita_%28Enciclopedia-Italiana%29/ Accessed September 30, 2024.

Fusillo, Massimo; Lino, Mirko; Faienza, Lucia; Marchese, Lorenzo. *Oltre l'adattamento? Narrazioni espanse: intermedialità, transmedialità, virtualità*. Bologna: il Mulino, 2020.

Galvagno, Giuliana C. "Beyond screens, beyond borders. Il caso *Skam*." In *Hermes. Journal of Communication*, 16 (2020): 125-135.

Gaudreault, André. *Dal letterario al filmico. Sistema del racconto*. Torino: Lindau, 2006.

Giovagnoli, Max. "Il transmedia storytelling." In *La bottega delle narrazioni. Letteratura, televisione, cinema, pubblicità*, a cura di Stefano Calabrese e Giorgio Grignaffini, Roma: Carocci, 2020, pp. 139-160.

Herman, David. "Toward a Transmedial Narratology." In Ryan, Marie-Laure. *Narrative across Media. The Languages of Storytelling*. Lincoln/London: University of Nebraska Press (2004): 47-75.

Ito, Mizuko. "Technologies of the Childhood Imagination: Yu-Gi-Oh! Media Mixes, and Everyday Cultural Production." In Karaganis, Joe (ed.), *Structures of Participation in Digital Culture*. New York: Social Science Research Council, 2007, pp. 88-110.

Jeffery-Poulter, Stephen. "Creating and Producing Digital Content across Multiple Platforms." In *Journal of Media Practice*, 3, 3 (2003): 155-164.

Jenkins, Henry. "The Revenge of the Origami Unicorn: Seven Principles of Transmedia Storytelling (Well, Two Actually. Five More on Friday)." In *Confessions of an Aca-Fan*, 2009, http://henryjenkins.org/blog/2009/12/the_revenge_of_the_origami_uni.html. Accessed September 30, 2024.

Jenkins, Henry. *Cultura Convergente*. Santarcangelo di Romagna: Maggioli, 2014.

Kinder, Marsha. *Playing with Power in Movies, Television, and Video Games: From Muppet Babies to Teenage Mutant Ninja Turtles*. Berkeley: University of California Press, 1991.

Klich, Rosemary; Scheer, Edward. *Multimedia Performance*. London: Palgrave Macmillan, 2011.

Rose, Frank. *Immersi nelle storie. Il mestiere di raccontare nell'era di Internet*. Torino: Codice Edizioni, 2013.

Mallamaci, Valentina. *Tv di serie. Analisi delle pratiche e dei temi che hanno cambiato un medium*. Roma: Viola, 2018.

Manzato, Anna. "Terapie adattate. La televisione transnazionale di *In Treatment* in Italia." In Cardini, Daniela. *La serialità trasposta. Adattamento, traduzione, transmedialità*, numero monografico di *Testo a Fronte*, 59, 2018, pp. 61-76.

Meneghelli, Donata (a cura di). *Storie proprio così. Il racconto nell'era della narratività totale*. Milano: Morellini Ed., 2013.

Negri, Erica. *La rivoluzione transmediale. Dal testo audiovisivo alla progettazione crossmediale di mondi narrativi*. Torino: Lindau, 2015.

Pape, Toni. "*Skam*. Le vite a pezzi degli studenti di Oslo." In *Link. Idee per la televisione*, 2 ottobre 2017, <https://www.linkideeperlatv.it/skam/>. Accessed September 30, 2024.

Polidoro, Piero. *Che cos'è la semiotica visiva*. Roma: Carocci, 2008.

Podestà Heir, Margherita; Valvo, Eva. "Halla! Ciao! tutto quello che devi sapere sulla Norvegia per amare ancora di più tale serie." In Andem, Julie. *Skam. Stagione 1: Eva*. Firenze: Giunti, 2020.

Rajewsky, Irina. "Intermedialität, remediation, Multimedia." In Schröter, Jens (eds.) *Handbuch Medienwissenschaft*. Stuttgart/Weimar: Metzler, 2014: 197-206.

Rajewsky, Irina. "Percorsi transmediali. Appunti sul potenziale euristico della transmedialità nel campo delle letterature comparate." In *Between*, 16 (2018): 1-30.

Ryan, Marie-Laure, "On the Theoretical Foundation of Transmedial Narratology." In Meister, Jan Christoph (ed.), *Narratology beyond Literary Criticism. Mediality, Disciplinarity*, Berlin/New York: De Gruyter, 2005, pp. 1-23.

Robertson, Roland. "Glocalization: Time-Space and Homogeneity-Heterogeneity." In Featherstone, Mike; Lash, Scott; Robertson, Roland (eds.), *Global Modernities*. London: Sage Publications, 1995, pp. 25-44.

Schatz, Thomas. "The New Hollywood." In Collins, Jim; Preacher Collins, Ava; Radner, Hilary (eds.). *Film Theory Goes to the Movies. Cultural Analysis of Contemporary Film*. London-New York: Routledge, 1993, pp. 8-36.

Schiller, Herbert I. *Communication and cultural dominance*. New York: International Arts and Science Press, 1976.

Smith, Iain Robert. "'Beam Me up, Ömer': Transnational Media Flow and the Cultural Politics of the Turkish Star Trek Remake." *Velvet Light Trap*, 61, 1 (2008): 3-13.

Turow, Joseph. *Media Today: An Introduction to Mass Communication*. London-New York: Routledge, 2008.

van den Akker, Robin; Gibbons, Alison; Vermeulen, Tim (eds.). *Metamodernism. Historicity, Affect and Depth after Postmodernism*. London: Rowman & Littlefield International, 2017.

Vlasta, Sandra. "Multi-? Inter-? Trans-? The concepts of transculturality in literary studies." In Sinopoli, Franca; Contarini, Silvia (eds.). *Transculturalità: un concetto operativo in Europa?* Roma: Lithos, 2023, pp. 23-36.

Vittorini, Fabio. *Raccontare oggi. Metamodernismo tra narratologia, ermeneutica e intermedialità*. Bologna: Pàtron, 2017.

Id. "Un mondo che si espande oltre la nostra presa. Comparatistica e intermedialità". In *Comparatismi*, 5 (2020): 70-76.

Walker, Jill. "Distributed Narrative: Telling Stories Across Networks." In Consalvo, Mia; Baym, Nancy; Hunsinger, Jeremy (eds.). *Internet Research Annual 2004*. New York: Peter Lang (2004): 91-103.

Wolf, Werner. "Intermediality." In Herman, David; Jahn, Manfred; Ryan, Marie-Laure (eds.). *Routledge Encyclopedia of Narrative Theory*. London-New York: Routledge (2005): 252-256.