

UMBERTO ECO'S REFLECTIONS ON THE EMERGENCE OF 'NEW REALISM'

Mudasir Rahman Najar¹

¹(Research scholar, satya sai university, MP India)

Abstract: In this paper, various approaches towards the analyses of literary texts are discussed with regard to the literary claims of Umberto Eco. He has come with the new ways of interpreting the semiotic theory in its expansive parameters for the textual interpretation. The emergence of language is analysed with the perceptions of its active as well as passive phrases that originated from the various sources. Since Umberto Eco asserts on the exploratory nature of knowledge and meanings, it is very important to mention here that the theory of semiotics also assimilates the semantic reservoirs in the linguistic practices. There is also an idea of continuous formation of ideas and ideologies with the help of sign and signification, and in this process of interpretation, the relevance of the author is considered quite significant. He also emphasised the postmodernist rather deconstructive notion of evaluating symbolic order wherein the binaries are mostly blurred in the interpretations of texts across the socio-political discourses. In addition, there are chances of semantic and epistemological breaks that give scope to the practice of discursive forgeries in the field of knowledge. Besides, the concept of hyperreal is another aspect that may be used as a field of research to expand the epistemological spheres. This attitude towards the development of reality puts us in a new concept of realism i.e. 'new realism' that would leave us to such an ambiguous and ambivalent state of mind where it is very difficult to be categorical in our statements and judgmental in our claims. So, the formation of reality is a continuous process with the help of semantic and epistemological discoveries time after time that largely changes the version, under which, the reality is comprehended.

Keywords: Semiotics, Language, Imagination, Literary Text, Fiction, Reality

Research Area: Linguistics and interpretation

Paper Type: Research Paper

1. INTRODUCTION

UMBERTO ECO was born in Piedmont, Italy, in 1932, and studied philosophy at the University of Turin. He is the author of over a dozen books on semiotics, literary theory, and cultural criticism as well as the best-selling novel *The Name of the Rose* (1980), *The Island of the Day Before* and others; and most recently, *Foucault's Pendulum* (1989). Eco's ambition to pursue truths traces back to his other career as a distinguished professor of semiotics, and his practice to analyze the semantic development across the varied structures of language. He also claims for the plurality of meanings but under the set format of interpretations. There, as per his studies, are different modes of interpreting a particular text that leads to the numerous meanings beyond the genuine level of interpretations. Meanings are hidden everywhere, they argue — a view not far from that of the conspiracy theorist. Which is not to equate scholars with cranks. Only to note that Eco is professionally interested in a vast array of meanings and talks of the risk of overinterpretation. Umberto Eco is a voracious writer and has the potential to cope with the contemporary issues in terms of fact and fiction; reality and imaginary; truth and lie with many other issues. Eco has a very progressive approach with dynamic inclinations towards the nature of multifaceted interpretation. His vision is very inclusive and integrating into his vast epistemological and philosophic interests.

2. SEMIOTIC REPRESENTATION OF REALITY

Textual reality is the world that is comprised of imagination, probability and possibility, in this regard, in *A Correspondence with Umberto Eco*, Stefano Rosso translated by Carolyn Springer, we find the elevation of the Eco's mental horizons as in below conversation. Rosso: In response to the scope of the term 'postmodern' and its relevance to *The Name of the Rose* asked by Rosso (an interviewer). Eco says that the idea of postmodernism is not a limited phenomenon but a vast idea of critical analyses in terms of contemporary mannerism and other social, psychological and intellectual practices. Since Eco is literary very mature and has an inclination to detective and inductive characteristics. Besides, about the detective novels, Eco says that there is a difference between the literary nature of detective and the real detective; as the former is more imaginative and the latter is more practical. He further compares a detective to a scientist in terms of their hypothetical conclusions. Referring to Peirce, he plays with the term conjecture with regard to detective nature of observing the varied nature meanings across the structure of language. In this context, he says:

Peirce said that conjecture is exposed to "fallibilism." A true conjecture is always a wager, a dare. Besides, it has to be proven over and over, and often the proofs are mutually contradictory, and so on. ... The true conjectures are not the ones in detective novels. Those are just representations of thoroughly successful conjectures, which in real life are extremely rare. In real life we first make a conjecture, then we make the conjecture that perhaps our conjecture was correct, and so on, till the conjecture is squared, cubed, ad infinitum. In this sense, in real life as well as in philosophy, the process never ends: there is no closure. (Springer, 11-12)

Therefore, it may be said that the process of understanding and interpreting any text is an open-ended process until it is justified as per the structural aspects of any literary composition.

Then, David Parry in *Umberto Eco and the Echoes of Adamic Language*, debates on the divine origin of language is undertaken. He compares the two versions vis a vis Biblical and Quranic about the nature of language in terms of its creativity and mechanical state. He further says that while Adam in the Quran receives the names directly from the divine source, i.e. Allah. So, in different religious scriptures, human beings have been given the agency to name things. The below-mentioned quote has indicated to this idea:

It is to put the angels in their place that God bestows upon Adam the knowledge of all things, as encapsulated in their names: He taught Adam the names of all things, who discovered them to the Angels, to whom God said, Declare to Me the names of all things that I have created, if you know them; they replied, Praise is due to thy Divine Majesty, we know nothing but what Thou hast taught us, thou alone art knowing and wise. He said to Adam, 'Declare to them the names of all things that I have created.' Although the Quranic text treats the knowledge of the names as a marker of humanity's significance and divinely given authority, the Quranic Adam is not given the agency that God gives to Adam in Genesis — where God gives Adam the opportunity to name the animals in Genesis 2; in Surah 2 of the Quran, Adam passively receives the names of the creatures from God. This passage played a role in medieval Islamic discussions of the origins of language that parallel the early modern European discussions on language. ... (David Parry, 19-20)

With the above quote, this is obviously indicated that there are two versions of the same event under which one symbolises the creative nature of language and the other symbolises the mechanical nature of language.

Cinzia Bianchi in *Thresholds, boundaries, limits: Ideological analysis in the semiotics of Umberto Eco* under the caption, 'The boundaries of analysis' explains that semiotics should be used systematically in order to create set meanings. There is also a chain of patterns that help us to interpret the various layers of meanings. In this context, Bianchi refers to Eco's definition of semiotics as follows:

Semiotics, according to Eco, can identify the universe of knowledge of the addressee and the group to which the addressee belongs only if it is communicated. Explicit reference is thus made to the system of communicative conventions shared by at least one group of people. Ideology is understood as a vision of the world shared by many speakers and potentially at least, by a whole society. ... Eco gives marked emphasis to the demystifying role that semiotics can have, given that its force is based on its capacity to supply the meta-semiotic judgments required to "show how the relationship between a particular use of language and a particular semantic system are crystallized historically" (1971: 152, my translation).⁵ (Cinzia Bianchi, 11-13).

Umberto Eco projects an idea that semiotics has a very crucial role to play in terms of appropriating the semantic threads of ideology. It is this semiotic thread that explores the world of experiences across the various communities and ethnicities. This, in turn, speaks of the semiotic resonance that makes the communication possible using linguistic tools as a refining agent for the suitability and appropriation of semantic influences in social communication.

Cristina Farronato in, *Eco's theory of the sign and the concept of encyclopedia*, writes about the levels of interpretations. It has been said by Heidegger that things or the objects are the causative factors for the emergence of language. The explanation of these objects in the different contexts is the way to assert the discovery of the truth about the analyses of things. That means there is an existential tendency of the things that help them to get their meaning in the social context. Moreover, in this context influenced by the American philosopher Charles S. Peirce, Eco writes as,

This (the triadic structure of the sign) has important consequences for the whole of Eco's semiotics and theory of interpretation. The concept of interpretant still alludes to the earlier concept of the signified, because it is what the sign represents in the interpreter, what the sign signifies for the interpreter, but it has a different ontological status. This is because the interpretant is not a mode of expression of the object, but it is in itself a sign, one of those signs that clarify another sign. As Eco explains: The most fruitful hypothesis would seem to be that of conceiving the interpretant as another representation which is referred to the same "object." In other words, in order to establish what the interpreter of a sign is, it is necessary to name it by means of another sign which in turn has another interpretant to be named by another sign and so on. At this point, there begins a process of unlimited signified signifier reference....(Farronato, 53)

From the above lines, it is indicated that Eco has the deconstructive notion about the ethics of interpreting the *sign* its value of projecting the semantic characteristics. *Sign*, as constituted into *signifier* and *signified*, plays no determined and definite role in the world of semantics. The elasticity of semantic qualities of *sign* and its role in the making of meaning across social interaction. This is not the contamination of semantics as some consider it so, but a step forward to enhance the meanings by the broadening of the contexts.

Further, Annarita Primie in a Ph.D. thesis under the title 'The Concept of Self-Reflexive Intertextuality in the Works of Umberto Eco', writes in its abstract about the authorial involvement in the determination of textual interpretation. Eco, as per the thesis, claims that

the complete withdrawal of the author in the interpretation of the text is not possible. This is asserted in the below-mentioned quote as,

The question of who is speaking in Eco's novels is particularly problematic as, more often than not, as in *Baudolino* or *La misteriosa fiamma della regina Loana*, the speaker is surrounded by a fog (a recurring theme, literal and metaphorical, in Eco's novels) of ambiguity as a result of the nature of irony and parody (discussed in chapter 3). Though the issue remains ambiguous to a surface or superficial reader of the text, Eco gives the responsibility to his Model Reader to decode the ambiguity left behind by the author. The intricate framework of Eco's narratives makes it difficult to decipher who is recounting the story: the author, the narrator, the text, or a combination of these elements. Eco maintains in the *Limits of Interpretation (LOI)* that it is the text that speaks, not the author. The author simply "becomes a character of the narration" (LOI 53). It is difficult to comprehend, however, this idea of the author as a narrative strategy that effectively would eliminate the authority of the author, since manifestly it is the author who decides the type of narrative strategies to use in the work. This issue becomes even more complicated when the narrative has a direct correlation with the author's own experiences, particularly when it is from these experiences that Eco begins the process of his writing. (7)

The role of the intertextuality is very prominent in the post-structuralist works. That means there is a sharing of interpretation of the texts and one text has the role to determine the interpretation of the other. Umberto Eco has a little bit different stand in the making of interpretation of texts. He says that the author has an important role in the interpretation of any text that means the author cannot be completely dead with regard to the reading and interpreting of a particular text.

Regarding the cultural assimilation of the various communities, Eco has a very positive approach. He wants that the different cultures must have the ability to interact and get assimilated to each other. This would enhance the validity of social processes at the global level; and would lead to the very standard of popular culture. As in a collection of essays, *New Essays on Umberto Eco* under one of the essays captioned as, 'Eco and popular culture', Bouchard says,

Because such evaluations belong to a corpus that spans from the 1950s to the present, they necessarily reflect the larger epistemological changes that ensued when the resistance to commercialized mass culture on the part of an elitist, aristocratic strand of modern art theory gave way to a postmodernist blurring of the divide between different types of discourses. yet, it is also crucial to remember that, from his earlier publications onwards, Eco has approached the cultural field as a vast domain of symbolic production where high- and lowbrow arts not only coexist, but also are both complementary and sometimes interchangeable. (N. ESSAY Norma Bouchard, 3)

This means that elastic and accommodative approach towards the social assimilation will create a very congenial environment for the further upliftment of human understanding and social serenity.

3. ECO'S NOTION OF REALISM

Guy Raffa in *Eco's scientific imagination* talks about the empirical state of the literature. He while quoting Umberto Eco conveys a message that literature has to be in consonance with scientific temper along with logics. Eco comments that "there is something

artistic in scientific discovery and there is something scientific in that which the naive call 'brilliant intuitions of the artist.' what they share is the felicity of Abduction" (Eco, *The Limits of Interpretation*, p. 159). (Raffa, 34-35). Related to this very idea, there is a tradition of detective story that becomes the source for the scientific inferences in terms of induction, deduction, and abduction. Bondanella in *Eco and the tradition of the detective story* refers to the tradition of a detective story as an inclination to structured and systematic literature. This detective tendency has been considered as an intellectual capability amongst the cultured and mature people. Eco has used this tradition in his very first novel *The Name of the Rose* with full vigour and magnitude. Besides, there are other famous Italian writers like Eugenio Montale who has also been the Nobel prize winner in 1975 in literature. This speaks for the height of Italian literary values with empirical inclinations as in the following:

The detective novel is not only a youthful sin; it is a perpetual temptation."2
This precocious appreciation of a popular literary genre's value as the reading fare of not only distracted travellers and bored housewives but also cultured intellectuals reflects Eco's early critical independence from the predominant schools of criticism in Italy at the time, both of which took themselves very seriously and refused to deal with anything but "high" culture. (Peter Bondanella, 90-91)

As per the above text, the distinguishing characteristic of the detective nature of literature is very significant and soothes the intellectuals of the time with regard to the motivations of high culture.

Under the caption, *Sensations, Perceptions and Subjectivity*, it is apparent that one and significant version of the formation of reality comes from these three terms. And this has been analysed that the world of semiotics has a very dominating impact on the subjectivity and perception of any thinker. In this essay, the term 'subject' has been dealt with some semiotic tones wherein it is some symbolic representations that determine the perception of any subject. Though there have been many versions of interpreting the various modes of perception, here it is more the 'functional and empirical' part of it that is significant and appropriate. This has been highlighted in the following quote as:

I want to argue that semiotic models (or, being French, 'semiological' models) of individual subjectivities, when not, in any important sense, about subject-hood-in-general, would only be adequate if they were to 'postulate a noncircular notion of perception (or of perception events)'. That is, a 'real' (not semiotically 'constructed') realm of perceptual 'contents', of aardvarks and platypuses, and so on, to return to Eco. But, I also argue, such an analysis cannot be provided by what could legitimately be called a semiotic theory, one that is only concerned to explicate signs, signification and sign usage. It must move beyond semiotics. This necessarily means distinguishing 'semiotics' (the processes of semiosis understood contextually) from cognitive psychology, where psychology includes perception of the physical world. In making these arguments, I want explicitly to support a realist epistemology and to argue for the utility of functional and empirical versions of semiotics. (Philip Bell, 203-204)

This means that semiotics has been the expansive field of meanings where the pragmatics of the sign and signification is quite relevant in the contemporary literature, language and social communication. The new way of systematising the field of semiotics will largely develop the appropriateness of the notions of meanings in humanities and social sciences.

In the same essay, Bell has pinpointed that while critiquing the semiotic reductionism, there come the strong reactions against the 'psychological determinism and essentialism

(particularly biologism)'. But ultimately, they as per Bell have failed to appreciate the characteristics of academic psychology. This has been indicated in the following quote:

Yet they have frequently failed to appreciate both the complexities of psychological phenomena and the virtue of empirically circumscribed analysis and explanation based on detailed descriptions of explananda (the phenomena to be explained) and explanans (the putatively explanatory proposals), which are the stuff of academic psychology. And here it would be preferable to acknowledge that we are dealing with psychological questions rather than, or as well as, semiotic questions. However, as an alternative to psychological theory, semiotics may offer only reductive, simplistic explanatory potential, and may even be quite vacuous or circular in many contexts. (Philip Bell, 215-216).

Hence, the concept of semiotics is further related to psychological domains for its definiteness in the assertion of meanings and the possibility of communications.

Claudio Paolucci in *Three Pragmatist Legacies in the Thought of Umberto Eco* comments on the nature of truth and reality observed and understood by Umberto Eco. He believes that truth is the exchange of intellectual energy to perceive the physical world vis a vis the cause for the existence of this physical world. But this perception varies from the different levels of intellect. Because of this discursive analysis, Eco has a unique vision to comprehend the nature of truth as is commented in this way:

.....This is why Eco finds it necessary to "laugh at the truth": truth, being a form of correspondence between intellect and things on the one side and between the mind and the world on the other side, is a form of order that we try to impose on the world to gain experience. ... However, according to Eco, the truth is often nothing other than an attested version of the world which is the effect of research that must never be interrupted, but which should always be entrusted to the uncertain logic of interpretation and conjecture. (Claudio Paolucci 8-9).

The above quote indicates that the appearance of truth is transitory in its exposition and it has to analyse in a systematic way to reach to its essence.

John Cameron in *Fiction Imitating History, or History Imitating Fiction?* Highlights the literary style of Umberto Eco in terms of the nature of reality and its validity. His style has revitalised the writers writing about history and historical fiction. With this Eco explored the basic constituents of reality. And has set the ground for the interrogation in the making of reality. That means when we try to investigate the origin of reality in terms of the making of discourse and developing a body knowledge and projecting any kind of ideology. These types of literary exercises usually help us to discover the historical wrongs and epistemological conspiracies. This has been expatriated in the following quote:

Linda Hutcheon famously coined the term 'historiographic metafiction' to describe the way that these postmodern writers of historical fiction force readers to question not only the reliability of their fictional constructions of history, but of all such constructions. This may help to explain Eco's persistent fascination not only with forgeries and hoaxes but with the very important roles that they have played in shaping history. ... (John Cameron, 1)

Thus, there are utter chances of semantic shift in the construction of texts and the various discourses that are being projected through them.

In another attempt, Josie Arnold in *Meeting the Platypus: When fact equals fiction* discusses the rhetorical use of 'word' vis a vis meaning and the understanding of the text or any other discourse. Eco indicates to the magical role played by the 'play' of the word that sometimes creates the horizon of happiness; and sometimes the deep dungeons of tragedy. Under this tendency, Eco says that the intellectual and critical judgment based on the 'play' is not only cultural but also academic. This semantic and linguistic role of a word is further illustrated with the following quote:

For Eco, the reader is indeed the writer; the reader enframes meaning and constructs possible worlds. Nowhere is this more explicated than in his best-selling novel *The Name of the Rose* (1980). As with all writing, the title bears close scrutiny. In itself, it proposes that the rose is not, as Gertrude Stein said, 'A rose is a rose is a rose'; nor as William Shakespeare said: 'A rose by any other name would be a rose'. Rather, a rose is a name for a living floral bush that has been captured by the word. The word itself is extremely powerful: 'In the beginning was the Word and the Word was with God and the Word was God' (The Bible quoted in Eco 1983: 399). In Eco's novel, even the power of the Inquisition cannot overtake the power of the word. Even the burning of the mysterious and multi-layered library cannot solve the complex contradiction between past learning, current research, cultural impositions of meaning and the transmission of what is acceptable knowledge. (Josie Arnold, 6).

This means that the power of *word* in terms of metaphysical determination cannot be suppressed by some ideologies and discourses. It will consolidate its power of semantic cum spiritual validity in the socio-cultural arena.

Radu Nicolae Homorozan in *The Concept of Hyperreal*, comments on the shift of pragmatics to some ethereal notion of possibility. The concept of hyperreal can boost the human imagination to some innovative facets of life. This way one can satiate the perception of an ideal world or can stabilise the public opinion in some particular direction. The further evidence in this regard is directed in the below-mentioned quote:

It can indeed be dangerous to run away from reality into a reproduced world such as video games, which become closer and closer to reality as technology advances. However, positive effects that are triggered by hyperreality can also be observed. Happiness and hope can be stimulated by giving people the impression that everything is fine, even though their country might be at war, for example. In this case the government and media could hide unpleasant events from the public in order to not get people depressed and concerned. As a conclusion I can say that the concept of hyperreal plays a very important role in our daily life.2... (Homorozan, 2)

With this, we can claim that the notion of hyperreal is an inclination more to the innovations and enforce the mundane minds to get imagined for the observation and experiments in new walks of life and untouched fields of knowledge.

There is a notion of Eco about the pragmatic facets of literature wherein he elucidates how literature is valued in terms of its utility across the social and cultural arena of the world. The following quote indicates to the social, intellectual and pragmatic utility of literature as,

Eco explores the relationship between life and literature and makes only three vague points: that literature provides the reader with an image of the ambiguities of life and language; that it is a universe that tests the soundness of our sense of reality; and that it gives us a knowledge of the inexorable laws of death and destiny that govern our existence. (Norma Bouchard, 13-14).

With this trinity-pragmatics, Eco tries to integrate the didactic characteristics of literary practices.

Moreover, Umberto Eco under the caption, *Some Remarks on a New Realism* gives a new way of understanding in the postmodern scenario under which a group named as literary or architectural postmodernism that looks to return to ancient classics for their retelling. Eco also gives an illustration of a word open 'door' written on a wall that may be interpreted as a real door, painted door, artistic door. Supposing it as a real door and try to cross it would make realise the wrong perception of ours; but reader, as per Eco, cannot always demand the empirical state of the author in the process of interpretation of texts. That means that 'This idea of lines of resistance, by which something which does not depend on our interpretations challenges them, can represent a form of Minimal or Negative Realism according to which facts, if scarcely tell me if I am right, frequently tell me that I am wrong. (Eco, 9).' This is more inclined to the emergence of ambiguities in the statements in literary and social contexts in a Ph.D. thesis under the title 'The Concept of Self-Reflexive Intertextuality in the Works of Umberto Eco'. Besides, there is always a probability of scepticism both in terms of literary exercises and social contexts. Regarding the interpretation of texts and understanding of the discourse or ideology within it, we need to approach system of language as a battlefield of varied semantic systems wherein the shifting and re-shifting of the levels of comprehensions of any text develop time after time. The following text reflects the same idea as:

While Eco does not approve of his model reader searching for the empirical author of a text –and admittedly it is more difficult with Nerval as he writes under a pseudonym and has not provided any theoretical or critical treatises with which to look back and make connections with his narrative work ... With Eco, he (Nerval) is clearly simultaneously present as both the model author and the empirical one since the intertexts (and intratexts) he utilizes, Sylvie included, reveal both his reading and writing practices and processes. Umberto Eco, thus, is a hybrid entity, both reader and author, and his novels are a combination of intertexts and intratexts, and personal, cultural and reading experiences and memories. (Annarita Premier, 259-260).

The above quote indicates that in the interpretation of any text, we need to look deep into the structure of text along with its particular context. Once again, this is claimed that there is also a convincing relationship between the reader and the writer of the texts; and it is the balancing mode of this relationship that can determine the definite meaning of any literary text.

Therefore, it is concluded that the new ways of interpreting the semiotic theory, with its expansive parameters for the textual interpretation, are dealt with innovative literary and symbolic vigour. Active as well as passive phases of language developments are discussed. Since Umberto Eco asserts on the expository nature of knowledge and meanings, it is very important to mention here that the theory of semiotics somehow assimilates in the semantic reservoirs of linguistic practices. There is also an idea of continuous formation of ideas and ideologies with the help of 'sign' and 'signification'. With these scholastic tones of deconstructive inclinations, there emerges a way of understanding and evaluating symbolic order to reveal the ironic relation of the conservative binaries across various social and intellectual discourses. Moreover, contrary to the notion of Roland Barth's phrase 'the death of the author', the validity of author in the process of interpretation is considered very relevant in the definite meaning of the text. The space for semantic cum discursive conspiracy is quite applicable that affects the epistemological standards. Besides, the concept of hyperreal is another aspect that may be used as a field of research to expand the epistemological spheres. This prepares a threshold of ethics that would be more liminal and ambivalent in nature. With

this, an innovative development occurs in the field of reality that leads us to a new facet of realism i.e. 'new realism.' This ultimately would accelerate the process of exposition of the various levels of reality and leads the way to developments in the understanding of the hidden realities of in the world.

REFERENCES

- Arnold, Josie. "Meeting the Platypus: When fact equals fiction." Vol 11 No 2. October 2007. Swinburne University of Technology. <http://www.textjournal.com.au>
- Bell, Philip. "Subjectivity and Identity: Semiotics as Psychological Explanation," *Social Semiotics*, vol.12. no. 2. Pp. 201-217. Routledge. <http://www.tandfonline.com/loi/csos20> PAPER
- Bianchi, Cinzia. "Thresholds, boundaries, limits: Ideological analysis in the semiotics of Umberto Eco." *Du Greyton Mouton (Semiotica)*. no. 206. Pp. 5-11. 2015.PAPER
- Bondanella, Peter *New Essays on Umberto Eco*, editor, Cambridge University Press, 2009. www.cambridge.org/9780521852098. BOOK
- Bondanella, Peter *New Essays on Umberto Eco*, editor., Cambridge University Press 2009. www.cambridge.org/9780521852098. BOOK
- Cameron, John. "Fiction Imitating History, or History Imitating Fiction?" *Otherness: Essays and Studies*. Vol. 2. No. 1. August 2011. Pp. 1-18. PAPER
- Eco, Umberto. "Some Remarks on a New Realism." *XXIII World Congress of Philosophy. Philosophy as Inquiry and Way of Life*. Athens 4TH-10TH of August 2013, www.vcp2013.jr. PAPER
- Homorozan. Radu Nicolae. "The Concept of Hyperreal." *Jacobs University Bremen*. January 17, 2014. PAPER
- Leone, Massimo. "Fundamentalism, Anomie, Conspiracy: Umberto Eco's Semiotics Against Interpretive Irrationality." *De Gruyter/TCS*, pp. 221-229, University of Turin, Italy. PAPER
- Paolucci, Claudio. "Three Pragmatist Legacies in the Thought of Umberto Eco." *ResearchGate, (European Journal of Pragmatism and American Philosophy)*, vol. no. pp. 1-11. University of Bologna, July, 2018. URL: <http://journals.openedition.org/ejppap/1232> PAPER
- Parry, David. "Umberto Eco and the Echoes of Adamic Language." No. LVIII z. 2. pp.14-28. *Zagadnienia Rodzajów Literackich*, Christ's College, Cambridge, University of Cambridge. *Zagadnienia Rodzajów Literackich*, LVIII z. 2 PL ISSN 0084-4446. PAPER.
- Primier, Annarita. *The Concept of Self-Reflexive Intertextuality in the Works of Umberto Eco*. 2013. Centre for Comparative Literature, University of Toronto. Ph.D. dissertation. <http://tspace.library.utoronto.ca>. THESIS
- Rosso, Stefano. "A Correspondence with Umberto Eco Genova-Bologna-Binghamton-Bloomington." Translated by Carolyn Springer, *Jstor*, Vol. 12, No. 1 (Autumn, 1983), pp. 1-13. Stable URL: <https://www.jstor.org/stable/302934>. ARTICLE.