

STRESZCZENIA

ABSTRACTS

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## Umberto Eco and the Echoes of Adamic Language

Many early modern writers were fascinated by the notion of the Adamic language in which Adam named the animals, a language that many believed could express the essence of things perfectly. Umberto Eco has displayed a recurrent interest in Adamic language in both his scholarship and his fiction, and this article pays tribute to Eco through placing his work in conversation with a number of scholarly fields in which the idea of Adamic language occurs, including studies of John Milton's *Paradise Lost*, the Qur'an and Islamic tradition, the history of science, and early Mormonism. The article concludes by challenging some of the theoretical assumptions made about Adamic language, both by Eco and in early modern discussions, through a rereading of Adam's speech in Genesis 2.

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## Cognitive and Semantic Universals in Translations of Psalm 139

Umberto Eco clearly states the concept of semantic universals in a short essay. He presents a kind of ethics that starts with cognitive semantic universals rooted in our body. These universal concepts, according to Eco are such because they are independent of any particular culture. Such concepts as for instance "top and bottom", "left and right", or "a sense of personal liberty" are rooted in the basic fact that we are bodies. The "sense of personal liberty" is especially important here. This claim is similar to cognitive semantics, especially as presented by Mark Johnson. This article presents an application of those claims to the analysis of Polish translations of Psalm 139. My main claim is that the ancient Hebrew concept of a person is not at odds with such secular semantic approaches as provided by Eco and Johnson. Psalm 139 might be a perfect representation of the cultural polarization of the concept in the process of linguistic and cultural translation and transition. Besides it is this polarization of the concept of this sense of personal liberty which is the focus of this article. My main focus is on Polish translations with circumstantial references to English and Swedish translations. In this article I focus my study of the two minor parts of Psalm 139: one referring to psalmist running from God to heavens, and second, about hating the evil

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## Umberto Eco's New Paradigm and Experimentalism in the 1960s

In this paper I analyse the results of a paradigmatic shift in the history of experimental writing. Drawing from the historiographical structure of natural sciences proposed by Thomas S. Kuhn in *The Structure of Scientific Revolutions* (1962), I read Umberto Eco's theory of the 'open work' as a narrativisation of that shift or 'change of paradigm'. In *The Open Work* (1962) Eco reads James Joyce's *Ulysses* (1922) as a watershed for Western history. Joyce's writing, according to Eco, offered a successful response to the European context of the 1920s that would change the experience of reading and writing forever, as well as the understanding of literary experimentation. This Joycean shift becomes apparent in the 1960s, when experimental publications by authors such as Italo Calvino, Julio Cortázar, Bryan Stanley Johnson and Georges Perec indicate that something characteristic was shared under this new paradigm; something that I call an experimentalism.

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## L'attività inferenziale e le aspettative nel pensiero estetico di Umberto Eco

## Inferences and expectancies in Umberto Eco's aesthetic theory

Umberto Eco's aesthetic theory shows a great continuity and coherence through decades. Both in *Opera aperta* (a pre-semiotic work published in 1962) and in *Lector in fabula*, inferential activity is at the very center of aesthetic experience and of interpretation in general. The musicological theory by Leonard B. Meyer was one of Eco's inspiration sources; it suggested the importance of this inferential activity and of the tensions it generates in producing emotional reactions to textual stimuli. But tensions are not the only way inferential activity contribute to aesthetic experience; tendencies too have an important role in it.

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## Eco, Dante e la semiosi ermetica

### Eco, Dante and Hermetic Semiosis

This paper focuses on Dante's centrality in the Umberto Eco's reflection about persistence over the centuries of the "way of thinking" defined "hermetic semiosis" by the author of *The name of the rose*, which has affected at considerable length many contemporary "reader-oriented" theories and practices. In fact Dante, by contravening the Thomist devaluation of the poetic genre, not only assigned a revealing and mystic-prophetic function to poetry, but also, at the same time, according to Eco, anticipated the "epistemological break" begun with florentine neoplatonism, namely "that mystic text trend which is still continuing today" (Eco 1985).

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## Umberto Eco powieści profesorskie

### Umberto Eco's Professorenromans

The object of this analysis are the currently available literary works of Umberto Eco's as different manifestations of the so-called *professorenroman* (academic novel). Using the concept of the *professorenroman* as a starting point, the author claims that none of the Italian author's novels falls within this genre. Moreover, the concepts of an *academic novel* or a *campus novel* are also insufficient when it comes to Eco's books analysis. In order to popularise his own research Eco makes use of various literary, syncretic and non-literary genre patters, both the contemporary and the old ones. He is also often testing different theoretical literary concepts constructed by him or other authors. A characteristic feature of many of his novels is their cognitive over-informativeness, which on one hand hinders their reception, on the other signals methodological and methodical problems present in the study of humanities.

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Poszerzanie pola literatury  
w *Tajemniczym płomieniu królowej Loany* Umberta Eco

Broadening the Literary Field  
in Umberto Eco's *The Mysterious Flame of Queen Loana*

The article reconstructs Umberto Eco's point of view on mass culture and on the situation and tasks of literature in the world of media in the example of his novel *The Mysterious Flame of Queen Loana*. The authoress uses for this purpose Pierre Bourdieu's concept of the literary field. She shows, how semiological mechanisms used inside the novel lead to, on the one hand, strengthening of the autonomy of literature in the world of multimedia and, on the other hand, constructing new, metamedia and hypertextual genre of novel.

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*Trzy Opowieści* Umberta Eco jako przykład współczesnej baśni

Umberto Eco's *Tre Racconti* as the example of modern fairy tale

The article is devoted to the analysis and interpretation of Umberto Eco's *Tre Racconti*. Each of the stories is considered in the context of its relationship with the structure and themes of traditional fairy tales and is recognized as an example of postmodern fairy tale (the term of Weronika Kostecka). The article also posed the question of the identity of the *Tre Racconti* Model Reader. The main thesis is derived from Umberto Eco's concept of the open work and it is an assumption that the three tales are set in a one continuum — so they can therefore be read as a single, modern fairy tale.