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Collana	Toronto Italian Studies
Disciplina	853/.914
Soggetti	American fiction - 20th century Gay erotic stories, American Gay men - Sexual behavior Gay men's writings, American LITERARY CRITICISM / European / Italian Criticism, interpretation, etc. Electronic books.
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Note generali	Description based upon print version of record.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Introduction -- From cosmos to chaosmos: Eco and Joyce -- Semiotics as a solution: from a theory of aesthetics to the study of culture -- The aesthetics of reception and the reflection on the reader: from the labyrinth to the Southern Seas -- Intertextuality: the Middle Ages, postmodernity, and the use of citation -- A theory of medieval laughter: the comic, humour, and wit -- The whodunit and Eco's postmodern fiction -- Baudolino and the language of monsters -- Conclusion.
Sommario/riassunto	"While Umberto Eco's intellectual itinerary was marked by his early studies of post-Crocean aesthetics and his concentration on linguistics, information theory, structuralism, semiotics, cognitive science, and media studies, what distinguishes his critical and fictional writing is the tension between a typically medieval search for a code and a

hermeneutic representative of deconstructive tendencies. This tension between cosmos and chaos, order and disorder, is reflected in the word chaosmos." "In this assessment of the philosophical basis of Eco's critical and fictional writing, Cristina Farronato explores the other distinctive aspect of Eco's thought - the struggle for a composition of opposites, the outcome deriving from his ability to elicit similar contrasts from the past and replay them in modern terms. Focusing principally on how Eco's scholarly background influenced his study of semiotics, Farronato analyses *The Name of the Rose* in relation to William of Ockham's epistemology, C.S. Peirce's work on abduction, and Wittgenstein's theory of language. She also discusses Foucault's *Pendulum* as an explicit comment on the modern debate on interpretation through a direct reference to early modern hermetic thought, correlates *The Island of the Day Before* as a postmodern mixture of science and superstition, and reviews *Baudolino* as a historical/fantastic novel that again situates the Middle Ages in a postmodern context. Demonstrating Eco's use of semiotic theory, Eco's *Chaosmos* shows how critical models of the past map contemporary literature and culture."--Jacket
