

Travels in Hyperreality By Umberto Eco DE CONSOLATIONE PHILOSOPHIAE Livres cousins : The Simulacra La Langue des medias : Destruction du langage et fabrication du consentement L'art du roman English Travels in Hyperreality was a text from the late 1970s and early 1980s editorials by Umberto Eco which really hit home when a lot of the meta-commentary of entertainment hit in 1990s when I read it was a freshman in college. "-----FIFTY-CENT WORDS cenotaph | Jean Poinot | chiliastic | presidium | notionism | glossolalic | Macumba | Orixá | Exù | Umbanda | thurible | Nago-Yoruba | Bantu Angolan | Ologun | Oxalà | Our Lord of Bonfim | Allan Kardec | Rui Barbosa Law of 1888 | maenad | phatic | kermesse | telluric | topoi | Epos | Eclogue | Parusiacs | boutade | anacoluthon | endoxon English Немного грустно от того.

This is a collection of essays written in various times and contexts in which Umberto Eco considers many topics: holography wax museums The Return of the Middle Ages Superman and Casablanca Federico Fellini and Michelangelo Antonioni the survival of ancient African religious sects and cults in contemporary Brazil Jim Jones and his murderous temple the Red Brigades and terrorism in general Marshall McLuhan and Charles Manson Woody Allen and St Thomas Aquinas the social and personal implications of snug-fitting blue jeans and the secret meaning of spectator sports. A professor of semiotics at the University of Bologna Eco's brilliant fiction is known for its playful use of language and symbols its astonishing array of allusions and references and clever use of puzzles and narrative inventions. His perceptive essays on modern culture are filled with a delightful sense of humor and irony and his ideas on semiotics interpretation and aesthetics have established his reputation as one of academia's foremost thinkers. A professor of semiotics at the University of Bologna Eco's brilliant fiction is known for its playful use of language and symbols its astonishing array of allusions and references and clever use of puzzles and narrative inventions. His perceptive essays on modern culture are filled with a delightful sense of humor and irony and his ideas on semiotics interpretation and aesthetics have established his reputation as one of academia's foremost thinkers. (I tear the label off my two-sizes-too-small underwear!) Because power adapts because people adapt because culture and society are moving objects with thinking things at their core and because our own thinking is never outside this process we too must adapt or die as thinkers - that's how I see this book. At times when I was reading this book I heard the distinct voice of Aschenbach the cloistered traditional German author who is the protagonist in Death in Venice (The tight underwear is back). I throw away my too-tight underwear and my robe and sandals and sit nude in my apartment with a martini contemplating the deeper meanings of Thomas Aquinas Disney World and football (what Americans call soccer). He also feels that Americans always want more of extra and that we are not satisfied with the average serving of life and must strive to fabricate the absolute fake - for instance the oval office in Texas. In his travels across America observing various museums mansions amusement parks and historical sites Eco examines every detail of the location from its real items and imitations—such as furniture duplicated to look like a specific real piece fabricated ceilings to look like ceilings in chapels found in Europe to the Pompeii-mosaic-tiled floor in the Hearst Castle Eco is offended at America's obsessiveness about copying the original. DICK RENCONTRE SAINT-THOMAS Dans les articles de ce recueil Umberto Eco encourage l'exercice d'un esprit critique aiguisé sinon la guérilla sémiologique face à l'absolu des discours qu'ils soient religieux sportifs politiques publicitaires médiatiques. Parmi les sujets d'étude : - L'hyperréalisme dans les musées les hôtels les parcs d'attractions- La confusion des éléments constitutifs de l'information : la source le canal la forme Eco is a less radical Baudrillard but one commentator with more knowledge of the medieval and the grounding of semiotics to really make it stick. Many of the assertions in this book about spectacle seem more true now than in the 1990s when social media has literalized many of the ideas of self as spectacle and gone are worries about authenticity. While post-modern does apply to this book in the sense that Eco is operating with post-structuralist assumptions Eco does not write like most theoretical post-modernists and avoids lots of neologisms and more obtuse claims. Like most of his books of popular essays Eco requires you to have a huge frame of reference though and you may be looking up both medieval figures and pop culture of the

1970s. English Il costume di casa ospita una silloge d'articoli e interventi redatti da Umberto Eco tra la fine degli anni Sessanta e l'inizio dei Settanta; quelli destinati alla stampa periodica sono in genere piuttosto brevi ma vi si trovano anche testi più corposi (come quelli sul Gruppo Sessantatré) e il famoso scritto sul caso Braibanti Sotto il nome di plagio che occupa da solo qualche decina di pagine ed è fra le cose più interessanti qui pubblicate. Alcuni di questi articoli sono stati di nuovo ristampati nella recente raccolta di testi di Eco sulla televisione perché lo studioso lavorando allora per la Rai conobbe da vicino e indagò ampiamente la comunicazione televisiva. Inutile dire che le pagine sulla televisione oltre ad essere fra le più stimolanti del libro posseggono una freschezza e un'attualità notevoli soprattutto se si pensa quanto sia cambiato questo mezzo di comunicazione rispetto a quegli anni; ma è altrettanto vero che Umberto Eco fu nella cultura italiana e non solo uno dei più lucidi analisti dello Zeitgeist degli scorsi decenni sì da poter sovente captare o intuire mutazioni conseguenze o derive assolutamente non percepibili dall'osservatore comune o perfino dagli addetti ai lavori: tanto che spesso reca impressione oggi riconoscere quanti ammonimenti e quante indagini belli e pronti a saper leggere non dico i saggi del professore alessandrino ma semplicemente i suoi articoli sull'Espresso i nostri sapienti reggitori avrebbero potuto scoprire così evitando tante schifezze combinate o dette nel frattempo. Ma Eco era un grande anche nell'intuire dettagli su questioni minori o minime: come quando spiega in un garbato articoletto perché sia impossibile una resurrezione letteraria di Guido da Verona. In questo florilegio non mancano neppure i pezzi lievi o umoristici come la disamina dei foglietti mandati un tempo nelle case da svariate istituzioni religiose nostrane allo scopo di sollecitare l'elemosina dei destinatari per orfanelli o missioni nel terzo mondo (chi qui scrive ricorda con quale frequenza giungesse lustri addietro per esempio Primavera Missionaria - menzionata pure da Eco - peraltro da noi mai remunerata o richiesta al punto che se per un po' non la vedevamo nella cassetta della posta ci chiedevamo se per caso non avesse chiuso baracca: come alla fine probabilmente avvenne dato che ormai da tempo non la spediscono più) ove dietro la trattazione puntigliosa e svagata insieme tutta giocata sull'orlo dell'irriverenza senza mai cascarvi emerge in poche pagine tutto un mondo di credenze di poteri e di rapporti che ormai appare lontanissimo dal nostro eppure appartiene al passato prossimo. Un mondo diverso attestano anche le polemiche contro la destra culturale che in epoca di cosiddetti opposti estremismi cercava di risorgere a vita nuova come alternativa credibile a una presunta rivoluzione apocalittica in atto: diverso perché quella destra nonostante tutto per quanto velleitaria e piena di sofisti e fiancheggiatrice magari di brutta gente nella cultura credeva ancora e intendeva dar voce a una borghesia magari senile perbenista ma sostanzialmente anche spesso perbene. L'unica traccia d'uno spirito davvero scomparso è invece la presenza di riverberi linguistici tipici dell'epoca con l'enfasi per esempio su parole come "operai" "padroni" ed altre viepiù ideologicamente connotate che adesso suonano davvero old fashioned; ma siccome Umberto Eco non era un polemista da giornale di provincia bensì una mente sopraffina tali aromi del tempo aleggiano sporadici e sottili privi d'invadenza e donano sapore alla pagina. Vedendo i commenti di lettori anglofoni alla traduzione inglese di questo libro ne ho tratta l'impressione (forse sbagliata e in tal caso chiedo venia) che non si tratti esattamente della medesima raccolta ma d'un florilegio almeno parzialmente diverso magari per il fatto che parecchi di questi testi molto legati a peculiarità culturali e storiche nostrane sarebbero stati difficilmente comprensibili per i lettori forestieri soprattutto a distanza di mezzo secolo; a meno che non si tratti di qualche errore nell'accorpamento delle schede. I cannot say that I enjoyed this book; Eco always writes as if his audience just graduated summa cum laude with a degree in Western Civilization and at times he is just too much trouble to read much less understand. The opening essay has Eco traveling the United States home of the Hyper Real attractions (he notes that he was in the New Orleans French Quarter the day after seeing the New Orleans Square at Disneyland). In further essays he discusses the effect that wearing blue jeans has on one's perception of the world (especially apparently the very tight kind of blue jeans) the return of the Middle Ages to modern society his views on World Cup Soccer as a social phenomenon and how movies become cult movies using Casablanca as an example. (I am reminded of a large cross I saw in San Antonio nestled in the center of a fifteen-foot patch of prickly pear cactus; there was no

way that anyone in his or her right mind would try to get to that cross.)On the whole I liked the essays I could understand in whole or in part; I just cannot give an unqualified positive review to a book of essays in which there exist essays that I could not understand in whole or in part. (I will leave it to those who read my Book Reviews to determine whether the fault in comprehending a good deal of Eco lies in him in me or in translation from the Italian. One of them was the used bookstore Capitol Hill Books--they offered a mystery Grab Bag where you could specify how much you want to spend and let them pick selections for you either completely on their own or based on authors/selections you provided. "This is the reason for this journey into hyperreality in search of instances where the American imagination demands the real thing and to attain it must fabricate the absolute fake; where the boundaries between game and illusion are blurred the art museum is contaminated by the freak show and falsehood is enjoyed in a situation of "fullness" of horror vacui. "Replicas take on lives of their own like the imitations of the original Manhattan purchase contract sold in one tourist gift shop--it looks and even smells real and yet it is in English whereas the original was written in Dutch. And with comical perfection Eco's metaphors match the absurdity of his subject matter:"The poor words with which natural human speech is provided cannot suffice to describe the Madonna Inn. Eco reverses the polarity as he takes us to Marinelands a kind of Sea World where the real (aquatic creatures) are made to feel fake (routine performances interactions with trainers etc. "Each group manufactures its dissidents and its heresiarchs the attacks that Franciscans and Dominicans made on each other are not very different from those of Trotskyites and Stalinists--nor is this the politically cynical index of an aimless disorder but on the contrary it is the index of a society where new forces are seeking new images of collective life and discover they cannot be imposed except through the struggle against established "systems" exercising a conscious and severe intolerance in theory and practice. right now and live near any major city you have heard fireworks almost every night for the last few weeks a kind of rumbling that widens fissures in the metaphorical socio-political streets. From the recycling of millenarian cults (Manson Jim Jones) fears of the End Days spiritual revivals and Afro-Brazilian rites mixing spiritualities in a heady concoction that attempts to replace erased slave histories Eco waltzes through it all. He looks at THE GLOBAL VILLAGE and the role of communication remarking upon the near impossibility of revolution with a globe that's under constant surveillance and capitalist production/trade exploits sometimes controlling entire countries. Mini-insurrections built into the system (keeping in mind that all this was written prior to 9/11 and the so called War on Terror which while larger scale in terms of disruption and challenge to the status quo ultimately seem to have reinforced power dynamics thanks to remote warfare either by proxy or by technology. "Did I mention how prescient some of his essays feel? With just these two quotes we could easily move from Russia to North Korea to Berlusconi and Trump and then on to social media most especially Twitter. And if Eco thought sports media had become a kind of meta-industry no longer dependent on the actual performance of real sport I can only imagine what he would think today (sports media/talk doesn't just replace political discussion and participation as a kind of tribalist substitute as he suggests it now delves into fantasy participation; reminded me a bit of a piece I remember reading by Chomsky who asked why if the average sports fan can speak so knowledgeably and in such depth about sporting technicalities and history why media doesn't treat them as if they can do the same about political and economic topics that actually effect them more directly). Many essays are peppered with personal anecdotes and one revolves around Eco's weight gain causing his jeans to fit so tight that they smush his balls---this causes an epiphany (perhaps via pain although he does not attribute it to this) that leads him to understand that not only does restrictive clothing control physical movement but it also impacts the mind (monks realized this early and thrived intellectually thanks to flowing robes; women's progress for him now stands as even more impressive given the history in which clothes have almost always been used to control and restrict them). the given language is power because it compels me to use already formulated stereotypes including words themselves and that it is structured so fatally that slaves inside it we cannot free ourselves outside it because outside the given language there is nothing. "'Literature says something and at the same time it denies what it has said; it doesn't

destroy signs как часто в эссе об Италии конца шестидесятых-начала семидесятых узнаешь современную Россию но очень хорошо от того что Эко когда-то обо всем этом так хорошо написал. English A writer interested in a pseudoscholastic take on a nation so consumed by modernity that it became a hysteric caricature and in the ways history is bastardized and the present ridiculously beatified to create a sleazy metropolis absent of culture Eco was William Gibson ten years in advance:- Le pouvoir de l'habit et de l'image- La quête postmoderne d'un discours de vérité- Le simulacre et le spectacleLes grands thèmes :1, In many ways.

It make them play and it plays them. If and whether literature is liberation from the power of the given language depends on the nature of this power: Travels in HyperrealityUmberto Eco was an Italian writer of fiction essays academic texts and childrens books. Umberto Eco was an Italian writer of fiction essays academic texts and children's books: {site_link} I like to pick books at random and wander for a bit, Sometimes these wanderings take me places I want to go and find rewarding other times they just take me wandering, It's important to get lost to try new things to add spontaneity to your life. I wander into an essay about garments in this book that changes the way I write this book review, In one of the essays Eco describes how the garments of our time shape our personality even our writing, Eco writes that a garment that squeezes the testicles makes a man think differently, I put that theory to the test by wearing underwear two sizes too small for parts of this review: The parts that seem harsh must be times when I am wearing underwear that is too tight, The parts where I am witty and charismatic must be the times when I am wearing a loose-fitting robe and sandals (the true clothes of thinking men). So what is Faith in Fakes? Faith in Fakes is a book about spontaneous discovery thinking as play and true understanding as rejecting intellectual closure: It was refreshing to find a book that mirrored my way of thinking. They remain that way many times because they push against realities which if they were encapsulated in total understanding would not be understood at all. Let us understand something a little differently and if we are not entirely satisfied let's leave it at that. It's true that at times the book tends to wander and wander from idea to idea around and around a message without making that message clear, The experience can be frustrating (Underwear two-sizes too small persona talking), When you feel this way my advice is easy -- wear loose-fitting clothes loose-fitting undergarments or simply read the book again nude and see how you feel about it: One reviewer on Goodreads suggested that Umberto Eco was William Gibson ten years in advance, I see Umberto Eco as inhabiting a category of thinker similar to Michel Foucault -- just when you want to put a label on him he changes: It's that quality of creative play that makes a book of essays written in the 70s and 80s feel timeless: As Umberto Eco himself says No everyday experience is too base for the thinking man. True Eco is not the cloistered man -- he is a man of the world, But he does represent the dignified elitist academic writer (in the best sense I can mean this?). In other words he is not afraid to write ideas that go over our heads, If he is the dignified academic in some essays he is the witty and resourceful humorist in others. He pulls off this intellectual flexibility with such grace and without pulling any muscles (Any good essayists needs either flexible tights or a monk's robe): English Eco suggests that for the average American's taste he feels the past must be preserved and celebrated in full-scale authentic copies; a philosophy of immortality as duplication: Perhaps a good opposing force to Lethem's Ecstasy of Influence and Hickey's Air Guitar. Should always be on the mind of visual artists who are informed by digital technologiesThough written in 1995 in my opinion is even more relevant today. Ce que j'apprécie spécialement chez l'auteur c'est son aptitude à trouver du sens partout là où on voudrait faire passer les choses pour évidentes: Alors que les articles ont été publiés de 1967 à 1983 les observations de ce grand sémioticien restent toujours pertinentes: Of the books I read in my freshman year coming back to this book for the fourth time in 17-years or so I was surprised how much of this still stuck with me. Inutile ovviamente scendere nei particolari: non sarei capace di analizzare l'opera come davvero meriterebbe finirei per trascurare troppe cose finirei per annoiare tutti. nice read until i got bored with an idea that was beat to death: eco seems to be in love with his own ability to draw obvious conclusions, and the conclusions start to lack while the pretention

grows, i couldn't finish it--but the first half was good so i gave it three stars. eco's main event seems to me to be the name of the rose after which he becomes umberto eco and starts to rehearse that act a bit too much. English This is a book of essays covering the years from 1973 through 1986 by Umberto Eco the Italian novelist (The Name of the Rose) semiotician and cultural critic, I had to look up the word "semiotician" (one who studies signs and sign processes (semiosis) indication designation likeness analogy metaphor symbolism signification and communication): When one can understand Eco's essays they are very good; it is when he wanders off into either Italian politics and /or semiotic issues that he becomes well-nigh impenetrable: bookstores were forced to close due to the pandemic many survived by taking online orders and offering delivery, I gave them the names of maybe a half-dozen favorite authors and let them choose for me. This is one of the books they sent back in early April and it could not have been more of a welcome surprise: I'm not sure I can really be objective about his writing or arguments as I find him so entertaining: It's like having an uncle who is the best raconteur on the planet to the point that the veracity of his stories is overwhelmingly irrelevant, This book of essays captures shorter works he published in mainstream popular publications: Grouped by THEME he covers an amazing amount of intellectual and historical territory, We begin with his TRAVELS centered around America's fixation with creating such authentic fakes as to raise them to almost mystical iconography. From Disneyland to wax museums and classical Greek and European replications incorporated into the houses of the uber wealthy: Museum context further distorted by the use of fake reference photos or small scale miniature models in order to make the contrived exhibits more authentic, Even the fictional wax diorama like that created for Alice in Wonderland is made to such precision as to seem real---a fiction of a fiction masquerading as real, ... Let's say that Albert Speer while leafing through a book on Gaudi swallowed an overgenerous dose of LSD and began to build a nuptial catacomb for Liza Minnelli, " America fills its cultural/historical void with next-level deception worthy of praise---entertainment as existential balm. Meanwhile the human tourists are treated like animals as they are herded from location to location told when to sit and stay: But all this is not merely Eco applying theory to pop culture and tourist destinations---it creates a fascinating perspective on the America of the '80s, And just before we get lost in the funhouse we move on to the middle ages. Yes a whole section on how we're reliving the past a past in which ". all the problems of the Western world emerged: Modern languages merchant cities capitalistic economy (along with banks checks and prime rate) are inventions of medieval society: " The Pax Americana struggles with its own demise akin to the Roman Empire's. The barbarians are at the gates but they can't be identified as simply as we like (despite a political climate that attempts to do so), All we know is that something definitive is slipping through the cracks (a greatness; a shared history. Eco doesn't describe it this way because he was writing these essays some 40 to 50 years ago but they are remarkably prescient,)How do we deal with the apocalypse and erased histories? Send in the GODS OF THE UNDERWORLD, While he admits formal religious practice such as mass attendance may be on the decline the reverence for the sacred has never faltered. It is both reassuring and frightening how easily he connects the present to the past delineating repeating patterns and historical precedents as if they had just happened: But for all these cyclical commonalities he outlines fascinating breaks with the past and changes still in development, The multinational system itself actually relying on terrorism and small local wars to act like pressure release valves on the larger system and preclude large world wars: "Today a country belongs to the person who controls communication, " "We can legitimately suspect that the communications media would be alienating even if they belonged to the community, Controlling communications allows one to shape the story to distract to frame the discussion. In a sense social media does belong to the community in that participants shape the content but its form seems to dictate the kind of tribalist return that television engendered. Later he shows us just how tragically sports can obscure political violence, Should you think Eco infallible (or that I've completely fallen for this academic smoke-and-mirrors linguistic magic) his one essay on photos seems laughably shortsighted. He references a 1977 photo depicting terrorist violence in Italy and predicts it will become one of those timeless iconic images. It is unlikely he could have predicted the

sea of daily visual imagery that now supplants the past almost instantly, The above image is certainly not a photo I've seen nor heard referenced before, Perhaps it has held up visually in Italy but I seriously doubt it, It is late and I fear I've lost whatever imaginary structure I thought would work for this review. But lest you think this book is all doom and gloom I reiterate that it is filled with a lot of joy hope and humor, His thoughts on language and literature were among some of my favorite so let us close with these two quotes: , How can we escape what Barthes calls Sartre-like this huis clos? By cheating: This dishonest and healthy and liberating trick is called literature: Eco knows how to tell a tale and getting drawn into his essays (which are more like bottomless trickbags) is hardly a difficult task, The breadth of his observation is exhausting; the title essay alone touches upon Superman the wax museums of the Southern California area Disney World and Thomas Aquinas. My complaint is that all the while I never knew what hyperreality was. Am I subject to an essay which aims to prove that Western culture is a grab bag of artifacts and symbols that have lost their meaning? Well great. Eco while his essays smack of j'accuse seems to only expand upon the neverending network of symbols which he is so eager to take shots at[1]

Le code. VOYAGE DANS L'HYPERRÉALITÉ². LE NOUVEAU MOYEN-ÂGE³. LES DIEUX DU SOUS-SOL⁴. LES CHRONIQUES DU VILLAGE GLOBAL⁵. LIRE LES CHOSES⁶. But wandering is important. The ideas in this book are often half-formed. (This must be the loose-fitting robe version of me talking). Don't label me should be his moniker. If you label me you've killed me. So I wander. From idea to idea. I don't think Umberto Eco would have it any other way. Everyone except perhaps New Orleans is on his shit list. English PHILIP K. Piuttosto una curiosità. English hmmm.) English [In mid- to late-March when local D.C.]Umberto Eco is a delight. Funny playful quick irreverent and seemingly brilliant. a replica of a past that never was. This is the hyperreal.).No not your midlife crisis years THE MIDDLE AGES.)." (If you're in the U.S. #dronestrikes). You can cheat the given language. I already knew that. That's not hyperreality. That's plain old reality. English

