The name of the rose: Analysis of philosophical clashes

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ABSTRACT
This article discusses how philosophy is represented in the work O Nome da Rosa by Umberto Eco. Therefore, it analyzes the literary text by finding the medieval philosophies that are in the speeches of the characters, explaining how such philosophies are related to theories outside the medieval environment. . The text of the beginning of the work related to the arrival at the abbey and the episode of the horse Brunello were researched, through a critical study of the comparative literature. The analysis of the text showed references to Charles Peirce's semiotics; the nominalism of Guilherme Ockham; and Buridano regarding the theory of the world encyclopedia. It also made it possible to find the analogy of the world as a book or mirror, referring to Alan das Ilhas; the connections with Roger Bacon's new science, the clashes between realism and nominalism, finally, the reference to the Aristotelian theory of causality. The result shows that the literary text appears as a tool for the study of philosophy: first as a text that reveals other philosophical texts; second as a didactic instrument that, through verisimilitude, makes the world of philosophy more accessible.

Keywords: Literature, Philosophy, Semiotics, Nominalism, Postmodernity.

1 INTRODUCTION

What do you know about the philosophy of Umberto Eco's The Name of the Rose? Literature of multiple genres, the work reaches the fortieth anniversary of its publication as a bestseller of great success worldwide and translated into several languages. The book is not only a publishing success and television recreation in film and this year (2020) a series, but it is also one of the most studied literary works of postmodernity. For many authors such as Bausi (2011), for example, the bibliography accumulated around the world on The Name of the Rose is imposing, and the book has already been questioned in several aspects: the relations with postmodern aesthetics, the sources and models, the theoretical and semiological implications, the links with the present day. Despite being a work analyzed in all these aspects, there is a need for deeper knowledge about the philosophical sources of the text, that is, the roots of philosophy that are in the intertext. This is exactly the function of this research. Today, after forty years, the work continues to impact intellectuals from different areas and the fruits of these studies have contributed to the understanding of the breadth of the literary text and its ramifications with other areas. In this sense, this study is concerned with finding medieval philosophies, or philosophical ideas, relating to ideas from other periods of philosophy. Due to the

breadth of the work, we chose as a text for analysis the passage that deals with the arrival at the abbey and the escape of the horse Brunello, right at the beginning of the work.

By analyzing the text, this research clashes in the first place with the philosophical stance of its main character, William of Baskerville, who acts and speaks, most of the time, referencing philosophers from the medieval environment and from other centuries. It is natural that the author also infers in philosophical dialogues, ideas from philosophies of other times such as modernity and contemporaneity, so the confrontation between the philosophical medieval and postmodernity is a constant in this work. This research fills, therefore, this still open space of finding and debating the philosophies present in the work. The path of analysis created in the research of the text elucidates two aspects, one formal and the other practical. The formal is the skill in the analysis of the literary text imbued with verissimilitude and the possible philosophical ideas behind the text. The practical refers to the didactic-pedagogical use of the literary text in the teaching of philosophy. How does Umberto Eco make medieval philosophy accessible to readers? We know that philosophy in general and medieval philosophy in particular are not easily accessible for students of philosophy, and present challenges for even the most experienced teachers. Therefore, this article aims to show the versatility of the literary text as a privileged element in the teaching of philosophy.

Despite the richness of the work, due to the short space of this work, we will analyze only one graft by making an analysis and finding the relationship of the text with other philosophers. In the first moment, we will see the relation of the work to philosophy in general. Then, analyzing the text, we find the philosophical attitude of the character Friar William relating to the semiotics of Charles Pierce. This game of interpreting signs outlines the theory of interpretation that predominates and thus becomes the worldview of an epoch. Next, we find references to William of Ockham's nominalism in direct confrontation with the Aristotelian realists who defended the existence of universals. This clash consolidated the language of the empirical sciences then springs, paving the way for successive scientific revolutions. After that, we realize that the character uses the technique of interpreting the world as an encyclopedia, referring to Buridano. The text also reveals the interpretation of the world as a book, or a mirror, or an Aristotelian immovable engine in reference to Alan of the Isles. The interpretation of the world as a mirror confronts the theory of mirrors by Umberto Eco and Jorge Luiz Borges, showing encounters and disagreements between the medieval and postmodernity. Finally, the analysis of the text refers to the conflict between realism and nominalism of scholasticism, the nascent science of Roger Bacon, and the Aristotelian theory of causality.

We reinforce the idea that the study of medieval philosophy is not easy to understand for beginners in philosophy, not even for professors in the field. In view of this, the analysis of the literary text, as done in this research, in search of its philosophical roots, can reveal itself as an ability to discover texts through the text, leading the scholar to the infinite chains of philosophical intertextuality.

Moreover, the literary text, such as The Name of the Rose, which revisits the Middle Ages without naivety, but with irony and creativity, appears as a brilliant text for the didactic-pedagogical teaching of philosophy.

2 THE NAME OF THE ROSE AND PHILOSOPHY

The work is known as a historical novel, political romance, medieval chronicle, but also as a philosophical novel. This last aspect is due to the diversity of philosophical ideas of the Middle Ages expressed in the dialogues of the characters in the work, accompanied by a strong intertextuality and irony that lead the literary text set in medieval philosophy to dialogue with philosophies of other times, such as, for example, Greek and Roman antiquity, modernity and postmodernity[1]. It is in this sense that, according to Piaia (2016):

> [...] Umberto Eco is recognized as having indisputably merited having, so to speak, cleared the medieval with the general public, placing as the basis of his novel not art or literature in the strict sense, but rather the thought of the medieval[2] (PIAIA, 2016, p. 108-109, translation wow).

The novel therefore makes a number of references to medieval philosophers and theologians such as Augustine of Hippo, Pesudo Dionysius, Alan of the Islands, Isidore of Seville, Blessed Liebano, Ugo of St. Vitus, Bernard of Caravel, Joachim of Fiori, Albertus Magnus, Thomas Aquinas, Bonaventure, Roger Bacon, Roberto Grassatesta, Dante Alighieri, Marsilius of Padova, William of Ockham, Giovane Buridano and many others. Despite the diversity of philosophers referenced throughout the work, our work is concerned only with those present in the text under analysis. Thus, from the Middle Ages, we will study in the text the nominalism of William of Ockham, the idea of the world as a mirror of Alan of the Islands and the references to Buridano. From modernity, we will refer to the semiotics of Charles Peirce. Thus, he recalls that these ideas of medieval thought, especially between the thirteenth and fifteenth centuries, are revisited by Eco not only as nostalgia, but in a credible recreation characterized by various elements of postmodern poetry, relating the medieval philosophical content with the ideas of several other eras in the history of philosophy.

It is in this sense that, according to Piaia (2016), Eco becomes the bearer of a postmodern poetics, in which there is an obsessive search for the new and the modern, but, on the other hand, he

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[1] "The 'postmodern' also presupposes," Eco continues, "a different conception of time and, consequently, a particular way of signifying the concept of memory and the past. According to the perspective of postmodernity that it is no longer possible to project the future from the present – a projection that in modernity often assumed utopian and progressive traits – the return to the past becomes viable, since, after the rupture with history and tradition made by the avant-garde of the early twentieth century, there is no longer a limit to be crossed; instead of the 'limits to be overcome', what we have is a permanent search in a kind of database 'of all contemporary styles' (JAMESON, 1996) that can be accessed at any time" (AGAZZI; VINCI, 2012, p. 84).

[2] [...] Umberto Eco [...] deserves credit for having, so to speak, 'cleared' the Middle Ages for the general public, placing at the bottom of his novel not art or literature in the strict sense, but the thought of the Middle Ages [...].

succeeds in recovering and combining a recycling of the past, of texts and fragments that seemed to have lost their function. This connection between different philosophical periods with different authors and ideas is captured by the model reader[3] who makes the connection with several other texts/contexts and will perceive the existence of other ancient (Aristotle), modern, and contemporary (semiotics) philosophies between the lines of the dialogues created by Eco. Therefore, it is in this hybridism of returning to the medieval philosophical past with a postmodern gaze that Eco himself reports:

> I wanted to write a historical novel I don't know how faithful I was to that purpose. I don't think he failed to do so when he masked quotations from later authors (such as Wittgenstein) by passing them off as quotations from the time. In these cases, I knew very well that it was not my medievals who were modern, but rather the moderns who thought like medievals. I wonder if sometimes I have not lent my fictional characters a capacity to, from the disiecta membra of purely medieval thoughts, compose some conceptual unicorns that, as such, the Middle Ages would not recognize as their own (ECO, 2018a, p.558-559).

In this sense, The Name of the Rose carries a strong link between literature and philosophy. Through his great creativity, Eco intertwines a series of ideas from medieval philosophy with other eras in the history of philosophy, also expressing his own opinions, making the philosophical lines evolve and be interpreted according to the author's ideas. For him, a historical novel must not only detect the causes in the past of current social development, but must creatively trace the process of how these causes have developed up to the present day.

Therefore, still for Piaia (2016), The Name of the Rose is not only a political novel set in the Middle Ages, but above all a philosophical novel, elaborated with an eye on the fourteenth century and the other on the twentieth century with its philosophies and ideologies. Another aspect is that the author prepares an open text[4] so that the reader can also add his contributions according to his or her passability. This happens mainly through the intertextual paths, as Eco's novel under study here appears as a patchwork of other philosophical texts. Thus, the novel emerges to the reader as Eco's model as a text that will be pleasurable and challenging, a lazy machine that will be moved by the library, or encyclopedia mundi, of the reader's ideas. Thus, in Eco's novel there is a strong link between the medieval and the postmodern. In the postscript (ECO, 2018a), this relationship is evidenced:

> If a character of mine, comparing two medieval ideas, takes from them a third, more modern idea, he is doing exactly what culture did later, and if no one has ever written what he said, it

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[3] For Eco, the model reader is the one capable of leaping out of the text, reconstructing the meaning of the text with all its culture. It is a fruiter, because the text is a lazy machine that needs the creative intervention of the reader to be activated. For Bernardelli (2010), Eco presents several types of readings, with two main ones: the semantic reader and the critical reader. The semantic reader elaborates his reading taking advantage only of the plot, of the narrative development of the story. On the other hand, the critical reader is the ideal user who launches himself in search of different textual meanings, of double codings of the text. The critical reader is evidently the one who goes in search of intertextual chains.

[4] "Eco proposes that instead of the work hermetically enclosed in on itself, we should read what he calls the novel-encyclopedia, whose image of an open knowledge can never be accepted as definitive, because the various levels of meaning can be interpreted in countless ways. The representation of the world as an unlimited multiplicity is mobile and suggests inexhaustible knowledge and languages, and is also a mapping of the life of a culture, understood as an intricate set of systems whose meanings are enhanced by narrative forms" (AGAZZI; VINCI, 2012, p. 97).

is certain that someone, even in a confused way, should start thinking about it (ECO, 2018a, p.559).

Therefore, we will try to identify the texts that refer to the philosophical ideas within the literary work. This is not an easy task, because what one author interprets in one way can be seen in another way by another interpretant. In this sense, Eco (2018a) states that he received several observations about parts of the text that his readers considered medieval, but for him were contemporary attitudes.

> There are other pages in which the reader has savored as delightfully medieval certain attitudes that I felt were illegitimately modern. And that everyone has their own, usually distorted, idea of the Middle Ages. Only we, monks of that time, know the truth, but by saying it, we can be burned alive (ECO, 2018a, p.559).

Continuity, when we confront the medieval with the modern in relation to the philosophical ideas present in The Name of the Rose, we must be aware that it is a literary text and that "the novel is a machine for generating interpretations" (ECO, 2018a, p.530), therefore, we are in the field of verissimilitude and not in the rigor of formal philosophical logic. It is in this sense that, according to Murry (1968), a novelist's writing, despite all its analogies, is different in kind from the philosophical style, the novelist works with different material and has different objectives. For example, "a tragic poet is not a pessimistic philosopher, however much some critics may insist on treating him as such" (MURRY, p. 41, 1968). Finally, our delicate comparative work of finding the medieval philosophical sources in the literary text and making them dialogue with philosophers of other times is seen as a partial exercise and subject to future revisions due to the complexity of the subject.

3 THE TRICHOTOMOUS SEMIOTIC PATH AND THE SEMIOTICS OF THE ABDUCTION OF FRIAR GUILHERME

We now proceed to analyze a text from the work involving the episode of the arrival at the abbey and the horse Brunello. The first element to be noted is the philosophical stance of the character Friar William of Baskerville, who with an eclectic vision observes all sides of the path as he approaches the abbey; it then presents a series of interpretations of the world, of God, and of reality. We believe that the philosophical way in which the character interprets the signs is based on Peirce's semiotics. Obviously, it is the author of the text who creates the way of acting of his medieval character, recreating his way of acting with modern ideas. Here, then, is the first excerpt for analysis:

> As our mules trudged along the last elbow of the mountain, where the main path branched off into an interchange, giving rise to two side shortcuts, my master paused for some time, looking to the sides around the road, to the road, and above the road (ECO, 2018a, p.60).

At the beginning of his text, the author presents a path that takes off in three other paths, referring to the moment when the main characters Friar William and Adso of Melk approach the abbey,

making it clear that the path of semiotic interpretation can have at least three different interpretations. The figure of the path itself is already symbolic and presents what unfolds throughout the work as semiotic pedagogy, that is, Adso's evolution in interpreting symbols with the tutorship of Friar Guilherme. The trichotomous path is also a reference to the triad of reasoning proposed by Charles Peirce (2005), in which he presents the triad of reasoning, the triad in metaphysics and the triad in psychology and which will be repeated in several dialogues of the novel, making it clear that the text can have several paths of interpretations depending on the reader.

Another symbolic fact is Friar Guilherme's philosophical attitude, which represents one of the characteristics of philosophy of being an overall vision, a panoramic perspective of reality, which is why he looks "to the sides around the road, to the road, and above the road" (ECO, 2018a, p.60); further on, Adso also says that his master "was too much of a philosopher for my adolescent mind" (ECO, 2018a, p.155) and that he "had sharp and piercing eyes" (ECO, 2018a, p.155). Thus, the text recalls not only the philosophical capacity of Friar William, but also his investigative skills, using the methods of the new nascent sciences and being able to be compared with characters such as Sherlock Homes by Arthur Conan Doyle or even Dupin by Edgar Allan Poe. In this way, Friar William represents the modern man who is going to enter an abbey that is conservative in many aspects; he represents, among others, the new science of Roger Bacon, the ideas of the new politics of Marsilius of Padova, and the nominalism of William of Ockham.

On the other hand, it can be seen that Friar Guilherme's actions and statements are imbued with the reasoning and methodology of Charles Peirce's abduction. This type of argument, according to Reale (2008), infers that in order to solve problematic facts, we need to create a hypothesis, from which consequences can be deduced, which can be verified inductively, that is, empirically. The abduction methodology shows that scientific beliefs are always fallible, because empirical evidence can disprove the consequences of conjecture. Thus, Eco stitches together an interpretative evolution of the symbol that starts from Ockham's medieval to Pierce's semiotics.

3.1 SEMIOTICS AND SEMIOSIS: BRUNELLO'S SIGNS

Continuing the analysis of the text in search of philosophical representations, we now present the famous episode of the horse Brunello at the beginning of the novel in which Friar William describes the characteristics of the animal, where it passed and where it was   without even having seen it, but observing and analyzing only signs of index type. From this perspective, according to Viscarde (2011), the main idea of the novel is that nothing exists but the signs, which cannot signify beyond themselves, but only the differences between them. The sign is absolute, the word, and even more so the writing, are equivalent to the lie "semiotics is, in principle, the discipline that studies everything that can be used to lie" Eco (2018b, p.4) and this is accepted because whoever reads or writes is aware of the

margin of lies possible in a text, and this point becomes pleasant, a cohabiting game, because "if something cannot be used to lie, then neither can it be used to tell the truth" Eco (2018b, p.4).

Moving on, since this analysis seeks the relationship between the text and Peirce (2005), let us see how the text represents the basic elements of semiotics, in which the intermediation between sign and things always needs an interpretant. In addition, the relationship between idea, sign and thing, that is, the semiotic triangle, becomes an unlimited semiosis: "such a sign can only be interpreted with another sign, an interpretant" (PENCO, 2006, p. 41). Finally, Pierce performs a classification of the signs as follows: similarity of the icon type; causality of the index type; and arbitrary causality of the symbol type.

For our analysis of the text, the index-type signs are the first to generate an analysis of the interpretant, because it was by observing these signs on the way that Friar William drew his first conclusions: "my master stopped for some time, looking (...), where a series of evergreen pines formed a natural roof, snow-targeted, for a brief space". (ECO, 2018a, p.60). After taking a close look at where the road was cloverleaf, Guilherme analyzes a series of index-type signs left by a horse, they are: "marks of a horse's hooves", "broken branches", "between the thorns long black manes", "small and round hooves", "the gallop quite regular", "he did not run disorderly as an unleashed animal does" (ECO, 2018a, p.60). These signs are perceived only by Friar William who is an interpretant capable of detecting the signs, his assistant Adso, not yet initiated in the theories of symbolic interpretations, cannot see any of this, reinforcing Peirce's theory that a sign always depends on the interpretant. Next, we can see the first hypotheses of Friar William:

> Rich abbey, he said. The Abbot likes to look good on public occasions. Accustomed as I was to hearing him make the most singular statements, I did not question him. Not least because, after another stretch of road, we heard rumors, and around a bend appeared an agitated handful of monks and fammulum. One of them, when he saw us, came to meet us with great politeness: "Welcome, sir," he said, "and do not be surprised if you guess who you are, because we have been warned of your visit. I am Remigius of Varagine, the granary of the monastery. And if you are, as I believe, Friar William of Baskerville, the Abbot would need to be warned. You, he ordered, turning to someone from the entourage, go up to warn that our visitor is about to enter the walls (ECO, 2018a, p.60).

Immediately after the analysis and verification of the indicative signs on the horse, Friar William is still able to make a social analysis of the abbey and the abbot, because he concludes that the abbey is rich without knowing it yet and that the abbot is vain without ever having seen him. At the moment, Friar William has only hypotheses elaborated by the method of Pierce's abduction that will be put to the test when he enters and remains in the abbey for seven days. The signs left by the animal led William to form two hypotheses: first, the existence of a horse with its excellent qualities, then the wealth of the abbey and the luxury of the abbot, launching one of the most controversial themes of the work, which is the poverty of Christ and the wealth of his church.

Continuing, the sign itself may be absolute, but the function of the interpretant is fundamental, for while Friar William knew the qualities of the horse and the richness of the abbey only through the indicative signs left by the horse, his secretary Adso could not interpret anything, and oscillating between apocalyptic and integrated only exclaims: "accustomed as I was to hearing him make the most singular statements, I did not question him" (ECO, 2018a, p.60). Therefore, the signs are only for those who have the ability to interpret them. In reference to Pierce's abduction theory, we can elaborate the following analysis:

Friar Guilherme observes in surprise a fact C: the various indices of a runaway animal left along the way.

But if A were true – hypothesis (the animal possesses several qualities, the abbey is rich, and the abbot is vain); C would be natural.

There is, therefore, reason to suspect that A is true. The veracity of A is confirmed according to the conversation that Friar William develops with Remigio, who was looking for the horse.

The world in Friar Guilherme's view are signs that must be interpreted, so he realizes that the group of monks guided by the Remígio barn did not come to meet him, but was looking for a horse "I thank you, Mr. Steward (...), and I appreciate your courtesy all the more because to greet me you have interrupted the persecution" (ECO, 2018a, p.60). Friar William's analysis leads him to always be one step ahead in the interpretation of the world, therefore, the monks who seek Brunello represent an outdated, frightened, apocalyptic mentality. Like Adso, they are not interpretants capable of reading the index-type signs left by an animal in nature. This dogmatic mentality is opposed to the methodology of the new science adopted as a methodology by Friar Guilherme who, continuing, states:

> But do not be afraid, the horse passed through here and headed for the shortcut on the right. You won't be able to get very far, because when you get to the manure dump you have to stop. It is too clever to launch itself down the escarpment (ECO, 2018a, p.60).

The ability to read the indexes gives Friar William the power to almost guess the geographical location of the animal. Amazed at the almost magical nature of Friar William, the barn asked, "When have you seen him?" (ECO, 2018a, p.60). The question of the barn is fundamental to the attempt to succeed in the hypotheses (ideas) of Friar William, who has a superior power to describe what he has not yet seen and in fact states:

> "We haven't really seen him, have we Adso," said William, turning to me with an amused air. But if you are looking for Brunello, the animal can only be where I have said. The barn hesitated. He looked at William, then the shortcut, and finally asked: Brunello? How do you know? (ECO, 2018a, p.61).

Finally, Friar William's interpretative qualities surpass any expectations of those present, for he not only describes the horse, knows where it is, but creates a hypothesis, and dares to say its name

causing general astonishment around him. By hypothesizing the horse's name, he goes beyond simple readings of index-type signals and into more complex speculations. He refers, for example, to the nominalist theory and uses his entire cultural encyclopedia to infer an assumption that we will analyze below.

4 NOMINALISM AND THE NAME OF THE ROSE

The nominalist theory is often presented in the dialogues of the work. The final hexameter "stat rosa pristina nomine, nomina nuda tenemus4F [5]" (ECO, 2018a, p.527), for example, became known to refer to one of the most important theories of late scholasticism and early modern philosophy, that is, the nominalism of William of Ockham (1280-1349). This is referenced several times by the character Friar William and also cited by Eco in his Postscript The Name of the Rose, in which the author states that he found "rational comforts requested from Ockham, to understand the mysteries of the Sign, at the points where Saussure is still obscure" (ECO, 2018a, p.535). In short, nominalism consists in saying that "the universal is not real, universals are names, not a reality, nor something grounded in reality. Reality is essentially individual" (REALE; ANTISERI, 2011, p.300). Returning to the text, let's look at the dynamics of the protagonist's interpretation to infer Brunello's name and the influence of the nominalist theory:

> "Come," said William, "it is evident that you are looking for Brunello, the Abbot's favourite horse, the best galloper in your team, with black fur, five feet high, with a sumptuous tail, with a small and round hoof, but with a fairly regular gallop; diminutive head, thin ears, and large eyes. It went to the right, I'm telling you, and hurry up, in any case (ECO, 2018a, p.61).

In this sense, the interpretative game between the index signs and Friar William's interpretation of discovering the horse and the name of the horse represents the first reference to nominalism[6] in opposition to the realist theory of universals[7]. It goes from a type reading

index and enters the conventional symbolic world of names. The animal is a horse, i.e. just a name, not a real universal concept and among horses it has the name of Brunello which refers to a particular animal (individual reality). Friar Guilherme confirms his first hypothesis: the indicial signs are of a horse, which is the "most generic and abstract name, because it refers to all the animals that can be indicated by the general form of that concept" (REALE; ANTISERI, 2011, p.300). Finally,

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[5] The ancient rose being in the name, we have only the names.

[6] There were variations of nominalists from the most radical to the moderate. In general, for nominalism, "The universal would be a pure name that designates a multiplicity of individuals [...] there is no substantial connection between the words/concepts and the things [...] Not only does it not have an ontological status, but it also does not have a logical foundational status of the word" (REALE; ANTISERI, 2011, p.166, 169).

[7] There are also from the most extreme to the moderate. Realists "assert that universals exist in themselves, as Platonic ideas, i.e., ante rem, before things. Just as archetypal ideas are a model of reality, their knowledge is indirectly the knowledge of reality" (REALE; ANTISERI, 2011, p.166).

Adso's invitation to affirmation and participation functions as a pedagogy in which the master wants to pass on to the disciple his abilities, his ability to read signs in general.

But Friar William goes further and tries to prove his second hypothesis, which is to get the name of the particular horse right. The barn is astonished when Guilherme pronounces Brunello's name, such astonishment already confirms that the hypothesis of the name is assertive. The process of discovering the name is so important that William explains it three times: once for the monks and twice for Adso, continuing the pedagogy of introducing his disciple to the difficult world of interpreting the signs. In the end, only Adso, who remains with him, gradually learns the theories of signs, names, nihilism, and the theory of the world. Adso also registers the playful (ironic) air of Friar William, indicating another controversial theme, which is the theory of laughter and the second book of Aristotle's poetics, which runs through the entire work.

The third hypothesis is to confirm a series of qualities that Friar William had imagined of the horse by means of the observed signs, that is, an explanation of the individual through empirical analysis. All this description present in the text is based on the interpretation of the index-type signs that leads Friar William to the arbitrary world of names, but these, whether generic as "horse" or determined as "Brunello", are never universal ante rem (before things), as the realists wanted. They are empirical and concrete qualities of an individual thing or being.

5 BURIDANO AND THE ENCYCLOPEDIA MUNDI

After the explanation given to the abbey barn, Friar William is obliged to give another statement of his investigative method, this time to his disciple Adso who is the second to ask about the name of the horse. In the explanation, Friar Guilherme takes a leap out of the usual semiotic behavior and makes use of the common imagery of the time to create the hypothesis of the name Brunello, in fact, in the special explanation for Adso, he states:

> Okay, he said, but why Brunello? May the Holy Spirit give you more cunning than you have, my son!" exclaimed the master. What other name would you give it if even the great Buridano, who is about to become rector in Paris, needing to speak of a beautiful horse, has not found a more natural name? (ECO, 2018a, p.62).

The nominalist theory alone is not enough, Friar Guilherme makes use of one of his skills, which is the encyclopedic knowledge of a culture, considering in his interpretation the contributions of Buridano[8] and Alan das Ilhas, to help in the conclusions of his hypotheses. The relationship with the cultural encyclopedia is also triadic, following Peirce's theory, that is, the two signs or textual poles

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[8] Jean Buridano (1300-1358) was born in Béthune, France. He was a religious and philosopher and also developed works in the field of physics. Considered one of the great scholars who lived at the end of the Middle Ages, although today his works are almost unknown. He developed and popularized the theory of Momentum, which explained the movement of projectiles and objects in free fall. Subsequently, this theory paved the way for the research of Galileo and for the research of the principle of inertia, of Newtonian physics.

that dialogue with an absent sign that is the cultural encyclopedia. Friar William interprets not only the index-like signs left by the animal in nature, but also its conventional signs (names). Now as a model reader (interpretant) of signs of an unlimited semiosis, he is able to link conventional signs to the cultural encyclopedia. It is in this sense that for Bernardelli (2010), every word we use is associated with everything we know about that argument, potentially from such a word we can invoke an infinite sequence of words, concepts, ideas and questions. This is fundamentally the attitude of Friar William when he uses a set of ideas common to the scenario of the time about a hypothetical horse to infer the name Brunello. Thus, every singular word or sign potentially refers us to an entire universe of meaning that Eco (1991) understands as an encyclopedia, for him the (encyclopedia world) can be understood as follows:

> The encyclopedia is a semiotic postulate [...]: it is the recorded set of all interpretations, objectively conceivable as the library of libraries, where a library is also an archive of all non-verbal information somehow recorded, from cave paintings to cinematheques. But it must remain a postulate because in fact it is not describable in its entirety (ECO, 1991, p. 85).

In this way, Friar William interprets the signs of the index type, but in order to give reasons for his hypotheses he is obliged to take into account his encyclopedic knowledge, that is, to make connections with the culture of the time. The name Brunello was part of the common imagination, as it was the famous name used by the authorities as Buridano, rector of the university of Paris, for his horse. Finally, what Friar William has before seeing the horse of flesh and blood are hypotheses, but in the course of the acts his hypotheses are confirmed or not. Thus, he goes deeper into his encyclopedic knowledge and cites another way of inferring the name by quoting Alan of the Isles and his worldview as a book or mirror.

6 ALAN OF THE ISLES AND THE WORLD AS A BOOK OR MIRROR

Still making use of his vast culture, being questioned once again by Adso, Friar Guilherme explains his discoveries about Brunello by making a connection with other ideas also common at that time of Alan das Ilhas[9] about the analogies that represent the world as a Book or mirror:

> And now tell me, I couldn't control myself, anyway, how did you know all this? "My good Adso," said my master, "all the way through the journey I have taught you to recognize the features with which the world speaks to us like a great book. Alan das Ilhas said that omnis mundi creatura quasi liber et pictura nobis est in speculum[10] and thought of the inexhaustible reserve of symbols with which God, through his creatures, speaks to us of eternal life (ECO, 2018a, p. 61,62).

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[9] Alan of the Isles - Latin: Alanus ab Insulis - (1120 - 1203) - was considered a universal doctor Doctor Universalis for his great theological and humanist culture. He is the author of numerous doctrinal works in the form of poetry. The text quoted here by Eco is found in the work De incarnatione Christi - rhythmus perelegans.
[10] Every creation in the world, like a book or a painting, is like a mirror to us.

The idea of the world as a great book or a mirror is presented by Eco in several parts of the work. From the text presented here we can find three strands of interpretation: the world as a great book; the world as a mirror; and the world as a first cause in reference to Aristotle's theory of causality.

6.1 THE WORLD AS A BIG BOOK

The interpretation of the world as a great book requires the interpretive capacity of the reader. For Bernardelli (2010), each singular individual possesses the encyclopedia of their own culture and time in a different way from each other. Some portion of the encyclopedia will be owned by everyone – for example, the name Brunello was like a very popular fetish because it was the name of good horses of the authorities: "a monk who considers a horse excellent (...), cannot fail to see it as the authorities have described it" (ECO, 2018a, p.95) – other parts will be more technical and specific skills – for example, Friar William's broad vision of interpreting the facts by his specialized skills, resorting to the analogies proposed by Alan das Ilhas; abilities not yet accessible to his disciple Adso.

In this context, a comparative confrontation between the medieval and modernity emerges – not with postmodernity directly –; at the end of scholasticism, the medievals saw the world as a set of rhizome signs. On the other hand, Eurocentric modernity sought a single and totalitarian explanation for the diversities of nature, man and existence mainly by confusing reason with purely technical-scientific reason (creating universal explanations, rationalism, empiricism, positivism, enlightenment, socialism, capitalism) and despising the past in order to privilege the ideal of the new and progress.

But postmodernity, or part of it, seeks to revise the ideas of modernity in order to revalue the past in order to build the future without starting only from the present. From this perspective, according to Agazzi and Vince (2012), Eco registers the impossibility for contemporaries to describe the world through a single model and to achieve a perfect and conclusive knowledge, for this reason, postmodernity creates new symbols such as the mirror (possibility of multiple interpretative reflections), the labyrinth (lack of maps and certain guiding threads), the tower of Babel (diversity of languages, cultures without arbitrary connections). They are all symbols taken up in postmodernity that try to avoid one-sided interpretations and theories of modernity, and in many ways they are analogously similar to the labyrinth of rhizomes of the fourteenth century. Thus, from the point of view of analogical interpretation and symbols, postmodernity finds itself in an environment like that of the late Middle Ages as the context set in the novel. Finally, according to Guimaraes (1988), the context set in The Name of the Rose implicitly emphasizes the links between the fourteenth century and the present, since the two eras are equally experiencing a change of epoch. This return to the past to compare oneself with the present is characteristic of literary dialogism and values reading as a dialectical synthesis.

6.2 THE WORLD AS A MIRROR

The mirror used as a metaphor is present in several parts of the novel. In the prologue of the work, the phrase "videmos nunc per speculum et in aenigmate[11]" (ECO 2018a, p.49) appears, in a reference to Paul's letter to the Corinthians – 1 Corinthians 13:12: "videmus enim nunc per speculum in aenigmate[12]". Successive dialogues involving the mirrors as a reflection of various interpretations occur in the work; We will emphasize the episode involving the text that references Alan of the Islands, but making comments on other texts involving the analogy of the reflection of mirrors.

The presentation of the world as a mirror to be interpreted is directly influenced by the philosophy and theology of the Scholastics with their clashes between allegorical and symbolic interpretations of the world, of God and of the scriptures. The first step, according to Eco (2018a, p.155), "for there to be a mirror of the world, the world must have a form" that will be interpreted by human intelligence, creating a representative worldview or ideology. In The Name of the Rose, Friar Guilherme's semiotic interpretations engage in a clash of power through the readings of symbols, since it is the reading of form that guides the worldview of the time, in this case, the end of the Middle Ages. For Soares (2010), the mirror is naturally seen as an allegory of the mimetic mechanisms of literature, a symbol full of specific semantic loads. The following text on the struggle between sectarian groups shows that the mirror analogy represents a social and theological morality directly influencing people's lives:

> And those who killed the crazed penitents, restoring death to in order to defeat the true penance, which produced death, they substituted for the penance of the soul a penance of the imagination, an appeal to supernatural visions of suffering and blood, calling them the "mirror" of true penance. A mirror that makes the torments of hell live in life, in the imagination of the simple, and sometimes also of the learned. So that – as they say
> - Let no one sin. Hoping to tear souls away from sin through fear and trusting in replacing fear with rebellion (ECO, 2018a, p.155).

With this, the practical power of the interpretation of the symbol is transformed into social and spiritual power structured in codes and in struggle with other interpretations. Who could make the correct interpretation of the symbols in the setting of the novel? Only ecclesiastical authority, if only what has already been said should be discovered, however, Friar William exposes its novelty because he teaches Adso and others to interpret the world by themselves, showing that "authority has a nose of wax" (ECO, 1991, p.231) and that the tradition that holds the power to interpret symbols is a mutual of coercion. according to Eco (1991), it goes beyond the world of the scriptures and becomes valid for interpreting the real world. According to the Neoplatonic tradition, reality emanates from the One that shows traces of its origin in reality. The result of this are at least two forms of universal symbolic interpretations, one based on the analogy of being, in which the world is an effect of its first cause,

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[11] We see only through mirrors and riddles.
[12] For now we see through mirrors in riddles.

presenting a metaphysical symbolism. The other, attributed to Alan of the Isles, is a more simplistic, strongly analogous and similar interpretation, in which everything reflects an image of the creator. This type of symbolism, especially from the bestiaries, presents the symbol in an open way, the lion can be analogically interpreted as a symbol of Christ (good) or the devil (evil). The lyrics and the world present us with different forms of interpretations; The important thing is to be around them to interpret the symbols. Finally, there is the question of who interprets the symbol and the best interpretation is the one who holds the power.

Consequently, life would also be an unlimited semiosis in which one always understands or explains a symbol by means of another symbol. To read the traces of this world would have been the task of medieval man, but not everyone was prepared. Adso, for example, needs to be started on this task. In the book, there is basically a pedagogy of the interpretation of mirrors, which in Eco (1995) are deforming mirrors that will require a careful interpretation by the reader. They are like straggs to enter the library that, deformed, frighten the unwary. The world is like a mirror, but the image presented always depends on the interpretation and capacity of the interpretant.

> Really ingenious. A mirror! A mirror? Yes, my brave warrior. A little while ago in the scriptorium, you boldly threw yourself upon a real enemy, and now you are frightened by your image. A mirror, which returns your enlarged and distorted image (ECO, 2018a, p.205).

According to Soares (2010), it is possible to make a comparison between Eco's explanation of mirror and Jorge Luiz Borges. In Eco, the theorization is done in his essay "On the Mirrors". The first thing is to know that we have a mirror in front of us, in Adso's case he didn't even know who had a mirror and feels overwhelmed by the panic of his shadow. There is an opposition between the architecture of the two libraries and the display of their mirrors; in The Name of the Rose Guglielmo and Adso come across a warping mirror. On the other hand, in the lobby of Borges's Library of Babel, the reflection of the mirror faithfully duplicates appearances. With this, Eco emphasizes the spirit of the time of postmodernity in relation to the end of the Middle Ages as a world that moves away from grand narratives and realizes the naturalness of living in a labyrinth of rhizomes of deformed mirrors.

6.3 REALISM, NOMINALISM AND CAUSALITY

The text that follows, with the words of Friar William, presents another series of philosophical theories imbued in the discourse. On the one hand, it represents Aristotle's theory of causality in which God appears as the final cause and immovable mover, leading to a realistic reading of existence in which each sign has a cause. On the other hand, the second part of the text represents the new interpretations of nascent science with Roger Bacon, Ockham and others. These emphasize the individual and the experiential in the process of knowledge with a strong critique of the theory of universals:

> But the universe is even more loquacious than Alano thought, and it not only speaks of the last things (in which case it always does so in an obscure way), but also of the next, and in this it is very clear. I am almost ashamed to repeat what you should know (ECO, 2018a, p.62).

The reference to ultimate things leads to Aristotle's theory of causality. To understand this theory and its relation to the text, let us make a brief summary of its meaning. According to Aristotle, metaphysics could be defined as the science that inquires about the supreme causes (etiology) and the science that studies being as being (ousiology), that is, sensible and supersensible substances. In Aristotelian philosophy, god is eternal and immutable, he is also "an absolutely first and absolutely immovable principle, from which derives the movement of the whole universe" (REALE; ANTISERI 2011, p.202). The set of symbols of nature can lead to the reading of its more distant causes, such as the existence of a principle. This way of interpreting the world was more accessible to Guilherme, but not to Adso or the general public, so he thinks that this way of understanding the world is obscure.

But, soon after, Friar William exposes that there are also proximate, sensitive, empirical causes, demonstrating a way of interpreting the world based on nascent science that, with Francis Bacon and Ockham, expresses the first steps of the empirical knowledge of the English Franciscans, speaking of things close with clarity. For Roger Bacon, for example, "truth must be found through the path of experience and the knowledge of nature depends on the use of mathematics" (REALE; ANTISERI 2011, p.274). Ockham, on the other hand, interprets the world "as a set of individual elements, without any true link between them and not orderable in terms of nature and essence" (REALE; ANTISERI 2011, p.299), which became known as Ockham's razor, as it perceives that the proper object of science is constituted by the individual. Or Intuitive knowledge refers to the existence of concrete beings and therefore moves in the sphere of contingency, because it attests to the existence or not of a reality. We know only the qualities or accidents that experience reveals.

Thus, Friar William presents two abilities of interpreting the world that were in confrontation in that reality, one Aristotelian-metaphysical and the other empirical-scientific nominalist. The character then begins to expose his ideas of a modern man adept at the new science, but still without disregarding a first cause of the universe.

7 CONCLUSION

The development of the present work enabled a bibliographic study of the presence of philosophy in the work The Name of the Rose. Due to the breadth of the work and the varieties of philosophies, we have analyzed only an excerpt from the work referring to the arrival of the abbey and the episode of the horse Brunello. In this way, a deep relationship of the work with medieval philosophy was verified, but also with other philosophical sources, so our first topic demonstrated that the work is

not only a reference to aspects of medieval culture, but that its structure is based on medieval philosophy revisited by Eco with theoretical elements of postmodernity.

The relevance of this study consists in analyzing an excerpt of the work that serves as a clipping of what can be done with the rest of the work, that is, detecting the philosophical currents in the intertext and making the necessary considerations and connections with philosophies outside the medieval. Other relevances are didactic-pedagogical to the teaching of philosophy, because this path of analysis of the literary text from a philosophical perspective can be redone in classroom practice, taking the learning of philosophy through the literary text. Since philosophical texts have a logical rigidity and a more specific vocabulary, the literary text, being analyzed in its verissimilitude, can be an instrument to approach complex philosophies such as medieval philosophy.

By verifying the text, it was demonstrated an influence of Charles Pierce's semiotics in the method of analysis of signs carried out by the character Friar William. The presence of William of Ockham's nominalism was also found in the understanding of the meaning of names in the context of the Middle Ages. The text also showed that the character makes reference to Buridano using his encyclopedic knowledge to handle the use of his hypotheses about Brunello. Then, the text made it possible to show that the character Friar William made use of his cultural encyclopedia to refer to Alan of the Islands with the theory of the world as a great book and as a mirror and demonstrating links between medieval aesthetics and postmodern poetics. It was also found that the text leaves between the lines a struggle between realism and nominalism, as well as a reference to Aristotle's theory of causality. Friar Guilherme makes use of all these philosophical currents in his discourse, but he always opts for nominalism and the methodologies of analysis of the new nascent science with Roger Bacon and Guilherme Ockham.

Finally, we believe we contribute to the discovery of philosophical theories within the work The Name of the Rose. This form of reading can also contribute to the teaching of philosophy, starting from of the literary environment as an accessible tool to philosophical theories. Due to the complexity of the text, we detected only the most explicit philosophies, and this research remains open, and other philosophers and other interpretations may be considered, depending on the researcher's perspective.

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