

**TOPIC: ARSCOMBINATORIA IN THE NOVEL “THE NAME OF THE ROSE” BY
UMBERTO ECO**

Emine Shabani

State University of Tetova, Macedonia

Article History:

Submitted: 11.06.2015

Accepted: 28.06.2015

Abstract

The difference between modernism and postmodernism is difficult to make, but we take as a reference the hypotheses of well-known literary theorists and critics like Terry Eagleton, Pavao Pavličić, Roland Barthes, Michel Foucault, Jacques Lacan, Gerard Genette, Tzvetan Todorov, Jurij Lotman, Julia Kristeva, Mieke Baletc, a hypothesis of the Canadian theorist Linda Hachion, as far as my opinion is concerned is very straightforward and rational, as far as the definition of postmodern art is concerned, where she sees it as a field where the presence of the past in context of the critical reflex over it, dominates. The poetics of postmodernism is the result of the concept of the domination of irony, the contraverted role, great aesthetic, ideological, substantial paradoxes, the post-modern work of art as such represents a subversive and controversial phenomenon, that builds and ruins the same phenomena it provokes and raises. Unlike previous currents of art, in postmodernism we have the elements of ideological and gender movements. Postmodernist writers are: Borges, Marquez, Buzzati, Umberto Eco etc. And it is Umberto Eco's "The name of the Rose" (Il nome della rosa) that is the subject of my study, with a new substantial, ethical, aesthetic, ideological, religious form. In the epilogue of the novel Eco uses the phrase "revisiting tradition" because the past, according to the author cannot be undone but it rather needs to be revisited with irony and not innocence, to highlight the dissension within the head of the church, that in the name of triumph of an idea crimes are committed in an abbey and the epicenter of the occurrences is the library rich in ancient and modern texts...

The references of our study were libraries, interviews, newspapers, raports and studies published in the internet as well as scientific journals.

Key words: Intertext; arscombinatoria; unresolved and enigmatic crime; forbidden love; inquisition; limits of ethics; asceticism.

1. Introduction

A novel that made a name for itself in the 80-ties, with a success that continues to this day. Written about the middle ages, "The name of the Rose" represents an almost perfect literary description, the value of which lies in the history and tradition of the lives of hermits in the middle ages, viewed from the perspective of a Benedictine monk from Melk and his experience during seven days of 1327 in a monastery in the north of Italy. Right from the beginning the narrator emphasizes that "The terrible events that occurred do not advise me to give a better identification".

Adson from Melk represents the implicated author, (The masque of authorship, the second ego, an implicated portrait of the author in the text). Eco choses this form of narration, of a narrator-protagonist that views the events from his perspective. The novel represents a erudite work of literary fiction, rich in information from the world of science, art, philosophy, history, theology, mysticism, etc.

2. Used bibliography

For this study we have utilized professional bibliography, for the theoretic matters concerning the art of the word and fiction we have chosen the names of J. Kaller, M. Solar, for focalization: Viktor Shklovsky, V. Propp, for structuralism: Barthes, C. L. Stross, V. Bitti, for the characters and the actantial model of Greimass, S. Chattman, for the narrator and time G. Genette, Sh. Rimon-Kenan, for intertextuality J. Kristeva, the classics of literary science, the theory of prose: Tz. Todorov, E. Auerbach, M. Becket, V. Butt, R. Velek, O. Waren, R. Jakobson, J. Lotman, Ch.K. Ogden, J. A. Richards, K. Hamburger, D.H. Pageau, G. Prince, for semiotics and semiology M. Pozzato, R. Bronwen Martin dheFelizitas Ringham, Barthes, Literary theory: A. Vincadhe M. Becker, essayistics: B. Croce, D. Grlic, etc.

3. Methodology

We have utilized a modern approach as a method of study which is used in all social sciences and widely used in natural sciences: observation (studying of facts)- interpretation (study of meaning)- application (study of utility). By means of interpretation all knowlegde is included: the internal structure of the literary work and its study, the semiologic, semantic, allegoric,

narratological meaning (types and narrative strategies), monologue, dialogue, thoughts, the mental and emotional structure of the protagonists, the utilized codes: the doubled, biblical. The normative group of interpretation, is concerned with literal aspects as well as figurative, cultural and historic observation, the justification of the text etc.

4. Results and discussion

The novel begins with the words “In the beginning was the Word and the Word was with God, and the Word was God”. This automatically reminds us of the beginning lines of Faust by Goethe: in the beginning there was the work, and then the word. And it is the word as such that in this novel forms the lethal curiosity, integrated in books and rare parchments.

The plot in the novel is set in the period before the upheavals of the renaissance, in the year 1327, while the figure of William represents the intellectual with encyclopedic knowledge, intuition, sharpness and other admirable traits. He was a humanist, although he had been an inquisitor, but he never sentenced anybody to death by burning and for ethical reasons he abdicated from his position, as a man of reason and ratio, while his antagonists are Jorge from Borges, the Abbot, Ubertini and all the officially undeclared heretics. Adson represents the implicated narrator who writes with preterition about the events, that occurred in the middle ages, for those that we are aware but he still writes about them! “the truth, before it is revealed to all, face to face, we see in fragments (alas, how illegible) in the error of the world, so we must spell out its faithful signals even when they seem obscure to us and as if amalgamated with a will wholly bent on evil” .

This kind of semiotics guides us in an anaphoric way to the sequence of events that will follow within a period of seven days, while William makes very censured investigations in the abbacy. Adson is fascinated by his teacher for whom he says that he admires him for his knowledge and the reasonable way in which he perceives things, events, actions and makes very precise decisions based on his knowledge, experience and intuition. The semiotics of the text represents the plain of expression and is consistently present from the beginning till the end.

The whole building and the Library are build according to the architectural code, which Eco mentions in his “Absent structure”, after the typological code that he calls the grammar of building where he says: “ Based on the dialectics between information and redundancy, we could

try to build a church, which even being a church, it would be different from the ones that are seen to this day and as a result it would require us to worship god and to feel the connection to him in an unusual way: this does not mean that we have violated the rules of architecture and sociology as of how the churches should be used.” Here Eco puts spiritual temples and labyrinths in the category of semantic codes, spatial typological crossroads. This abbacy was unlike all of its sister abbeys in Italy and Europe, in the text it is an arena of events and mystic and macabre crimes.

According to Bashlar the corner is the negation of space and human beings choose it to find their cogito. While Sartre calls it the topoanalytics of the external an internal and with this he signifies the two directions that psychoanalysts call introvert and extrovert before life and before passions, in the scheme of existence itself, the author finds this duality and this means return to himself and for himself.

Ernst Bloch, a German philosopher, mentions Vitruvius for his architectural utopia and emphasizes the thought that: “A building must encompass simultaneously the utility, structural strength and aesthetic beauty!”, Vitruvius also thought that the parts of the human body should be measured and the proportions be used to determine the proportions of a temple in the ancient times. The building that is the epicenter of the plot, crime and the effort to uncover the truth, was built in such an aesthetic beauty and manner that not everyone could understand it. Especially when we take into account that the library was guarded with fanaticism from everyone except the few who were allowed to roam freely like the librarians and their helpers as future successors. The secret entrance from the small chapel in the garden and the altar to the ossuary one could exit to the spiral stairs that led to the library and this was not the only secret way that led to it. Among other things it was enigmatic for the way it was oriented as well as for the things it kept secret- the forbidden books and the strange miniatures that caused controversy in the middle ages. An interesting fact is that virtually everyone was interested in the forbidden artifacts, the second book of Aristotle that was concerned with the effects of laughing, the books of the so called infidels, their science, the poetry of the African poets etc. We are able to observe that Jorge and his apprentice librarian conveyed to their assistants, the secrets of their duty that not everyone was allowed to visit the library and that this area was forbidden

5. The narrative aspect as an internal structure of the novel

A novel with historic contents that talks about the history in distance between the author narrator and the first person narrator. The narrator who tells the history focused on a certain time and space is Adso, whereas digressive tales often come from William, Ubertino, Salvatore, Nicholas, Severinus, etc. The old Adso speaks about an early time and his judgment on the past, at a later time: Middle Age – 18-year-old Adso – 80-year-old Adso + the 20th-21st century reader. It is about two narrative tenses and one of the reader's. Adso's narration is more or less subjective and it sometimes happens that the border between the narrator and the author is mixed; the holder of the narration cannot be distinct sometimes, especially in the description of monologs and other opinions and feelings (the kitchen scene). We can often see that the narrator expresses his opinions, knowledge and experience, but on the other hand the author too successfully extracts the plot and the experience from it from previous narrations of Adso. The duplicated code is felt way to the end. The narrative voice in the text is multiplied; the author, Adso/narrator, William, Ubertino, Berengar, Salvatore, episodic characters, etc. narrate there; however, the aim of the narration is common. There are also cases when the narrator addresses the reader, which adds a special emotional weight to the whole situation. When the author describes to the narrator all the hidden events, then he tells all intimate things to the reader, i.e. the sins, mistakes, challenges, temptations, and this case occurs in the scene of love in the peasant girl and what happens later with Adso; things that other characters cannot see, apart from the reader and William whom he partially tells the event.

The chronotope of the labyrinth is very special and interesting, in a duplicated form too, physical and figurative (based on Bakhtin's form, which he determined as "the chronotope of saloons, of the provincial city, the sill, the intrigue"¹ and I added that of the crossroads and the labyrinth); the work is a labyrinth of knowledge, scientific information, semiotic information, follows and discovers the criminal, who is unconsciously helped by both the abbot and the rules of the order. Jorge appears to be the serial killer with the poison he has put in the book, hidden signs that lead to him, including the banned books with anecdotes and other texts that have comic contents. He disdains Aristotle who has given a philosophical importance to laughter.

¹ZdenkoSkreb-AnteStamac *Uvod u Knjizevnost*, CGP Dello, Ljubljana, 1986, p. 523.

The whole novel is full of interesting passages from the medieval age which we know very little about; however, Eco as a good knower of the works by Thomas Aquinas has good knowledge of that period. Aquinas tried to adapt Aristotle to the teachings of Catholic Church, where his teachings became the highest level of the medieval scholastic thought and the foundations of the Christian dogmatism until to date. There is no doubt that Eco has integrated part of his philosophy because the whole event welters around Aristotle's book. Not in vain are his verses admired, where he makes his characters say the following:

*“The best treaties of cryptography are a deed of treacherous scholars [...] Bacon was right when he said that the acquisition of knowledge goes through the knowledge of languages. Abu Bakr Ahmad ben Ali ben Washiyya an-Nabati centuries ago wrote a book on the devoted human's incandescent desire to learn about antique writings and presented many rules in order to shape and decode mysterious alphabets...”*²

The letters of the verses of the Apocalypse are seven, seven days of God who constructed the world, seven book chapters, according to this sacred number, seven days of investigation, and the quarter of the seven, the digit that opened the door of the mirror where the book *“Super thronusvigitiuator”*; every letter that contained the mechanism of opening the glassy door had to be typed. That was the secret code.

The critics consider that as a work with a double code, in the semiotic and figurative context, with the presence of the metaphor, metonymy, allegory, preterition, etc. The five codes determined by Barthes, such as the hermeneutic, semic, symbolic, proairetic, and cultural, at the narrative level, are those without which an artistic prose as such cannot exist.

A novel that speaks about a medieval religious community, where the actions of main and secondary characters combined with enigmatic elements, even though it seems that William and Adso are the main characters; in fact, they are characters of narrated situations and have a limited effect on them, whereas the one that has the central role and moves all the events with a previously planned mechanism, is Jorge of Silos/Borges. He appears to be the hidden, all-knowing narrator, even though the whole situation that is created is brought into play by the old man himself, appearing at the end, during the dialog between William and Jorge.

²Umberto Eco *Emri i Trëndafililit*, Elena Gjika, Tiranë 1996, p.151.

The views from the inside of the portal, sculptures and the complexity of the construction of the library, which Adso beholds to fantasy and admiration, are overspread in the text with a luxuriant taste; the esthetic essence here lies on the way of description and narration of those sights and the feelings they cause in the novice; they also cause an esthetic emotional load in the reader himself.

The semic code expresses the opinions and actions of main and secondary characters. The other parts of the novel are supplemented by historic and scientific digressions of the achievements at that time, representing a piece with general erudition.

The symbolic code has to do with the symbols of figures, pictures and sculptures that are closely related to the mystical events and circumstances of the time as well as with perspective digressions. On a return to the abbey years later, Adso finds ruins symbolic of the collapse of religious authority in the late Middle Ages: *“I still glimpsed there, dilated by the elements and dulled by lichens, the left eye of the enthroned Christ, and something of the lion’s face [...] all over the place they seemed as some empty eyes from which tears of reptilian carrions were hanging down. The collapsed roof seemed like capsized angels”*.³

External actions as an opposition of what they think and feel, are in fact a caustic irony against their controversial behavior (monks Salvatore, Remigio, who take an advantage of the little peasant girl’s misfortune for bizarre aims, Ubertino who led a bohemian life, Abo who asked for help from William and censored his research, as well as the gathered wealth, jewels and artworks).

The Latin footnotes in the library show the order of books according to their contents and the construction based on biblical teachings, analog to the design of the world and the universe by God. *“It was clear where the cartridge phrases had been taken from; they were verses from John’s Apocalypse, though it was not clear at all why they had been drawn on walls or what logic of order they had followed”*.⁴ By walking further on, William and Adso got lost and could not find the way, since they got to where they had previously been, without knowing how to get

³Umberto Eco *Emri i Trëndafililit*, Elena Gjika, Tiranë 1996, p.447.

⁴Umberto Eco *Struktura e papranishme* Dukagjini, Pejë, 1996, p. 154.

to the doorsteps. Tired of the library labyrinth, William asked Adso: “*What was the last room from where we got back called?*”

I tried to recall:

*Equusalbus.*⁵

From the beginning to the end, the novel is a mountain, a semiotic world. According to apocalyptic predictions, the white horse represents an infectious disease and a wound; these are the semiotic anaphoric elements from page 30, along with Vrachi/the black horse and the third horse left in the stall...

Eco uses the ideological and psychological contrast through which he reveals a clear picture of the mentality and simplicity of the human being, regardless of the century, rules, prohibitions, nihilism, or other destructive elements, in the struggle with the unavoidable human nature, with the greedy curiosity for knowledge, new prohibited things, their curiosity dominates prohibition and obstacles, and gets induced in the infinite world of knowledge; they become demanding till death in order to possess and enjoy them. The semiotic element is in the center; it is hidden just after a single word and phrase, even after the concrete and abstract signs: pictures, images, miniatures, sculptures, signs and codes in the library, cryptographic writings in the Pergament of Venanci, Adelmo, Berengar, Benchi, etc. However, the photography is a second language for other reasons as well: because it is a speech that exists to transmit. According to Barthes, photography is a “target function” in order to understand that it is a symbolic speech in a literary system and in a social sphere that reflects; it is an issue of imagology.⁶This has been expressed through the few poetic verses in the novel: “*Oh my lovely Adso, - my teacher told me. – I’ve been teaching you all the way down the signs, through which the world talks to us, just as a huge book. The Alan of the Isles used to say:*

Every creature in the world

As a book and a picture

⁵Umberto Eco *Struktura e papranishme* Dukagjini, Pejë, 1996, p. 155.

⁶Daniel-Henri Pageau, *La littérature générale et comparée* Arman Colin Edituer, Paris, 1994, p.106.

*Is like a mirror to us*⁷

According to Pageau, the picture/drawing is the translation of the other, and a self-translation too.⁸

The semiotic integration of cognition, the library represents a conglomerate of signs, from the way of cataloguing, selection, nomination, placement of rooms based on world map and its sides, systemization of books and authors in those sections, based on their residential, racial, anthropologic and theological affiliation, etc.

In Eco's opinion, the reader-interpreter has to possess a series of competences such as grammatical competence, semantic-encyclopedic competence, the ability to eliminate ambiguity of implication, the ability to draw conclusions, etc. in order to comprehend the full meaning of the work. The semantic-encyclopedic sphere of William's arrival in the abbacy is understood by the emergence of his trajectory in a timeframe of seven days; despite the obstacles, he manages to discover the crime, but the punishment for his discovery is first taken by the abbot who did not allow even William to step into the library. (There is no doubt that the irony is very perceptive and we have to deal here with a sadomasochistic oxymoron personified in the figure of the double-blind friar Jorge (duplicate code).

“From this book, Lucifer's spark can flash, which would set the whole world on fire: and laughter would be determined as an art to subdue fear [...] And from this book the new destructive aspiration can be born in order to outrun death through overcoming fear [...] And see how these novices are embarrassed when they read the Grotesque parody of Coena Cypriani [...] The people of God would turn into an assembly of monsters, risen from the abysses of the unknown land [...] Mythological horses would climb up Peter's throne, the Blemas would go to assemblies, stomach-bloated big-headed dwarfs would protect the library! The servants would do the laws, and we (and you as well), would comply with the absence of any kind of law. A Greek philosopher (your Aristotle cites him here, as an accomplice filthy authority) once said

⁷Umberto Eco *Emri i Trëndafilit*, Elena Gjika, Tiranë 1996, p.31.

⁸Daniel-Henri Pageau, *La littérature générale et comparée* Arman Colin Edituer, Paris, 1994, p.106.

that the seriousness of the enemy has to be repudiated with laughter and enemy's laughter has to be refuted with seriousness..."⁹

The narrative level: Adso is the actor/the subject has one goal – to help William in discovering the crime. Adso and novice the new Benedict (the discursive level) first person narrator of the *Ich* form, which is an indicator that the text is homodiegetic with internal focalization. The discursive trajectory is the place of the emergence of actions, events and crimes abbacy and especially the library, where knowledge was kept with aggressive and pathetic bigotry by Jorge of Borges.

Eco says that the novel could have been called *The abbey of Crime*, as a work with dual code, he decides to call it *The Name of the Rose*, a love connotation, which when analyzed from the semantic-encyclopedic perspective, the position that love takes in the novel is greater than hatred, bigotry and crime, the oppositional positive fid appears to be more powerful and he calls it *The Name of the Rose*.

The steps that the criminal seems to follow, he preaches and commits a crime (he has two faces, both of them demonic) due to the fact that even the preaching is deconstructive, opposes laughter, is against the grotesque drawings of Venanci, against poems that motivate imagination and intimate in sensual love.

The categories of historic non-fictional characters, are known figures of popes, the emperor, hereditaries, St. Francis of Assisi, St. Benedict, or less known such as monks, friars, who gain importance only when mentioned by William, Abath, Ubertino, etc. With programs, tasks and models, the reader gets integrated in the text and discovers the ideology, mentality of characters that gives the effect of truthfulness of the character. We will use R. Barthes's denomination in this case, whereupon we see another category of characters – the deictic ones, which are omens of the participation of the author of the text in cases where Adso describes and tells, though between the lines one can feel the intervention of the author's hand, which becomes easier to comprehend at the postscript of the novel where he himself says, "*Who speaks? The 80-year-old*

⁹Umberto Eco *Emri i Trëndafililit*, Elena Gjika, Tiranë 1996, p.427.

Adso or the 18-year-old Adso? Both [...] so, me the narrator and narrative characters, including the narrative voice.”¹⁰

The novel representative or spokesperson is Adso, through whom we find out about all the events, even though he is not an all-knowing narrator, but understands from others and through William's great knowledge and intuition. In the novel, the author's effect is disguised, hardly noticeable and silent; however, the issue of the hero is in the center, and in this case, it is undoubtedly William and his rational behavior, obstacles and challenges during the investigation of the crime, when he feels weak under unexplainable and surprising circumstances, which means that the main character is not ideal, unmistakable, and all-knowing, but rather a human being with mental acuity, knowledge and ratio.

The anaphoric characters Ubertino, Salvatore, Jorge's signs, semic warnings through library codes/catalogs and the order of the books, signs on the room walls, all adapted to John's gospel for the upcoming of the Apocalypse, he makes calls and warnings in the form of syntagma, words, paraphrases, other elements essentially organized and cohesive, which are in a way mnemotechnical signs for the reader, such characters *pre-narrators that have the gift of memory*, sculptures, monuments for which Adso daydreams due to the synthesis of beauty, arts, enigma and semantic depth that they create. Dreams that speak through their symbolism (before the death of Adelm and Venanci), the scene of omens or faith, memories, flashbacks (William's past, as an inquisitor, or Ubertini as Dolchinian), the citation of predecessors (Thomas Aquinas, Bacon, John of Jandun, Bailek al Kabaiki, William of Okam) penetration, planning, verification of a program, which are authorized attributes, or figures of those types of characters (investigation, discovery and punishment).¹¹

According to Bjelinski, *“the typical is the author's emblem” and thinks that “every normal person can be a type in his daily life. To the reader, the type in a literary work is “an unknown acquaintance”*.¹²

¹⁰Umberto Eco *Emri i Trëndafililit*, Elena Gjika, Tiranë1996, p.463.

¹¹Philipe Amon, *Teorija na Prozata*, NIP, Nova Makedonija, Skopje, 1996, p. 242.

¹²AnicaSavicRebac, *Epohe i Pravci u Knjizevnosti*, Nolit, Beograd, 1965, p. 122.

The chrononym is present in this novel since chapters themselves have been divided according to a canonical religious logic in seven days, as long as William's and Adso's stay and investigation in the abbacy lasts, i.e. the time needed to investigate and find the criminal. In addition to the division in days, this creates the impression of the consciousness flow in Joyce's style, which he used in his works. Chapters, i.e. days are also divided in special sections, as part of the ritual, such as after midnight, praises, the first hour, the third hour, the sixth hour, the ninth hour, the evening, the hour of the last canonical service of the priests, etc. Chrononyms, anthroponyms and toponyms help in creating a referential illusion and unification at the figurative level. The verb tense also matters in terms of the narrative combinations, the narration that builds on delays in time depths, by breaking the chronological order of events/retrospection; the continuous tense creates the impression of the author being present in the event he tells, whereas the transition from the simple past to the past perfect creates a time distance and takes the reader back in time. These time gradations that can be found in this novel create an emotional burden in the reader; they strengthen its philosophical and historical subtext, motivate internal and external actions of the characters, etc.¹³

The title of the novel

Based on the denotative aspect, *The Name of the Rose* is a connotation of love, or the house of God (temple, monastery, abbacy, etc.). The valuable items, books, knowledge, desire, love and the need of monks for books. The semiotic, symbolic aspect: the rose symbolizes love, having in mind different types of love: divine love (God, angels, sacred house, saints, prophets), brotherly (between brothers, friars, and all of those in service to the house of God), human (towards people, the poor, peasants, the sick, etc.), paternal (the love of Adso for William), whereupon he says, "*Yes, I want to talk about William once and forever, because there were some special features in him that impressed me a lot, and the youngsters tend to follow an older and wiser man than them, attracted not only by his words and acuity, but also by his appearance, which seems to them very alluring, as is the case with the appearance of a holy father in whom you take notice of everything, the way he moves, the way he darkles, the way he smiles, without being spoilt by any kind of depravity*"¹⁴.

¹³Floresha Dado, *Teoria e Veprës Letrare Poetika*, SHBLU, Tiranë, 2003, p. 251.

¹⁴Umberto Eco *Emri i Trëndafilit*, Elena Gjika, Tiranë 1996, p. 22.

The sensual love (the girl towards whom Adso feel mercy, love, pain and empathy; however, above all, after the fatal night, he feels that all of that spiritual and emotional disturbance is not anything else but a forbidden and dangerous love), the love for knowledge, science, books (monks endanger themselves by getting into the library secretly), love for justice, humanism, etc.

In an abbacy in the north of Italy something absurd happens, something reproaching, which has powerful elements of theological existentialism, what Sartre explains with the second principle of the existentialist opinion in *Being and Nothingness*, the concealment, “*When someone tries to deceive the others and reveal a false image, or rely on hypocrisy.*”¹⁵

A successful mysticist, monk Jorge, double blind, dream hunter and reader, keeps with bigotry and nihilism the only copy of Aristotle’s second book *On the laughter and comical*, the author chooses this detail in order to achieve the goal of the post-modern novel, admonition, irony, perhaps contempt about medieval mentality on laughter and comical.

Monasterium sine libris [...] est sicut civitas sine opibus, castrum sine numeris, coquina sine suppellectili, mensa sine cibis, hortus sine herbis, pratum sine floribus, arbor sine foliis...”¹⁶

Spatialization: Places and location included in the discourse. Everything that happens in the abbacy is closely related to the building itself, the tactics and strategy that William would use is very limited: “*The abbot asked me to investigate Adelm’s death at times when he thought there was something dull happening among his monks. But now, Venanci’s death induces other suspicions; perhaps the abbot has felt that the key to the mystery is the library and he doesn’t like me to investigate in there. That’s why he points at cellar man in order to deteriorate my focus from the building [...] the abbot told me from the beginning that the library cannot be touched. He should have his own reasons. He could have been implicated in one of these events that can have to do something with Adelm’s death, but now recalls that the scandal is spreading and can grip him as well. Therefore he doesn’t want the truth to be revealed, or at least he doesn’t want me to discover it...*”¹⁷

¹⁵JeanPaulSartre *Qenia dhe Hiçi*, Fan Noli, Tiranë, 2011, p. 200.

¹⁶Umberto Eco *Emri i Trëndafililit*, Elena Gjika, Tiranë 1996, p.41.

¹⁷Umberto Eco *Emri i Trëndafililit*, Elena Gjika, Tiranë 1996, p.141.

The reader follows the directions of the internal moves of the work which is the dynamics of action of the characters led by the desire and curiosity for prohibited books; he understands and experiences the emotions that the narrator creates – a suspense to quench the curiosity. In *The Name of the Rose* the dynamism of actions and thoughts from the past can be felt, which creates the feeling of irony and judgment on the activities that happen in the abbacy, especially in relation to the priest Jorge.

Facing the monks' curiosity and the nihilism of the library custodian priest, throws some light on the obscurantist medieval thought with the fact that Jesus Christ had never smiled; therefore the book, or books (because those with cartoons and anecdotes belonged there), in his opinion, were prohibited, along with a series of books written by the "faithless", that represented heresy and danger to the Christian world and the abbacy order.

The labyrinth library, as if its complicated construction was not enough, had to produce smoke at night by incinerating daydreaming medications in one of the key rooms so that the mirror would produce a twisted image. He had planned everything, even its self-destruction, because he felt it as part of his own, and as a young man had worked a lot for it; he had furnished it with rare books, he had copied and catalogued based on John's Apocalypse, the strictly forbidden rooms Finis Africae, Leones, Coena Ciprianu, and especially the mirror, above it and behind it. Nihilism and spiritual meanness had made him destroy it for the price of death.

In the novel, one can feel the intertextual metanarrative irony, which has been encompassed within words, old texts; books with miniatures, against the order of life in the monastery, the untouchable superiority of books can be felt, over this practice in the abbacy. The whole irony is that Jorge decides for this prohibition, the others do not support him and do not feed his nihilistic desire. However, the drama occurs in this part of the building; it is cursed and the curse is the poison, whereas the opposite semiotics is called rose/love. The last scenes are full of anxiety, delirium, words as if coming from the bottom of hell, Jorge's sub-consciousness is revealed, the poison has been stolen and used to kill the knowledge inquiring, William and Adso are anxious for their lives and the drama that is happening to them, the prepared intrigue by the old man, the conflict between the danger and salvation and the spillover of the oil, is the resolution of the sharp conflict, that caused casualties and would continue to do so with the burning of the building and its further destruction. The esthetic essence, the beauty/the ugliness, the moral/the

immoral, love/hate/ knowledge/ignorance, etc. The strongest fid wins, love against hatred. The evil remains buried under the ruins, as planned, taking with it the secret as well. Eco represents all of these things in a doubled mode, including all sides of the fid.

And the narration for the poisoned book is a parallel approach to the narration of *1001 Nights*, whereupon doctor Duban is sentenced to death after he saves the King's life. He says that he will tell him the tale of the crocodile but his request is not accepted. While taking Duban to execution, he gives the King a book. The doctor's cut-off head tells him to read it; after he flips the first seven pages of the book, he sees that they are attached, and he tells him to move further. After a couple of minutes, the drug begins to react and the King dies. The book that does not narrate, kills.¹⁸The antithesis of the non-narration in *1001 Nights* is the narration in *the Name of the Rose*, i.e. who tells, dies.

6. Conclusions

At the end of the novel, in the dialog with William, the reader feels Jorge's demonic apology, who commits a suicide by eating Aristotle's book – a controversial action against his faith and preaching. The last movements are devilish; he has already killed the abbot and now threatens William too, and has found the proper place where he will put an end to his life, in the mirror room, especially when adding the fact that he could better “see” in the dark rather than in the light – a duplication of his blindness. The mess that is created from the darkness and the attempts to get the book from the Jorge, the fall of Adso, whereupon his lantern falls down, the oil spills and the pergaments are set on fire, then the shelves and finally the library and the whole building. The narrative semantic closure ends with the death of old Jorge, although at his very last moments he was planning to kill William. The novel has a closed ring-like composition by beginning and ending in abbacy, though now in a burning one, and despite the attempts to put it out, it had already spread all over the place. The last images reveal the novices, monks and other workers who were leaving the abbacy. There were dead people, others wounded and hurt from the ruins and leftovers. The split of William and Adso in Bavaria, the death of William caused by the plague and the closure of Adso's diary with blasphemic words, is a powerful turn discovered at the end as in other novels. He ends his diary with his apostasic words: “God is a complete

¹⁸TzvetanTodorov, *Poetika e Prozës*, Panteon, Tiranë, 2000, p. 35.

nothing; He is not touched either by the present or the here". This is an extreme transformation of what is said from the beginning to this final stage. Adso confesses his atheism at the end, or earlier with his intuition and his proven reason, in an implied way, together with William.

He worked like the bees in an empty trunk and filled an emptiness of this time, by placing powerful figurative emphases on the events, heresies, inquisition, superstitions, occultist sects, patarins, bogomils, people that marked this era, such as St. Francis of Assisi, Ludwig II of Germany, Pope John Paul, etc.

References

- Barthes, R.(1989).*AventuraSemiologjike*. Prishtinë.
- Baslar, G. (1969). *PoetikaProstora*, Kultura, Beograd.
- Biti, V. (1992).*Suvremenateorijapripovedanja*. Zagreb.
- Bronwen, M-Felizitas, R. (2000).*Dictionary of Semiotics*, Cassell, London and New York.
- Çapaliku, S. (2004).*EstetikaModerne*, Tiranë.
- Dado, F. *Teoria e VeprësLetrare-Poetika*, SHBLU, Tiranë, 2003.
- Daniel-Henri Pageau, (1994).*La littératuregènèraleetcomparée*, Arman Colin Edituer, Paris.
- Eco, U.(1996).*EmriiTrëndafilit*, Elena Gjika, Tiranë.
- Eco, U.(2000).*Struktura e Papranishme*, Dukagjini, Pejë.
- Gërliq, D.(1984).*Estetika*, Rilindja, Prishtinë.
- Gërliq, D.(1986).*FjaloriFilozofëve*,Rilindja, Prishtinë.
- Horhe, L.B. (2002).*NjëUniversnënjëRrokje*, Tiranë.
- Pozzato, M. P. (2005). *Semiotika e Tekstit*, SHBLU, Tiranë.
- Prince, G.(2003).*Dictionary of Narratology*, University of Nebraska Press.

Robey, D. & Jefferson, A. (2004). *Teoria Letrare Moderne*, Tiranë.

Sartre, J. P. (2011). *Qeni dhe Hiçi*, Fan Noli, Tiranë.

Savić Rebac, A. (1965). *Epohe i Pravci u Književnosti*, Nolit, Beograd.

Škreb, Z.-Stamać, A. (1986). *Uvod u Književnost*, CGP DELO, Ljubljana.

Todorov, Tz. (2000). *Poetika e Prozës*, Panteon, Tiranë.

Vinca, A. (2002). *Panteoni i Ideve Letrare*, Shkodër.

Тодоров, Ц. (1998). *Поетика*, Детска Радост, Скопје.

Мекдоналд, М. et al, (1996). *Теорија на Прозата*, Детска Радост, Скопје.