The Applicability of Umberto Eco's Theory of Textual Interpretation in the Analysis of Literary Texts: The Case of The Name of the Rose

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Dedication

In the Name of Allah Most Merciful and Most Compassionate

I dedicate this thesis to:

The memory of my father, Ahmed Rachik;

My beloved mother, Moubaraka;

My brothers and sisters, especially Hibatou Allah;

My two heroes, Abdallah and Abdelmohcen;

And to all the bearers of knowledge and peace.

Acknowledgements

Abstract

This study deals with the applicability of Eco's theory of textual interpretation, taking his famous work *The Name of the Rose* as a model**.** Though his theory has captivated the attention of many scholars, it has been criticised by many because of the discrepancy between his conception of the *Open Work* and that of the *Model Reader*. Therefore, the aim is to highlight Eco's contribution to the canon of literary theory by shedding light on the aspects of his theory of textual interpretation and the extent to which it may be applicable to literary texts. The researcher seeks answers to the following questions: What kind of openness is required in the literary text? Is the reader fully free or constrained in his journey of interpretation? How does Eco conceive of the literary work and of its interpretation? For these, it is hypothesize: first, Eco would hold an intermediate position between a structuralist thinker and a deconstructivist one in matter of literary creativity and criticism. Second, though Eco advocates the presence of infinite interpretations within a literary text, he would adopt new concepts to regulate and prevent interpretations from falling into aberration. Third and last, Eco would advocate the open work because it better represents the postmodern position**.** Due to the presence of many levels of analysis, Eco's theory is flexible. It can be used by both scholars and learners depending on the perspective they would take. This is a qualitative research that analysed Eco's novel *The Name of the Rose* in the light of his hermeneutics. The results hopefully have allowed further clearing of some misconceptions about his theory, by unfolding the writer's textual strategies and, subsequently, his world vision and his various matters of thought.

List of Figures

Table of Contents

CHAPTER TWO: ASPECTS OF ECO'S THEORY OF TEXTUAL INTERPRETATION

CHAPTER THREE: THE APPLICATION OF ECO'S THEORY IN THE ANALYSIS

OF THE ROSE

Résumé de la recherche

ملخص البحث

GENERAL INTRODUCTION

GENERAL INTRODUCTION

1. Rationale

Throughout history, literature as a human artefact has gained a great interest worldwide. This is due to the fact that literature is a human product and a reflection of various human issues and experiences.

In a quickly developing world, writers are no longer recorders of just their societies, but with globalization, they have become the beat of global human issues. Thus, having a new worldview, and having a multicultural addressee, the smart writers re-consider their strategies of textual production whether at the level of word choice, style, grammar, literary genre, culture transmission or ideology or even time.

In parallel to literary production, a variety of theories and schools in literature, linguistics, stylistics and semiotics aim at providing explanation and interpretation to literary texts.

Habib (2005) informs us that the judgement of poetic creation started in the ancient times where the poet makes some judgements about the themes and the techniques to be used in his verse and also the consideration of what his audience would approve. .

In the classical period which dated back to 500 BC, Aristotle and Plato dominated the scene of literary criticism. Plato (428-CA-347BC) who laid the foundations of the Western thought also made comments on poetry in many of his dialogues like the role of poetry in education and the motives behind poetic composition (*ibid*).

Aristotle's Poetics was very influential in laying the grounds for modern literary criticism. In it, he discussed the nature and the function of poetry; he made prescriptions for tragedy and distinctions between tragedy and other genres in addition to comments on plot and character *(ibid).*

The Greek rhetoric prevailed in the ancient times. It is the art of speaking in which the speaker persuades the audience by appealing to their intellect and emotions. The Sophists were professional teachers who teach the art of rhetoric. The Greek rhetoric was further developed by Theophrastus (370-285 BC) who had initiated the study of the figures of speech and founded the three levels of style: High, middle and plain (*ibid*).

In the Roman era, a seminal work is noted by Horace (65-8BC), it was Ars Poetica (c-19 BC) in addition to works on rhetoric by Cicero and Quintilian (Rafey (2005), Cuddon, (1999).

In the first Christian century, Longinus contributed to literary criticism with a critical and influential essay *On the Sublime* in which he stated that the sublime is exhibited in the distinctive and excellent use of the language (Rafey, 2005).

In the fifth century, it was noted Macribius' contribution with his insights on literature in his essay *The Saturnalia*, and in the sixth century we can talk of Boethius who had a substantial impact on the medieval thought (*ibid*).

Like Dante, St. Augustine was very influential in the Middle Ages. He was famous of his book *De Doctrina* which he devoted to the interpretation of scriptures and where he recommended that preliminary knowledge of the figures of speech is required in the interpretation of the scriptures to distinguish between the literal and figurative use of signs (*ibid*).

In the Renaissance era, one can state Vida's Poetica (1527) which was a treatise on the art of poetry and in England there was mainly Puttenham's The Arte of English Poesie (1589), and the work of Philip Sydney Apologie for Poetry in which there was a discussion about the art of poetry and the state of English poetry (Cuddon, 1999).

The general orientation of literary criticism in the 17th century was Classicism and Dryden was among the prominent figures of this era. He contributed with his book Essay of Dramatic Poesy (1668) (Cuddon, 1999).

The 18th century saw the foundation of the historical approach to literature in Italy by G. B.Vico. This century witnessed two trends which are Neoclassicism and Romanticism. Alexander Pope and Samuel Johnson distinguished the era through their publications *Essay on Criticism* and *Essay* respectively. This era saw a proliferation of critics such as Wordsworth, Arnold, Coleridge, Shelly, Poe and Paten (Cuddon, 1999).

By the 19th century, an abundance of critical theories took place. We can note the study of the philosophy of Aesthetics, art for art's sake, Symbolism, Realism, Naturalism, Impressionism, Aestheticism and Decadence (Cuddon, 1999; Golban and Ciobanu 2008).

The study of literature in the 20th century became more analytical. In this era we can note the Russian Formalism which was represented through Jakobson, Propp and Shklovsky, in addition to New Criticism which was led by Ransom, Richards and Tate among others. Actually, the scene of literary criticism in this century is featured by a proliferation of scholars like Frye, Eliot, Abrahams, Empson, Warren, Atwood, Barth, Kristeva among others (Cuddon, 1999). Recently, other critics that are worth to be mentioned include Lacan, Derrida, Kristeva, Fish, de Man, Iser and Holland among others (Rafey, 2005).

Among the most recent theorists of text interpretation who contributed to the domain of literary criticism is the Italian Professor of semiotics Umberto Eco.

Starting with a doctoral thesis on Aquinas' Aesthetics, Eco's prolific publications begins with his seminal work *Opera Aperta* that is The Open Work that was published in 1962. This was followed, in 1964, with his book *Apocalittici e integrati* that is *Apocalyptic*

and Integrated Intellectuals. Both works demonstrate Eco's early interest in medieval scholasticism, avant-garde art and contemporary popular culture (Michael Ceasar, 1999).

He is famous with his collection of essays like *Kant and the Platypus (1997),* Serendipities (1998), Inventing the Enemy (2012), Faith in Fakes: Travels in Hyperreality (1998) and How to Travel with a Salmon (1992).

According to Bianchi et al (2009), Eco is greatly interested in textual interpretation because of his many works most of which centre around the concept of interpretation. In fact, he discusses his notion of textual interpretation in many of his works such as *The Role of The Reader* (1979), The Limits of Interpretation (1990)*,* Interpretation and Overinterpretation *(*1992) and The Open Work (1989), Semiotics and the philosophy of Language (1984), A Theory of Semiotics (1976), Lector in Fabula (1979) and Six Walks in the Fictional Woods (1994).

Simultaneously with his theories on semiotics and textual interpretation, Eco wrote a variety of works of fiction which, according to critics, have brought him universal fame. They were very successful works. They are: The Name of the Rose (1980), Foucault Pendulum (1988), Baudolino (2000), Mysterious Flame of Queen Loana (2004), The Island of the Day Before (2006), The Prague CemeteryCemetry (2010) and Number Zero (2015). His novel The Name of the Rose, which has been translated into many languages, will be the subject matter of our research in order to undergo the journey of applying Eco's textual interpretative theory in literary texts and shed light on its efficiency.

Eco's theory of textual interpretation appears in a time where there are many conflicting ideas on the interpretation of literary texts. What distinguishes it from the other theories is its depth because it stems from cultural, philosophical, semiotic and literary backgrounds. In addition, we notice a variety in his theory. That is he demarcates flexible

levels of analysis which enable the critic to move among them according to the requirements of the text under scrutiny. These levels vary between the focus on the language inside the text and the world outside the text.

Unlike his contemporaries, within the field of literary criticism, Eco is able to bring solutions to the question of unlimited interpretations that a text can generate in order to keep it safe from aberrant readings. For this, he introduced new concepts which did not exist before like the Role of the Reader, the encyclopaedia and possible worlds.

The theory of Eco is idiosyncratic. It is a combination between his semiotics and his literary theory, and it is important to shed light on it because it is still not yet practiced in the literary field or even taught to literary classes in our universities.

2. Statement of the Problem

Out of Eco's views on literary interpretation, many sources have been depicted; hermeneutics, Aristotle, Luigi Pareyson aesthetics, Greimas and Propp's Structuralism; Peirce's abduction and unlimited semiosis; Phenomenology, in addition of course to his own theoretical semiotic and literary views. All these premises come to formulate and be at the back up of his theory of textual interpretation, that is, it is a literary semiotics in which Eco tries to cover all the aspects of a text as possible as he can whether within the text's construction or outside it. Thus, it goes without saying that Eco has contributed to the field of literary theory and this is demonstrated in the positive feedbacks his theory has accumulated.

Nevertheless, some aspects within his theory are criticized as his concepts of the open work, The Model Reader and Possible worlds. For example, as will be developed later in the study, Eco is criticized for advocating the open text which is featured by the infinite interpretations, and at the same time the presence of his Model Reader, who is an indispensable component in the process of both the generation and interpretation and who is

also guided by the writer's textual strategies which will limit the critic in the interpretation of the literary text.

In this context, Ray (2005), in his essay*Umberto Eco:The Reading Process as Code-Structure,* favours the great contribution of Eco to literary theory with his introduction of two new concepts; the Model Reader and Possible worlds. Nevertheless, he criticizes Eco's Model Reader because he considers that, for Eco, the text is only the production of its Model Reader, and this is what causes his theory to be viewed as less reliable for interpreting literary texts because he correlates the open text to the Model reader. Questioning Eco's possible worlds is also the concern of Ray (2005); having constructed his own possible world about the fabula and then finding it not accessible within the text, the reader has to renounce to his inferences in favour of those in the text which has the effect of eliminating any kind of compromise between the reader and the text. Thus, for William Ray possible worlds establish a kind of opposition between the text and the reader. He is among the scholars who see this discrepancy between Eco's theory and its application. Moreover, according to Ray, Eco tries to match his theory with practice in his analysis of the novel Un Drame Bien Parisien. However, because the possible worlds constructed by him about the two main characters of the novel are not admitted by the text, Eco tries to suggest an underlying code to get out of this impasse. This leads William Ray to consider that his practice violates his theory.

In the same vein, Raffa, in his article *Walking and Swimming with Umberto Eco* (in Mike Gane et al, 2005), puts into question Eco's interpretative instructions set in his Six Walks in the Fictional Woods (1994) which he refers to as a "functive approach*"* (p: 252),in addition to disclosing certain limits on Eco's interpretative instructions. In this article, the writer supports his arguments by two scholars, namely Bal and de Lauretis, who have criticized Eco's limited role of the reader.

Therefore, talking about Eco's theory of textual interpretation as an independent comprehensive approach is the consideration of a set of interrelated and varied principles at different levels and from a variety of sources (semiotics, philosophy and literary theory).

Between the openness of the text on both levels of form and content and the role of the reader on the other hand, there is Eco's particular concept of interpretation which in shedding light on his views will help understand and clarify his position which shape his theory.

3. Aims of the Research

The aspects of Umberto Eco's theory of textual interpretation are found and scattered in most of his books, namely, Interpretation and Overinterpretation, ATheory of Semiotics, Semiotics and the Philosophy of Language, The Role of the Reader, The Limits of Interpretation, Lector in Fabula, and Six Walks in the Fictional Woods.

This research comes to gather and identify the main aspects of Eco's theory of textual interpretation because, on the one hand, his views on interpretation are scattered throughout many of his books including those we mentioned above. On the other hand, according to the previous studies on his theory which is within the field of literary semiotics, we could not find a comprehensive account of his theory. This means that the past researches tried to explain, discuss or even criticize only the aspects of his theory from some particular perspectives. Consequently, in this study, regarding the richness and variety of the levels of his views on interpretation a clear picture of his theory as a unity in itself is drawn, that is tracing its thresholds, but also endeavour to shed light on his particular contribution in this field as regards the concept of limited and unlimited interpretation.

4. Research Questions

In the light of what has been exposed about Eco's complex concepts and procedures which feature his theory of textual interpretation, which in fact, reflect his deep and rich philosophy in literature, literary theory and semiotics, we endeavour in this research to answer the following research questions:

a. How does Umberto Eco conceive of the literary work?

b. What are Umberto Eco's views on textual interpretation?

c. What are the aspects of his theory and its sources?

d. What kind of Openness was Eco intending to establish?

e. Is the reader really free, limited or halfway in his process of interpretation?

f. How can we apply it in the analysis of literary texts?

5. Hypotheses

Therefore, as answers to the research questions, it can be hypothesized that:

a. As a postmodern writer, Eco would advocate the open work which reflects the postmodern world. For him, the literary work would be ambiguous and would have infinite interpretations.

b. In general, Eco would take a middle position. He would neither be with the structuralists who limit the interpretation of a text nor with the deconstructionists who adopt the infinite interpretations of a text.

c. In his theory, there would be structuralism, semiotics, philosophy which would result into a comprehensive theory that covers all the aspects of text interpretation.

d. Though Eco assumes the infinite interpretations of a literary text, he would introduce new concepts to limit the interpretations.

e. Through the new concepts that Eco would introduce to limit the interpretations of a text, the reader would not be free in his process of interpretation.

f. There would be levels of analysis in Eco's theory, from the simple to the more complex. This would make it very helpful to the critic, especially beginners, to proceed in the interpretation of literary texts.

6. Research Tools

In order to gather an in-depth understanding of Eco's theory of textual interpretation, a qualitative research methodology is followed. There is a collection of relevant literature and as much data as possible. Eco's novel The Name of the Rose is our case study on which we apply some concepts of his literary theory in order to come out with a new reading and find out the results of applying his theory on his work. Such concepts as the intention of the writer, topics and isotopies, plot structure and stylistics.

7. Literature Review

The study of meaning in literature goes back to ancient times. It has gone through various stages in its development and has taken a variety of forms and approaches. So, as far as Umberto Eco's theory of textual interpretation is concerned, our literature review will be divided into three parts. First, the focus is on the theories which were contemporary to Umberto Eco. Second, there will be a short account of the prominent studies on Eco's literary theory that have been available in English. Third, the endeavour is to situate our research within the overall previous works on Eco's theory.

7.1. Umberto Eco within His Postmodern Contemporaries

Umberto Eco, as a literary semiotician, is assumed to be a postmodern writer for many reasons. First, all his works in literary theory, semiotics and his literary productions were set

after the 60s. Second, his interest in mass communication and popular culture demonstrate his postmodern position because such topics achieved their peak of interest only during the postmodern period. Third, his conception of the world which is mirrored in his literary works reflects his postmodern position where we see the issues of the postmodern philosophy like the idea of the absolute as opposed to the relative or the issues of the postmodern man like individuality and difference. Even his perception of the literary work reflects his postmodern position.

To make things clear, postmodernism in literature, which started to appear in the 1950s, is very wide to determine because it reflects an era where writers no longer trust the existing institutions or values. They instead reconstructed another form of truth which was reflected in their writings via particular techniques like anarchy, play, irony, indefiniteness, pastiche, intertextuality, black humour and ambiguity in general. Therefore, at first glance, one thinks that postmodern literature is no longer real, truthful or reflects reality; however, it is the creation of a new order out of a disordered world which the artist thinks it seems to be, and, thus, it is a new way of creating and discussing reality.

In this regard, in relating language to human condition in the postmodern era, literary works are taking new directions either at the level of form or content as opposed to pre-existing modern mode of writing and sometimes a continuation to the previous modernist style of expression.One can discern peculiar features in postmodern literary works such as temporal distortion and multiple narratives as in Morrison's novel *A Mercy* 2000; metafiction as in John Barth's *Lost in the Funhouse*, black humour and playfulness as in Flannery O'Connor's short story *The Displaced Person,* among other features.

Having such a new literary condition, critics developed their own vision about literature

They [critics like Susan Sontag and Ihab Hassan] argued that the work of postmodernists was deliberately less unified, less obviously 'masterful', more playful or anarchic, more concerned with the processes of our understanding than with the pleasures of artistic finish or unity, less inclined to hold a narrative together, and certainly more resistant to a certain interpretation, than much of the art that had preceded it (Butler, 2016:03).

One is enlightened with more features of postmodern literature: less unified, less masterful, more anarchic, less interested in the unity of the work and more resistant to certain interpretations.

Eco's project of interpretation came in a period where the literary scene saw a variety of forms and directions led by different scholars and semioticians. This create conflicting views on interpretation.

One can situate the nature of Eco's theory in the period of the Structuralist approach of De Saussure which focused mainly on the analysis of the patterns underlying a text in isolation from any extra textual context like the human and the social agents (Habib, 2005). As opposed to the structuralist approach, the Phenomenology of Husserl and Mirloponty proposed the openness of the literary text on the world (Khansali, 2015).

The Deconstruction of Derrida in the 1980s brought a completely different reading to the work of art. Starting from the rejection of what is called 'theory' which results into the rejection of any type of systematization in the analysis of literary texts due to their view of words meaning being 'fluid' and 'shifting'. Its approach lies in its direct examination of language because it is everything in literary analysis as Derrida's saying "There is nothing outside the text". Indeed, in this approach, literary language is both shaped by and shapes the political, the cultural, social, theological, intellectual and even the economic contexts because these perspectives are linguistic constructs of the text (Habib, 2005).

In addition, the Pragmatism of Rorty whose hermeneutics favours the use of the literary text instead of interpreting it advocates the unlimited interpretations that a text can generate (Kansali, 2015). But the most important to consider is the semiotics of Peirce which marked its tremendous impact on Eco's semiotics and literary theory in many aspects (*ibid*).

Furthermore, as for Farronato (2003), in the 1970s and 1980s, there was the appearance of the reader-response theory which, as a reaction to formalism and the New Criticism, considers the reader as an integral part in the interpretation of the literary text and focuses on the text/reader relation. It was pioneered by Iser and Jauss. This approach acknowledges the role of the reader in both the structure and meaning of the literary text (Habib, 2005).

It is to be noted that Eco shares with the reception theorists the importance they give to the reader which took a variety of labels. So whereas Eco names his reader as a Model Reader, we see:

> The theoretical and ideological positions varied among the mock reader(Gibson) and the implied reader (Iser), the ideal reader (Culler) and the actual reader (Jauss), the encoded reader (Brook-Rose) and the super-reader (Riffaterre), the literent (Holland) and the narrate (Prince), the interpretative community (Fish) … (Farronato, 2003: 62).

Besides, within the semiotic realm, the development of poststructuralism had a great impact on literary studies and particularly literary semiotics (led by Roland Barthes, Julia Kriesteva and Mikhail Bakhtin, Jacques Derrida, and Umberto Eco, among others) which showed to be less systematic than early literary semiotics in the 1920s that was strictly systematic because it was informed by the theory of structuralism (Mega, 2017).

Though it was not a new field of study, feminist criticism flourished mainly in the 1960s in many parts of the world, mainly in America, Britain and France. In trying to

differentiate the masculine discourse from the feminine one, feminist criticism is concerned with women's experience, women's representation in literature, the female language and the female themes in literature in particular (Habib, 2005 and Hamdaoui, 2011).

Ricoeur, an important figure associated with the Semiotic Hermeneutics, as opposed to Structuralism, has his role in reconsidering the human agent in literary interpretation and links the text to history and purpose. With his openness to the world outside the text, he transcends the form of the text into other deeper levels of meaning, in addition to the study of the sign meanings within the realm of semiotics combined with the inclusion of philosophy (Habib, 2005).

So, Eco came in a postmodern era rich and endowed with multiple approaches not all of which can be easily cited here. Thus, we will content ourselves by pointing to some of them to demonstrate the rich literary period in which his theory came into existence and was nevertheless influential. In addition to what has been mentioned before, one can cite also the New Historicism, the Postcolonial criticism, Cultural criticism, the Interdisciplinary approach, Pragmatic criticism, Polyphonic criticism, Genetic criticism, Eco criticism, New Aesthetics, Cultural Materialistic criticism and Thematic Criticism. (For detailed information about these theories see Hamdaoui (2011) and Habib (2005).

7.2. Seminal Researches on Eco's Literary Theory

To cite all the researches undergone about Eco is difficult to fulfil due to the countless literature about him in addition to those written in Italian or German languages. Therefore, it will be pinpointed the important available materials that have been written about him in English. Besides, in this first theoretical part, The review is limited to previous researches on Eco's literary theory because we will review his fiction in the practical section.

As a first step to enter into the intellectual world of such a sophisticated philosopher, the first book to be read is Bondanella's book Eco and the Open Text, Semiotics, Fiction and Popular Culture (1997). Bondanella provides a synthesis on the intellectual development of Eco starting from the different positions he had, the kind of scholars he was surrounded with and who had their impact on his thought in his future career such as his teacher Luigi Pareyson. In addition to the mainstream literary atmosphere that was prevailing during the 50s and 60s, there was his move from structuralism to semiotics and how his cultural theory led him to semiotics as well as the development of his narrative theory and his seminal publications. Furthermore, the writer presents reviews on some of his books as The Name of the Rose, Foucault Pendulum and The Island of the Day Before.

Another requisite work or rather a review which is worth to be mentioned and read is Michael Ceasar's UMBERTO ECO Philosophy, Semiotics and the Work of Fiction (1999). This book not only extrapolates the very substantial works of Umberto Eco whether on the Open Work, his cultural theory or his study of signs, but also, the writer embodies within his discussions his reflections, reviews and sometimes criticism to Eco's intellectual products. Therefore, some of these reflections will be used during our analysis of Eco's aesthetic theory. It is important to mention in this literature review that Ceasar's work is a reliable reference for any scholar who probes Eco's literary, semiotic or cultural theory. Ceasar touches many aspects in Eco's intellectual productions. Mainly, he traces the early bases and background of Eco's theory of textual interpretation and the appearance of the Open Work including the influence of his teacher Luigi Pareyson at the university. Next, the writer displays many views of Eco regarding the role of the intellectual and the artist; how the world is reflected in the form of a literary work; popular culture; signs; structure; signification; in addition to a reading of Eco's book A Theory of Semiotics; the features of the aesthetic message; his opposition between the iconic and the linguistic sign and the importance of the semiotic approach to the

aesthetic text, in addition to the discussion of the encyclopaedia and its features; the role of the reader; and the different steps and walks of the reader's co-operation in the actualization and interpretation of the text. There is also a discussion or even a criticism of the limited role which is imposed on the reader by the writer and his views on interpretation. Besides important to mention is the effect of his TV experience on the development of his semiotic theory. There is also a review and criticism of Eco's book *A Theory of Semiotics*. In the end, the writer concludes his book with a reading of Eco's Kant and the Platypus (1997).

Furthermore, Khansali (2015) tried to discuss Eco's position in relation to overinterpretation. Through her book, we are able to read about the core features of Eco's theory which centres in the sign, unlimited semiosis, and the important consideration of the reader as a collaborator in the interpretation process. After that, the writer exposes the features of Eco's project of interpretation and the reason he criticised the Structuralist and pragmatic approaches and moved to the Phenomenologist experience because it suggests openness to the world in the interpretation of the literary text. However, this openness in interpretation can be dangerous and lead to arbitrary interpretations. Therefore, in order to control the unlimited interpretations, Eco suggested a number of strategies like the economic reading, the encyclopaedia, the topic, the possible worlds and the intention of the text (*ibid*).

Indeed, countless responses and explanations and even criticisms were written either about Eco's fiction or theories. In his anthology, Reading Eco (1997) Capozzi discussed Eco's concepts of the intention of the writer, the text and the reader and the position Eco takes as regards the process of interpretation. In addition to shedding light on Eco's Model Author and Model Reader as being integral textual strategies.

Farronato (2003) wrote a book on Eco disussing his influence by the medieval culture, i.e. Thomas Aquinas; his beliefs and ideas in The Name of The Rose, Pareyson's impact on

him, his beginnings in semiotics, his concept of the open work; his notions of the encyclopaedic sign, the Model Q and the interpretant; the importance of the role of the reader in the interpretation of the text; The Model Reader; Eco's theory of interpretation including the discursive structure, the topic, isotopy, the Model Reader, possible worlds; Eco's postmodern intertextuality as compared to the medieval intertextuality and Eco's beginnings in semiotics. However, at the same time, the writer displayed her reflections on Eco's Model Reader limited task in the text. Another point to consider is her criticism of Eco's Open Work which limits the role of the reader at the same time supporting her argument with Peter Bondanella's book Umberto Eco and the Open Text (1997) and Carravetta essay *Hermeneutic Aspects of Eco's Later Works.* The writer treats Eco's postmodern intertextuality which the writer contrasts with the medieval use; that is apart from its instructive medieval purpose, Eco's intertextualty is endowed with irony and impinges the reader to search. In addition to discussing some of Eco's postmodern features in fiction as fragmentation, the writer puts into practice one of Eco's textual strategies namely the concept of abduction in his novel The Name of the Rose.

A study on Eco's theory that is worth mentioning is Crisafulli's article *Eco's Hermeneutics and Translation Studies: Between Manipulation and Translation Studies* (2004) in which he claims that translation is the best field to evaluate Eco's hermeneutic theory. In his article, the writer explains many aspects in Eco's theory: How interpretation is viewed by Eco, the model author, the Model Reader, intention of the writer, intention of the text, intention of the reader, and the ideological presuppositions. He comes up with the conclusion that Eco's theory is the most adequate approach to textual interpretation.

A seminal work worth to be mentioned is Peter Bondanella's New Essays on Umberto Eco (2009) in which many scholars discuss Eco's semiotics, popular culture, literary concepts and fiction. From such works we can mention Bianchi and Gieri's *Eco's Semiotics* (2016). The

authors explain some issues in Eco's theory of textual interpretation as abduction, encyclopaedia, Model author and Model Reader and interpretation as a practice. Within this volume (as far as his theory is concerned), there are also other contributions as Raffa's *Eco's Scientific Imagination*. In this essay, the writer focuses on abduction in Eco's theory which was borrowed from Pierce. It is worth to be used in detective stories and medical diagnoses, literary interpretation and scientific discoveries. The scholar qualifies Eco's abduction as being "creative abduction". In the same collection, other articles include Farronato's article *From the Rose to the Flame: Eco's Theory and Fiction between the Middle Ages and Postmodernity.*

Recently, a very interesting and useful anthology is edited by Thelefsen and Sørensen (2017). It is a contribution by seminal authors who illuminate many issues in Eco's aesthetics as well as his semiotic concepts. The authors do not only explain, but they also reflect critically on these issues and even some of them expand his theories into other areas of research.

In this survey, an endeavour to present just a few of these interesting contributions. Indeed, Fröhlich's article entitled *Culture and invention- Umberto Eco and the Aesthetics of Luigi Pareyson (2017)* in which the author exhibits the tremendous influence of Pareyson's Formativity on Eco's semiotics and aesthetics and culture as well. Pareyson claims that there is a mental process that lies behind the production or the invention of any human activity.

We also read Musarra-Schrøder's *Semiotics between Lie and Truth* in which the author explains Eco's position on how he considers semiotics as the theory of lie. She explains that Eco displays the lie in many of his semiotic aspects, namely, for example, in the process of semiosis, in poetry or more importantly his fascination with falsity, and how fakes can be harmful and affect the course of the events in history.

Talarico sheds some light on many of Eco's semiotic concepts such as the sign, the theory of the code, the dictionary and the encyclopaedia. But most important to consider is her depiction of the change in Eco's theory of the sign due to the influence of Peirce.

Editors Thellefsen and Sørensen (2017) explain thoroughly Eco's concept of metaphor from a semiotic perspective. They explain its connection with Peirce's unlimited semiosis where the interpretant is in fact another sign whose interpretant is another sign in unlimited process. After that, they extrapolate how, according to Eco, metaphors bear a cognitive function. They advocate that since the production of a metaphor requires going beyond the literal truth, then the metaphor has a cognitive function. In addition, the production of metaphor is regulated by a set of rules, codes and conventions of the encyclopaedia where the similarity is a semiotic one. And since the encyclopaedia is in constant change, it will enable the creation of "*new semantic couplings via metaphor*" (p: 106) by both processes *"rule-governed creativity and rule-changing creativity"* (p: 106), and here where metaphors assume a cognitive function. Pushing further, the authors display the effects of the creation of metaphor on the creation of new patterns within the encyclopaedia or restructuring parts of the encyclopdia itself. This has its far beyond effects on the way we think about the world. In the end, what is important to mention is the authors' criticism of Eco's metaphorology for being not clearly traced.

Within the same previous work of Tellefsen and Sørensen, Nöth's *Umberto Eco: Structuralist and Poststructuralist at Once* track Eco's use of opposites in many of his works. According to him, this reflects his structuralist thought. That is, for example, in order to define a concept, Eco goes to define its opposite. His novel The Name of the Rose is filled with many opposites. Moreover, the author depicts how Eco changes from being a structuralist to a poststructuralist in the way he conceives of the sign. The author claims that Eco is both a structuralist and a poststructuralist.

Bianchi (2009) targets the theory of textual interpretation of Eco in her article *Textual Ideological Structures and Reader Competence in the Interpretative Semiotics of Umberto Eco's Semiotics* in which she sheds light on elementary concepts to consider during the interpretation process. They are the role of the reader, the writer's consideration of the supposed reader during his production process, the reader's encyclopaedia, the ideological structures analysis, the reader between fidelity and freedom of interpretation of the text, and the importance of considering the pragmatic analysis in semiotic analysis as well. That is the context with its basic elements as the sociocultural dimension that guarantees the reciprocal understanding of the interacting parties, or discourse linguistics.

In the end, one has to point to the fact that these contributions are not limited to Eco's semiotics or aesthetics, but they also cover other interesting areas like the digital world of Google and its encyclopaedic nature and its connection with knowledge from Eco's semiotics by Kristian Bankov (2017).

8. Research Structure

This qualitative research is divided into three chapters; two theoretical parts and a practical part. Therefore, the research is structured as follows:

In the first chapter, in addition to tracing Eco's intellectual development, the aim is to shed some light on the important influential sources which helped in shaping his theory of textual interpretation whether from a philosophical and epistemological perspective or a semiotic one. Furthermore, we clarify Eco's position as regards the literary work in which he advocates the *Open Work* as one of the adequate ways to represent the postmodern era. By discussing the features of the open work we explain Eco's introduction of some new concepts that make part of the construction of the open work; they are the Model Author and the Model Reader. The way Eco thinks about the concept of interpretation is decisive in formulating his

theory. Therefore, a short account about his perception of his notion of interpretation and how the theory of the Sign (from semiotics) is the rock element in his theory of text interpretation is also presented. Finally, the chapter is ended by personal reflections on the contrast (which one may perceive at first glance) between the openness of the work and the limited role of the reader that is imposed by the writer.

The second chapter is another level which incarnates the method Eco advocates in text analysis. Therefore, Eco's method of textual analysis, goes through two broad phases: The identification of the socio-historical context of the text under scrutiny and the analysis of the structure of the work which may include its narrative structure, actors, literary devices, isotopies, intertextuality, ideologies, and topics, among others. In addition, we see that it is important to clarify Eco's notions as plot, fabula, semantic disclosures, narrative structures, possible worlds, abduction, accessibility, etc. Then, follows Eco's levels of textual cooperation which he proposes in both of his books The Role of the Reader (1979) and Semiotics and the Philosophy of Language (1984). These textual cooperations suggest the mental processes the reader walks in his journey of interpretation. After that, the explaination of how the theory of textual interpretation is in fact a theory of the sign. In this regard, a discussion of the importance of the compositional analysis in providing a contextual frame in the absence of contextual clues. Moreover, a discussion on the Model Q which Eco advocates for the encyclopedic compositional analysis of the sign is established. This chapter is terminated by qualifying the nature of Eco's theory as being an ontological and methodological hermeneutics.

The third chapter is for the application of Eco's theory in the analysis of his novel The Name of the Rose (henceforth, The Rose). There is a summary of the novel, a brief overview on the characters, a literature review on The Rose and a clarification about the scope of our study. Then, in the analysis, after exhibiting the cultural context of The Rose from some

perspectives namely religion, politics, intellect and literature, we consider the intention of the writer as the light into Eco's thought that guides us in the reading of The Rose. This is followed by the analysis of the plot structure of The Rose as the mirror into the writer's world view, and then an analysis of the discursive structures based on the hypothesis is carried out. This begins from topic to isotopies then, from isotopies into topics that are confirmed by the text under scrutiny. Another textual strategy manifested in the novel is revealed, it is Eco's structuralism through oppositions and paradoxes; in addition to shedding some light on some significant stylistic devices like allegory and sarcasm. Finally, this chapter ends by a discussion of the eminent possible worlds in The Rose and exhibit our possible worlds in reaction.

CHAPTER ONE

UMBERTO ECO'S BACKGROUND

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Introduction

Reading Umberto Eco is reading an encyclopaedia in philosophy, semiotics, literary criticism, culture and cultural theory and literature. This is a fact which all academics and researchers agree on. There is a depth of knowledge perceived by all people who read him. Therefore, it is quintessential, at the beginning, to shed some light on his intellectual career.

Eco was born on January 5th, 1932, in Alessandria, Italy. He studied medieval philosophy and literature at the University of Turin. After his graduation in 1954, he had a variety of jobs; cultural editor for the state broadcasting station 'Radiotelevisione Italiana' (RAI); a lecturer at the University of Turin (1956- 1964); and a visiting professor at Harvard university (1992-93); he became the first professor of semiotics at the university of Bologna in 1971. He was the founder of the department of media studies at the University of the Republic of San Marina; President of the Graduate school for the study of the humanities at the University of Bologna; Member of the Academic dei Lincei (since November 2010) and an honorary Fellow Kellogg College, University of Oxford. He received many honorary Doctorate Awards from a variety of universities throughout the world in addition to the succeeding and discernible prizes (Ceasar, 1999).

Eco started his theory on textual interpretation with his insightful book The Open Work (1962, translated into English in 1989). His interest in mass media and popular culture led him to look for a comprehensive and adequate approach that may account for such realms which resulted in his immersion in Semiotic studies that resulted in the publication of his seminal book A Theory of Semiotics (1976). He also became a distinguished writer starting from his

first novel The Name of the Rose (1980) which granted him a worldwide fame to his last novel Number Zero (2015) (*ibid*).

1.1. Eco's Textual Interpretation: Philosophical and Epistemological Perspectives

Textual interpretation and understanding a work of art and textual criticism or reading a literary text are going to be used interchangeably under the light of Eco's theory.

The making oF Eco is the combination of a variety of influences and personal interests and researches. They all seem to be interrelated and it is difficult to draw a line between them. Nevertheless, the endeavour is to draw a threshold on the most prominent influences that contributed in shaping his thought.

As an instance, the professor of philosophy Pareyson at the University of Turin directed the interest of Eco towards the study of aesthetics. Pareyson's ideas on the infinity of interpretations are to be found later when he discusses the features of the open work in The Open Work. In addition, Pareyson's influence led Eco to study the aesthetics of Thomas Aquinas: "Eco's experience did not leave him simply with a theoretical approach. On the contrary, Aquinas methodology and philosophical system left a well-defined imprint on many aspects of Eco's work*"* (Farronato, 2003: 11). In addition, in Farronato's discussion of Aquinas influence on Eco she sees the overuse of quotations in Eco's fiction which she thinks is a medieval characteristic, as an example.

Eco's philosophy of textual interpretation comes also as a result of various resources. It is a result of a wide knowledge about the Greek and the Latin civilizations and most importantly his influence by the Hermeneutic approach, i.e., a theory and methodology of textual interpretation which appeared in the course of the Middle Ages.

23

Eco (1994) extends the vision of the world on the text and represents them as two sides of the same coin. It is a philosophical position from which Eco blurs the line between the text and the world. The reader would notice the analogy between the text and the world Eco makes when he explains 'what to explain a text means': *"The double metaphor of the world as a text and a text as a world has a venerable history. To interpret means to react to the text of the world and the world of a text by producing other texts"* (p: 23). From this short quotation, two important ideas can be extrapolated; the first is his analogy between the text and the world will result in the representation of the vision of the world through the structure of the literary work; and the second is the way how he sees 'to interpret a text' which is for him the production of other texts.

Eco (1992) shares with the Hermetic thought a similar view on truth and ambiguity. That is, on the one hand, truth does not lie at the surface of the text, but it is something unsaid or obscurely said. On the other hand, ambiguity of language is the cause of the infinite interpretations of texts. As a matter of fact, ambiguity is a quintessential element in Eco's perception of the kind of the contemporary literary text.

Furthermore, the interpretation of texts in Hermetic thought is based on the notion of similarity, albeit partial, to another element in the universe: *"But that part of the body has meaning because it refers to a star, and the latter has meaning because it refers to a musical scale, and this in turn because it refers to a hierarchy of angels, and so on ad infinitum"* (Eco, 1992: 32). Truth in Hermetic thought is like a secret which if revealed leads only to another secret (*ibid*: 32). It can be noticed that the similarity in Hermetic thought is the same as inference in semiotics which calls for Pierce's 'unlimited semiosis'. In other words, every interpretation leads to another text that requires another interpretation in an infinite way.

The interest of Eco in Hermeneutics enlightened him to find out its importance not only in understanding contemporary textual interpretation approaches, but he also finds astonishing similar ideas between them. These ideas had their impact on the shaping of his theory. He (1992: 39) states these similarities in the following points:

a. A text is an open-ended universe where the interpreter can discover infinite interconnections.

b. Language is unable to grasp a unique and pre-existing meaning: on the contrary, language's duty is to show that what we can speak of is only coincidence of the opposites.

c. Language mirrors the inadequacy of thought: our being-in-the world is nothing else than being incapable of finding any transcendental meaning.

d. Any text, pretending to assert something univocal, is a miscarried universe, that is, the work of a muddle-headed Demiurge (who tried to say that 'that's that' and on the contrary elicited uninterrupted chain of infinite deferrals where 'that' is not 'that'.

e. Contemporary textual Gnosticism is very generous, however, everybody, provided one is eager to impose the intention of the reader upon the unattainable intention of the author, can become *Übermensch* who really realizes the truth, namely that the author did not know what he or she was really saying, because language spoke in his or her place.

f. To salvage the text- that is, to transform it from an illusion of meaning to the awareness that meaning is infinite- the reader must suspect that every line of it conceals another secret meaning; words, instead of saying, hide the untold; the glory of the reader is to discover that texts can say everything, except what their author wanted them to mean; as soon as a pretended meaning is allegedly discovered, we are

sure that it is not so forth; the *hylics*- the loser are those who end the process by saying 'I understood'.

Therefore, Eco's (1992) influence by the Hermeneutic approach led him to highlight and adopt some interpretative criterion which he himself names or calls "Hermetic semiosis". It is a method for interpreting the world and texts. Taken from a sixteenth century mnemonics whose interpretative criterion is mainly based on the criterion of similarity, Eco developed the following list of criteria to interpret the world and texts:

a. By similitude, which is in turn subdivided into similitude of substance (man as a microcosmic image of the macrosm), qualify the ten figures for the Ten Commandments), by metonymy antonomasia (Atlas for astronomers or astronomy, the bear for an irascible man, the lion for pride, and Cicero for rhetoric).

b. By homonymy: the animal dog for the constellation Dog.

c. By irony or contrast: the fool for the sage.

d. By sign: the spoor for the wolf, or the mirror in which Titus admired himself for Titus.

e. By a word of different pronunciation: sanun for sun.

f. By similarity of name: Arista for Aristotle.

g. By type and species: leopard for animal.

h. By pagan symbol: eagle for Jupiter.

i. By peoples: The Parthians for arrows, the Scythians for horses, and the Phoenicians for the alphabet.

j. By sign of the Zodiac: the sign for the constellation.

k. By the relationship between organs and function.

l. By a common characteristic: the crow for Ethiopians.

m. By hieroglyphics: the ant for providence.

n. And finally, pure idiolectal association, any monster for anything to be remembered (*ibid*: 46).

Eco (1992) explains that this similarity can be behavioural, in shape or sharing the same context among others. But once the state of similarity is discovered, there will be no guarantee that it will stop. That is any image, idea or concept that is discovered by similarity will itself be seen as a sign for anther analogical image, idea or concept. For Eco, it is an indisputable fact that human beings think through the strategy of similarity because he believes that: "from a certain point of view everything bears relationships of analogy, contiguity and similarity" (*ibid*: 48).

These are very similar to mental strategies which the mind operates in making analogies and inferences during the interpretation of texts or particularly the interpretation of signs which are at the centre of the infinity of interpretations and which enter in the encyclopaedic representation of the sign that can be represented through the Model Q that will be elaborated later.

On the other hand, Eco's fascination with the Middle Ages is greatly displayed in the variety of papers or the books he wrote related to this era; for example, his doctoral thesis The Aesthetics of Thomas Aquinas (1956-1970-1988), Art and Beauty in the Middle Ages (1986), The Poetics of James Joyce in The Finnegan's Wake (1982) or his paper On the Medieval Theory of Signs (1989) (Eco et al, 1989).

Coletti (2009) in New Essays on Umberto Eco highlights how his interest in the aesthetics in the Middle Ages contributes to establish his theoretical background for textual interpretation:

> From the writing of his 1954 doctoral thesis on the aesthetics of Thomas
> Aquinas (The Aesthetics of Thomas Aquinas), the Middle Ages have been

foundational to Eco's work as a theorist and critic, providing a textual and cultural resource for some of his most concerns (p:73).

On his part, Eco (1999) considers interpretation as the result of the existence of symbols in the world. As a result, utterances and sentences are not taken for granted, as he claims; they imply a choice, a perspective and a point of view. He starts from the general standpoint that the human mind assigns a symbol to every element in the world leading spontaneously to interpreting it. Moreover, this interpretation is not fixed, it is "subject to change, to new conjunctures on the suitability of using one or the other image or schema*"* (*ibid*: 37).

Another perspective which helps formulate the platform of Eco's theory is his influence by the medieval philosopher Thomas Aquinas. In his thesis The Aesthetics of Thomas Aquinas, he discusses the aesthetic experience in relation to works of art mostly based on Aquinas viewpoints intervening from time to time with his personal reflections on the matter. For example, we can see Eco's notion of the intention of both the writer and the text is derived from Aquinas aesthetics:

> In contemporary language, we would say that for Aquinas the literal sense is
> not just the meaning of a sentence, but also the meaning of its utterance.
> What a verbal expression can convey is not just the sum of the conventional
> meaning of its lexical components, but also the intention of the person who
> utters it at a certain time and in a certain context"(Eco,1988:153).

Coming to the main variable of this research textual interpretation, there is a vision behind his theory. For him (1988), the reader after reading the literary text he comes up with what he calls an aesthetic vision. And this is achieved through a series of steps, i.e., looking at the physical and metaphysical structure of the object; considering all its meanings and implications and in its proportionate relations to its own nature and to its accidental circumstances. In the process, he agrees with Aquinas on the function of the mind or the

intellect in his reflections to formulate concepts about the intelligibility of the text. In this context, Eco (1988) quotes Aquinas' words:

> The mind knows singulars through a certain kind of reflection, as when the mind, in knowing its object, which is some universal nature, returns to knowledge of its own act, then to the species which is the principle of its act, and finally to the phantasm from which it has abstracted the species. In this way, it attains to some knowledge about singulars (p: 195).

This aesthetic experience ends by a judgement which the reader formulates about the nature of the text as related to its form and to its function (*ibid*, 1988).

1.2. The Semiotic Perspective of Eco's Theory

In the field of Eco's impact which Peirce had had on Eco is worthwhile, and he asserts this in many of his works. One of these influences is Peirce's unlimited semiosis, the theory of the sign and abductions. It relies on the interpretation of the sign which leads to an endless series of interpretations (Khansali, 2015).

As a semiotician interested in aesthetics, it is worth mentioning the co-relation between aesthetics and semiotics which Eco established in his approach. Jachia and Zambianchi (in Thelleffsen and Sorensen, 2017) explain that they sustain, complete and demonstrate the meaning of one another. This view is also shared by Khansali (2015) who claims the semiotic impact on Eco's theory which created an approach based on a semiotic principle.

Eco (1981) asserts that the theory of interpretation is a theory of the sign basically. It is the infinite interpretations of the sign which assign to the text unlimited interpretations.

Indeed, it is the arbitrary nature of the code which urges the reader to find signifieds to the signifiers he faces by using his world experiences, a fact that leads to "new possibilities for semiotic judgment" (Ceasar, 1999: 71) (cf. chap2 for the theory of the sign).

Ceasar (1999) reasserts Eco's interest (as a semiotician) in the aesthetic text. He considers the semiotic analysis as the best model which embodies all the aspects of the sign function. Considered as an experimental field for the semiotic theory, the aesthetic message connects signs with the states of the world. Eco (in Ceasar, 1999) admits that the semiotic approach to aesthetic text is more fruitful compared with the traditional philosophical aesthetics. Thus, he highlights the importance of the aesthetic text for semiotics in the five following points (*ibid*: 94):

a. An aesthetic text involves a particular manipulation of the expression;

b. This manipulation of the expression releases (and is released by) a reassessment of the content;

c. This double operation, producing an idiosyncratic and highly original instance of sign-function, is to some degree reflected in precisely those codes on which the aesthetic sign-function is based, thus releasing a process of code changing;

d. The entire operation, even though focused on codes, frequently produces a new type of awareness about the world;

e. In so far as the aesthetic labour aims to be detected and scrutinized repeatedly by the addressee who thereby engages in a complex labour of interpretation, the aesthetic sender must also focus his or her attention on the addressee's possible reactions so that the aesthetic text represents a network of diverse communicational acts eliciting highly original responses.

For Eco (1976), the interest of semiotics in the aesthetic text is due to many features: the particular manipulation of the expression incites a reassessment of the content; this manipulation will create a highly idiosyncratic and original sign function that is reflected in the code on which the sign function is based, and therefore, a change in the code will appear; this change in the code will ultimately produce a change in the world awareness; when the addressor considers the addressee's reactions during his interpretation.

As a literary semiotician, Eco (2004) highly defends and advocates semiotics as the most suitable form of stylistics for textual criticism. For him, semiotics is 'the true form of criticism' (*ibid*: 167) which enables us to understand and make others understand how a text is made. For him there are three types of criticism, namely review, history of literature and, last, the one which he supports, textual criticism to which we refer in our research as textual interpretation.

Basically, Eco (2004: 197) affirms that the literary critic, in undertaking a textual criticism, is in fact doing a semiotic analysis whose procedure he explains in the following:

> The ways in which one can show how a text is put together (and it is right that it is put together in this way, and how it could not be composed in any other way, and why it has to be considered as sublime precisely because it is composed in this way) can be countless. No matter how these discourses are articulated, such criticism cannot be anything other than a semiotic analysis of the text.

Within his semiotic interests, Eco gave a tremendous attention to the symbol, metaphor, codes and the sign for their strong connection with semiosis and aesthetics. These concepts are fully elaborated in his book Semiotics and the Philosophy of Language (Khansali, 2015).

1.2.1. The Symbol

According to Khansali (2015), Eco sees similarities between the world of semiotics and the world of symbolism for the symbol is a means through which the human being communicates with his surrounding. This is why he devoted an extensive study to the mechanics and the tools of symbolism because it becomes one of the bases in his approach. Indeed this equation between the symbolic mode and the semiotic mode is due to the fact that humans speak indirectly in their discourse (Eco, 1984).

1.2.2. The Metaphor

Like semiosis, metaphor has a connection with reality. So, the one who has metaphoric knowledge has knowledge about the mechanics of reality which show culture. Using metaphor is using signs which exhibit human experiences. Thus, here comes the interest of Eco in metaphor because it is, in many ways, in constant activity and regeneration which leads Eco to connect it with the encyclopaedia (Khansali, 2015).

1.2.3. The Code

The code is a system of signification. That is wherever there is an interpretive response on the part of the addressee, there is a code. That is when the addressee, on the basis of underlying rules, sees something presented to him as standing for something else (Eco, 1976).

The code is understood only inside the context to which it belongs. For Eco it controls the cultural phenomena. It is through the code that the cultural perceptions are regulated and thus this is connected to his approach (Khansali, 2015).

1.2.4. The Sign

For Eco (1994), the general meaning of the text will exhibit its shadows on every sign in the text, as the meaning of a particular sign will have its effects on all the other signs of the text (Chorfi, 2007).

1.2.5. Culture

Culture is the meeting point of the symbol, metaphor, the code and the sign. Eco perceives that the sign takes its identity from the cultural reality to which it belongs; this is why he claims the connection between them as the connection between his cultural semiotics and his philosophical symbolism (Khansali, 2015).

1.2.6. Ideology

When a sender sends a message, he leans to a particular ideology which prompts the addressee to rely on his cultural inheritance and his particular world-vision through a complex of inferences and presuppositions about both the sender and the message itself. This ideology requires a semiotic analysis (Eco, 1976).

1.3-Umberto Eco's Perception of the Work of Art in a Postmodern Era

The particular vision Eco has about the work of art goes without saying to his view about the world whether in politics, culture, society, communication, philosophy, language or semiotics, which results into the creation of a kind of art which matches contemporary time. Therefore, he talks about the open work as among the best ways to represent the aspects of postmodernism. In addition, the openness of the work of art is articulated around two levels, namely, the structure and the semantic content. And the vision of the open work pertains to all types of art, i.e. literature, painting, music and television.

Therefore, in reading a literary work, Eco asserts that one is learning more about language and more importantly about the world. This knowledge about the text is simply the writer's vision about the world. One may ask how is this vision expressed, this is simply through the language and the structure of the work (Eco, 2004). Indeed, he claims: "…the way that artistic forms are structured reflects the way in which science or contemporary culture views reality" (Eco, 1989: 13).

In this context, Eco goes with the modern writers who claim that the new realities of life impose on the writers to seek new forms and structures to depict them, and thus, the analysis of literary works must consider the level of language and structure of the text in order to find out these realities and substantially the writer`s vision (Eco: 1989).

In reading the modern work, Eco (1965) says that the reader takes his own position from which he follows the text's guiding points and at the same time, he activates his own perspectives and references in as much as possible (Chorfi, 2007).

For Eco the modern text does not impose a limited or particular meaning but rather the reader can build his own meanings from the relations that he finds in the text *(ibid)*. Because the reading of the text is conditioned by some rules that help in unfolding its meaning. Eco (1994) sees the text as an organic unity in which all elements work together in order to reinforce its general significance. In fact, as an organic unity, the text hosts a variety and a web of internal relations which will approve or disapprove an interpretation, and here comes the importance of the intention of the text. Hence, the text does not allow arbitrary interpretation (Chorfi, 2007).

1.3.1. The Open Work

Umberto Eco (1989) distinguishes between two types of works, i.e., open and closed works. But he favours the open work because for him it matches the postmodern era and at the same time we see that it reflects many of his ideas on interpretation.

Closed texts, for Eco, are open to any possible interpretation, and this makes them open to possible aberrant readings. The expectations in the closed texts are mostly justified in the coming events. Last, they are texts which speak to everyone regardless of their forms[1]. Furthermore, being another opposing form to the open text, the closed text does not expose newness, it rather narrates a story that is already told and known by the audience. The characters' actions are predictable and follow a repeated scheme (Eco: 1979).

On the other hand, the open work is the work of art known by its plurality of meaning, indefiniteness, indeterminacy and ambiguity and its insistence on the role of the reader to finish it under the control of the writer's structural strategies. For Eco (1989), this plurality of interpretation is the result of the very different addressees who are endowed with different cultural backgrounds and tastes. Moreover, it is due to the structural nature of the literary text itself; that is, the writer endows his text with a net of textual relations between its elements that lead to many possibilities of interpretations (Chorfi, 2007).

Farronato (2003: 65) explains Eco's primary feature of the open work; it is a work which is open to the free interpretations of the reader but at the same time regulates these interpretations through its structure:

> He was unconsciously referring to the pragmatics of text, to the activity that
> brings the addressee to fill in the gaps, to connect what is in the text with the

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[1]-ussc.edu.au/s/media/docs/oher/Eco.pdf, 2014.

intertextuality from which the text originates, but his main intent was to establish what in the text stimulates and regulates interpretive freedom.

This short quotation, suggests the kind of cooperation that is required by the reader in his process of interpretation. That is the reader is between freedom and fidelity to the text which all are manipulated by the writer's textual strategies.

Scholars agree on the genius of Eco in bringing this concept of the open work into existence, though it is criticized by some of them, but it stays as one of his imminent contributions in the field of literature or art in general.

1.3.1.1. Ambiguity

Ambiguity, for Eco (1989), is one of the conditions of the existence of the avant-garde. It is among the various components behind the plurality of meanings of works of literature: "The author must therefore speak of a nonunivocal object, by using nonunivocal signs and combining them in a nonunivocal fashion" (p: 41). This is a way of violating the code which results in making the reader re-reflect on the language. And when there is a change at the structure level, obviously there will be change at the content level, and thus, this creates a favourable condition for the plurality in meaning. Hence, the reader becomes aware of this unexpected flexible feature in language (Eco, 1976).

Out of this ambiguity, a new coding system emerges that defines the style of a particular writer, what Eco refers to as the aesthetic idiolect. This deviation from the code is positively regarded by Eco (1976). He considers it a kind of strength and opens one's perspectives into 'new possibilities' and therefore 'trains semiosis' (*ibid*: 274). In addition, ambiguity gives signifiers new signifieds on the basis of the aesthetic idiolect in focus (Ceasar, 1999: 64).

Moreover, Ceasar (1999:64) explains how, according to Eco, ambiguity induces one to try to interpret it and at the same time it suggests directions to decode it. Besides, as Eco (1976) states, whenever there is ambiguity at the expression level there arises ambiguity at the content level.

Being a requirement for the production of the aesthetic work, Eco in Ceasar (1999) suggests that during the generation of the aesthetic text which folds within itself ambiguity the writer has to use the code (language) that is capable to make changes either at the level of expression and content to convey the code's self-contradiction, which is better represented through the aesthetic text, and finally, this model must show that the contradiction at the level of form is also found at the level of content, and ultimately may alter our vision about the world.

Furthermore, Eco (1989) suggests some stylistic features which make the aesthetic text reveal ambiguity and be open to a variety of possibilities, such features as blank space surrounding word, typographical adjustments, and spacial composition in the page setting of the poetic text including also symbols and tautology. For instance, tautology is featured by a surplus of expression like the example Eco (1976) quotes from Stein: "A rose is a rose is a rose is a rose". This redundancy in expression implies a redundancy in content and thus the text being ambiguous becomes very informative. For the meaning of the first 'rose' is not the same meaning as the second or fourth 'rose'.

1.3.1.2. Indefiniteness and its Explanation from a Semiotic Standpoint

In his seminal work The Open Work, Eco claims three degrees of the open work as a feature. There is what he calls the work in movement in which the reader is called to make the work together with the writer. In the second type, though the work is organically complete, it

is open to the generation of new internal relations. The last type is the one which is open to an "unlimited range of possible interpretations" (Ceasar1999).

From these categories of the openness of the open work, there prevails indefiniteness either at the level of the process of interpretation or at the level of the outcome of interpretations.

One can relate this indefiniteness in interpreting a text due to the effect of the presence of semiotics in Eco's theory. In this regard, merging semiotics with his theory gave his theory a semiotic perspective (Khansali, 2015). Therefore, the sign becomes the core of Eco's theory. Eco (1976) relates the indefiniteness of the literary work to the infinite interpretations a sign can generate which is due to a semiotic phenomenon that relates to Peirce, namely 'unlimited semiosis'. Eco (1976) refers to Peirce's theory of the sign in which the sign is divided into three parts; the sign, the object and the interpretant. The interpretant is the idea that comes in the mind of the addressee about the object of the sign. And in order to identify the interpretant of a sign, "...it is necessary to name it by means of another sign which in turn has another interpretant to be named by another sign and so on " (P: 68). That is an interpretant leading to another interpretant and then to another interpretant in an infinite way. This is what Eco (1976) refers to as a situation of 'unlimited semiosis'. Thus, signs, for Eco, are vague and indefinite.

1.3.1.3. The Relation between Interpretation and the Theory of the Sign

For Eco (1976), the theory of text interpretation is a theory of sign and because signs are infinitely interpretable, it follows that texts acquire a plurality of meanings. So, in this context, for Eco (1981), we must consider the theory of the sign in the interpretation of texts. Based on Peirce's semiotic theory, Eco (1976) defines the sign as "anything which determines something else" (p: 69). Thus, the interpretant is the idea that the sign produces in the mind

of the addressee, which itself becomes a sign and refers to another interpretant in an infinite way (*ibid*).

Furthermore, Eco (1979) explains that the interpretant concerns not only arguments but also single terms, and thus the content of a single term becomes similar to an encyclopaedia.

Three important semiotic theories are included in the definition of the interpretant that are claimed by Eco (1976):

a. The meaning of a sign vehicle displayed through other sign vehicles (p: 72).

b. The intensional or compositional analysis by which a cultural unit (meaning) is segmented into its elementary semic components, or semantic markers, and, therefore, presented as a 'sememe' (content of an expression) which can enter, by the amalgamation of its 'readings' into different contextual combinations (this definition equating the interpretant with the componential representation of a sememe, that is, with a 'tree' like the one proposed by Katz and Fodor, (1963) (p: 72). Here, the tree Eco is referring to is the Model Q.

c. Each of the units composing the componential tree of a sememe, every unit (or seme or semantic marker) is becoming in its turn another cultural unit (that is another meaning represented by another sign vehicle) which is open to its own componential analysis (in other words, can be represented by a new system of sign-vehicles) (p: 72).

1.4. Umberto Eco's Views on Interpretation as a Concept

Khansali (2015) writes that Eco's approach had gone through phases. It started with Eco's criticism of the Structuralist approach. In this regard, the author explains Eco's criticism of the philosophy of structuralism which gives priority to the structural features of the language in isolation from its social or historical context. In addition, through its analysis

of the language it aims to bring up closed organized patterns. This is due to fact that De Saussure neglected meaning and was preoccupied only with language. This is displayed in the way the sign is analysed. It is analysed regardless of any outside circumstances. For this reason, Eco was more influenced by the sign in Peirce semiotics than Structuralism because he connected the sign interpretation with the human experience, giving the sign wider perspectives.

On the other hand, Khansali (2015) states that Eco is more comfortable with the Phenomenologist approach. He finds in it a more open and flexible tendency in the interpretation of texts. That is, Eco sees in the Phenomenologist philosophy of Husserl and Mirloponty an overlap between Peirce's semiosis and Phenomenology which resulted in opening the interpretation on the world and freeing it from the textual constraints of the text. That is it opens the text to human reality. Moreover, the author explains why the Phenomenology attracted the attention of Eco and influenced him. She extrapolates that Eco claims in his book The Open Work that, in the light of the Phenomenology, every outside sensory knowledge transmits to another unknown side whether intentional or intuitive. Therefore, intention becomes a basic core in Phenomenology which Eco considers very important in art.

In the same vein, Both Khansali (2015) and Chorfi (2007) assert Eco's criticism of Derrida's Deconstruction. Eco is completely against the deconstructivist unlimited interpretations which lead to nothingness in the end. Derrida on his part wants to demonstrate the capacity of the language to produce unlimited semiosis. Deconstruction comes to destroy any language format which pretends honesty and truth. Deconstruction demises the relation between the signifier and the signified, and, in this way, it cancels the reporting value of the sign. That is it abstracts the word from its meaning. With its adoption of the philosophy of the absence, Derrida was clearing the text from any meaning, and thus, with the absence of a true

and a univocal meaning he insists on the absence of an interpretative reference and, in this way, the text becomes open to endless interpretations. This kind of interpretation is highly opposed by Eco because he thinks that it leads to overinterpretation (Khansali, 2015 and Chorfi, 2007). According to Eco not all interpretations are acceptable because the text itself does not allow for all the readings to be acceptable, and this is due to the fact that the process of interpretation is guided by rules which distinguish between the adequate interpretations from the inadequate to the text.

After adopting Peirce's unlimited semiosis in interpreting literary texts, Eco has discovered that it leads to a case of overinterpretation where one finds a huge and unlimited number of interpretations that may deviate from the meaning of the original text. Therefore, he publishes his book Interpretation and Overinterpretation in which he insists on the importance of drawing limits to unlimited interpretations in order to preserve the originality of the text (Khansali, 2015).

However, in spite of his criticism to Peirce's unlimited semiosis, Eco has adopted two criteria from Peirce that have their impact on avoiding the state of overinterpretation. These criteria are the community and habit. He sees that these two criteria have their role in controlling the interpretation of a particular text in a different but complementary way. For Eco, the community owns a correct and logical understanding to the reality and the truth, and through habit it can exhibit control on any understanding. Therefore, for interpretation to be accepted, it must obtain the approval of the community (Chorfi 2007). Eco sees that habit has the effect to control interpretations when it encourages the interpretations which are in harmony with the previous readings, and thus, it limits the endless interpretations and in this way the semiosis will stop at some moment (Khansali, 2015).

Moreover, Eco also has criticized the Pragmatic approach or the theory of use where the meaning of the text is conditioned by the interpreter's own intentions. So making a text say what we want it to say means that we are using it, and thus, we are giving way to the absolute freedom in interpretation without control. In the light of this, Eco has made a sharp distinction between using a text and interpreting it; he has warned from using a text. In this context, the Pragmatists Rorty and Fidguesttin have been criticized by Eco because he thinks that their approach leads to a state of overinterpretation (Khansali, 2015; Chorfi, 2007).

Basically, as an approach in literary semiotics, Eco (1994) advocates the 'critical interpretation' in which the critic finds out the kind of structure the writer uses to produce such meanings. And this is opposed to 'semantic interpretation' which, he considers, is not satisfactory because the reader assigns meaning to the text he is reading.

In distinguishing between 'interpretation' and 'use', Eco makes it clear what is meant by interpreting a text and using it. He considers some practices by critics as being 'use' and not 'interpretation'. This is when the critic relates facts or events in the text to the writer's personal life. For him, this is only a document or psychological report and not a semiotic analysis (Eco in Rocco Capozzi (ed), 1997).

On the contrary, the 'interpretation' to which Eco refers as 'critical interpretation' is when the critic formulates possible worlds, that is beliefs and thoughts or assertions about the fabula, the topic, the characters or the actantial structures and when at the same time, he or she tries to uncover the textual structures of the text. In this way, according to him, the critic is a cooperative interpreter by making it explicit how the writer through his textual strategies leads him to cooperate in such a way (*ibid*).

In the light of this, Eco has developed strategies and tools that may protect the interpretation from being uncontrollable, because allowing any interpretation to the text

would result into nonsense and deviate from the original meaning of the text. And this is what characterized his project. Therefore, through his project, Eco wants to keep to the origins of the texts by introducing some concepts to consider in the analysis process (Khansali, 2015).

The first of these concepts is the intention of the text. Khansali (2015) affirms that it comes out of Eco's interest in structuralism because this approach concentrates on the signifier and the signified. That is the focus is on the text and what it can signify.

The second considerable concept is the role of the reader and his relation with the text. In fact, Eco is among the leading scholars who contributed in the formulation of the reception theory which sees the reader as a basic element in the interpretation process, and this is what features modern hermeneutics *(ibid)*.

Related to the reader is the encyclopaedia. Eco relies on the encyclopaedic competence of the reader. The encyclopaedia will connect between the reader's cultural and social environment and the text, on the one hand, and, on the other hand, the reader considers also the social and cultural background of the text, and thus, the text is activated and the meaning will be more comprehensive. But, the reader has to adjust his encyclopaedia according to the requirements of the text in order to avoid a state of overinterpretation *(ibid)*.

Connected with the encyclopaedia which considers our world knowledge, Eco has also shed light on the dictionary. The dictionary works at the language level. It regulates the encyclopaedic quantity as it helps in finding the relation between the words in a text. Its importance is in avoiding overinterpretation (*ibid*).

Related to the encyclopaedia are the possible worlds. Their construction relies on the encyclopaedic competence starting from his cultural worlds, and they participate in the interpretation of the text. The reader builds them in the light of the information he finds in the text (*ibid*).

In addition, finding the topic in a literary text has its impact in regulating its interpretations and protecting the text from whatever interpretations. The topic starts by a hypothesis which will be the reader's first guide in reading. This hypothesis will be approved or disapproved by the text later (*ibid*).

Chorfi (2007) explains how Eco (1994) points to the importance of finding a pattern or what he terms isotopy that gathers two or more elements in a text which together lead to the same general meaning. This process of isotopy starts with a hypothesis on a supposed topic, which enables the reader to search for the significant relations between the textual elements. As a result, the reader's attention is more focused on the textual evidence and his interpretation becomes free from imaginary and arbitrary speculations.

The potential outcome of interpretation is meaning. Eco (1976), from a semiotic perspective, qualifies it with a particular terminology; he refers to it as a 'cultural unit'. In Eco`s (1994) theory of interpretation, the meaning is encyclopaedic more than dictionary. By encyclopaedic, he means that each sign is interpreted by reference to another sign which functions as its interpretant (i.e., meaning). this interpretant, as he says, can be a synonym, a definition, and every inference that is related to the sign. And, therefore, meaning can be infinite.

To explain this further, the encyclopaedic representation of meaning is achieved through inference in order to arrive at the interpretant which leads to another interpretant which itself leads to another interpretant in an infinite way, i.e., as it has been mentioned earlier, by the process of unlimited semiosis. This kind of representation forms a multidimensional network which Eco (1984) favours the Model Q to represent it. This Model will be more elaborated in the second chapter in the compositional analysis which Eco suggests for the sign. At present, we are concerned with Eco`s theoretical views on

'interpretation'. What is important to mention at this stage, in the interpretation process, is that these infinite inferences create what Eco (1984) is interested in. It is the `rhyzomatic encyclopaedia' which is a kind of a net where: "every point can be connected with every other point, and, where the connections were not yet designed, they, however, were conceivable and designable" (Eco, 1984:81). This rhyzomatic representation of meaning suggests the very directions that the meaning can take.

Subsequently, the many interpretations the text generates do not exclude each other, but rather echo and reinforce each other. That is, though Eco favours the freedom of interpretation, we see that these interpretations do not go outside the limits put by the author through a set of textual instructions (Ceasar, 1999:126).

Bianchi (2005) extrapolates how Eco tries to solve the problematics between fidelity to the text and freedom of interpretation. He has called for a need for dialectic between the reader's freedom and the text's fidelity. This is made clear by considering the two important axes of interpretation. They are the semiosic interpretation and the semiotic one. By the semiosic interpretation, Eco refers to the role of the reader who will process the text with his own ideological presuppositions. On the other hand, the semiotic interpretation explains the reason why a text generates some interpretations. In this second type of interpretation, the reader will bring up from the text the ethical/aesthetic and ideological values and how they can be transmitted. In this context, the sociocultural component will facilitate the interaction between the text and the reader. And thus the contextual factor (the pragmatic dimension) is indispensable in the semiotic analysis.

Regarding Eco's (1994) theory of interpretation which advocates plurality of meanings, it is substantial to shed a light on the way Eco views the ununivocal meanings that a text can generate. First, he believes that all literary texts have plurality of meanings. Second,

regarding the multiple meanings a text can generate, it happens sometimes that the interpreters are not sure which of the interpretations are valid. Here, he suggests, that there could be an agreement on the interpretations which the text does not say. At the same time, he (1990) suggests that returning to the text is important to approve or disapprove the interpretation with which we come up. That is, by carrying out the reading, the coming parts of the text will validate our interpretation or reject it.

As mentioned earlier, Eco (1990) asserts the limits of interpretation because he admits that it is limited by the writer's textual strategies. These textual strategies are manifested through the new concepts which Eco introduced as part and partial of the texture of the literary work, namely, the Model Author and the Model Reader.

1.5. The Author, the Reader and the Text: **A Triadic Relation**

When Eco (1990) deals with the writer, the text and the reader, he refers to the intention of all three. In other words, he considers that the meaning and the interpretation of a text is the result of the interaction of the writer, the text and the reader (Capozzi, 1997). On the one hand, the reader takes the position of the writer by trying to assume his point of view and how he uses the language and what coherence is emanated in the text. On the other hand, the critic takes his personal and independent position in order to demystify the work as it was intended by the writer (Eco, 1989). In the light of this, and compared to his postmodern contemporaries such as Derrida and Foucault (who highly dismiss the role of the writer), we see that Eco takes a different position as regards the consideration of the writer. And this, as we think, will result into a more comprehensive level of meaning.

In considering the text as a lazy machine that is activated by the reader, Eco (1979) asserts the importance of the reader which he refers to as the Model Reader. Indeed, the

cooperation of the reader is postulated and established right from the beginning in the theory of the sign which requires from the reader to collaborate with his inferences.

1.5.1. The Model Author

The writer of the literary work (i.e., the empirical author) is present in the work as a Model Author. He is recognized through his aesthetic idiolect. He is recognized in the text through particular characteristics (Ceasar, 1999). So the Model Author is:

> In such cases the author is manifested textually only as (i) a recognizable
> style (or idiolect), (ii) a pure actantial role (I=the subject of this utterance,
> (iii) an illocutive occurrence, or 'instance of utterance', or the statement of a
> subject which is extraneous to the uttered but is in some way present in the
> larger fabric of the text (Ceasar, 1999: 124/125).

The Model Author can be traced through the empirical writer's linguistic and textual strategies displayed through his narrative strategies as intertextualities, ironies, parodies etc…And when the empirical reader understands and discovers this Model Author, he becomes a Model Reader:

> Only when empirical readers have discovered the model author, and have
> understood (or merely began to understand) what it wanted from them, will
> they become full-fledged model readers (Capozzi, 1997: 27).

This means that the Model Author is displayed in the text through the empirical author`s narrative strategies. In figuring out and determining the writer`s narrative and structural strategies the empirical reader becomes a Model Reader who is, for Eco, an important construct in the text's strategies and meaning. And in this way, the reader can figure out the intention of the writer.

The question to ask here is whether the identification of the intention of the writer is limited to his textual strategies. The answer to this question is found first is his definition of

the Model Author that was mentioned earlier: "*(iii)* an illocutive occurrence*, or 'instance of utterance', or the statement of a subject which is extraneous to the uttered but is in some way present in the larger fabric of the text" (Ceasar, 1999: 124/125). The word 'subject', in literary criticism, refers to the writer, and the meaning of this quotation is that the consideration of the intention of the writer implies also the consideration of his autobiography, his sociocultural context, political and historical contexts which are present in the text in some way or another. Finally, related to the Model Author is the Model Reader.

1.5.1. The Model Reader

At the beginning, Eco's distinction between the empirical reader and the Model Reader. By the empirical reader he means the one who views the text pragmatically, that is the actual reader in blood and flesh, (Guillemette and Cosette, 2014).He is the one who uses the text for any purpose (Farronato, 2003).

Thus, the empirical reader is the one who makes conjectures in the text about the writer's textual and narrative strategies, and when he meets them, he becomes the Model Reader who is postulated by the writer from the beginning. Moreover, meeting with these stylistic and narrative strategies is meeting the Model Author (Eco. 1990). In other words, the Model Reader in deciphering the textual strategies of the writer, in fact, meets the Model Author.

Therefore, the role of the reader is in making inferences and in this way he becomes a Model Reader guided by the writer's choice of language, choice of a lexical apparatus and the choice of a style, and in this way he actualizes the text by filling in the blank spaces of the text (Farronato, 2003)

Bianchi (2017) further explains that the cooperation of the reader (i.e., the Model Reader) is foreseen by the text through the Model Author's textual strategies. In addition, he

cooperates through the identification of codes and sub-codes; the actualization of the narrative structures of the fabula; the topic and the frames, and the ideological structures.

So, by the Model reader, Eco refers to the critical one who investigates how the text communicates meaning, distinguishing him from the naïve reader who understands the literal meaning of the text and who may: "fall into the traps of the Model Author" (Farronato, 2003 and Ceasar, 1999). Ceasar, (1999), Raffa (2005) (in Gane et al, 353:2005) quote Eco's definition of the Model Reader: "a set of textual instructions, displayed by the text's linear manifestation precisely as a set of sentences or other signals". In the light of this, we can explain that the Model Reader is created by the writer's textual strategies. It is foreseen and constructed in the text early during the writing process before it goes into the hands of the reader.

In Eco`s theory, one can say that the reader is the second writer of the text. In fact, as Ceasar (1999) explains, during the generation process, the writer takes into consideration how the reader receives his text, and thus he foresees his moves and reactions, and on the base of this, he constructs his narrative. Moreover, the writer takes into consideration the readers' mistakes and reacts accordingly. For Eco, he adds, the book which does not postulate its reader is not an open work but it is something else. Furthermore, to consider the reader is to consider his competence and, sometimes, the writer builds these competences through what he calls 'textual means'. And this is what controls the co-operation of the reader: "He decides up to what point he must control the co-operation of the reader, where it has to be stimulated, where it has to be led, where it has become free interpretative adventure" (Ceasar, 1999:126). So, the reader is constitutive within the text and his cooperation is determined by the text (Bianchi, 2017).

Last, to be able to meet the Model Author, i.e., the writer's textual strategies, the Model Reader has to use his competence to fill in the gaps which the writer has put on purpose. Such required competence must be encyclopaedic, social or cultural (Guillemette and Cossette, 2014).

In this regard, according to Eco, the reader formulates the text's topic through his abductions (hypotheses) and inferences, proposing his own ways of reading on the basis of a suitable encyclopaedic competence, and he is, at the same time, guided by the text's orientation (qtd in Capozzi, 1997). But Eco also leads the reader to connect the content of the literary text to a reflection on the outside world (Davidsen, 2017).

In this context, though Eco approves the plurality of meaning in the open work, he considers that the reader's role should not dismiss the writer's intentions and be loyal to him. From the point of view of Eco, this fidelity to the writer's intention provides the reader with a comprehensive interpretation and also prevents him from making the text say what the writer has not meant (qtd in Capozzi: 1997).

From this context, Eco assumes, the reader is not free. Dolžel (2005) affirms the limitedness of Eco's role of the reader who is in the text a Model reader: "A semiotic theory of literary communication has to recognize the active role of the reader, while, at the same time re-asserting the essential control of the text and its codes over the reader's interpretations" (p.133). Moreover, the role of the reader is closely tied to the kind of the text whether open or closed (*ibid*).

Again Eco (1989) asserts that the reader is controlled by the author by "a range of rigidly pre-established and ordained interpretative solutions and these never allow the reader to move outside the strict control of the author" (Eco, 1989: 06). Indeed, Eco (1989) further explains this author's control over the reader:

> To avoid unnecessary semantic dispersion, the more allusive speaker will
> have to give his audience a particular direction….He will have to put more
> emphasis on a certain kind of suggestion, so as to reiterate the desired
> stimulus by means of analogous reference (p: 32).

1.5.3. The Intention of the Text

Between the intention of the writer and the intention of the reader, there is a third land to consider: the intention of the text. The intention of the text, for Eco, comes out of a result of the reader's conjectures (Farronato, 2003). This means that the reader makes conjectures about the intention of the text. To make it clearer, the intention of the text, according to Eco (1990), comes as a result of the meeting of the Model Author with the Model Reader.

Out of what has been said, it can be deduced that the text is a meeting place between the Model Writer and the Model Reader and the text here is the master, i.e., its language, its style, structures, narrative structures and signs which all label both the Model Author and Reader. Thus, according to what has been said, the consideration of one is the consideration of the other; all three are interrelated.

1.6. Eco and Literature

In addition to his particular method of approaching a literary text, Eco, as a literary theorist, develops his particular views on the role of literature**.** For Eco (2002), the most important thing is that literature keeps language alive and nothing can stop its progress. Literature has its impact on making changes on language, and even creates the language and, consequently, it creates a sense of identity and community**.**

Literature, for Eco (2002), offers us a world of fictitious truth. This kind of truth can establish a kind of reader who has a sense of reality or a reader who is a victim of his own hallucinations**.** And related to the fictitious truth, Eco sees that the writer makes the characters

migrate, that is from a text to another text or another place in the universe that is difficult to delimit. What is worth to note, in this regard, is that characters become "individuals with a life apart from their original scores" (Eco, 2002:09). These characters become individuals with life and their existence depends on our ontological format; that is on our amount of knowledge on that subject. Fictional characters become true, through time we generate emotional investment in them, they even become models for our life, and effect the destiny of individuals in society (*ibid*).

In addition to the educational function of literature by the transmission of moral ideas, and the insertion of the aesthetic taste in the reader, Eco (2002) sees with the invention of the hypertext, learners have the opportunity to activate their imagination by modifying the stories they already know**.**

Of course, in literature there is style which Eco (2002) defines as the manner through which one expresses himself conditioned by rules, principles, imitating and adherence to models**.** However, returning to Luigi Pareyson's definition of styles, Eco (2002) states that it is a way of forming or giving form that is not limited to lexis or syntax, but also to characterization, point of view, and narrative structures. It: "includes every semiotic strategy deployed both on the surface and the depth of a text's nervous system" (Eco, 2002.p.162-163). Going further on this notion of style, Eco (2002) adds that it includes also an explication of how and why it generates a particular type of reception or pleasure.

Eco (2002) points to Flaubert for whom style is a semiotic concept in that in addition of being a way of modelling one's work, it is also a reflection about the writer's way of thinking and seeing the world**.**

For textual criticism, Eco (2002) suggests that the critic has to ensure that the reader knows nothing. He helps the reader to discover step by step, how the text is put together and

why it functions in such a way. This can be done in a variety of ways, and this is what Eco calls a semiotic analysis of a text.

As part of his theory of literature, Eco (2002) sees that the criticism of literature can function on both sides: on the one hand, the linguistic theory will shed light on the work itself, and, on the other hand, the work of literature will shed light on the nature of language itself.

Related to the literary theory and its application, Eco (2002) suggests that the critic should not limit himself to looking for the same constants in every text, but he should also investigate how each text puts them into questions, how they interact and he, therefore, comes up with a different experience or reading with each literary work. Furthermore, Eco (2002) points to some features of postmodern literature; they are metanarrative, dialogism (texts which talk to one another), double coding and intertextual irony.

Concerning the metanarrative, he (2002) states that it is when the authorial voice or the text intrudes within the literary text, reflects on its nature, and sometimes appeals to the reader to make him share his reflections. For him, they are impossible to go unnoticeable. In double coding, the literary text has two categories of audiences: the elite, experienced, high public or critical who recognize the writer's textual strategy and its intertextual references; and the mass popular category who enjoy the pleasure of the story only.

As for intertextual irony, it is not limited to the idea that it is full of quotations and citations from other texts; actually it means that such intertextuality is used for a purpose to serve the author's irony.

Furthermore, Eco (2002) sees a connection between intertextual irony and double coding. The former will generate two types of readers, i.e., the privileged (the more intertextually aware) and the less aware reader.

In this regard, related to the different meanings a text can generate, Eco (2002) reminds us of his two types of readers, namely the semantic or the empirical reader who cares more about the happenings of the story, and the semiotic and aesthetic reader which he called the Model Reader who is aware of the strategy of the author on the way he narrates his story or text**.**

For Eco (2002), a text, whatever is about, cannot be exempt from a moral sense in the end. And in the case of intertextual irony, the writer cannot have control on the reader's encyclopedia which might differ from one reader to another.

Conclusion

In this chapter, it was found that the influences on Eco are tremendous and varied. So we have tried to highlight the most prominent sources that contributed in shaping his thought and theory. From the philosophical and the epistemological perspective, one can talk of the impact of the Medieval Aquinas on Eco which is incarnated in intertextuality, the use of quotations and the intention of both the writer and the text. The impact of Louigi Pareyson is displayed in Eco's concept of infinite interpretations. In addition, it is found that the Hermeneutic thought is strongly present in Eco's theory in two important aspects, namely the connection between the ambiguity of the literary text and its infinite interpretations and the similarity in the mental processes during the encyclopaedic representation of the sign.

The semiotic background is exhibited in the great impact that the semiotician Peirce had had on the theory of Eco. This is mostly clear in Peirce's unlimited semiosis and his theory of the sign.

In the same vein, we have seen how Eco highlights the importance of the aesthetic text to semiotics. This is because the aesthetic text manipulates the expression in a particular way that leads to a reassessment of the content within the code. As a result of this, the code

changes, and this change in the code will ultimately create a new type of awareness about the world. This is why Eco sees that semiotics is the best approach to the criticism of a literary text. For him, it is more fruitful.

As new realities in life create new forms of expression in literature, Eco advocates and defends the open work as the best representative of the literary text in postmodern era either at the level of structure or at the level of semantic content. In the postmodern works of literature, the elements are interrelated in a way that creates the unity of work. The open work is mainly featured by the plurality of meanings that are, at the same time, regulated by its structure. In addition to the ambiguity of the literary work, Eco explains that the indefiniteness of the literary work is due to the theory of the sign. In fact, for Eco, the theory of textual interpretation is basically a theory of the sign. Briefly, the theory of the sign claims that each sign has an interpretant in the mind of the individual, and in its turn this interpretant has another interpretant which again will have another interpretant in an unlimited process (This is related to Peirce's unlimited semiosis).

Concerning the concept of interpretation, Eco holds a particular position. On the one hand he criticizes the structuralists because in their analysis of the text, they deny outside circumstances and focus only on the inside text and the relations among its elements. So, he leans more with the phenomenologists because they free the interpreter from the constraints of the text and consider also the outside sensory knowledge. On the other hand, Eco criticizes Derrida's Deconstruction because it assumes the infinite interpretations with no particular theory on which to rely.

As Eco advocates Peirce's unlimited semiosis, he sees that this will lead to a case of overinterpretation. This is why he calls for drawing limits for unlimited interpretations because they deviate from the original meaning of the text. To solve this problem, he adopts

two concepts from Peirce; they are the criteria of community and habit. In addition, he introduces new concepts that mark the idiosyncrasy of his theory. These concepts are: the Model Reader, Possible worlds, the intention of the text, the regulated encyclopaedia, and topic and isotopy.

In Eco's theory, the interpretation process considers the author, the text and the reader. That is the Model Author who is exhibited in the text through his idiolect, stylistic features and textual strategies; the Model Reader who discovers the textual strategies of the author; and the intention of the text when the Model Reader finds meaning behind the textual strategies.

Finally, we have exposed some of the ideas of Eco on literature as a literary theorist. He sees that literature keeps the language alive. For him, literature has the function to transmit ideas so as to educate; this is in addition to its power to develop the aesthetic taste in the reader.

Style, according to Eco, is important in conveying the world vision of the writer. Also, the critic should not limit himself to looking at the same constants in every text, but should see how they are put in every text, how they interact and, thus, each time the reader comes up with a new reading experience. He sees postmodern literature as mainly featured by metanarrative, double coding, dialogism and intertextual irony.

CHAPTER TWO

ASPECTS OF ECO'S THEORY OF TEXTUAL INTERPRETATION

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CHAPTER TWO:ASPECTS OF UMBERTO ECO'S THEORY OF TEXTUAL INTERPRETATION

Introduction

Before writing his substantial work Opera Aperta (1962), Eco has been attracted by Joyce's poetics which he has matched with the features of the Open Work. Hence, he has written many essays on his poetics such as 'fedelta interpretative e libero rimaneggiament' that is An Interpretation that is between fidelity to the text and freedom. Moreover, Joyce's *Finnegans Wake* (1939) is used by Eco to illustrate the poetics of the open work. Eco's attraction to Joyce is made stronger by the latter's interest in the Middle Ages. Thus, Joyce is regarded by scholars as one of the roots of Eco's poetics (Ceasar in Musara et al, 2002).. Hence, his admiration to Joyce is justifiable.

Eco (1979) admits that it is important to analyse the structure of the literary text because it reveals its connection with its socio-historical context. Therefore, he suggests that the reader starts from the external social context, then he moves to the internal structural content using similar means of analysis in both directions to come up with parallelism between them since the structure of the work reflects its social context. This is justified by his Study of Joyce's *Finnegans Wake* from two angles, namely, the cultural-historical and the linguistic structure features (Ceasar inMusarra et al, 2002). Therefore, we see Eco's combination between the outside context of the text and the features of its linguistic structure.

In this context, the scheme provided by Eco in both of his books The Role of the Reader (1979) and Semiotics and the Philosophy of Language (1984) summarizes Eco's premises of interpretation where the reader is required to move according to the requirements of the text. This scheme is represented in the form of boxes. Ray describes these boxes as representing the structure of the text as understood by the reader and at the same time the role

of the reader as suggested by the text:"Each of the «boxes» in his scheme at once marks the structural component of the literary text as it is actualized by the reader and an activity of the reader as elicited by the text*"* (Ray, 2005: 148).

INTENSIONS   **EXTENSIONS**

9- ELEMENTARY IDEOLOGICAL STRUCTURES

10-WORLD STRUCTURES

World matrices

Assignment of truth values

Judgments of accessibility among worlds

Recognition of propositional attitudes

8- ACTANTIAL STRUCTURES

Actantial roles as manifested by actorial roles.

7-FORECASTS AND INFERENTIAL WALKS

Fabula as temporal succession of world states

Probability disjunctions and inferences

6-NARRATIVE STRUCTURES

Macropropositions of the fabula

(Themes, motives, narrative functions)

5-(BRACKETED) EXTENSIONS

First uncommitted reference to a (possible) world.

4-DISCURSIVE STRUCTURES

Individuation of topics

Semantic disclosures

Reduction of frames

Blowing up and narcotizing properties

Isotopies

ACTUALIZED CONTENT

3-EXPRESSION

Linear text manifestation

1-CODES AND SUBCODES

Basic Dictionary

Rules of Co-reference

Contextual and circumstanstial selections

Rhetorical and stylistical overcoding

Common frames

Ideological overcoding

2-CIRCUMSTANCES OF UTTERANCE

Information about the sender, time and social context of the message , suppositions about the nature of the   speech act, etc.

Fig 1: Semiotics and the Philosophy of Language，Echo 1984:191

In addition, we see in Eco's (2014) theory a gradation in reading a literary text, starting from considering its author, his purposes and intentions, then the nature of the genre, then the number of the books before going on to higher level of analysis which considers the relationship between *littera, sensus, and sententia:*

> As Hugh of Saint Victor observes in his Didascalicon, the littera is the ordered disposition of the words, the sensus is the obvious and simple meaning of the phrase as it appears at first reading, and the sentential is a more profound for, of understanding, which can only be arrived at through commentary and interpretation (Eco:2014:137).

Hence, Eco (2014) points to the importance of considering the language of the literary text, i.e., examining the letters, meaning of difficult words, justifying the grammatical and syntactical forms, identifying the figures and tropes to come up at this stage with the meaning intended by the author.

2.1. Plot and Fabula

Eco distinguishes between the plot and the fabula. He claims that the performer (i.e., the critic) moves from the plot to the fabula. Thus, he defines these two terms as follows: "The fabula is the basic story itself, the logic of actions or the syntax of characters, the time oriented course of events" (Eco, 1979:27). However, "the plot is the story as actually told, along with all its deviations, digressions, flashbacks, and the whole of the verbal device" (*ibid*). So, the plot is the first step through which the reader goes to make a synthesis of the narrative after the actualization of the discursive structure is done which shows in the semantic disclosures and isotopies found in box4 in the previous figure.

2.2. Eco's Levels of Textual Cooperation

Eco (1979) relies on the reader to find out the writer's intention or the intention of the text and ultimately his own intention which, as we have seen, are all strategies that are drawn beforehand by the writer. What the reader does is to find out these strategies which embody the meanings of the text. In the light of this, the reader performs a variety of mental processes, and in the following we see how Eco sheds some light on these processes which he calls the reader's textual cooperation.

2.2.1. Overcoding

Eco (1976) defines overcoding writing that "on the basis of a pre-established rule, a new rule was proposed which governed a rarer application of the previous rule" (p: 33). That means on the base of a previous knowledge, we can interpret the present situation. For example, Eco (1976) refers to the example given by Peirce who based his interpretation on seeing a man on a horseback surrounded by four horsemen holding a canopy over his head. He inferred that it is only the governor who could be honoured as such. According to Eco (1976), Peirce invented or supposed a new general rule which is a process similar to interpretation when there are no contextual selections or clues. One can say that the interpreter makes use of previous knowledge for the interpretation of the text at hand. Another example proposed by Eco (1979) is the title where the overcoded rules always tell that the title of a chapter indicates or reflects its content.

2.2.2. Undercoding

It is a kind of a process of assumptions adopted by the interpreter when he is faced with unclear clues. That is, he relies on 'macroscopic portions' of the text which are considered a temporary solution for the formulation of his statements (*ibid*).

Eco (1979) makes the distinction between overcoding and undercoding clear: "overcoding proceeds from existing codes to more analytic subcodes while undercoding proceeds from non-existent codes to potential codes"*(p: 136)*. At the same time, Eco (1976) amalgamates these two intertwined mental processes which go together in sign interpretation to the point that the distinction between them is blurred. He adopts another term which embodies both of them; namely, 'extra-coding'.

The previous scheme (i.e., fig 01) is also mentioned in The Role of the Reader (1979) (from p 17 to p27), where Eco proposes a hierarchy of operations or areas of investigation useful to the interpretation of literary texts including: Linear text Manifestation and Circumstances of utterance, bracketed extensions, Discursive Structures (including: codes, overcoding and frames, Basic dictionary, Roles of Co-reference, Contextual and circumstantial selections, Rhetorical and stylistic overcoding, Inferences by Common Frames, Inferences by intertextual frames, and Ideological Overcoding), Semantic disclosures, Topics and Isotopies according to the interpretive requirements of the text at hand.

2.2.3. The Linear Text Manifestation and Circumstances of Utterance

According to Eco's definition, this stage concerns the first surface reading of the text. It looks at the text as it appears with its "lexematic surface" (p: 15) where the reader applies his own "codes and subcodes" in order to come up with the first level of meaning. And to move to the other levels of meanings, the reader will try to reconstruct the circumstances of utterance (Polidoro, 2017).

2.2.4. Bracketed Extensions

They are a kind of presuppositions the reader formulates out of reading the literary text about animate or inanimate individuals. And when the reader faces a discrepancy between his own experience and the world as presented in the lexicon of the text; for example, "a stone-

inanimate- has the property of speaking" (Eco 1979: 17); in this case, he puts his disbelief into brackets or jumps into box 10 (world structure), and at the same time, waits for more meanings that will be displayed in box4 (Discursive structures) (figure 1).

2.2.5. Discursive Structures

The actualisation of the discursive structure of the text relies on the reader's competence in many aspects, mainly lexical competence; coreferential ability; identification of contextual selections; ability to recognise ready-made expressions (such as 'once upon a time'), rhetorical and stylistic hypercodifications; ability to recognize inferences from typical 'frames' (such as knowing what a supermarket or a cocktail party is like); ability to recognise inferences from intertextual 'frames' (such as the comic fight between husband and wife and other topoi of classical rhetoric; and finally, the ability to recognise ideological hypercodifications (i.e., ideological competence) (Farronato, 2003).

2.2.6. Code, Overcoding, Frames

Eco suggests to the reader to consider the Model Q he has discussed in his book A Theory of Semiotics (1976), where he transforms "the expression into content, word by word, phrase by phrase" (p: 17). In this context, he refers to box1. One will elaborate more on the Model Q later.

2.2.7. Basic Dictionary

This refers to the basic dictionary meaning of a lexicon where the reader finds out its semantic properties. But confronted with a variety of semantic properties, the reader has to decide which property has to be actualised instead of the other. Eco claims that the reader is helped by the following amalgamations and by 'textual operators'. In addition to this, at this

sublevel of analysis, the reader is also invited to find out the syntactic properties of the lexicon (singular, feminine, noun and so on), and then can begin to form co-references (p:18).

2.2.8. Rules of Co-reference

As has been mentioned earlier, after the semantic and the syntactic analysis of the lexicon's properties, the reader also deciphers the anaphoric and deictic expressions to which Eco considers as primary in co-textual relations which is a way to move from the surface to deep analysis of the structure of simple sentences. In addition to this, when the reader is faced with textual ambiguities, Eco (1979) suggests that the reader waits to what he calls 'textual clues' which are confirmed or not confirmed by the text later.

2.2.9. Contextual and Circumstantial Selections

Both contextual and circumstantial aspects of the sign which the compositional tree provides are very important steps to go through in the interpretation of the sign without ignoring to consider its syntactic marker.

2.2.9.1. Contextual Relations

They refer to the encyclopaedic meanings a sememe can generate from different perspectives. They are relations which are represented within the text and they rely on the reader's encyclopaedic competence to discover them because they are helpful in interpretation (Eco, 1979).

2.2.9.2. Circumstantial Selections

The circumstantial circumstances are the possible external contexts for the appearance of a particular term an the reader matches the term with the external context for its interpretation, and therefore, he considers that even the circumstantial selections are also

contextual. For example, intertextuality is a kind of contextual and circumstantial selections which Eco considers as a requisite in the reader's encyclopaedic competence: " every text refers back to previous texts" (Eco, 1976. p: 19).

2.2.10. Rhetorical and Stylistic Overcoding

Eco (1979) considers also that the rhetorical and stylistic rules are cases of overcoding. That is, when the reader has the overcoding competence in rhetoric and stylistics, he will be able to decide whether a particular word or sentence is used rhetorically or not.

2.2.11. Inferences by Common Frames

For Eco, frames are also a requisite necessary to make inferences to interpret a text. The right frames lead to the right interpretations and the wrong frames lead to the wrong interpretations (Ceasar, 1999). So what is meant by common frames? For Eco (1976), a frame lies between the encyclopaedic knowledge and overcoding. He advocates Van Dijk's definition of frames as being a kind of cognitive knowledge which enables the reader to perceive and comprehend the language and act upon it. To say it differently, Ceasar (1999) explains that Eco's common frames come from the reader's encyclopaedic knowledge or rules which he shares with most of the people within the same culture and to which he belongs and in the light of which he makes his inferences.

2.2.12. Inferences by Intertextual frames

They are also frames created according to the reader's experience with other texts because while reading the writer's text he recalls other previous texts in his mind which become a field of reference to him to understand the text at hand. In addition, he (1979) considers that the intertextual knowledge is also a case of: "overcoding and establishes its own intertextual frame" (p: 21).

2.2.13. Ideological Overcoding

Eco (1976) considers the ideological system as a case of overcoding because in order to find out or disambiguate the meaning of a sentence, the reader makes inferences which involve presuppositions about the sender and the object of the sentence; he also includes his own culture and vision about the world. In this context, Bianchi (2017) further explains that the analysis of the ideological structure is related to the actantial structure of the text. For Eco, Each text contains an actantial structure with its own values (i.e., value judgements) and presuppositions. In order to depict them, the ideology of the addressee must be taken into consideration.

2.2.14. Semantic Disclosure

Semantic disclosures are the kind of presuppositions the reader generates about a particular situation in the narrative concerning the nature/gender of the characters, their relationship to each other, the setting of the situation, the motives of the characters, the time of the situation and the content of the situation. Therefore, all these extrapolations that are made about the situation relate to Eco's concept of the fabula (Eco 1979).

In addition to what has been said before, in making his semantic disclosures, Eco (1979) suggests that the reader has to choose to analyze the situation which is difficult, and his description must be complete. For the agent (character) discussed, he also must be in a difficult situation where there is a difficulty for him to make a choice, and whose action is followed by unexpected events.

The encyclopaedic knowledge is also updated when the reader has to decide about the virtual properties of a particular sememe he finds in a text which enables him to make future amalgamations. Therefore, these semantic disclosures have two roles, as Eco explains; they

both *'blow up'* some properties and '*narcotize*' others. And here the text is decisive in the reader's choice of the properties (*ibid*).

2.2.15. Topics and Isotopies

Starting from the conviction that a text could generate other texts by further semantic disclosures, Eco (1976) assumes that texts do not have one textual topic. They can be at the level of the sentence where the reader activates the semantic properties he needs. In other cases, titles can be topic markers. While on the other hand, topics are found in the writer's reiteration of a series of sememes belonging to the same semantic field. Moreover, one can also have discursive topics and narrative topics. All these topics with which the reader comes up are the result of his abductions (Farronato, 2003). In fact, the story of the topics starts with abductions which are tested during the course of the reading process (Eco, 1979). These abductions enable the reader to formulate his own frames and thus narcotice certain semantic properties and activate others; at the same time, in the light of the topic, he becomes able to determine the isotopies within the text and thus, he updates the discursive structure of the text.

2.2.16. From Discursive Structures to Narrative Structures to Actantial Structures

According to Eco (1979), based on his encyclopaedic competence and after updating the discursive structures of the text, the reader has to determine the narrative structures which the text imposes.

2.2.16.1. The Narrative Structure

And at this level of the narrative structure, the reader has to recognize the worlds of the fabula which are imposed by the lexicons of the text. In addition, the analysis of a literary work considers its decomposition into narrative structures. Narrative structures refer to

different levels of analysis including, for example, characters and their actions, plot structure, possible worlds, stylistic features, values, literary techniques, ideologies, et(Eco, 1979).

2.2.16.2. The Actorial Role

The actorial roles (referring to characters' roles) can be traced before, during or after the delineation of the narrative structures. There are many ways to deal with the actorial structures; the reader can analyse them individually or reduce them into actantial oppositions like subjet/object, helper/opponent, and sender/addressee; and sometimes a single actantial role can be covered by more actors. In addition, there is not a definite arrangement to these structures. That is, in order to formulate macropropsitions about the narrative, the reader should have already determined the roles of the characters in that part of the fabula. On the other hand, he should have formulated his possible worlds (that is his thoughts and own meanings) about the fabula so that when he actualizes the discursive structure of a given passage he is aware when this discursive structure happened. For Eco, there is an interrelationship between the possible worlds and discursive structures (Eco qtd in Capozzi, 1997: 45).

2.2.17. Abduction

Eco (1976) defines abduction as follows: "In the case of hypothesis or abduction there is the inference of a case from a rule and a result: All the beans from this bag are white-These beans [that are on the table next to the bag] are white- These beans are from this bag (probably*)"* (p:131). That is abduction is a case of "synthetic inference" (1976:131). In addition, abduction can work when there are no contextual or circumstantial clues (ibid).

Eco takes the concept of abduction from Peirce and elaborated it into four further types of abduction. These are Over-coded abduction, Under-coded abduction, Creative abduction and Meta-abduction. In Meta-abduction, the interpreter compares his possible

creative abductions (hypothesis) with the real world facts. It is at the base of any act of interpretation (Torkild Thellefsen et al, 2017).

So in tracing the writer's textual strategies, the reader performs his abductions on many aspects of the fabula; whether on chapters, paragraphs, characters, actions, events, the graphic devices, allusions, narrative structures, ideological structures, forecasts, warnings or when building his intertextual frames. In addition, with his abductions, the reader also contributes to the fabula through his expectations and forecasts about the forthcoming course of events. These hypotheses may be approved or disapproved by the text during the reading procedure (Eco, 1979).

In relation to the diagram which Eco (1984) suggests for the reader to consider in the analysis of a literary text, one can notice that the action of forecasting relies heavily on the reader's abduction and takes a big share. Looking at figure 1, Eco (1979) claims that forecasts can be found in box 7 (Forecasts and Inferential Walks) and also half way between box 5(Bracketed Extensions) and box 10 (World Structures). Thus, forecasting might be at the level of formulating the intertextual frames where the reader goes outside the text and compares it with other similar narrative texts. Such a process is referred to by Eco (1979) as "referential walks". And when the writer makes the reader go through inferential walks, this is called a textual strategy and obviously here functions the Model Reader.

2.2.18. Inferential Walks and Possible Worlds

They are based on the reader's abductions and forecasts.

2.2.18.1. Inferential Walks

In Eco's theory (1979), they are the reader's path for inferring and interpreting the meaning of the text. This path can be intentional where the reader works with the text itself as

it can be extensional where the reader walks out of the text (as in the case of intertextuality) to find out answers about the state of the text. During his inferential walks, the reader builds his own possible worlds (a personal thought) on the fabula, on the characters, the events and actions.

2.2.18.2. Possible Worlds

Eco (1979: 219) suggests four important definitions to the possible worlds:

a. Is a possible state of affairs expressed by a set of relevant propositions where for every proposition either P or –P;

b. As such it outlines a set of possible individuals along with their properties;

c. Since some of these properties or predicates are actions, a possible world is also a possible course of events;

d. Since this course of events is not real, the possible world must depend on the propositional attitudes of somebody.

In the light of this, possible worlds are a kind of thoughts generated by the reader; they can be interpretations, hypotheses, imaginations or even judgements. Even with the case of forecasts about the text, the reader is creating his possible worlds about it. The resulting possible worlds whether on characters, their actions or events, are both compared with the ones displayed in the text and with the real world in real life (Eco, 1979).

2.2.18.2.1. Possible Worlds and Diagnostic Properties of the Characters

In building the possible worlds, Eco (1979) helps the reader in his analytical process by proposing some guiding areas to consider which he names as *'Diagnostic properties'* where the reader has to pay attention to the properties given to a particular character whether

these properties are more resistant than others and no matter how necessary these properties are.

There is also another aspect to consider in constructing the possible worlds on characters to which Eco (1979) refers as S-necessary properties. That is, if the relation between the characters is according to their properties whether dyadic orsymmetric (x R y where x cannot be without y, and vice versa), i.e., a husband and wife relationship, for example. Eco considers that this aspect can be added to the identification of the supernumeraries (that is individuals with properties) in any possible world, and therefore, categorizing them into actors as: hero, villain, victim, helper…etc.

The S-necessay properties can also fall into other sub-categories namely:

- Relations of graduated antonomy (x is smaller than y);
- Relations of complementarity (x is a male as opposed to y who is a female);
- Relations of directional opposition (x is at the left of y), and many others, comprehending members of non-binary oppositions (Eco, 1979:238).

These S-necessary relations are symmetrical; that is, the presence of one is conditioned by the presence of another. And thus, it leads into putting them in the form of binary oppositions such as; hero/villain…etc.

To sum up, Eco (1979) claims that knowing the possible worlds of the text, the possible world of the fabula and that of the characters enables us to understand the plot strategy of the writer.

2.2.18.2.2. Accessibility and Interpretation

Accessibility is an aspect to consider by the reader in the interpretation of the fabula and the characters. It happens when the expectations between the characters and the state of the

fabula match or when the forecasts and the possible world of the reader and that of the fabula match. Thus, we see Eco (1979) identifying accessibility at two levels:

a. Relation of Accessibility Between the Characters' possible World and the Fabula: The reader compares the characters' thoughts with a previous or further state of the fabula; if they match, we say that there is mutual accessibility between the two.

b. Relation of Accessibility Between the Subworld of the Model Reader and the State of the Fabula: When the reader's thoughts and forecasts about the characters and events match with the state of the fabula, we can talk about accessibility between the two.

2.2.18.3. Inferential Walks and the Ideological Properties Within a Text

The making of the possible world embraces also the ideologies contained within the text. Eco (1979) refers to this step of analysis in box9 in figure 1 (Elementary Ideological Structures). It is only then when the reader can move to the next level of analysis, i.e., box10 in figure 1 (World Structures) where the reader compares the text's ideologies with the world reality in order to make judgements about the credibility of what is reported about events or characters.

Eco explains how the ideological structures manifest themselves in the text; they are the result of ascribing axiological judgments to the actantial roles and at the same time the roles convey axiological oppositions like "Good versus Evil, True versus False, (or even Life versus Death or Nature versus Culture)" (46). In this context, it happens that the reader finds in the texts things of which the writer is not aware, a fact which Eco approves (qtd in Capozzi, 1997).

2.2.19. Structuralism in Eco's Theory

Eco's theory of textual interpretation takes also from the structural approach either at the level of the decomposition of the narrative into other sub-categories (like in Propp) or at the level of determining the 'actantial roles as manifested by actorial roles' by considering Greimas' actants in box 8 in figure 1 (that is the roles of the characters according to their actions in the narrative):"…for any predicate there is an agent, a counteragent, an experience, and so on" (Eco, 1979: 77). Eco claims that the actions chosen for analysis should be complete and relevant and at the same time difficult where the agent could not decide which path to take to resolve his difficult situation, on the one hand; and on the other hand, and referring to Van Dijk (1974), the subsequent events/actions should also be unexpected and where even some of them can be unusual or strange. Therefore, these elements are worth to be distinguished because the function of the characters in a narrative helps in formulating the theme conveyed by the writer.

2.2.19.1.6-1. Griemas's Isotopies as a Means for a Concrete Textual Interpretation in Eco's Theory

The concept of Isotopy was first introduced by A. J. Greimas in 1966 and had great influence on literary studies and semiotics as well[2].

2.2.19.1.1.-Definition of Isotopy

Based on Wikepedia's definition, isotopy is the repetition of a basic meaning trait. Referring to Greimas and his discipiles, Eco (1984) adds that this trait can be semantic, phonetic, prosodic, enunciative, rhetorical, presuppositional, stylistic, syntactic or narrative.

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[2] (en.wikipedia.org/wiki/isotopy_(semiotics), 2020).

Farronato (2003) adds that Greimas defines Isotopy as "a system of redundant semantic categories that render the uniform reading of a story possible" (p: 77). It is a semantic property of the text that covers different semiotic phenomena that keeps the constancy of a certain reading process (*ibid*). Thus, this stylistic trait resolves ambiguities and makes possible a uniform reading of the text.

Kerbat-Orecchioni extends Greimas' isotopy to embrace also the repetition of any semiotic unit in the fields of semantics, phonetics, prosody, stylistics, enunciation, rhetoric, presupposition, syntax and narration[3].

Citing Greimas, Eco (1984) elucidates that a possible isotopy can happen with the "semic iterativity throughout a syntagmaticc chain; thus, any syntagm (be it a phrase, a sentence, a sequence of sentences composing a narrative text) comprehending at least two content figurae" (p: 190). So isotopies can be syntactical, semantic, actorial, partial and global as they can be thematic.

However, Eco (1984) adds that there are cases where isotopy is not only the repetition of a seme (i.e., meaning) and suggests to replace the 'repetition' with the concept of 'direction' to give isotopy a broader definition. He sees isotopy as a kind of constancy in a direction within a text that the critic finds while interpreting its coherence (*ibid*).

2.2.20. Topic and Isotopie

When reading a literary text, the aim is to find its topic. In the process, the critic can segment the text into levels which can be the title, the sentences or the isotopies. Eco (1979) suggests that deciding to work on one particular level or another depends on the reader's

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[3] (https://en-wikipedia.org/wiki/isotopy_(semiotics), 2016).

position or encyclopaedia and the requirements of the text. Thus, a text, besides having a general topic, can embody other topics which can be at the sentence level. These topics can rule the understanding of the literary text at lower levels, i.e. they are micro structural elements as opposed to the narrative topics which control the understanding of the text at higher levels. However, Eco (1979) adds that topics are not always explicit, and the reader cooperates by guessing where the topic is. Sometimes, it can be at the level of the title, or other times, the reader reduces his frames or blows the semantic properties he sees important in the text. In this context, Eco (1979) explains how a text establishes its topic. So this can function in various ways: by the obvious reiteration of a series of sememes (words) which have the same semantic field; however, it sometimes happens that the reader cannot determine these sememes statistically; in this case, once the reader feels something unusual regarding these sememes, he can make abductions in order to find a kind of regularity or rule that will be later tested in the subsequent reading of the text. In both cases, the right amalgamations of the sememes create particular level of meaning or isotopy (Eco, 1979).

Therefore, there is a strong relation between the topic and the isotopie because topics are means to produce isotopies. However, if the semantic categories on the base of which we create our isotopies are not clearly manifested in the text, the topic becomes the result of an abductive operation. So, in the light of this, the reader decides the right semantic properties to be actualized, adding also the mental states, emotions and circumstances (Eco 1979).

Furthermore, one sees that Eco (1984) admits that this semantic feature, the isotopy, is a means to verify the hypotheses that the reader generates about the topic of the text because it is the carrier of the meanings of the text itself.

To recapitulate, the determination of the topic is the outcome of the reader's abductions about what the message of the text is and in this he is supported by the writer's

isotopies which confirm the reader's hypotheses. Indeed, according to Eco, the importance of isoptopy lies as a means to individuate discursive and narrative isotopies; to disambiguate definite descriptions or sentences and produces co-references; to decide what things certain individuals do; or to establish the many readings of the same deed by the same individuals (Eco qtd in Capozzi, 1997).

In the light of Greimas' theory (1970), Eco (1984) classifies the different forms of isotopy at two levels: intentional and extensional as in the following columns:

2.2.20.1. Discursive Isotopies at the Intensional Level

Within Sentences

With Paradigmatic Disjunction	With Syntagmatic Disjunction
-The topic as a reading hypothesis intervenes towards the contextual selections and imposes a rule of interpretive coherence which affects all the lexemes involved.	- E.g.: in ambiguous sentences.
-No redundance of semantic type.	-Topic intervenes as a concurrent hypothesis to actualize both co-references and contextual selections.
-Isotopy realized by question+solution.	
-Exclusive isotopies.	-Co-referential (syntagmatic) decision determines the paradigmatic choice concerning the meaning of the verb.
-Characterized by paradigmatic disjunctions: code includes lexical expressions with multiple meanings.	-Exclusive isotopies.
-Exclusive isotopies.	

Between Sentences

With Paradigmatic Disjunction	**With Syntagmatic Disjunction**
-Topic intervenes as a concurrent cooperative hypothesis to individuate contextual selections that hypothesise frames.	-Topic intervenes as a cooperative concurrent hypothesis to establish the co-references, thus orienting the structuralization of different narrative worlds.
-On the basis of co-textual (syntagmatic) pressure, they concern contextual selections in lexemes with multiple meanings.	-No contextual selections: the choice concerns the syntactic structure of the sentence and, thus, a decision on one semantic result or another is made.
-Denotatively exclusive (subject is either x or y).	

Connected with discursive isotopic disjunctions that generate Complementary Stories in Each Case

-Whatever the story is actualised, there is no change in the discursive level.

-The 2 narrative isotopies do not annulate each other; they have not exclusive or alternative relation between them, but there is a relation of complementarity.

2.2.20.2. Narrative Isotopies at the Intensional Level

Connected with Isotopic Discursive Disjunction

Exclusive	**Complementary**
-Choose a topic on the basis of which co-reference is established, and the result is 2 alternative discursive isotopies, that is 2 different stories. They are 2 exclusive	-Decide the topic which affects the discursive actualisation. -The relationship between the 2 discursive

stories.

-The 2 narrative isotopies are mutually exclusive but not alternative.

-At the narrative level: a choice between 2 discursive isotopies with syntagmatic disjunction.

isotopies is not based on disjunction but based on implication, that is, there is a connotation sense x because there is a denotation y.

-Thus, the 2 isotopies are not mutually exclusive but they are rather, complementary.

2.2.20.3. Extensional Isotopies Concerning Possible Worlds

This type of Isotopy concerns the choice between possible worlds. In one case, the possible worlds can be mutually accessible (possible worlds activated by the interpreter). In another case, the possible worlds can be inaccessible and totally different.

2.3. Eco's Theory of the Sign and its Relation with the Textual Interpretation

Admitting De Saussure's decomposition of the sign into signifier and signified, Hejelmeslev's sign-function into expression plane and content plane, and finally Peirce's triadic perspective of the sign into the sign itself, its object and its interpretant, Eco (1984) considers the sign at the origin of the infinite process of interpretations. He considers that the function of the text is not only for communication per see, but through it the signs which are the words of this text can be renewed, destroyed, or filled with new content figures; and therefore, a theory of text interpretation is a theory of the sign.

2.3.1. **The Theory of the Sign**

Eco (1981) explains how the connection between the theory of the sign and the theory of the text is established for a more comprehensive theory of textual interpretation. He claims that being aware of the destiny of the sign within a text can direct its possible interpretations.

There are underlying rules beyond the sentences or speech acts, namely rules of signification, which fall first of all within a theory of sign production. In fact, Eco (1976) states that general semiotics is divided into a theory of code and a theory of sign production. In addition, the cultural processes are the core of study of semiotics which considers them as processes of communication. This communication is permitted only through the underlying system of rules named signification: "When –on the basis of an underlying rule- something actually presented to the perception of the addressee stands for something else, there is signification*" (Eco, 1976: 08, highlight in original). To say it differently, Eco states that whenever the addressee finds meaning, this presupposes that there is signification which happens at the level of sign production.

There are changes in Eco's perception of the sign. In A theory of Semiotics (1976), Eco limits the meaning of the sign to similarity or equivalence like in street signs, labels, trademark etc. However, in 1981, Eco has postulated that it has a relationship of inference with its meaning and not that of equivalence (i.e., pכq and not p=q), and the following quotation displays Eco's view on the theory of the sign:

> … (It is) a theory of text generation and interpretation and a general theory of signs that proves to be mutually consistent. The reader plays an active role in textual interpretation because signs are structured according to an inferential model p כq, and not p= q. Text interpretation is possible because even linguistic signs are not ruled by sheer equivalence (synonymy and definition); they are not based on the idea of identity but are governed by an inferential scheme; they are therefore, infinitely, interpretable. Texts can say more than one supposes, they can always say something new, precisely because signs are the starting point of a process of interpretation which leads to an infinite series of progressive consequences (p: 44).

But with the influence of Pierce, in his Semiotics and the Philosophy of Language (1984), Eco has added another definition to the sign which is that of inference like in medical

symptoms, criminal or atmospheric clues.., and between them is the category of signs as symbols like in chemical formulas, diagrams and algebraic compositions (Talarico, 2017).

In the light of this, the idea which the sign evokes in the mind of the reader is its interpretant, that is its meaning. Eco (1979) asserts that the interpretant is also another sign which should not be limited to linguistic terms but it can also refer to all images, objects or colours that relate or are evoked by that particular sign in question.

For Eco (1981), signs are the starting point for textual interpretation. So there is a strong link between sign interpretation and text interpretation. Both are governed by the same principle of interpretation. And because words change their meanings according to context, the role of the reader is very crucial to determine its interpretation.

The notion of the interpretant applies also at the level of the propositions. That is through deduction, and having reached a particular meaning to the proposition in question, meaning can also be open to further possible interpretants, i.e., interpretations and meanings. So here comes the idea of the infinite meanings of a text. It comes from Eco's theory of semiotics (Eco, 1979).

2.3.2. Abduction and the Meaning of the Sign

In his theory of the interpretant, Eco (1979) suggests some strategies or processes which help the reader determine the interpretant either of a linguistic term or a proposition. Of these strategies, he names the presupposition, entailment and the dynamic object which all lead to the interpretants of the sign. In this context, abduction is central when the reader ascribes a meaning to a sign during these processes.

As a mode of inference, Eco (1984) claims that there are some types of abduction from the simplest to the most complex that are indispensable for the analysis of signs and

texts. The first type of abduction relates a token (interpretant) to a type (sign) out of a hypothesis which is supported by the 'circumstances of the utterance' (p: 41), 'the nature of the speaker' (p: 41) and 'the discursive co-text' (p: 41). In other words, having particular circumstances (i.e., rules), one gets a particular meaning (i.e., result) which is seen as corresponding to Eco's overcoding. It bases the interpretation on a previous rule in order to connect it to the present result.

The second type of abduction is called undercoded abduction in which the reader has to choose among a series of equiprobable alternative rules. That is having many tokens to a given type (i.e., many meanings to a given sign). In other words, in the absence of a pre-established rule or convention, the focus will be on the given contextual and circumstantial selections that are related to the text where the reader would choose which properties he blows up or narcotize. Therefore, understanding a sign is not a matter of equivalence, but a matter of inference (Eco, 1984).

The creative abduction is the last type of abduction. It does not rely on previous knowledge like the overcoded abduction or on the contextual and circumstantial selections within the text. However, in this type the rule for the interpretation has to be invented or created. It is a new one. It works well with poetic texts, symbols or criminal cases (*ibid*).

2.3.3. **Compositional Analysis**

The analysis of the sign to which Eco refers as a sign-function (i.e., expression and content) can be achieved by its own definition or by its 'combinational possibilities' (p: 90); that is its position in the context where it is combined with other elements; the fact that qualifies it with syntactic markers such as singular, masculine, verb, adjective which feature the different semantic markers, namely, denotations and connotations (Eco, 1976).

Therefore, Eco (1976: 92) represents the meaning of a sign-vehicle (or the sememe conveyed by a lexical item) as follows:

S-V—SM—"S"—D1, **D2**, **D3—C1, C2, C3**...

S-V: sign vehicle

SM: syntactic markers

S: sememe (semantic unit; meaning).

D: denotation

C: connotation

This approach of the compositional tree will be further elaborated after clarifying the idea of the sememe as encyclopaedia because the construction of this compositional tree relies on the reader's encyclopaedia.

2.3.4. The Sememe as Encyclopaedia

The concept of encyclopaedia is integral in Eco's theory. He also refers to it by other attributes, namely, 'the library of all libraries' (p: 90, qtd in Talaricao, 2017) and 'the archive of all the non-verbal information' (*ibid*). It is introduced by Eco to refer to the infinite meanings a sign can generate through the process of inferences undergone by the reader: "encyclopedia is based on a semantics of the 'interpretant', where every sign constantly refers back to another sign in a process of unlimited semiosis" (Bianchi et al, in Bondanella, 2009: 20). So, it is a kind of a net or a labyrinth made up of infinite units of meaning. An important feature attributed to the encyclopaedia, which is at the same time the focus of the semiotic analysis and the textual interpretation, is the communal encyclopaedia as opposed to the individual one. By communal encyclopaedia, Eco implies the range of cultural and

intellectual knowledge that is shared by a group (ibid). This is an argument about Eco's encyclopaedia explained by Violi stating that: "The encyclopedia is therefore simultaneously the socially shared inventory of consensually accepted interpretations and the archive of all the existing information" (Violi qtd in Bouchard and Pravadelli, 1998: 26).

Furthermore, the encyclopaedia, like the Model Reader, puts constraints on the possible interpretations of a text, that is, it has a regulatory function (Bianchi and Gieri, in Bondanella, 2009). It is among the new concepts which Eco (1984) develops in order to limit the interpretation of a literary text. So, in literature, the encyclopaedia is the repertoire of denotations and connotations of the type (i.e., sign). Then, according to the contextual and circumstantial selections, the reader takes his path in the interpretation.

While from a semiotic perspective, within this encyclopaedia, the cultural knowledge and assumptions with semantic units or markers (being a code) will regulate the interpretations of a sememe. This process leads to the creation of a system of subcodes where each subcode becomes a new code consisting of a system of new subcodes in unlimited semiosis (Davidsen, 2017).

The sememe is encyclopaedic in its nature because the reader resorts to frames, scripts, circumstantial, contextual, cultural and social knowledge in his identification of the different interpretants of a particular sememe. In this context, Eco (1984) supports the claims of Schank and Abelson (1977) who do not limit the inerpretant to only the semantic features of the sememe, but transcend it to all related world knowledge that enable the interpreter to draw from it.

2.3.5. Definition

In the interpretation of the sign, the relation between the sign and its interpretant is not a relation of inference only but also a relation of equivalence. Thus, in defining a sign it is

impossible to bring a finite list of its definitions. In addition, the meaning postulates of a sign can be represented through a tree like the Porphyrian tree (Eco, 1976). For him (1984), the dictionary-like representation is also a suitable tool.

2.3.6. The Model Q

The Model Q, the compositional representation of the sign, demonstrates how the encyclopaedic competence works. It is advocated by Eco (1976) because it is appropriate to the encyclopaedic nature of the sign: "The model Q is thus considered by Eco as a paradigmatic representation of the global encyclopedia and of its main feature, its being 'virtual, theoretical, hypothetical (Violi, 1992:122 qtd in Valle, 2017).

So, wherever there is a need to represent an encyclopaedic knowledge featured by a process of unlimited semiosis, the Model Q is the suitable tool (Eco, 1984).

Eco explains that this Model Q comes from M. Ross Quillian's model for a semantic theory. Because it is based on the process of unlimited semiosis, it is structured in the form of interconnected nodes. For each lexeme (sign), there exists the first meaning (i.e. patriarch) which is called Type A. Then for this type A, there exists as its interpretants other sign-vehicles called Tokens. At the same time, each Token (i.e., interpretant) becomes in turn type B which itself will generate many other tokens, and at the same time, some of these tokens are also tokens of Type A.Therefore, the Model Q is a multidimensional tree that can represent the different interpretants of a sign. In addition, Eco (1984) claims:

> I have also maintained that this kind of representation should hold not only
> for so-called categorematic terms [i.e., terms which have an independent
> meaning and stand on their own] but also for the syncategorematic ones
> [i.e., terms which have no independent meaning and are incapable of
> standing on their own like: away-off-out-with-without] (p: 69).

An important feature Eco (1976) adds to the tree is its flexibility in determining the various interpretants of a particular sing-function which can be useful to test a hypothesis about the meaning of the text. Furthermore, Eco (1976: 128) claims that this flexibility is displayed when the interpreter goes beyond the sememes which have common reference to embrace oppositional sememes in two cases:

a. Two different sememes can maintain an oppositional relation as regards primary denotation and at the same time have some connotations in common.

b. The same sememe may derive two of its connotations from opposed positions in a given semantic axis.

Therefore, a simple representation of the Model Q is suggested by Eco (1976) as follows:

∕s-v∕ ─∕sm∕=«sememe»─d1, d2<(CONTa) c1, c2…

(CONTb) d3, d4─c3, c4…

S-V: stands for a sign vehicle; **sm:** syntactic markers; **d**: denotation; **cont**: connotation.

As a conclusion to what has been said on the encyclopaedic nature of the sign, the interpretation of a sign or the categorematic and syncategorematic terms is a result of unlimited semiosis of the interpretant. The encyclopaedic model is a kind of a labyrinth knowledge that draws from many personal and world knowledges (Farronato, 2003).

2.4. The Semiotic Analysis of Metaphor

Being a very important construct in both literature and semiotics, we will present here Eco's approach for the analysis of metaphor.

Metaphor is a figure of speech whose function is not limited to the embellishment of discourse but transcends it into the transference of information or knowledge, or, as Eco

maintains, the disturbance of the acquired knowledge (Eco, 1976). Eco (1976) provides a semiotic definition of metaphor. For him, it constitutes a case of a semic identity in which the similarity is not based on the thing itself but on a similarity in their semantic markers, like the sememes 'dogs' and 'friars' which share the same features of fidelity and longing.

Eco (1976) suggests a semiotic approach to the explanation and the interpretation of metaphor through following the theory of the sememe along with the Model Q. The Model Q provides an encyclopedic compositional representation of metaphor that is based on the principle of unlimited interpretation.

2.4.1. Analysis of the Metaphoric Sememe

The semantic representation of a sememe includes this following information (Eco, 1976):

- **Sm**: refers to the syntactic markers which concern the expression and not the content.
- **D**s and **C**s are respectively denotations and connotations.
- A sememe may have denotative markers which remain unchanged in any possible contextual and circumstantial selection, while it may have different Ds and Cs according to diverse contextual and circumstantial selections.
- Contextual selections identify other sememes (or groups of sememes) which are usually associated contextually with the sememe in question; while circumstantial selections record other sign vehicles (or groups of sign vehicles) belonging to different semiotic systems, objects or events.
- There are no restrictions to selections with distinguishers. The distinguishers are the semantic markers of the sememe. He proposed the following example:
- /bachelor/=man+young+fulfillment+college….. (the distinguishers).
- In the analysis of verbs, we include other segments which represent the argument; i.e., an action is accomplished by an Agent (A), by a means of Instrument (I), to reach an

aim or purpose (P), and affects an Object (O). The Object covers the following: addressee or experiencer, object physically modified by the action.

- In addition, with such approach, Eco (1976) adds that we should take the semantic presuppositions which are directly entailed by the sememe.

- Since it is impossible to list all the possible occurrences of a given sememe, we select only those that are culturally and conventionally recognized as the most probable.

- The success of a metaphor depends on the subject's sociocultural encyclopaedia. Metaphors are produced on the basis of a rich cultural framework; that is a universe which is already organized into networks of interpretants.

Furthermore, Eco (1976) sheds some light and discussed other cases in compositional analysis which concern non-verbal expressions like the syncategorematic terms like: away/off/out, at/in/on, with/without; deictic or anaphoric verbal signs like: this/that, here/there (for more details, consult Eco's ATheory of Semiotics, 1976: 112-120).

In its analysis, the metaphor sets up both similarities and oppositions. Similarity between two semes means that their properties (in a given system of content) are named by the same interpretant, whether verbal or non-verbal (Eco, 1984). For oppositions, for example, it is when things are alike but are different in their function or role. In such a situation, Eco (1984) suggests to assume the form of a *case grammar* and thus important elements have to be determined: The Subject Agent A, the Object on whom the agent does his action, the Counter Agent who may possibly have opposed himself to that action, the Instrument used by the Agent, the Goal of the action and so on. Thus, in such a representation, the properties assume a metonymic character like goal/instrument or agent. So, such a metonymic representation for Eco (1984) has to be considered as the basis for every metaphoric substitution.

It happens that the sememe is replaced by one of its semes or vice versa (from seme to sememe). Metaphor is also involved in this process. Case grammar works well with verbs, but, with nouns, Eco (1984) suggests the following representation of a particular (x): (This model does not distinguish between Σ and Π models)

- Perceptual: aspect of x… F

- Who or what: produces x…..A

- What x is: made of….M

- What x is supposed to do or to serve for…P

These represent encyclopaedic properties and must be selected according to co-textual clues. If we see x from its P purpose, then we will see it as belonging to all the entities which have the same purpose or function. In this case, it turns out that one of the P properties becomes the genus of which the sememe (x) is a species; therefore, one P property becomes the upper nod of a possible Porphyrian tree (here the properties are appointed following the Σ mode property).

The same operation can be implemented on F, M, or A properties. The mode Σ property relies on the context. Example:

/House/ F	A	M	P
with roof	culture	bricks	shelter.

2.4.2. Metonymy: Metonymy is also included in the interpretation of metaphor. When they are both used creatively, they cause a change in the text. As metaphor is a case of 'semic identity' and metonymy is a case of 'semic interdependence'. The semiotic explanation of these two rhetorical figures can be achieved through the development of the theory of the sememe and the Model Q (Eco, 1976).

Unlike metaphor which is a substitution by similarity, metonymy is a substitution by contiguity. We can get metonymy through overcoding by substitution and by syntagmatic contiguity which permits one of the elements of a syntagm to be substituted by another element. To achieve contiguity between these two elements in the syntagm, the statement must have a semiotic identity (Eco, 1976).

Consider the following example by Eco (1976):

*The President of the United States lives in the White House.

**/The White House/ is a metonymy for /the President of the United States/.

Metonymy is a case of semic interdependence that is the relation between the mytonomic sememe and its marker is that of interdependence. This semic interdepence can be of two types:

a- A marker standing for the sememe to which it belongs. E.g:

/The sails of Columbus/ for /The ships of Columbus/.

b- A sememe standing for one of its markers. E.g.:

/Harry is a regular fish/ for / Harry swims well/.

Though the notion of semic interdependence does not take into consideration the difference between a synecdoche and a metonymy, Eco (1976) points to distinctions between them because they are important in semiotic entailment or meaning inclusion.

In synecdoche: distinctions are in the part for the whole and the species for the genus.

In metonymy: distinctions are in the cause for the effect and the effect for the cause.

So, if a house from the point of view of its purpose (shelter), it is then aΣ property (the metonymic model), and it becomes possible to make the house a shelter or every shelter as a house. And the same applies with the other properties. This is a case of metonymy in the case of object for function, and vice versa, whereas *pars pro toto* and a cause/effect substitution can work on Π model in synecdoche (Eco, 1984).

So, all the properties have to be considered encyclopaedic and must all allow for metonymical substitution with the exception when a property turns into a genus (substitution in Σ), then it has to be considered under 'generic description' (see Eco, 1984).

2.4.3. Topic, Frames, Isotopies

The encyclopaedic representation is infinite, so the interpretants grouped under F A, M and P are infinite and indefinite.

Since the universe of the encyclopaedia is infinite, there are elements that are related to the co-text that can serve a certain pressure which lead to the activation of a certain portion of the encyclopaedia which is meant to explain metonymical substitutions and their metaphorical results. These contextual pressures come from:

- The identification of a theme or topic which comes from the selection of the path of isotopy.
- A reference to frames which establish what is being talked about, under what profile, to what ends, and from which view it is talked about (Eco, 1984).

Eco (1984) made the distinction between Trivial and Open metaphors. A good metaphor offers the possibility of continuing the process of semiosis indefinitely; also we find in it conjunctions or contiguities at one node of a given Porphyrian tree and dissimilarities at lower nodes, while a poor metaphor is that which says something already known. In 'poetic

metaphors' one does not know how much the user knows of the language, but one knows what has already been said, and it is possible to determine or find a metaphor that demands unprecedented interpretive operations, and the identification of semes not yet identified. Open metaphor is a case when the condensation is unstable (about making decision on the properties).

2.4.4. Six Rules

In the light of what has been said about his approach, Eco (1984) summarizes the interpretation of metaphors in five basic rules:

a. One starts with a tentative and partial componential representation of the sememe or sememes (the vehicle, i.e., the expression) that are co-textual as a first abductive attempt (by blowing and narcotising some properties).

b. One looks in the encyclopaedia for some other sememes that share the same properties of the sememe in question. Through this new sememe (tenor, i.e., meaning), further abductions based on co-textual clues are made. Properties can be identical having the same interpretant or different coming from different interpretants and can also be opposed to each other.

c. One selects one or more mutually different properties and construct on them one or more Porphyrian trees so these oppositional couples may join at one of its upper nodes.

d. One finds the tenor and the vehicle (i.e. the meaning and its expression) will have an interesting relation when their mutually different properties meet at a high node in the Porphyrian tree.

e. When the similarities and differences of the properties are determined, one starts from metonymical relations (from seme to sememe) between two different semes and by

checking the possibility of a double synecdoche (which interests both vehicle and tenor, finally, we accept the substitution of a sememe by another.

f. One checks from the abduced metaphors, if new relations can be implemented, so as to enrich the cognitive power of the trope.

2.5. Is Eco's Theory Hermeneutics?

Given the varied facets and aspects of Eco's theory of interpretation, and considering the different sources which contribute in the shaping of his theory, whether linguistic, semiotic, cultural, philosophical or literary, Eco has established an idiosyncratic method on the way how the work of art is looked, to its production as well as its interpretation. This urges one to question the nature of Eco's theory whether it is possible to qualify it as a hermeneutics.

Therefore, in this section, the nature of Eco's theory is discussed. To achieve this aim, one sees it indispensable to make a pause within the realm of hermeneutics and try to uncover its meaning and principles as well as some of its leading figures.

2.5.1. Definition of Hermeneutics

Being a very comprehensive concept, in the following, the definition of Hermeneutics from different perspectives and sources is displayed.

a. In Wikipedia (2020), Hermeneutics is a theory and a methodology of interpretation limited particularly to the interpretation of biblical texts, wisdom literature and philosophical texts. It is also seen as the art of understanding and making oneself understood.

b. In Britannica (2020), Hermeneutics studies the general principles of interpreting the bible. Especially for the Jews and the Christians, Hermeneutics' purpose is primarily to discover the truths and values of the bible.

c. Hermeneutics, as a theory of interpretation, was first introduced among biblical interpreters who arranged a list of tools and for the interpretation of the scripture (Green, 2004).

d. In modern time, it gets wider scopes including 'verbal and nonverbal communications as well as semiotics, presuppositions and preunderstanding' (Wikipedia, 2020).

e. Schleiermacher (1998) makes a clear distinction between Hermeneutics and criticism. They are both philological disciplines and both belong to each other because the practice of one presupposes the other. This means that Hermeneutics is the art of understanding other's written discourse correctly, while criticism is the art of judging correctly texts from evidence and data. So the practice of criticism presupposes Hermeneutics.

f. As Hermeneutics is the interpretation of the spiritual truth in the Bible, it is also concerned with the communicated meaning in literature (Cuddon, 1998).

g. With Schleiermacher, the meaning of Hermeneutics becomes a theory of understanding instead of the old view that it is a set of rules for reading (Green, 2004).

h. In addition to the understanding of the exact words, it is also the understanding of the writer's distinctive characterization and point of view (Wikipedia, 2020).

To sum up, these definitions belong to medieval times and show that Hermeneutics was restricted to the explication of the meaning of the Bible, whereas in the 15th century, it moved to being a methodology for analysing texts (Wikipedia, 2020).

2.5.2. The Scope of Hermeneutics

Eminent figures and pioneers have contributed in the establishment of the Hermeneutic thought. In this regard, wSchleiermacher (1768-1834) can be considered as the father of modern Hermeneutics because he developed it into a philosophical theory of understanding. His approach was later developed by seminal scholars such as Dilthey, Heidegger and Gadamar (Green, 2004).

Thus, the Romantic period witnessed the introduction of Hermeneutics and the Hermeneutical circle by Scheierlmacher (Cuddon, 1998). On his part, Jeanrond determined two dimensions of the Hermeneutical Circle. The first is about the necessity to have prior knowledge and understanding of the work of art, and the second lies in the importance of understanding the parts in order to understand the whole, by seeing these parts together for the functioning of the whole. This suggests that there is a holistic view on the nature of the human perception and understanding (Green, 2004).

The development of the Hermeneutic interpretation is credited to the works of the German philosopher and historian Dilthey (1833-1911) who transmitted this concept of Hermeneutics from the theological studies into other realms like philosophy and literature and critical theory. He was mainly concerned with meaning. Thus, related to meaning, it became a general theory of interpretation, methods, procedures and principles (Cuddon, 1998).

By the knowledge of the grammatical and psychological laws, Schleiermacher advocates the assumption that misunderstanding can be avoided and it is in the core of Hermeneutics to understand and to achieve the interpretation of a text. These texts are not only limited to sacred texts but also all human texts and modes of communication (Wikipedia, 2020).

By the 19th and 20th centuries, the hermeneutical interpretations developed to have their influence on other theories like phenomenology, reader-response theory and reception theory with prominent theorists like Iser, Hans Gadamar, Hirsh and Fish (Cuddon, 1998). Both Schleiermacher and Dilthey give importance to the intention of the text with the intention of its author by taking into consideration the historical world as part of the author's intention; in this way, all kinds of prejudice are cleared out (Green, 2004).

However, the German philosopher Gadamar (1976) refutes that temporal distance between the work and the interpreter; in fact, he advocates the contemporaneousness with the object of analysis. While Schleiermacher and Dilthey see that the rejection of the temporal distance between the interpreter and the work would lead to prejudice, Gadamar embraces positively this prejudice as being a prerequisite in the understanding of texts.

In addition, the contemporaneousness with the work of art, for Gadamar (1976), does not exclude the consideration of history. We see that he had a different perspective regarding history. For him, in considering history, there is reflection which is at the core of his philosophical hermeneutics. In reflecting about history with regard to the work of art, there is mediation. That is to mediate about the past in the present time constantly.

Since the understanding of a work of art is something never completed, there is no final determinacy, it is an on-going process. For this reason, Gadamar argues against any method or technique for its understanding[4]. So, Gadamar's (1976) 'reflections do not focus on a method, but rather on the apprehension of the object to see it as something questionable. On the basis of this, Gadamar's hermeneutical reflection focuses on our fundamental significance of our world including our personal experience in society, law, religion, art and philosophy.

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[4] Plato.stanford.edu, 2020.

In addition, in Gadamar's (1976) reflection, one gains a new understanding. At the beginning, one always starts with prejudgements (prejudice) that lead his preunderstanding, and through the experience, these prejudgements might surrender in the form called by Gadamar transformation. Therefore, the Hermeneutical reflection shakes up but opens new questions.

As far as the semantics of language is concerned, which Gadamar (1976) calls the doctrine of signs, there is no interchangeability between word-signs: that is a word-sign does not replace another. Related to word-signs, the meaning of a text goes beyond the linguistic form or the apparent expression, because there is always something behind it (i.e., an implied meaning).

Being the object of Hermeneutics, the work of art can be understood any time, and not conditioned by any occasion. The work of art has something to say beyond any historical confinement. So, apprehending a work of art is not only reconstructing its historical world, but the apprehension of what is said to us. In addition, he calls for a standard of appropriateness to comprehend a work of art regardless of the many possibilities for its comprehension (*ibid*).

In general, Gadamar defines Hermeneutics as the art of clarifying and mediating in an effort to interpret what is said that is not immediately intelligible (*ibid*). Finally, in his book Truth and Method (1960), Gadamar develops three important ideas about art and literature:

a. Art as Literature: That is the work of art has always something to show beyond the apparent and the literal.

b. Art as Play: Play is considered basic for the ontological structure of the work. It also has its structure and order. The notion of play has affinities with dialogue, phronesis,

the hermeneutical situation, the truth of art which constitutes the same basic conceptions of understanding.

c. Art as Festival: That is art takes one out of ordinary time, its experience takes our being and the world together to light as a single and rich totality[5].

After this short journey in the hermeneutics of Schleiermacher, Dilthey and Gadamar, Hermeneutics, as a philosophy or a method, takes many aspects, forms and concepts represented by different scholars. To illustrate, in this context, the following seminal hermeneutists are cited like:

- Bŏckch (methodological hermeneutics).

- Dithey (epistemological hermeneutics).

- Heidegger (ontological hermeneutics, hermeneutic phenomenology and transcendental hermeneutic phenomenology)

- Gadamar (ontological hermeneutics).

- Straw (Straussian hermeneutics)

- Ricoeur (hermeneutic phenomenology).

- Derrida (radical hermeneutics, namely, deconstruction).

- Benjamin (Marxist hermeneutics).

- Block (Marxist hermeneutics).

- Kearney (diacritical hermeneutics).

- Jameson (Marxist hermeneutics).

- Thompson (critical hermeneutics) (Wikipedia, 2020).

After this brief journey into the realm of Hermeneutics, one goes back to Eco's theory of interpretation and considers Eco as a literary theorist. Chorfi (2007) puts a comprehensive and

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[5] Plato.stanford.edu, 2020.

a concise definition to the term hermeneutics. He explains that it is the art of interpreting and under which a variety of interpretive processes are undergone on the text whether understanding, explaining, interpreting or applying. In the light of this, Eco's theory of textual interpretation is considered as a hermeneutics.

As a conclusion, the claim is that Eco's theory is ontological and methodological hermeneutics because it not only presents an amalgamation of hierarchical information on the way one looks to literature, how to interpret it by suggesting a variety of perspectives, but also because of its semiotic nature as it can be implemented in other realms. In the light of this, Haft et al (1998), state that Eco considers the musical compositors Hausen, Berio, and Boulez, and the sculptures of Calder, French symbolist poetry of the late 19th century, as open works and compel the reader, the listener or the viewer to participate in the creative process. This demonstrates the extent to which Eco's hermeneutics is comprehensive.

2.5.3. Criticism of Eco's Hermeneutics

It has been noticed that there are some scholars who seem to be confused between Eco's views on interpretation and his concept of the open work. They claim that there is a contradiction between them. For this reason, in this section, we aim to clarify Eco's position in his theory.

2.5.3.1. Between Indefiniteness and Limitness: What Kind of Open Text?

In the light of Eco's views on interpretation, to indulge in interpreting a literary text is to enter into a predetermined world established by the writer in which the reader's interpretations cannot transcend the writer's textual boundaries and strategies and thus, his intentions.

That is, the reader's interpretations generated from the text are also foreseen by the writer during the writing process:"...he [Eco] never abandoned his original views that during the

creative process the "model author" implants the "limits of interpretation of his text" (Capozzi, 1997). Moreover, Eco (1994) asserts this idea explicitly i.e., that the text which the reader interprets imposes some constraints .It has been mentioned earlier that these constraints are displayed through the Model Reader, the Encyclopaedia and the Possible Worlds.

Thus, Eco's putting limits on the interpretations of the texts made many scholars react to it including Rorty's *The Pragmatist Progress*; Jonathan Culler's *In Defence of Interpretation*; and Christine Brooke-Rose's *Palimpsest History*. That is, they think that his idea of unlimited interpretation or plurality of meanings does not cope with Eco's theory of the Model Reader (Capozzi, 1997).

Raffa (2005) also discloses certain limits on Eco's interpretative instructions supporting his arguments by two other scholars namely, Bal and Lauretis who both criticised Eco's limited role of the reader.

On his part, Ceasar (1999) criticises the constraints on the reader's efforts because he thinks that the reader remains passive and cannot go out of what the writer planned for him within the text. And thus, the writer excludes all kinds of extra-responses a reader may generate:

a. The reader remains passive; his role is limited to discover the skill of the author.

b. In addition, the reader's response is excluded and also his critical thinking. In addition to the absence of imagination and intuition in Eco's approach. The interest of Eco is always focused on how such formal features of a text produce such meanings.

c. The rigid classification of readers into naïve and critical, that is the reader is either naïve or critical; he starts being naïve then moves into critical, while Ceasar sees that it happens that the reader can be both at the same time.

Eco is also criticised by Ray (2005) who, in his essay *Umberto Eco: The Reading Process as Code-Structure,* thinks that Eco's Model Reader and Possible Worlds are less reliable for interpreting literary texts because they connect the Model Reader to the open text. Also, it happens that the reader's possible world about the text becomes inaccessible with the text's possible world, and this state has its effect in eliminating any kind of compromise between the reader and the text. Ray sees a discrepancy between Eco's theory and its application.

So, what kind of open text is Eco establishing? According to Eco, a text featured by a plurality of meanings does not mean that it affords whatever interpretation. It is thought that there is no contradiction in his theory because the new concepts he has developed have the effect of avoiding the aberrant readings and at the same time they impose responsibility on the reader with regards the text under scrutiny. In this way, Eco is establishing an idiosyncratic type of literary work and also a particular method for its analysis. It is a work that serves more the writer than the reader because the writer in his text has determined everything to the reader. He can even predict, according to Eco, the responses of the reader even those that are aberrant. So, the task of the reader here is only to make discoveries about the writer's text and his intentions within a predetermined structure; that is to find out what the writer is saying and how he is saying it.

Moreover, no contradiction in his theory is seen because the idea of the plurality of meanings in a literary text comes as a result of the theory of the sign and the concept of unlimited semiosis, i.e., from his semiotic theory. However, to protect the text from overinterpretation, that is the unlimited interpretations that make the text more distant from its original meaning, it has been seen the new concepts that Eco introduced to limit the interpretations in literature like The Model Reader, possible worlds, topics and isotopies or the encyclopaedia.

Conclusion

In this second chapter, one come to know the concrete tools and strategies that Eco draws and suggests to interpret an aesthetic text. It is found that it is a mixture between his literary and semiotic theories. There are two broad areas to consider and investigate in the literary work, namely, first, its cultural and historical context and, second, its structure because it reveals its socio-historical context and also the writer's vision about the world.

Practically, in addition to his ideal vision about the work of art in the postmodern period, which he discusses in his Open Work, one reads in his books The Role of the Reader (1979), A Theory of Semiotics (1976) and Semiotics and the Philosophy of Language (1984), a hierarchy of practical tools to follow according to the requirements of the work under scrutiny.

On the one hand, Eco puts a form of a scheme that is composed of 10 boxes; some boxes deal with the intentions of the text and others deal with its extensions. Both sides are interrelated. It is a flexible scheme which offers the freedom to move among the boxes according to the objectives of the critic and the state of the work under analysis.

Related to this, as a literary semiotician, one sees that Eco is mainly concerned with the textual strategies of the writer. For example, in his suggested scheme, box 1, he focuses on codes and subcodes where basic dictionary meaning, rules of co-reference, contextual and circumstantial selections and finally rhetorical and stylistic overcoding are treated. In box4, he suggests the treatment of the discursive structure of the text which deals with the semantic disclosures, topics and isotopies. In box 9 the concern is with elementary ideological structures. But at the same time, one sees a reference to the outside world of the text like in box10, which treats world structures in which the reader compares between the inside and

outside worlds of the text. In the light of Eco's theory, some of Eco's concepts are underscored like plot, fabula and narrative structure.

The semiotic side in Eco's theory is at the core of his theory of interpretation through his theory of the sign. So the relation between the theory of the sign and textual interpretation is explained. That is, based on Peirce's unlimited semiosis, the meaning of a sign is its interpretant, that is the idea that is evoked by that sign. Then, this interpretant (the idea) becomes itself a sign which has another interpretant and this process of the sign and its interpretant does not end which results into infinite interpretations. This is why the sign is encyclopaedic. And for this reason, Eco assumes the idea of the infinite interpretations of a literary text which is a purely semiotic point of view and which derives from his theory of the code.

Related to sign interpretation, some light has been shed on abduction, as a mode of inference. It is very central not in ascribing a meaning to the sign with its two types overcoded and undercoded abductions, but also in establishing hypotheses which will be later confirmed or disconfirmed by the text.

In connection to the theory of the sign, Eco introduced the concept of the encyclopaedia. It is very crucial in his theory. It is among the concepts which Eco develops in order to limit the infinite interpretations. Basically, the sign is encyclopaedic in nature because a sign can generate an unlimited range of interpretations which results into a net of meanings like a labyrinth. But in a literary text, it has got a regulatory function because, in the process of determining the interpretants of a particular sign, the reader is guided by other factors like the contextual and circumstantial selections. This has the effect to protect the text from overinterpretation.

In parallel to encyclopaedia, there is the concept of definition which considers another side of sign interpretation; that of equivalence between the sign and its interpretant. Since the sign is encyclopaedic in nature, Eco adopts the Model Q as the best tool to represent it and to come up with its varied and adequate interpretants because it is structured in the form of interconnected nodes which result into a kind of a multidimensional tree that represents the different interpretants of a sign.

Metaphor as a sign is important for both literature and semiotics. Eco sets a semiotic method for its analysis. In the compositional analysis of the metaphor, Eco proposes to consider the contextual and circumstantial selections, isotopies, topics, frames and metonymy.

From this theoretical overview, Eco's theory is idiosyncratic, hierarchical and particularly semiotic in essence. This led us to discuss its quality in a period of tremendous literary theories by seminal theorists. The research leads to the conclusion that Eco's theory is a kind of ontological and methodological hermeneutics.

Nevertheless, some aspects of Eco's hermeneutics have been criticised by some scholars. They see a contradiction between his ideas of unlimited interpretations and his theory. Others claim that Eco has put limits on the critic by his Model Reader.

As an answer to these criticisms, no contradiction is found in Eco's hermeneutics. On the contrary, his hermeneutics reflects his world vision and at the same time, it is particular to him through the variety of his resources and influences.

Though he advocates the principle of unlimited interpretations (which derives from his semiotic theory), Eco introduces new concepts in order to regulate the interpretations and protect them from going further away from the original meaning that is intended by the writer. These concepts are the Model Reader, the intention of the text, possible worlds, the encyclopaedia, contextual and circumstantial selections, topics and isotopies. Hence this is

what distinguishes Eco's theory and marks his substantial contribution to the interpretation of literary texts.

CHAPTER THREE

THE APPLICATION OF ECO'S THEORY IN THE ANALYSIS OF THE ROSE

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Introduction

While reading The Rose, one comes across the words of William of Baskerville to his novice Adso about reading books which we think are relevant in this context of interpretation: "Books are not made to be believed, but subjected to inquiry. When we consider a book, we mustn't ask ourselves what it says but what it means" (The Rose: 307).

In the light of Eco's hermeneutics, one tries to read The Rose in order to find out how Eco conveyed his meanings and to what extent his tools are applicable. Though Dipple (2005) argues that Eco offered us a novel with a multitude of interpretations and interests and the reader is free to choose any possibility from these varieties of interpretations, one is not going to be totally free in our journey for one will be guided by what the text presents to one and reveals. Badger (1995) already confirms this issue by reciting Eco in his The Open Work, where Eco (1989) affirms that interpreting a modern work of art is far from being free because of the presence of the intention of the author which constitutes a determining factor in interpretation.

In addition to The Open Work, Eco displays in The Rose the basics in interpretation when William says to Adso:

> Solving a mystery is not the same as deducing from first principles. Nor does it amount simply to collecting a number of particular data from which to infer a general law. It means, rather, facing one or two or three particular data apparently with nothing in common, and trying to imagine whether they could represent so many instances of a general law you don't yet know, and which perhaps has never been pronounced (The Rose : 295).

<center>104</center>

William's words convey Eco's abduction which reflects the presence of his semiotic and literary theory in The Rose. It is also basic in our journey of interpretation. And at the same time, a selection from his hermeneutics of some tools that are fitter with the way one looks to The Rose.

3.1. A Summary of the Novel

Narrated by Adso of Melk -a young Benedictine novice-, the novel is set in 1327. Umberto Eco begins it by establishing an image on the political and religious conditions of Rome. That is Rome was in a mess, unprotected until the arrival of the emperor Louis the Bavarian who was in conflict with the Pope of the church John xxii. The emperor was a Franciscan who believed in the poverty of Christ contrary to the Pope who qualified the emperor as heretic. The Pope opposed the emperor the right to elect bishops and at the same time, he granted himself the right to control the Emperor.

Adso of Melk was appointed a scribe and a disciple to the learned Franciscan William of Baskerville who was in a mission to an Abbey to hand a letter to the Abbot from the Emperor and also to attend a meeting between two opposing legates. The first was the legation of Friars Minor who followed the Emperor and belonged to the Franciscan order, and the second was the Avignon legation who was ally to the Pope and was Dominican. Once there in the Abbey, the Abbot informed William about a crime which had happened recently, and knowing about the wide knowledge of William, the abbot appointed him as inquisitor to investigate about the crime. Unfortunately, the crime was followed by further five ones. Starting from the death of the monk Adelmo of Otranto, then, the death of the Greek translatorVenantius of Slvemec, followed by the murder of the assistant of the librarian Berengar of Arundel, the death of the herbalist Severinus of Sankt Wendel in his laboratory, then the death of the librarian Malachi of Hildesheim and, finally, the death of Abbot Abo.

During the seven days he spent in the Abbey, William was concerned with unfolding the enigma of the mysterious murders. And through this journey, the reader is exposed to his wisdom, wit, learning, logic and reasoning through which he displayed allusions to the study of signs, intertextuality, philosophy, the postmodern state, postmodern literature, abduction and scepticism. During his investigation, William discovered that the cause behind the series of murders was a book of revelation, a banned and concealed book written by Aristotle which dealt with laughter. Unfortunately, only late, and to the surprise of the reader, he found out that it was the blind Jorge of Burgos, who was among the oldest in the Abbey and the one to whom the monks confessed their sins, was the murderer.

On the other side, the failure of reconciliation between the two legates was very revealing. It suggested the on-going conflict between the emperor and the Pope. In fact, the emperor sentenced Pope John with his disciples to death. After that Rome rebelled against the emperor and he was obliged to flee to Pisa, and thus the Popes legates entered the Papal city.

By the end of the novel, William changing is seen from believing in universal laws to a new world vision characterized by non-order, which refers to some aspects within the postmodern thought.

Though the novel seems a detective story, we can notice, through the discussion of William with Adso and with other characters or from the discourses between the two legates, an attention is given to many issues like laughter, heresy, the poverty of Christ, politics and the type of government, secularism, corruption, learning, love, freedom of the Emperor from the dominance of the Pope and truth. Therefore, we realize, at the end, that this novel is more an exposition of ideas than a detective story.

2.2. The Characters

William of Baskerville: He is the English inquisitor, a Franciscan monk who was sent by the Emperor Louis to the Abbey in order to bring about reconciliation between the Emperor's Franciscans and Pope John XXII legations about the poverty of Christ. At the same time, the Abbot of the Abbey asked him to investigate about the monks' deaths. During his investigations, William showed to be a disciple to Aristotle, a follower of the philosophers Roger Bacon and William of Occam, a humanist, a free thinker, and an intellectual against the rigidity of thought. He was a nominalist who rejected the notion of universals and believed in the experiences of the senses[6].

Adso of Melk: He is the narrator of The Rose. When he was a teenage, his parents placed him under the care of William of Baskerville; accordingly, he became his student, scribe and companion. He witnessed with William all the events of the story while he was young and innocent. He tells the story to us only when he becomes very old (*ibid*).

The Abo: He is the Abbot of the Abbey. He asked William to investigate about the murders of the monks in the monastery. He was from the nobility and had the privilege to be appointed an abbot before passing through the position of a librarian. He was the last victim of the murderer Jorge (*ibid*).

Jorge of Burgos: He is the blind oldest monk in the monastery who knew a great deal about the library and the books. The monks used to confess their sins to him. He was the only character with whom William had an intellectual debate about laughter. He was very conservative in his thoughts and had a strict interpretation of the bible. He worked hard to hide Aristotle's lost book on comedy and even poisoned its pages to prevent access to it so any one who read it would die because he believed that reading this book would cause the

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[6]-http://www.enotes.com/topics/name-rose/characters. 2019.

destruction of the faith and ultimately Christianity. By the murders he committed, he thought that he was implementing the will of God on earth by killing those who tried to read the book. Finally, he destroyed the book before he died when William discovered his criminal plan and faced him (*ibid*).

Adelmo of Otranto: He was the first monk to be found dead. He was a master illuminator of manuscripts in charge of decorating the manuscripts with beautiful images. It was later discovered by William that Adelmo had had a sexual affair with the assistant librarian Berengar of Arundel *(ibid)*.

Berengar of Arundel: He was the assistant librarian who was the third victim to be found drowned in water. He was a homosexual who had sexual affairs with Adelmo and Malachi the chief librarian (*ibid*).

Ubertino of Casale: He is an old Franciscan man of learning. He was a man of learning intellectually and spiritually, but did not appreciate the library. He was always in conflict with the church. He was in conflict with the Pope XXII too who was in conflict with the spirituals and the poverty movements. He took refuge in the Abbey (*ibid*).

Remigio of Varagine: He is a monk, a cellarer of the monastery. He came to the Abbey with Salvatore fleeing the persecution as former Fraticelli, and then he was a follower of the then-condemned heretic Fra Dolcino. In the end, his friend Salvatore betrayed him; he was tried by the inquisitor Bernard Gui who forced him to confess against the truth all the crimes and heresies. Thus, he was taken to Avignon to be burned on a stake (*ibid*).

Salvatore: He is the assistant of Remigio. He was distinguished by his ugliness and his conflation of many European languages in his tongue. He was also a member of a heretical cult (*ibid*).

Severinus of Sankt Wendel: He is the herbalist who works in the laboratory. He was the fourth victim found dead in his laboratory. He provided the librarian Malachi with the herbs which create visions to anyone who wants to enter the library. He also supplied Jorge with the poison which contaminated Aristotle's book (*ibid*).

Malachi of Hildesheim: He is the chief librarian and the fifth victim. He knew the exact place of every book and had the authority to prevent others' entrance to the library or reading books. He died because he read the poisonous forbidden book (*ibid*).

Venantius of Salvermec: He is the Greek translator. He recognized Aristotle's book on comedy because of his knowledge of Greek. He was the second victim to be poisoned by the book (*ibid*).

Nicholas of Morimondo: He is the Master Glazier of the Abbey. He was the one in charge of making glasses in the library (*ibid*).

Alinardo of Grotteferrata: He is an old monk who announced that the sequence of the crimes is in John's book of revelations (*ibid*).

Benno of Upsala: He is a rhetoric scholar. He died in the end when he tried to save the books from fire (*ibid*).

Aymaro of Alessandia: He talks about politics. He suggested a vision to get off from the stagnated situation in the Abbey (*ibid*).

Michael of Cesena: He is a general of the Franciscans (*ibid*).

Fra Dolcino: He is a monk who inherited and followed the heresy and the preaching of Gherardo. He was a Pseudo Apostle. He was preaching against the Christ (*ibid*).

Bernard Gui: He is a real historical figure. The Pope entrusted him, as a member of the legation, with its safety in its way to the Abbey. When the crimes persisted and William could not yet find the murderer, the Abbot appointed him as the new investigator in place of William. He was stunning in his way of inquisition. He forced the suspects to confessions which were far from the truth. Under threat, he led Adelmo to confess wrongly against himself (*ibid*).

Gherardo Segarelli: He was preaching for life of penitence. His congregation was disapproved by Pope Gregory the Tenth (*ibid*).

Michael Fraticello: He was against the Franciscans in the in the issues of the poverty of Christ; he opposed the church and condemned the Pope XXII as a heretic (*ibid*).

Michael of Cesena: He was a member of the legation which arrived to the Abbey (*ibid*).

Master Jerome: He is bishop of Kafka (*ibid*).

Nicholas of Morimondo: He was ordered by the Abbot to take over the duties of the cellarer Remigio in the kitchen after his trial (*ibid*).

3.3. The Literary Review of the Work

Until the present time, the novel The Rose instils the attention of the scholars and stimulates them to try to shed more light on many of its aspects and mysteries. In fact, since its publication in 1980, there have been continuous attempts at deeper interpretations. Indeed, one is attracted by its unique structure, its endless allusions, its infusion with the writer's semiotic concepts, its tremendous intertextuality, its irony, and its sarcasm and humour. This is in addition to the countless ideas that are projected throughout the novel.

The criticism of Eco's novel was written in many languages including Italian, German, French and English. In this literature review, we will go through the available reviews written in English in order to expose the previous studies and also situate our research.

It is quintessential to start the literature review with Eco`s personal reflections on his novel because they will illuminate the journey in the interpretation. Hence, Eco admits that his novel is a pastiche of theological, political, aesthetic and philosophical debates, historical references, moral reflections and private jokes with the reader. Also, one comes to Eco's definition of order in The Rose. He claims that there is a play between the appearance of order and the suspicion that there is no order or as he declares through one of his characters that there are many kinds of order that must be all tried in order to come up with some provisional solution. According to Eco, order is the triumph of truth, intellectual, social, legal and moral over disorders of guilt. He also points to one of his semiotic concepts which characterize the novel as a detective story; it is conjecture which branches into other conjectures in other stories. In addition, related to conjecture, Eco refers to the power of language and its laws in carrying the social laws, conventions, techniques, tactics and strategies and the core role of interpretation in shedding light on these laws. More important, he describes the cultural universe as being a labyrinth that is the one that must be interpreted (Rosso and Sringer, 1983).

Capozzi (1989) claims that The Rose is featured by its plurality of texts, plurality of languages and plurality of meanings which direct the critic to read it from a variety of angles: metaphysical, mystery, detective or anti-detective story, postmodern, historiographical metafiction or historical gothic. It is a pastiche of many European languages such as Latin, German, Italian, French or a pastiche of other verbal signs such as religion, science, semiotics, literature, philosophy and architecture. For Capozzi, The Rose is a good example of unlimited semiosis and unlimited intertextuality (i.e., the inclusion of different texts from different

111

genres like the historical novel, philosophical texts, popular literature, literary criticism and semiotics). Moreover, the writer admits the previous critics' views that The Rose exhibits Eco's prolific sources. Among such critics were Occam (sometimes written Okham), Bacon, Pierce, Lotman, Barthes, Corti, and Eco's own theoretical and journalistic writings, among others. The writer goes with many readings which see the novel as an application of Eco's theories in A Theory of Semiotics (1976) and The Role of The Reader (1979) like the concept of abduction, deduction, encyclopaedia, dictionary and intertextuality. Within this general view of the novel, Capozzi provides an interpretation to laughter in The Rose.

After Eco's reflection on his novel, Haft et al (1998) are able to shed a lot of light on the novel. In addition to the success of the novel, the authors have treated its different allusions and they mainly focused on the Arggentine writer Jorge Louis Borges and the common elements in their works. In addition to the discussion of the significance of the word 'rose', they presented a historical chronology about the Middle Ages for a better understanding of the novel followed by an annotated guide to the historical and literary references within the narrative. They also contributed with two important points that are very helpful for the understanding of the novel: the interpretation of the Latin expressions or words and the discussion of the apocalyptic signs in the novel.

The human trait laughter is also treated by many scholars like Fosilini (2019) who also agrees with Capozzi that The Rose is a coalition of allusions, citations, digressions, historical extrapolations, in addition to Eco's sources like Aristotle, Aquinas, Bacon, Ockham, Sherlock Holmes, Borges with many other philosophers. Related to laughter, Rushing (2019), in his part, goes deeper into the interpretation of laughter and labels it among the forbidden pleasures that the novel Emanates.

112

Also interesting, Sallis (1986) reading The Rose from one of Eco's theoretical interpretative concepts which are the naive and the critical reader; the naïve reader is represented through the novice Adso and the critical reader through the inquisitor William. The critic considers The Rose as a metatext that can be read at different levels: a naïve superficial level and the level of the codes being the keys to decode the signs of the text. In addition, the author agrees with the previous critics about Eco's allusions to St. Benedict, Aristotle, Ockham, Aquinas, Bacon and Borges. And finally, the critic ends by another reading to laughter.

In addition to the previous interpretations of The Rose one comes through an illuminating analysis of Eco`s allusion to the Argantinian writer Borges. The two critics Corry and Giovanolli (1992) depict in The Rose all the significant allusions like the labyrinth, the mirrors, books about books, the libraries, the similarity of the name between the character Burgos and the name of the writer Borges; the idea that the book is in dialogue with the reader, the plot, the profusion of characters, the scholarly quotations and the endless references to books and arbiters. In compairing between Eco`s novel at hand and Borges' novel Death and the Compass, they come up to the conclusion, which one leans with, that both works are not detective stories but rather philosophical tales. However, they also trace Eco's abduction in the novel and admit that Eco's views on the abductive nature of science and the possibility of predictability is in an elaboration of Pierce's epistemology. They consider that it was this capacity to abduction that William was able to decipher the series of crimes. In other words, they view abduction as the way to the truth.

A conflation between the stylistic analysis and the thematic one is found in the reading of Richter (1997) of The Rose from two distinguished angles. On the one hand, the author focuses on the novel as a detective novel and as a postmodern detective story; he compares it to the modern detective story. In addition, in this vein, he compares the

detectiveness of The Rose to that of both Doyle and Holmes. In this context, he refers to abduction in connection with the character of William and points to another level of abduction called meta-abduction in which the character confronts the constructs within his mental to those in the outside world.

Moreover, the interpretation of time demonstrates the critic's wit. It is the time between that of the novel set by the author, which is 1372, and the present time of the narrator Adso. The critic Richter (1997) refers, in the past time, to the event of the disastrous Black Death which took two thirds of the population of Europe in the Fourteenth century. In the view of the critic, this analogy of the past with the present, and particularly between the fourteenth century and the modern times has been first introduced by Tuchman who labels it as 'distant mirror'. Hence the critic depicts the following distant mirrors in The Rose: First, the conflict between the Emperor Luis of Bavaria and the Pope John XXII is an analogy of the conflict between socialism of USSR with the alliance of Warsaw Pact and socialist movements in Europe and the Third World against the capitalism of USA and the NATO alliance or vice versa; Second, through the political parody in The Rose, Richter finds three political issues of interest to Eco and connects their existence with facts in the novel:

a. The socialist revolutionary movements in the Third World are compared to the simple heretics in the novel who have no definite doctrinal orientation. These heretic movements were excluded from the intellectual and social protection of the church, and they join the heretical movements only for the hope to reverse the unfair order.

b. The attraction of intellectuals to terrorism which is mirrored in the character of Fra Ubertino of Casal who preaches for heresy but never took action in it and kept himself clean from heresy.

c. Last, the international penetration of other nations into the internal affairs of Italy, by clandestine political organizations like the CIA and the KGB, is demonstrated in the character of the inquisitor Bernard Gui who put three people for death for crimes they did not commit. In addition, instead of fighting heresy, he ended by causing more heresy.

On the other hand, Richter (1997) depicts a significant stylistic feature in The Rose. It is anachronism. According to the critic, Eco employed this feature in order to play with the reader through making William say a phrase or a date that makes the reader associate it with the modern period. However, in the process, the reader finds nothing and anachronism is eliminated.

In this literature review, there is a very significant work worth mentioning. It is entitled UMBERTO ECO (2005) edited by Mike Gane and Nicholas Gane. It represents a collection of articles which analyses The Rose from a variety of perspectives. In the following, we will present a synthesis about the important issues raised about The Rose.

Indeed, Mike and Nicholas Gane (2005) designed a kind of anthology which contains critics on The Rose and classified them into categories according to their field of study. The first three articles centre on the semiotic analysis of The Rose, hence entitled Semiotic Analysis. Because all three scholars Cannon (2005), Hüllen (2005) and Bennett (2005) agree on the fact that The Rose is both a detective and a historical novel; it is written on the basis of Eco's semiotic concepts, mainly abduction. However, the three scholars differ in the way how they see beyond Eco's semiotic and historic features. For example, Cannon views The Rose as an exposure to Eco's philosophical views on the nature and limits of knowledge, order, truth and reason. On his side, Hüllen identifies the inquisitor William with the character of Holmes by Doyle and considers that scholars like Magnus, Aquinas, Dante, Bacon and Ockham as having a shadowy role in the novel. On the other hand, Bennett's focus was on

Willam's reading of the signs and is compared to the fourteenth century philosopher Ockham by discussing their points of similarity and difference in the following areas: knowledge and its relation to inference, the complexity between the cultural and conventional relationship between a sign and what it signifies, instability of language, the signification and categorization of words and some theological questions. Finally, Bennett offers a reading on the modern and medieval meanings of two apparent concepts within The Rose; they are the labyrinth and The Rose.

The second category was entitled Textual Strategies which encloses three articles about Eco's semiotic strategies in The Rose but treated differently. Stephens in his article 'Ec*[h]o in Fabula*' (2005), conceives of The Rose as a demonstration of a semiotic duel between Medieval and Peircian unlimited semiosis. The author sheds light on Eco`s theory of open and closed texts, the Model Reader who must be equipped with intertextual competence in order to face the textual labyrinth of the Writer. And linked to the labyrinth, there is allusion to the Argentinian writer's influence which is detected through the labyrinths, libraries, textual repetitions, the mystery fiction and also the character Borgas as an intertextual interpretant with the writer Borges. Allusions to Liturgy and Apocalypse were also depicted as structural devices; Apocalypse is expressed through the character of Salvatore and Borges who are both interpreted as the Antichrist; and Liturgy is expressed through the recital of the Psalms and Aristotle's Poetics as the Anti-Liturgy. The critic goes also to discuss Jorge and Laughter, William's deductions and intertextual competence, and considers that Eco's intertextual clues indicate the foreseen Model Reader. At the end, the author focuses on the discussion of the character of Adso. The author's interpretation of Adso's recomposed library by the end of the novel is contrasted to St. Augustine's book (Testament); St. Augustine heard the command and took the testament and converted whereas Adso is found with no Gospel, no testament but only literary fragments. Furthermore, Adso is

also discussed in relation to Borges. In this regard, the critic Walter sees an analogy between the so called walking Babel Salvatore whose body is made of scraps of humanity and Adso's recomposed and fragmented literature. More deeply, the critic conceives of the analogy between Adso and the Antichrist having both flattened thumbs. Therefore, Adso is resembled to the Antichrist by two ways; Salvatore and the flattened thumbs (for more elaboration, refer to p.77).

Within the same realm but with deeper readings, Elizabeth Dipple (2005) in her article '*A Novel which is a machine for Generating Interpretations: Umberto Eco and the Name of the Rose*' exhibits Peirce's unlimited semiosis, Eco`s role of the reader, the intertextuality, Eco's conceptions on interpretation and the concept that novels are machines for generating interpretations in The Rose. She sees the intertextuality of The Rose in: "...Its apparent endless evocation, through direct quotation, of text after text from the past, from the Bible to Augustine to Wittenenstein, from Aristotle to St. Hildergard of Binger to Borges" (p: 92).

Besides, her reflections are quite illuminating in her interpretation of the Model Reader. Indeed, the critic thinks that the Model Reader is a project within The Rose which will resolve the changing interpretations because of changing readers through time. That is the Model Reader will put the author and the reader within the same encyclopaedic frame. Moreover, she exhibits how Eco explains the Model Reader in his Postscript; that is moving from an accomplice to a prey to the writer's strategies; and thus, she thinks that The Rose is a controlled novel, and it is impossible to have free interpretations because they are directed by Eco. Nevertheless, she claims her negative observations on The Rose; she sees that The Rose is complex and is not aimed to the general reader; the common general reader will be bewildered by the novel's excessive literary, textual aspects and the abundant use of incomplete Latin may exclude a category of readers. The character of William is also criticized. He is both a fourteenth and twentieth century man. Beside William`s lessons and

explanations which give historical and philosophical information, the author criticizes William's deductions. She considers them as being '*fragile*' and '*chancy*' because they did not lead him to the murderer. His confrontation with Jorge is a confrontation between Plato and Aristotle. Furthermore, she goes on the same leaning with many scholars who consider that The Rose is both a detective and a historical novel; and here she discusses the allusion of William to Holmes. Finally, the major interpretations and themes she achieves from The Rose are established. From the interpretation of Adso's literary fragments or small library, she claims the writer's view of the non-existence of God; The Rose carries both realist and nominalist connotations; there is an analogy between the Middle Ages and the Modern times; the impossibility of order in a calamitous world; the theme of indeterminacy as opposed to the tyranny of the absolute. Finally, the affirmation of the inclination of society towards change.

From the historical category, the Middle Ages got the ostensible focus of analysis. This goes without saying to the setting of The Rose in the Middle Ages at first hand and also to its abundant treatment of medieval themes and images. Therefore, this fusion between modern and medieval times led many critics to consider Eco's treatment of past issues whether in semiotics, philosophy, religion or politics as an allusion to contemporary times. However, Coletti (2005) expresses her detachment from such claims. In her review of The Rose, she points to its previous readings which see it as semiotic in its treatment of issues of interpretation of signs. From our standpoint, Coletti presents a thorough reading of The Rose. She sheds lights on the relation between Eco's theories (i.e., semiotic/literary) and his fiction. That is the novel integrates processes of decoding and interpretation dealt with in A Theory of Semiotics, it is also featured by ambiguity and ambivalence, its unlimited semiosis, its semiotic structure, open and closed texts and the Model Reader. Though she admits the possibility of reading this novel using Eco's own concepts, she, at the same time, considers this as discouraging for many reasons; first she considers that his theory on language and the

sign coincides, complements or challenges the recent debates on those issues; second, according to her, Eco's theory is eclectic (i.e., his models of theory of semiotics, his reflections on metaphor and symbolism, carnivals, semiotics, avant-garde and cultural criticism). In this context, she admits that the labyrinthine library incarnates this complex interplay of theory and practice, and thus emanates mystery and a discussion about signs in the novel. She considers The Rose as being a model about the "universe of semiosis" and its structure as being labyrinthine.

Furthermore, she tracks in this semiotic postmodern novel the Medieval semiotic themes which appeared even earlier before the semiotics of Peirce, i.e., in the Middle Ages. Such medieval semiotic themes like the theory of language, Augustine's conventionality and plurality of the linguistic sign, the study of the linguistic sign and its connection to divine knowledge, and also the interplay of medieval and modern sign theories. Finally, we read Coletti's interpretation of the setting in The Rose. That is the story is set in a monastic context is order to structure its plot on ideas about knowledge preservation and love of learning, love of books and the love of God among other intellectual debates.

However, the Middle Ages are mostly presented in a pessimistic image. Away from the recognition of the towering figures as Aquinas, Heloice, Abelard or Villon, Rubino (2005) features the medieval period as being evil and dark and its manifestations in The Rose show that it has never gone away. Thus, for him, situated between ancient and modern times, the Middle Ages come to make us face our ghastly selves.

According to Braswell (2005), Eco in the Postscript admits the influence of his medieval studies on The Rose. And thus, the novel can be seen from two perspectives, i.e., semiotics and history. In fact, in his reading of the novel, Braswell introduces a new concept to the conflicting medieval theories on sign interpretation; it is a "*meta-psychomachia*"

119

because, according to Eco, the battle over the interpretations of the signs appeared in the Middle Ages. And thus, The Rose becomes the scene for this battle in issues like:

> secular or ecclesiastical, wealth or poverty, mysticism or learning, text or
> exegesis, lay or clerical, humanism or biblical doctrine, patristics or science,
> the scriptorium or the university, the scribe or the bookseller, the illustration
> or the text (Braswell, 2005: 142).

Thus, The Rose is an image of conflicts between signifiers and signifieds hosted in a Benedictine monastery in which the Aedificium, as Braswell sees, consists of a kitchen, refectory, scriptorium where copying, editing and illuminating is carried out. What calls our attention is the critic's interpretation of the different windows which pour light on the scriptorium where the work of illumination is undergone, counting them makes forty windows. On the architectural ingenuity, Braswell refers to St. Augustine's interpretation of the number of forty which signifies perfection. Therefore, one can entail that Eco is connecting illumination that comes from learning with perfection.

Presenting the world upside down through images was a common theme in the Medieval Ages, in the thirteenth century, which Eco lends to the psychomachia of The Rose through the "*greotesque marginalia*" done by Adelmo of Otranto, the first dead monk. However, this language of images as opposed to literal meaning was also a medieval theme (*ibid*). Eco sets The Rose in 1327. It is a period that witnessed a shift in thought in the Middle Ages due to such philosophers as Bacon, Abelard and Occam who had their ostensible influence on William *(ibid)*.

Choosing the Middle Ages as a setting to The Rose is interpreted by Haft et al (2005) as being adequate for it is the period in which Europe was described as being indistinct, formless and indeterminate. The critics add that the Middle Ages is itself an open work with no clear beginning or end. In fact, in their reading of The Rose, the critics devote substantial

interest to the features of this period of time which fascinated Eco. They described the early Middle Ages (400-1000) as being dark and devastated with no basic structure to maintain civilization. Whereas in the high Middle Ages (1000-1300), Europe flourished and revived in areas of knowledge, economy or politics. The point that attracts our attention in their qualifications of the Middle Ages in the period (1347-1350) makes one recall in his mind the features of the modern period and draws analogy between them in many respects. For example, the breach with previous social and philosophical or even political ideals and ethical standards were challenged. Moreover, attention to allusions to the Middle Ages in The Rose is highlighted by the critics; such allusions are like: "heresies, handicrafts, herbs, arcane codes and quotations in classical and medieval Latin from the Apocalypse and the works of Virgil, Horace, Isodore of Seville, Alain de Lille, and Bernard of Cluny, among others." (Haft et al, 2005: 158). They point to allusions to modern writers as Joyce, Doyle, and Borges.

Within the category of Maps and mazes, Jewison (2005) concentrates on the interpretation of the library and its structure as a labyrinth. He states Eco's three types of labyrinth as models of conjecturality: the classical one in which one does not get lost; then, the mannerist, like a tree, it has many alleys, but one exit; and finally, the rhizome, which has no definite centre and each path leads to another new path, it is indefinite and has no exit nor a centre. The labyrinths, also, reflect the presence or influence of the German philosopher Wittgenstein. For Jewison, Eco connects the world to a labyrinth and in The Rose, there is a move from the mannerist to the rhizome, i.e., from Borges's view that there is only one way to the truth in a structured world as opposed to William's view about order when his semiotic strategies failed him to come to the murderer, and here, he matches with Wittgenstein's idea that there is no order in the world, though it is useful (i.e., order), it is meaningless. Furthermore: "being signs, the labyrinths (classical or mannerists) are paradigms of human

understanding" (Jewison, 2005: 189). In fact, interpreting labyrinths in The Rose is very useful because for Eco, interpretations that relate to space are most rewarding (*ibid*).

The background knowledge about the remaining medieval maps is put into three large categories. The critic Haft (2005) found that both the monastery and the library were structured upon these medieval maps. At the beginning, Haft exhibits the general layout of the Abbey. It was laid in "harmonious proportions" as Adso describes it in a manner that matches the order in the universe. However, the building of the Aedificium was the only one which disrupts the symmetry of the Abbey. It was fully described by Adso as well as by Haft. Thus, we see in this paper a detailed depiction of the many rooms and floors which compose the Aedificium, the church, the kitchen, the refectory, the ossarium, and the scriptorium. As the Abbey is perceived as a model of the world, the Adificium is its centre. The library is interpreted as "*heaven*" according to Adso's imagination; the kitchen and refectory area symbolise "man's instinctual bestial aspect" (p: 179). The scriptorium suggests man's occupation with the preservation and elucidation of the word of God; finally, the library by its complex plan suggests the complexity of human endeavour to moral development and spiritual salvation. And finally, the critic points to Eco's description of the library "representing two related images-labyrinth and world map" (p: 196).

After this, through a meticulous description of the map of the labyrinthine library, the critic draws tremendous analogy between the Abbey's library and the floor of Rheims Cathedral in France which dates back to the 13th century, on one hand, and from another hand, by going back in history in the Middle Ages maps, the critic makes a review of the important maps that existed in this era like the T-O map, the Sallust maps, the psalter maps and Hereford map and points at the same time to the analogy between the Psalter map and the labyrinthine library (*ibid*).

After all, the library is interpreted as representing life. At the beginning, it is easy to penetrate it, but to return and get out of it is difficult. Then, the critic Haft (2005) follows with the interpretation of the secret room in the "*finis Africae*" of the library. And here, we are in front of a huge amount of historical information on the Muslim world and Africa. Nevertheless, the critic points to three essential differences between the T-O map and the map of the library. What calls for attention is William's ability to follow the sequence of the letters of the rooms to come up with names of countries as AEgyptus, Leones (Africa), and Yspania. Moreover, most of the books which deal with the Apocalypse were found in the rooms which make up Spain, and here the author goes back in history to point to the Muslim invasion of Spain, considering it a threat that may reach other parts.

In the library, Eco designed a secret room"S", a common room, shared by the three countries: Yspania, Egypt and Africa. In fact, Haft (2005) demonstrates that The Rose was written in a period in which the Muslims were truly seen as a threat to the dissemination of dangerous works by the infidels. The "*finis Africae*" is a room that refers to this "s" room.

Starting from the claim that Eco's map of the library resembling the world map, Haft (2005) turns back into history to prove that Eco's map originates from a variety of Medieval maps loaded with historical flavour; for example, there is the Beatus map which illustrates his "*commentary on the Apocalypse*" of the 8th century. In fact, we get to know about the scientific revolution in the 11th century and the role of the Muslims which resulted into a new type of learning, i.e., non Christian which influenced philosophers as Bacon and Magnus. In fact, most medieval cartographers view the world as divided into two parts separated by a hemisphere; a known world in the north which they inhabit, and an unknown world in which the existence of inhabitants was controversial among the scholars. In the light of this, the author provides varied interpretations to the "*finis Africae*" in The Rose; the land of the Ethiopians, the unknown southern continent inhabited by non humans; the place where

Lucifer landed; the "promised land for the righteous following the Last judgement" (p: 211). Moreover, Haft adds that it was a great difficulty to cross the equatorial and move from the north known world to the unknown south world, and this difficulty is represented in the novel by Eco through the mirror in room "S"; this mirror is unusual; it distorts the images. As a consequence, the critic draws the conclusion that this inaccessible room "S" is analogically the unknown Southern land. It was in this inaccessible room that at the end of the story William meets the murderer Jorge, the blind pious librarian, who thought through his murders that he will save the world from destruction. Facing such a paradoxical character, William comes to the conclusion that evil does not exist in the far land, but it can grow out of an excessive love of God.

Related to the labyrinth of the library, Sibley (2005) proves in her study of The Rose that the labyrinth is not limited to the physical space and the map of the library, but rather it transcends to Eco's use of the labyrinth as a literary device throughout the whole novel. In this regard, the critic reviews the three types of labyrinth which are identified in his book Semiotics and the Philosophy of Language; the classical, the mannerist and the rhizome. Though the library map was featured to lean to the second type of labyrinths, the critic, based on Eco's views, advocates that the third type is the most interesting semiotically which is predominantly used in the novel. To put things clearly, in the rhizome, one sign can have many interconnected meanings, and at the same time, all signs are connected within language. In the light of this, Sibley points to the many rhizomatic structures in the novel like true faith with its connection to heresy, knowledge and the physical library. And here the critic agrees with many scholars that the labyrinth of the library is the same like the labyrinth of the world, and she even goes further and considers that the labyrinth of the library is a representation of man's sense of confusion which implies the lack of universal order. Furthermore, one sees an illuminating interpretation of the library in relation to the knowledge contained within it. On

one side, the mannerist library cannot limit the rhizomatic library within it because as William said to Adso, books speak of other books and all knowledge lead to other knowledge infinitely. For this reason, the library did not last and collapsed in the end:

> It [the library] represents a static view of culture, preventing the texts from being read and so preventing them from being reinterpreted. Language and culture need re-evaluation in order to evolve, and the library is constructed so as to impede this process of realignment" (p: 233).

Sibley explains that it is impossible to control and limit knowledge. As a support to these claims, Sibley interprets the image when, at the end of the novel, Adso returned to the Abbey and tried to recollect the fragments of the remaining books. For him, this image is revealing to convey the idea that the information he gathers from these texts have also a rhizomatic structure and can be read in limitless possibilities.

Within the category of Gender and Difference one can say that as naïve readers of The Rose, and after the first reading, one's first impression is the scarce role of the female within the narrative. The only substantial presence of the woman is the unknown poor woman with whom Adso had a bodily relation in the kithen of the Aedificium for which he devoted pages. However, the scholar Frentz (2005) in his article "*Resurrecting the Feminism in The Name of the Rose*", reveals other signs in the narrative which indicate the strong presence of the feminine. Supported by Kristeva's approach, the critic admits that since the female presented as the semiotic chora is suppressed, it will irrupt into the patriarchal discourse /text which is represented as the symbolic, through signs of the feminine and in both characters the signifying practices which these characters produce or value through rhetoric. In fact, the critic points to a mythical background explanation to the suppression of the feminine by the masculine which is adopted by Kristeva. She claims that going back to the early beginnings of the creation, God the father first created the mother Goddess which is the feminine semiotic

chora; however, with the creation of her consort Dionysian her power is repressed and subordinated to her spirituality. Based on this, on the other hand, laughter in The Rose takes a new perspective, i.e. it is a form of ecstasy. The relation between ecstasy and laughter is explained as follows: "...laughter is an emptying of the self, and an empty self is always susceptible to being refilled not with the word of God the Father but with the semiotic chora of the mother Goddess and her Dionysian consort" (Frentz, 2005: 249).

In addition to this, in the speech of the monastery's cellar, Frentz (2005) depicts two other feminine signs; metaphorically, through the phonetic pun of the word "*overweening*" is the phonetic pun of "*overwean*" which suggests the separation of the child from his mother; following this, the word "*blood*" in his speech is connected to the proactivity of the mother – Goddess.

Furthermore, Frentz (2005) goes through the representative of the Dolcinians the character of Ubertino de Casale, he is a mystic figure who represents all bodily desires and identifies with the Virgin: "Ubertino absorbed his spirituality directly from the feminine, from Saint Angela of Foligno and Clare of Monefalco" (p: 250).

Of course, Adso's experience with the unknown woman is interpreted as the physical and semiotic recovery of the repressed feminine. Related to this, the dream of Adso displays the strong presence of the feminine. In it, a feast was overseen by the Abbot himself for the villagers; but among them, there was that unknown girl who was accused of theft; she was killed and cut into parts and put in the crypt which itself transforms into a womb which swallows all the guests including the remains of the girl. But then, the guests and the girl reappear again in their original form. Thus, this cycle of life/death/rebirth suggests the presence of the feminine which suggests the emergence of the mother-Goddess (Frentz: 2005).

Moreover, the significance of the characters' practices also connotes the suppression of the feminine referred to as rhetoric which is found in the discourse of The Rose and has the effect to collapse the consensus over political issues (ibid).

In Neppi (2005), one sees that the interpretation of laughter, love and order in The Rose sheds light on Eco's philosophy on some related issues regarding culture, science and the intellect. First, the concept of 'difference' as a concept manifests itself in Eco's perception of laughter. That is laughter is produced as a result of the feeling of the contrary, the different from the unusual like when William reads Aristotle lines on laughter: "...the ridiculousness of actions is born from the likening of the best to the worst and vice versa…" (The Rose: 468)" (Neppi, 2005: 266). Besides, difference is also manifested in the effect of the physical relation Adso had with the girl which had its impact on blurring the dividing line between a heretic and a saint, or between faith and lust, among other contradictions. Finally, Neppi (2005) concludes his paper with his reflection on a variety of ideas like the role of the intellect to control eroticism, the reciprocal love to books between the writer and the reader and the blurred line between the investigator and the killer.

Coming to the last article within this category, Lauretis (2005) reviews in The Rose, in different parts, a variety of points like language development in heaven by Adam and Eve; the origin of The Rose; fields of Eco's writings, i.e., the literary historical, the theological-philosophical and popular-cultural; intertextuality in the novel and its strong analogy with Doyle's Holmes: Eco's modernity; Eco and the reader; Eco's three types of labyrinths; the kind of labyrinth used in The Rose; different themes in The Rose; the interpretation of the nameless beloved girl of Adso; the analogy between the Middle Ages and the present times, i.e., both undergo intellectual, social, political, ideological transformations and how all the present critical problems have their roots in the Middle Ages; and finally, we read her reflections on William.

Postmodern Themes is also another category under which it is read Parker (2005) who right from the beginning attempts to provide a short account on the condition and history of postmodernism. For this, the writer opposes between modernism and postmodernism in order to characterize postmodernism because it escapes definition. Besides, Parker thoroughly discusses Eco's position towards mass culture through his book Apocalyptic and Integrated Intellectuals. So in this discussion, one comes to know that Eco considers that mass culture (i.e., comic strips, popular songs, and TV programmes) is controlled by economy for profit and not for the intellect, on the one hand. On the other hand, one gets to know Eco's emphasis on the role of the intellect in society to question and shape the role of the means of communication. Hence, Eco is in protest against mass culture which alleviates and oversimplifies the complexities of reality in society and also which disclaims the possibility of change. Therefore, it is quintessential for him that intellectuals have to be attentive to the way both mass culture and mass media function because they can be thought as a way of knowing the world, and hence, they are necessary to engage.

Moreover, Parker (in the light of Eco's Postscript) explains Eco's postmodern narrative venture in his detective novel which is featured by its unsettled nature, on one side, and on the other side, by its fundamental element of conjecture. In addition, being a preeminent element in postmodern fiction, the trope, as a literary device, is strongly present in The Rose. The trope comes to structure the novel; it is displayed through the labyrinths within the novel which describe the indefinite world of William. The critic also exposes how Eco sees the relation between modernism and postmodernism; that is, for Eco, they can coexist or alternate each other. Finally, the critic illuminates an important position which Eco takes towards the past and history. First, he admits the employment of used-up forms in narratives but this is conditioned with irony, i.e., that past forms used by other writers are used ironically. Second, the critic Parker ends by discussing Eco's reference to Barth who visited

the past of Borges but with irony and "puts it to his own use" (p: 312) by pointing to his essay *The Literature of Exhaustion* in which Barth admits that the past forms can be used again but with irony like the writer Borges who uses many images in his fiction.

The question of (post)modernity is thoroughly analysed by Mc Hale (2005). He advocates the scholar Higgins' (a poet, composer, performance artist and publisher) terms of cognitive and post cognitive art to identify modern and postmodern fiction respectively. He sees that the modernist fiction is epistemological and featured by "issues of the accessibility, reliability or unreliability, transmission, circulation, etc., of knowledge" (p: 316), whereas the postmodernist fiction is featured by: "issues of the mode of being of fictional worlds and their inhabitants, and/or reflect on the plurality and diversity of worlds, whether "real", possible, fictional" (p: 316).

According to McHale (2005), The Rose is a detective modernist novel which features a quest for a missing element from two angles; on the part of William who through investigation and conjecture tried to find the "whodunit", i.e., the murderer of the series of crimes; and answering the related questions how and why. This quest varies into further stories and becomes a historical research and reconstruction (i.e., the history of the Franciscans and their relations with the millenarian and heretical movements); then, on the part of Adso as a retrospective narrator who tries to recollect his past experiences, as a young novice, and discovering aspects within it.

However, the focus is on William's (post)modernity that McHale analyses. Briskly, he comes to the conclusion that William, a follower of Bacon, a friend of Occam (both are medieval philosophers) and a nominalist, is a modernist medieval character who represents modern epistemological poetics. On the other part, the postmodern ontological poetics of William is seen in his efforts to recover elements from the past. Like this, one sees how the

boundary between modernism and postmodernism is blurred in The Rose. In this arena, the critic points to Eco's view that they can coexist as two available possibilities. In addition to this, William, as a detective, was able to solve a variety of mysteries throughout The Rose including Venancius' code, the key to the structure of the labyrinth, and the identity of the fatal book. But his deductive capacities disappointed him in finding out the key to the crimes. In this regard, McHale qualifies The Rose as being an "*anti-detective story*" in which the failure of William is ironically the failure of reason which conforms itself to an apocalyptic pattern.

Between modernity and postmodernity, Mc Hale (2005) qualifies The Rose as a representative of postmodern poetics; a work filled with a plurality of worlds. Here, he confronts the worlds within the novel and discusses their ontological status; the historical versus the fictional world; the phenomenon of what the critics call " *transworld identities*" which takes a variety of forms like the presence of real-world historical personages in a fictional text like the characters Michael of Cesena or Bernard Gui; or the borrowing of fictional characters from other fictional worlds like the character of William and his novice Adso; or the "*roman à-clef*" in which a fictional character is understood to be a disguised real-world character like the writer Burgos. Finally, the last confrontation of worlds is manifested within the linguistic texture of The Rose. That is it is a polyglot, i.e., a multilingual text, even the languages that were not mentioned but were understood and thus, are present like the dialect of the girl or the Arabic texts which Adso could not understand. And thus, each language represents a different world. All this suggests that Eco transmits the linguistic confrontations that existed in the late Middle Ages to the period which corresponds with the date of publication of The Rose. Besides, the critic points to the way Eco creates a destabilised world in his narrative. This is realized via two means. On the one hand, the narrative is weakened because it is presented through four intermediaries; that is, the text of

The Rose was edited by Mabillon whose text has been translated by Vallet whose text also has been transcribed by Eco to be narrated by Adso in the end. On the other hand, there is a typical feature called in French *mise-en-abyme* in which a kind of mirroring the historical world within the fictional world many of which the critic depicts.

McHale's study of the topological space in The Rose is rewarding. He reaches the conclusion that space represented in the labyrinth is disoriented and complex, i.e., a typical postmodernist feature to reflect the complexity of the current world system in which we live with its multinational capitalism. And thus, the library becomes an analogy of the labyrinth of the world. This sense of labyrinth is made solid through the different theoretical controversies which the reader fails to follow but yet understands them.

Coming to the final category 'Other Authors and Novels", the beginning is with the paper of Cobley (2005) who depicts many similarities between Eco's The Rose and Mann's *Doctor Faustus*:

> The two novels explore similar conflicts between medieval and contemporary semiotics, foreground similar intertextual processes, investigate along similar lines the deconstruction of oppositions, and discuss similar parallels between art, religion, sex, and politics (p: 341).

However, what she foregrounds is the many kinds of opposition within both of them. The first opposition she depicts in The Rose is the difference in the interpretation of the meaning between the Middle Ages and contemporary times. That is, she extrapolates that in the Middle Ages the meaning of the sign is to some extent fixed, already prescribed because it springs from the ideology that the world is a book written by God, and the task of the reader is to find the exact meaning; whereas in contemporary times, and through the character of

William, Eco refers to Peirce's semiosis in which a sign is an idea of another sign, in an unlimited process.

However, the relation between the oppositions is not that simple. In this context, Cobley (2005) acknowledges Eco's ideas that every semiotic system builds, sustains itself and then loses itself in order to point to the elusive nature between the opposites which sometimes nurture each other or depend on each other where the boundaries are blurred between them. In this regard, she discusses many opposites in The Rose; one of them is the relation between Orthodoxy and Heresey. She points that the boundary between them is difficult to determine and this is embodied in the character of Dolcino (or the librarian Jorge) who was condemned of spiritual heresy. He was both described saint and sinner and, thus, heresy and spirituality become two sides of the same coin. Nevertheless, quite illuminating is when we see that Cobley (2005) goes deeper in her analysis; she considers that heresy can be the product of orthodoxy. That is orthodoxy perpetuates heresy in order to guide and protect the faithful. And whenever it pretends to have ended a kind of heresy it replaces it by another one.

From a different perspective, the element of the mirror '*speculum*' in The Rose is thoroughly foregrounded by De Lailhacar (2005) from a variety of angles. This scholar quotes William in The Rose (who himself quotes the verse by Alnus ab Insulis Allain de Lille: "Every creature of this world is to us a book, picture, and mirror" (The Rose: 359). There is a solid analogy between Eco and Borges' novels in many respects. There is one analogy between William and Jorge with Lãnnrot and Scharlach respectively, and there is another between the mirror and the library as a labyrinth. Drawing a parallel between the two works, the critic demonstrates how The Rose is a semiotic, detective and a mysterious novel. Thereby her article reads the novel from a variety of perspectives. Briefly, for example, from the historical speculum, we read about the development of the meaning conception in the Middle Ages, or we read the presence Bacon, Occam and Babylon (ibid).

From the "speculum naturale", the discussion of the mirror is interesting. De Lailhacar claims that it is not used as a sign for the condition of an antecedent to a consequent. Instead, it has another function which is to distort the truth and to inhibit William and Adso from finding the second book of Aristotle's Poetics. However, from the "Speculum Doctrinal" many controversial doctrinal issues are pointed to like: laughter, the poverty of Christ and the debate of William and Jorge which shows to be loaded by significant doctrinal ideas indeed.

Most critics agree on Eco's use of the Argentinian writer's (i.e., Borges) objects in The Rose. One can cite the labyrinthine library, the mirror, the detective form of the story, and the most ostensible one is the character of Jorge the librarian. This fact is acknowledged by Deborah Parker (2005) who tries to interpret what is beyond Eco's use of such items. She claims that Eco as a postmodernist writer considers Borges as an exemplary of postmodernist writers with stern and Rabelais. For her, Eco is influenced by Barth's ideas which he expressed in his two seminal essays; *The Literature of Exhaustion* and *The Literature of Replenishment* which advocate the use of past forms already used by other writers but with a different dimension which is irony. This is what she depicts in The Rose. The strong presence of Borges is manifested at various levels: at the level of objects (i.e., library, the mirror), at the level of structure (i.e., a detective story) and at the level of characterization (i.e., the character of the blind librarian Jorge). However, their employment is with different implications. Her discussion of the writer Borges as a public figure who is indifferent to the politics and social issues of his time is revealing. And this is what contrasts with Eco's ideas about the intervention of the intellect in the political and social issues, and mostly, to be close to the simple people as he suggests through his character Guglielmo. She finds a strong similarity between the Argentine writer Borges and the character of Jorge. Such similarity is depicted in their blindness, erudition, speaking Spanish language, librarians, both display "little sympathy to the masses", that is the simple common people, both are political

conservative and share a cyclical conception of history. Like this, two contestable images of the same writer are conflated within the novel, the tropes and the objects in the positive side, and the personal traits of the writer in the negative side in order to portray the antagonist Jorge.

Within the same arena, i.e., the presence of the Borges in The Rose, Corry (2005) traces meticulously the intertextual interplay between the two writers' novels. At the beginning, Corry points to the influence of Borges' ideas on Eco's conceptual world, namely, the concept of the role of the reader of literature. Then, he sheds light and strongly discusses the presence of Borges in the novel. He claims that before the story unfolds, the allusion to Borges is noticeable through the manner in which Eco introduces his story when he talks about the origins of the story that Adso is about to narrate. That is: "a French, neo-gothic version of the seventeenth-century Latin edition of an original manuscript from the end of the fourteenth century, which was written in Latin by a German monk" (p: 391). This, according to Corry, has the effect to create a blurred image between reality and imagination which has similar impact like the introduction of many short stories by Borges. This is in addition to the abundance in characters, the scholarly quotations and the allusion to many writers. All these remind the reader of Borges. There is also the library as a universe, the overall plot structure (that is a detective who investigates about a series of crimes but is deceived in the end). Nevertheless, the two authors diverge in what Eco calls the "Epistemological Metaphors" to refer to the kind of metaphors which illuminate scientific and philosophical systems. And here is the point of difference between the two authors. Borges considers that a metaphor is not limited to literary texts but also extends to scientific and philosophical ones. He believes that there is no order in the universe. Thus, theories are not to be judged only according to their truth-value but also according to their aesthetic–value. These kinds of epistemological metaphors, the critic claims, lead one to assess the philosophical theories behind these

aesthetic values. These ideas are incarnated through the main character Lãnnrot who, through a series of conjectures that are based on existing data and their interpretation according to his conceptual frameworks, fails in the end and is killed by the murderer. Thus, this is to suggest that according to Borges theories are not true (*ibid*).

Both Eco and Borges agree that conjecture, being a common feature between the scientist and the detective, is based on a conceptual framework, and when conjecture is on the paradigms on which our work processes, which leads to further conjectures, it becomes a kind of meta-conjuncture (Corry, 2005). William, as a different detective, was engaged in much abduction. He not only was concerned with looking for the truth, but his deductions also reveal his interests in moral and philosophical ideas. Nevertheless, because the deductions of both characters fail in the end of the story, both writers reveal philosophical ideas, a fact which makes them at first philosophical stories and not detective ones. These conjectures reveal that Eco's views on abduction and meta-abduction are a result of the influence of Peirce theory of abduction (*ibid*).

In this respect, Corry (2005) explains Eco's standpoint about the difference in abduction between the scientist (that is from a series of facts to a law), and the detective (from a fact to another fact). That is, the detective is more flexible because his abductions are conditioned with social factors, where the social epistemology is part of Eco's epistemology, a fact which the writer Borges denies. In fact, Eco also differs from Borges in believing that abduction can lead to the truth. Besides, the detective attitude towards his own conjectures leads him to another level of abductions: meta-abduction.

By the end of his article, Corry points to the extensive allusions to the writer Borges in The Rose. These allusions, as literary devices, have a different aspect; that is they are a kind of meta-allusions, i.e., references to their own subject.

Finally, the final article in this anthology is by Golden (2005) who meditates on the theme of comedy in The Rose. He shows in his article how comedy is important to convey the theme of the novel. Such themes as the importance of comedy and laughter to understand the human condition including acts and events; laughter is also a means for knowledge and truth; laughter to mock the wicked and fight the arrogant; laughter is needed to preserve humility in the search of truth; it emancipates the soul that one does not die for truth and let others die with him; laughter to legitimate doubt and scepticism as opposed to those who believe in Orthodoxy as the ultimate truth and are ready to die for it. Within this trend of thought, the critic scrutinizes how Eco reconstructs Aristotle's theory of comedy and uses it in the novel and compares it with his own estimated understanding of Aristotle's book of Poetics. In this factory, the critic summarizes Eco's reconstruction in clearly stated points which we summarize as follows: Comedy provokes the pleasure of the ridicule; man is the only animal who is capable of laughing; actions and speech are the cause of laughter; comic actions violate the laws of nature such as comparing the best to the worst. Having stated this, the critic exposes his own reconstruction of Aristotle's theory of comedy. He sees that Eco missed many features of comedy like "comedy is a mimesis of ignoble actions", "comedy evokes our imagination toward these ignoble actions,", "comedy aims at the intellectual clarification" of the incidents it represents (P: 411). Besides these disharmonious views about Aristotle's comedy (between the critic and Eco), the critic admits some common ideas between Eco and Aristotle about the function of comedy in illuminating the understanding about the human condition, and as a means for intellectual insight. Finally, Corry foregrounds the dividing line between Aristotle and Eco on comedy. For Aristotle, comedy, as mentioned earlier, serves to provide a complete understanding of all human actions, while Eco creates in The Rose a dark comedy which presents dogmas being savage and conspire in order to break the human spirit which is weak and thus leads him to uncertainty about truth or God.

3.4. Scope of the Study

Exposed is just a part of the literature written about Eco's The Rose and there are still other works which we have not mentioned. This is because these also discuss the same themes and follow the same way of interpreting this novel.

The general impression about these studies is that they are illuminating. They are either thematic or stylistic studies. But one thinks there are other implications to The Rose. This is what the practical study will shed light on. To achieve this, Eco's hermeneutics will be the guiding instrument. This will enable one to better understand the workings of Eco's hermeneutics and to what extent it is reliable, as a semiotic approach, in shedding light on the writer's strategies and meanings.

3.5. Analysis of The Rose

In this section, some light will be shed on some of Eco's strategies in The Rose in order to unfold his meanings. Thus, guided by Eco's hermeneutics, one takes a position and chooses the adequate tools to analyse the novel.

3.5.1. The Intention of the Writer

Though most of the contemporaries of Eco advocate the death of the author in the analysis of the literary text, he, with his 'intention of the writer', considers the world of the writer including his personal background, philosophy, cultural and social contexts. Starting with the intention of the writer is to be settled from the beginning of the study because it will be the guiding light throughout the journey of the analysis. In the following, we present briefly some preliminary information that we think is part of our encyclopaedia that is necessary to understand The Rose.

3.5.1.1. The Dichotomy of Silence and Noise

This research is about the unsaid in The Rose, it is quintessential to exhibit Eco's (2013) idiosyncratic thought about the interplay of noise and silence. He exhibits some forms of noise that were meant to cover something else. For example, he describes one of the Italian TV programmes, which are full of programmes and news about calves or whatever so that the viewer after one hour of watching get no essential information. They do not notice that the important information is not covered which might have the effect of weakening the effect of other important news. That is in creating or showing real but irrelevant stories the Italian TV is creating noise in order to cover and exercise a kind of censorship through it. Besides, the use of true but irrelevant stories has the effect of creating uneasiness or lack of trust, a technique which is mostly used by politicians with their adversaries. Within this arena, Eco (*ibid*) goes further in citing other forms of noise like the internet which yields no reliable or even no information at all. He explains that only academics find and select the information they want; other categories of people end with no essential information. He also gives the example of the "64 pages" newspapers as a very cunning way to deal with the information or the political scandals on TVs, or the excess of information being transformed into noise. Noise becomes a way to avoid thinking about what is important (*ibid*).

As opposed to noise there is silence behind which there is the only true information, not through advertisements or reviews, and when the condition of silence is lost, people cannot hear what others are saying (*ibid*). This is why at the end of his paper, Eco calls to consider different areas of silence, like silence in communication, in reticence, in politics, in music, in theatre, in political debates, silence as a threat, or as an agreement, and then, he ends his paper by the following statement: "I invite you to consider, therefore, not words but silence" (p: 133).

These two terms of noise and silence become concepts from the standpoint of Eco. They transcend their literal meaning or use and are worth to consider in order to understand many phenomena surrounding us, whether in politics, culture, literature, economy or religion.

Therefore, in considering The Rose one is overwhelmed by Eco's theoretical knowledge in semiotics, history, philosophy, or literary tradition which are employed abundantly in a way that caught the attention of the previous mentioned critics to depict, trace and interpret them resulting in uncountable papers on the novel. However, it can be suggested that this is not the end of the story. From one's viewpoint, this is a kind of noise in The Rose. So, what is behind this noise? What is the silence (truth) that Eco conveys?

3.5.1.2. Influences on Eco

Eco (2002) admits that he has been influenced by the Argentine writer, essayist and poet Borges. He says that when he was constructing the library of the Abby he was thinking of the library of Borges which obsessed him. In fact, Borges is famous with his book La Bibliotica Di Babel (1955) along with his influence by the plot of his book Death and The Compass (1942). And the interest of Eco in Borges came in parallel time with his interest in structuralism and semiotics. Furthermore, Eco mentions the impact of Proust and the model of Mann's Doctor Faustus.

In fact, in addition to Borges, Capozzi (2017) asserts the presence of other influences on Eco, namely, Peirce, Barthes, Foucault, Bakhtin, and narratologists like Bennet and Booth, the writings of Poe, postmodernists like Fielder and Barth, and novelists such as Calvino and Pynchon.

3.5.1.3. The Cultural Context of The Rose

The word 'cultural' has been chosen as an umbrella term to embody society, politics, history and literature. Discussing the cultural context of *The Name of the Rose* is the first step to take in the analysis of this novel in the light of Eco's hermeneutics.

3.5.1.3.1. Religion

Eco (1998) claims that, since the 1960s, both in the Americans and in Italy, while society tended towards modernity, the non-God thought was prevailing as a response to the uncertainties produced by the nineteenth-century progress. This non-God thought, as opposed to the belief in God, was characterized by an occult view about God. That is a new conception of God; an absent God. The concept of God is replaced by a variety of absurd names as: "vortex, abyss, desert, solitude, silence, absence" (p: 93). Therefore, in parallel to the positivistic ideologies in science and politics, the secular thought and the belief in the sacred were also predominant. Eco (1998) meant that the sacred is the kind of belief in non-God, as opposed to the institutionalized religion. For him, it is the age of the fall of institutionalized religion and the rise of the sense of the sacred displayed in secular thought. By the 1980s, there was a clash between the industrial society and the proletariat, in addition to the role played by the atheist movements and the terrorists, which resulted into violent and bloody actions which Eco (1998) interpreted as being only part of the whole scene, that is they covered other true facts about the actions of conservative politics. By the mid-nineteenth century, this religion of difference, of lack of centre emerged as a reaction to the ideology of progress and the economic crisis. This secular thought took various forms incarnated in Nietzsche and Heidegger in the new anti-metaphysics of absence and difference. This "religiosity of void" (p: 94) invaded even the left, with the Marxist optimism and the Liberal optimism.

3.5.1.3.2. Politics

Being equipped with enough information about the political context of the novel is quintessential to illuminate our reading. This is because at a particular period of time before the publication of the novel, Italy went through turmoil of political conflicts and terrorism.

3.5.1.3.2.1. The political Parties between the 1970s and the 1980s

After World War II, the political scene in Italy was foregrounded by two important political parties; they were the 'Christian Democrats' which was the main party of the government, and the 'Italian Communist Party', with another opposition party to consider which is the post-fascist 'Italian Social Movement'. For about fifty years, the Christian Democracy was the dominant party in the Coalition government. Its partners were the following parties; the Italian Socialist Party; the Italian Democratic Socialist Party; the Italian Republican Party and the Italian Liberal Party[7]

The 1970s and the 1980s were featured by political tensions between the communist parties, the socialist parties and the Christian Democrats due to many issues. On the one hand, the working class demanded better social insurance and welfare, and, on the other hand, the students' protested against the university educational system, the corruption in the party system and the political parties because of the immature ruling class (Breschi, 2008). There was a tendency to reject the kind of prevailing government and a willingness to implement what they termed a 'democracy as socialism' which advocated the collectivisation and the working-class self-government. These were the ideas which represented the Italian left. In fact, the leftists witnessed changes in their ideologies; that is from Marxism to Leninism and a new call to return to the authentic Marxist theory which they would achieve only through violence (*ibid*).

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[7]-https://en.wikipedia.org/wiki/list-of-political parties-in-Italy, 2019.

The Protestants condemned the ruling class for being weak because it allowed foreign countries like the USA, the Soviet Union... etc. to interfere into the Italian internal policy for their own profits (*ibid*).

Therefore, all these conditions, among others, paved the ground to bloody years particularly in the 70s and in the 80s. These bloody years were led by both left and right extremists who wanted to make changes in the Italian state through the language of violence. They marked this period by political and social turmoil. And they launched political terrorism through bombings, attacks and killings. These years were the years of lead and scholars agree to name it as such[8].

5.1.3.2.2. The Red Brigades

In the 1970s and 1980s, the Red Brigades made an important part in the bloody scene which Italy witnessed. As a matter of fact, the Red Brigades were an ultra left organization characterized by its violence and extremism. It was founded in 1970 by three university students; they were Renato Curcio, Mara Cagol and Albert Franceschini (Victor, 2010).

The Red Brigades came as a reaction to the turbulent relation between factory owners and the workers, on the one hand, and the union leaders, on the other hand. For example, the factory owners introduced new technologies in their factories at the expense of the work force. Besides the discontent that prevailed among the university students, the establishment of the Red Brigades was the result of the student and workers' movements in their struggle against the right-wing political bourgeoisie. They featured themselves as the representatives of the Marxist-Leninist movement. They considered the capitalist system as a collection of multinational corporations, and the Bourgeoisie as their enemy. So in their attacks, they targeted the unionists, politicians, businessmen through destructions, kidnapping, robberies

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[8] -http://en.wikipedia.org/wiki/years_of_lead (Italy), 2019.

and killing. They even were responsible for kidnapping and killing the Italian former Prime Minister Aldo Moro in 1979 and for the death of the Chief of Stuff of the North Atlantic Treaty Organization (NATO), General James Dozier who was a foreigner. The latter incident led to the downfall of the Red Brigades (*ibid*).

However, what was ironical in their murder of the Prime Minister is that they kidnapped him the day when he was going to submit a plan to the government about the introduction of the communists in the government for the first time in the history of Italy (*ibid*).

3.5.1.3.2.3. Eco's Interpretation of the Red Brigades

Eco (1998) thinks that the existence of the Red Brigades is the natural result of the international policy of Italy. He claims that Italy's international relations had their negative impact on Italy's internal policy. Accordingly, the Red Brigades along with the state targeted the internationals.

However, what is stunning is that Eco (1998) considered terrorism as being not the enemy of the state; on the contrary, he thinks that it is the government's invention to counterweight the government's policy. He sees that the appeal of the Red Brigades to multinational terrorism contributed in the management of Italian policy; that is, if they wanted something to happen in Italian politics, they just stirred something in another place in the world such as South Africa.

Moreover, the multinational systems accepted the idea of having terrorism as a natural biological drive of people. And thus, it created the pretext for the international systems to interfere (*ibid*).

Finally, terrorism kept the police away from idleness and from demanding fulfilment. In this context, Eco (1998) made a call to the Red Brigades to be aware of their situation that they were: "acting out a script already written by their presumed enemies" (p: 118); consequently, the conflicts witnessed in the world were between great powers and "not between demons and heroes" (p: 118).

3.5.1.3.3. The Intellect

Intellectually, postmodernism has been the mainstream thought in the western world and is believed to have started by the end of the Second World War. Postmodernism is a trend in thought which touches many aspects in life including art, music, literature, anthropology, science of culture, sociology, education, literary criticism, economy, architecture, religion, and philosophy.

Unlike modernism, postmodernism is characterized by a new way of seeing the world. And many scholars have contributed in the shaping of this new trend like Derrida, Barthes, Foucault, Braudillard, De Leuzes, Lyotard, Said, etc…

In the following, one can deal with some pertinent features of postmodern thought: the absence of a universal truth and the belief in what is relative instead; the adoption of a sceptical attitude as a result of the philosophy of Derrida who believes that truth is relative and depends on the different stand points. Through his scepticism, he attacked politics, science, culture, the novel and history as being unable to describe the world; the recognition of the subordinate marginalized groups like women, homosexuals, insane criminals, non-whites, and prisoners all of whom were referred to by Foucault as the'other'; the adoption of the politics of difference which was the result of attacking the idea of the dominant thought (Butler, 2016); and finally, the tolerance toward the culture of difference instead of one dominant thought in society (Butler, 2016).

Hamdaoui (2011) exposes the ideologies to which postmodern philosophy is linked. To state but a few, there are the ideas of chaos and non-order, non-sense or nihilism, dissembly, the dominance of the image which becomes important for knowledge accumulation and truth, absurdity and ambiguity, destruction of the big ideologies through the requestioning and criticism of concepts such as truth, existence, identity…, the reconsideration of the casual and the popular and, finally, the emancipation of man from the oppression of the institutions which own discourse, knowledge and power.

3.5.1.3.4. Literature

Postmodern literature shares with modern literature some typical features like fragmentation, ambiguity, paradox, alienation, distorted timing and irony. While at the same time, it is distinguished by its peculiar idiosyncratic characteristics. In this regard, Hamdaoui (2011) states the following features:

- Intertextuality in which each text interacts consciously or unconsciously with other texts through absorption, imitation and conversion.

- The Breaking of the rules of the literary genre.

- Black humour: it is concerned with the humorous treatment of the horrific and macabre.

- Playfulness which suggests the inability of the writer to make changes or improvements to the difficult reality that surrounds him and thus the only role he does is to play within the chaos.

- Irony that is to say something but mean something else.

- Pastiche which refers to the mixing of genres within one literary work.

- Metafiction: it is a fiction about itself. It can be manifested in a variety of forms; a story about a writer creating a story; a story about a reader reading a book (the book is

about this story); a story which features itself; a story containing another work of fiction within itself; a book in which the writer seeks interaction with the reader; or finally, or story where the characters are aware that they are in a story.

- Hyperreality where it becomes difficult for the reader to distinguish between what is fiction and what is real.

- Minimalism which focuses on the representation of the most basic and necessary pieces of information to allow the reader's role to shape and finish the story.

- Maximalism which is the opposite of minimalism.

Affected by postmodern thought, Lyotard claimed that the grand narratives which had been recently viewed as a means of knowledge transmission lost their credibility because of contradictions and tensions within the narratives themselves by the 1960s[9].

As far as literature is concerned, Butler (2016) focuses on the issue of the instability of the fictional world in postmodern literature where there is no answer to the puzzle created by the writer, that is the relationship between cause and effect is not clearly stated. This casts in the reader a sceptical attitude over his sense of reality and over the accepted narratives of history. This led to the appearance of a new literary genre which mixes between history and fiction.

3.5.1.4. The Middle Ages of Eco in The Rose

Eco sets the novel The Rose in the Middle Ages in the year 1327. All the literature settles about his great fascination and interest in this particular period in history. Therefore, as far as the study of this novel is concerned, one sees it important to expose what he thinks about this period which one considers as part of the author's intention which the reader has to

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[9]-Postmodernism and the Church, 2019.

consider in order to interpret this text. And one thinks this will answer the indirect question: why did Eco choose to set his story in the Middle Ages?

When reading Eco's (1998) meditations about the Middle Ages, one has the impression that he is talking about two seemingly merged areas, the contemporary period and that of the Middle Ages. He even admits that our age is a new Middle Ages. According to him, there is a strong connection between them. The Middle Ages are the root of all the contemporary problems. Here, Eco mentions a big list of changes and inventions that started in the medieval period; for example: the emergence of modern languages, merchant cities, rise of modern armies and the modern concept of the national state, the struggle between the rich and the poor, the concept of heresy or ideological deviation, the conflict between church and state, among others. Therefore, to understand the contemporary problems, one has to go back to the Middle Ages:

> Thus looking at the Middle Ages means looking at our infancy, in the same
> way that a doctor, to understand our present state of health, asks us about
> our childhood, or in the same way that the psychoanalyst, to understand our
> present neuroses, makes a careful investigation of the primal scene (Eco,
> 1998: 65).

Being an age of discoveries, cultural vitality, insecurity and collapses, the Middle Ages return to the contemporary period. In this context, in order to make a parallel between these two periods, it is important, as Eco (1998) claims, to specify the kind of Middle Ages to which one is referring. Therefore, he sets ten types of Middle Ages, namely: the historical novel with fictional characters representing the Middle Ages to help one understand the past; the cloak-and-dagger novel with fictional characters among real historical figures in which the past is taken as a pretext to enjoy the fictional characters; The Middle Ages as 'ironical revisitation' in order to record about our past situation and also to understand our present weaknesses or detoriations; the Middle Ages as a 'barbaric age' featured by the decline of

147

reason and the dominance of basic and 'outlaw' feelings; the Middle Ages of Romanticism which is an unreal world where unreal things could happen; the Middle Ages of the 'philosophia of perennis' or of neo-Thomism which is the source of inspiration of many contemporary secular philosophers; the Middle Ages of 'national identities' in which the Middle Ages are viewed as a period of political utopia to be contrasted to the present problems such as foreign domination; the Middle Ages of 'Decadentism' and how intellectuals who were integrated into the nationalistic restoration produced a lot of fakes in architecture and visual arts; the Middle Ages of 'philological reconstruction' in which this philological attitude enables the reader to criticize the other Middle Ages; the Middle Ages of 'tradition' which is anti-scientific and believes that the world in all its forms conveys only one message which is lost; the Middle Ages of the 'expectation of the Millenism' which accompany us and haunt every religious sect, they are permanent and sometimes they are the source of many mental disorders (for more explanations, see Eco's Faith in Fakes, 1998: pages 66-72).

Furthermore, to make a parallel between the contemporary era and the Middle Ages, Eco (1998) explains that one has to precise which era and which elements of the Middle Ages and the present period that are being compared, and to choose which Middle Ages we talk about will reveal:

> who we are and what we dream of, if we are simply practicing a more or less honest form of divertissement, if we are wondering about our basic problems or if we are supporting, perhaps without realizing it, some new reactionary plot (p: 72).

For Eco (1998), the Middle Ages were an era of great innovations, intellectual vitality but also of insecurity and particularly of collapse. In one of his parallels between the Middle

Ages and the present time, Eco compares the cathedral to a great book, a TV screen, the comic strips and the advertisements that inform about everything.

Consequently, our contemporary time is qualified by Eco (1998) as the new Middle Ages. In such a postmodern Era, Eco uses the Middle Ages in order to make the two mirror and distort or parody each other (Richter, 1997).

How do the Middle Ages help to understand the present man? Eco (1998) explains his vision that it is like a great peace or international power that breaks and falls into decadence, but at the same time witnesses the prosperity and the rebirth of a new man. And here, he gives two analogical examples, one about the Middle Ages and the other about the present time; in the Middles Ages, after the fall of the Roman empire, the Irish monks travelled throughout Europe to encourage reading and spreading ideas and here the new Western man comes into existence.; and, at present time, the fall of the Great Pax (military, civil, social and cultural) begins a period of economic and political crisis, at the same time, different cultures and civilizations interact to create in the end this new modern man.

Through the many examples about the Middle Ages, they are like a parameter or a point of reference through which Eco reads and evaluates the present time. He sometimes makes analogies between them, parallels by inversion, or parallels by opposition. For example, he (1998) deals with another feature of the Middle Ages. He asserts that it is a true fact that when the Middle Ages saw moments of decline in technology and population in urban areas, it is the cultural renaissance which makes it rise again and saves it from decline. In the light of this, the parallel is being inverted nowadays, that is this huge technological boom is accompanied, for example, with the production of machines that expire shortly, or the production of poisonous food or even useless objects and pollution among others.

3.5.1.5. Eco and the Invention of the Enemy

Eco (2013) sees that the presence of an enemy strengthens the feeling of national identity, and it is a means to measure the nation's system of values. Thus: "when there is no enemy, we have to invent one" (p: 02). For him, the enemy is the one who is different and from a lower class. But, quite astonishing, when he goes further in defining the enemy as not the one who has a direct threat on people, but the one in whom one finds interest in portraying him as having a threat on us even if there is no threat. Besides, the enemy is the one who is different and as he is usually from outside, he can also be inside within the people like foreign immigrants. The other qualification to the enemy is his ugliness because, as he claims, beauty is identified with goodness. So ugliness can also be"those humans missing a limb or an eye or having lower-than-average stature or "inhuman" colour were considered ugly" (p: 05). Moreover, this ugliness extends to even bad smell.

Besides, the born criminal, the prostitute, the witch and the wizard make other forms of enemies, and lower class status, the heretic (the trial of heretics started in the 14th century), the Jew (ugly, stinks, bad breath, belongs to a lower class). But the enemy is not restricted to a human but can transcend to natural or social forces like the environmental pollution or the capitalistic exploitation respectively (*ibid*).

3.5.2. The Narrative Structure

The narrative structure embodies a variety of elements like the figures of speech, characterization, point of view, plot structure, stylistics, metaphor, symbolism.etc. In this analysis, the focus is on on the apparent elements that one assumes carry the message of the writer.

3.5.2.1. Plot Structure

The Rose is written in the form of separate but related chapters. It consists of a prologue and seven chapters. Eco follows the classical plot structure. We have the same first person narrator in all the narrative. At the beginning, in the prologue, we are set in the time of the narrative (i.e., 1327) which witnessed the political conflict between the emperor Louis the Bavarian and Pope John XXII on the poverty of Christ and on the intervention of the Pope in the affairs of the state and his denial of the emperor's command to elect bishops. Within the same part, Adso also tells us about himself and how he became a novice under the direction of the Franciscan Brother William in his mission to the Abbey. The other seven parts of the narrative represent the seven days William and Adso spent in the Abbey.

On every day, a new murder is committed. And William was given the request from the Abbot of the Abbey to investigate the crimes. In his investigation, William showed to be a wise man of knowledge, wit, courage and logic. However, the complications within the narrative are depicted with every crime. But they are complications without resolutions; each thread leads to another thread. In the fourth day and with the third crime, the Abbot decided to give the inquisition to Bernard Gui who was a member of the legation which comes to the Abbey in order to participate in the debate about the poverty of Christ. Though it takes the form of a detective narrative, there are within it other subplots like the story of the heretics, the story of Fra Dolcino, the story of Salvatore, the story of Fraticello and the story of Pope John. And each story leads to another story. Having such connected subplots makes the reader reflect more on the nature of this detective story especially when ideas on knowledge, universal laws, laughter and truth are debated. The climax comes only by the end of the last chapter which is the seventh and the last day in the Abbey. It is the meeting day between William and Jorge when William, by chance, came to unfold the mystery of the murders to Jorge and they underwent a long debate on laughter which ended by the death of both the

Abot, who was the seventh victim, and Jorge. Subsequently, the library and the Abbey collapsed in a ravaging fire. Even within these climatic moments, William kept talking to Adso on signs in life which he thinks are important to follow in this world, but for him they do not work because he cannot find the relation among them; and thus, he comes to the conclusion that there is no order in this world. Finally, in the denouement which is left to the last small chapter, after the seventh day, William and Adso left the Abbey.

The Rose does not contain only one story; this is a novel with a labyrinthan structure. And Eco in his *Reflections* claims that a rhizomatic novel has more than one story. He declares that it is difficult to define exactly about what is The Rose; whether it is a Gothic novel, a medieval chronicle, a detective story, an allegory or an ideological narrative (Ceasar, 1999). In this way, Eco is showing flexibility to the reader in the manner how he looks to his novel. Ceasar himself sees it as a contest between rebellion and power in the 1960s by its treatment of heresy and ecclesiastical authority and the emergence of the secular forces by 1320s. Indeed, we read the story of the heretics, the story of Jorge, the story of Adso, the story of Ubertino de Casale, the story of William, the story of Rome, the story of Salvatore, the story of Remigio, the story of the conflict between religion and politics, the story of the murders. It is a kind of a net with nodes which represent stories that spread into different directions without a rule. Therefore, Sallis (1986) suggests that The Rose can be read from different levels; monastic and civic rivalry; the unstable history of Papacy in the fourteenth century, medieval herbs, unusual murders, and the exposition of Eco's semiotic theory, among others. Related to the labyrinth, classifying The Rose as historical, detective, metaphysical, post-modern, metafiction, or gothic by scholars depends on the position they take and the different meanings they see. So, Eco is presenting a novel without a centre that leads to emanate different points of views and different discourses (Erikson, 2017).

In other words, the novel proves to be a text made of unlimited semiosis and unlimited intertextuality also. It is a pastiche of linguistic and literary signs from the encyclopaedia of literature and language (Cappozi, 2005). The concept of the labyrinthine structure of the novel (Sibley, 2015 and Neppi, 2015) is also related to the labyrinthine structure of the library. Tapodi (2019) affirms this labyrinth in The Rose both at the level of content and structure:

> The labyrinth does not only represent the scene of the plot (as the library was meant to be built originally as a maze, to be deciphered only with difficulty), but the story is also an entangled labyrinthine web itself, with the threads of searching, lapsing and finding forming the loops and nods of the narration (p:46).

As a result of this rhizomatic structure one comes up with a narrative that has '*a suspension of meaning*' that allows different readings. In this regard, Eco is conveying Lyotard's idea that grand narratives are no longer credible. It was the dominant idea in postmodern thought (Schilling, 2019).

The structure has its share in contributing to the interpretation of a literary text. Pisanti (2017) points to the importance of the structure in conveying the meaning of the text. That is the interpretations of the text are already predicted in the structure of the text, and they need only the right interpreters to bring them to light according to the position they take. Thus, the narrative techniques are important because they manifest how the world is seen, organized and told by the writer (Erikson, 2017).

In this context, in Semiotics and the Philosophy of Language (1984) that Eco has discussed three types of labyrinths which represent three mode of conjecturality; they are:

a. The Classical: it has a centre, is simpler than a tree, there is no choice to make and it has nothing to do with encyclopaedia.

b. The Maze or the Mannerist: In this type, there are choices between alternative paths; one of them is a dead end. Mistakes are possible. While other paths generate new branches, only one of them leads to the way out.

c. The Net: In this labyrinth, every point can be connected with another point. It has neither a centre nor a periphery. It registers both historical and fictional truths. Eco (1984) adopts the view of Deleuze and Guattari (1976) about the net which they call the rhizome and attribute to it the following features:

- Every point can and must be connected to another point.

- A rhizome can be broken at any one point and reconnected following one of its lines.

- It has neither an outside nor an inside.

- It can be connected with something else in all of its dimensions; it is dismountable, reversible and susceptible to continual modifications.

- A network of trees can open in every direction and can create a rhizome.

- It is impossible to describe the rhizome because its structure changes through time.

This is the type of labyrinth which Eco (1984) prefers because it represents the Model Q for an encyclopaedia as a regulative semiotic hypothesis. In addition, he sees the universe of human culture structured like a labyrinth of this type. It provides only '*local*' and '*transitory*' systems of knowledge which can be contradicted and can be alternative and equally '*local*' cultural organizations.

In this context, Eco (1984) agrees with D'Alembert's views about this encyclopaedic net. D'Alembert sees that the system of science and art is a kind of labyrinth, and our system of knowledge is ultimately made up of different branches and is according to the individual who chooses his path; so, the form of this labyrinth takes the perspective of its viewer.

Bennett (2005) asserts that Eco's use of labyrinths in his work is a symbol of unlimited semiosis.

In the light of what has been said, it can be confirmed that the structure of The Rose is rhizomatic. On the one hand, by having a variety of subplots within this narrative, one sees that each one is connected or leads to another plot; therefore, one can study it from any perspective, according to one's position, whether from an aesthetic, historical, religious or philosophical stand.

Moreover, in the conflation between the rhizomatic labyrinthine at the level of both structure and content one comes up with Eco's vision about the universe and about the culture and knowledge of his contemporary postmodern time. It reflects a universe or a culture without a centre that allows different points of views and opens the way to doubt since nothing is definite. One can represent the labyrinthine structure of The Rose in Figure 02.
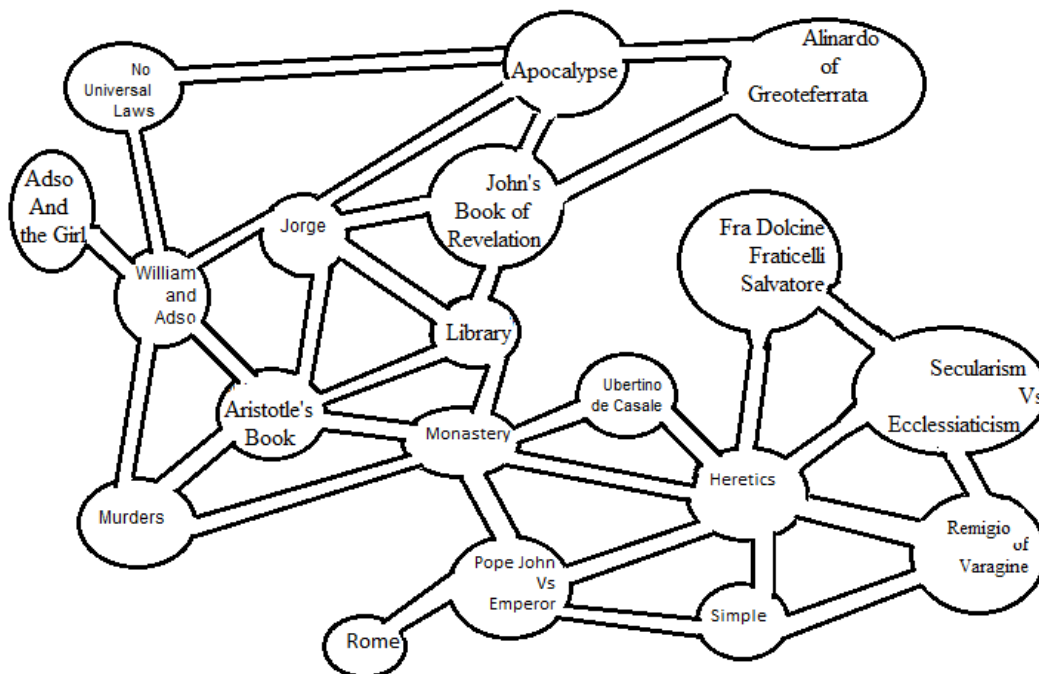
Fig.2. The Labyrinthine Structure of The Rose

3.5.3. The Discursive Structures in The Rose

In activating the discursive structures of the novel, one deals with its topics and meanings. This is accomplished through abductions. The position, it is hypothesised about a topic and check its isotopies within the text to be confirmed or disapproved.

3.5.3.1. Topics and Isotopies

The application of Eco's hermeneutics leads into a different journey of meanings and topics. Following Eco's theory, one can become able to see relations among a variety of elements and signs that all together contribute in the making of the main topic of The Rose and its many sub-topics. Starting from topics and isotopies enables one to interpret many elements and signs in the text.

3.5.3.1.1. From Topic to Isotopie (Thematic Isotopies)

In what follows are the various topics and isotopics that allow us to interpret the elements and signs of the text.

3.5.3.1.1.1. The Abbey Corruption and the Noise and Silence Dichotomy Topic

In Eco's theory, constructing a hypothesis is the first step to interpretation. This hypothesis relies on finding connections between unrelated elements, i.e., isotopies, to form a topic which will later be confirmed or disapproved by the text.

A critics like Baskar (2019), sees many themes and subplots like mystery, murder and death, spirituality and science, but they do not state the connection between these themes. However, following Eco's theory which states that the postmodern work is featured by the relations among its elements, and, at the same time, contributes in the making of a unified meaning, and it is the role of the reader to take his position and see these relations from his

perspective; one comes to the first hypothesis that Eco heavily refers to the topic of corruption in the Abbey. In the light of his dichotomy of noise and silence, one is able to depict moments of significant silence and moments of insignificant noise throughout the events that are conveyed through isotopies.

Eco (1998) thinks that there are some meaningless events like some TV shows and some lengthy newspapers which distract the attention of people from serious matters. That is creating a noise to hide an important silence. And this is the impression we have while reading The Rose. We suppose that behind those murders and different conflicts between the church and the heretics or between Willam and Jorge, or even behind his artful use of his semiotic theories, there is more to convey. And this is what we try to find out.

The story happened in an Abbey with a mysterious library with devoted monks in the Scriptorium, an Aedificium. It is a rich Abbey under the ruling of Pope John who was in conflict with the emperor. But from the beginning, Adso had the impression that it was an Abbey of "concealed mysteries" (The Rose: 94).

In this Benedictine Abbey, the Abbot is blamed for introducing foreigners into Italian affairs while the emperor is far away. The role of the abbot was to defend the library, and instead of opening it to make books for universities, he opened it for foreigners who did not know Latin.

Adso described the richness of the Abbey when he saw the altar:

> The vases, the chalices, each piece revealed its precious materials : amid the
> yellow of the gold, the immaculate white of the ivory, and the transparency
> of the crystal, I saw gleaming gems of every color and dimension; and I
> recognized jacinth, topaz, ruby, saphire, emerald, chrysolite, onyx,
> carbuncle, and jasper and agate (The Rose: 134).

Despite these riches, Nicholas of Morimondo, the new Cellarer, described the Abbey as being a place of: *"conflicts to gain power, accusations of heresy to take a prebend from someone"* (The Rose: 414). Contrary to these claims, the Abbot in another context praised his Abbey with pride "You have entered the noblest, the greatest order of all*"*. (The Rose*:* 440).

It was an Abbey with an Abbot who sided with both adversaries: the Pope and the emperor. He spited the Pope by approving the invasion of the Abbey by the Fraticelli, and he pleased the emperor by inviting monks from other monasteries. The monk Aymaro of Alessandria said about the Abbey:

> Here someone does not want the monks to decide for themselves where to
> go, what to do, and what to read. And the powers of hell are employed, or
> the powers of the necromances, friends of hell, to derange the minds of the
> curious (The Rose: 118).

The Abbey is far away from the control of the emperor. There was an imposed Pope (i.e., John XXII) at a time when the death of the Pope Clement the Fifth was never clear which resulted into a bloody massacre between the nephews of the dead Pope and the cardinals, and, then, the king Philip the Fair died obscurely (The Rose, 2004). After eighteen months, another king, the successor, died and his new born heir died also in a few days, and then the king's brother assumed the throne. His name was Philip the Fifth and was in conflict with the Cardinals (*ibid*).

The Pope John was seen as a thief who was preoccupied with treasures (i.e., greedy). He even appointed himself as the one who decided about heaven and hell (by inventing his own doctrine). In addition, there were even attacks of the Franciscans on the Dominicans to impose poverty on them.

3.5.3.1.1.1.1. Isotopies Conveying the Topic of Corruption

Having established the topic of the corruption of the Abbey out of a hypothesis, one looks in the text for the isotopies that confirm it. In this regard, one finds in the text subtopics or isotopes that seem at first glance unrelated among themselves; however, together, they contribute to confirm the corruption of the Abbey.

3.5.3.1.1.1.1.1. The Debate over the Poverty of Christ (a Moment of Noise)

The debate on poverty was one of the conflicts between Pope John and the emperor. John wanted to open a debate on poverty because as he claimed there were doubts. This debate was to support the position of the head of the Franciscan order from the Pope's charge of heresy to Michael of Cesena. And the Abbey was the neutral territory where the two legations could meet to discuss the issue of the poverty of Christ; that is the Franciscans and the Benedicitines.

The debate on poverty had been preceded by another one in Perugia by the Friars Minors in 1322 who were supported by the king Luis the Bavarian who himself was in conflict with Pope who considered him as heretic. But the first debate resulted into nothing.

At the debate, then, which William attended, there were opposing views; Ubertino, like the heretics, affirmed the poverty of Christ and those opposing of Jean d'Anneaux. Here, one can read in The Rose Ubertino's affirmation:

> …and as Paul says in 1 Timothy : Having food and rainment let us be there with content whereof Christ and his disciples did not hold these things in possession, but in use, their absolute poverty remaining intact, which had already been recognized by Pope Nicholas II in the decretal Exit quit seminat (The Rose: 333).

Opposing Ubertino, Jean d'Anneaux claimed:

159

Christ as mortal man, from the moment of his conception, was owner of all earthly goods, and as God he received from the Father universal control over everything; he was owner of clothing, food, money for tribute, and offerings of the faithful *(The Rose:* 334).

However, behind this noise over the poverty of Christ, there is a silence; it is the question of deciding on earthly matters by the church as opposed to the emperor with William and including the minorities who advocate human rule.

Therefore, the struggle over the poverty of Christ is a struggle between religion and politics. It was the difference in belief between the Emperor and the Pope that created this conflict. William as the Emperor's envoy, and after listening to the two opposing views, claimed that earthly matters even the divine orders are obeyed; man has to decide by himself as a legislator. On the other hand, he talked about the importance of the elections which enable the people to decide for themselves rather than being led by someone who is ignorant.

As William claimed, the Empire cannot condemn a heretic unless he does harm to the community because as he said: "because no one on this earth can be forced through torture to follow the precepts of the Gospel" (The Rose: 346), and he further said: "The church can and must warn the heretic that he is abandoning the community of the faithful, but she cannot judge him on earth and force him against his will" (The Rose: 346).

The Abbey was very rich, and it was perceived by the Abbot as the '*noblest'* and '*the greatest'*. Adso, in this context, confirmed:

He [Nicholas of Morimondo] showed us a delicate aedicula with two columns of lapis lazuli and gold which framed an Entombment of Christ in fine silver bas-relief surmounted by a golden cross set with thirteen diamonds against a background of grainy oxy, while the little pediment was scalloped with agate and rubies. (The Rose: 411).

This is a strong demonstration that the Abbot was against the poverty of Christ. It was for the purpose to keep the riches of the Abbey and ultimately remain powerful. In one word, this conflict over the poverty of Christ was only a struggle for power.[10]

3.5.3.1.1.1.1.2. The Conservation of Knowledge

One thinks that knowledge conservation is the silent side behind the conflicts and the problems of the Abbey. In this Abbey, when talking about knowledge, it was talking about the library and the books.

The young intellect in rhetoric Benno of Upsala complained to William about the limitations that the Abbey was imposing on him. He said to William: "The library was full of secrets especially of books that had never been given to the monks to read" (The Rose: 128). He expressed his suffering from this intellectual oppression.

Therefore, within this mysterious Abbey, a mysterious library came to add to the mystery of the successive crimes. Beginning from its structure, we see that the Abbot informing William that the plan of the library is obscure and no monk has to know it, a secret which passes from one librarian to another who succeeds him. In addition, the right to move freely through the books of the library was granted only to the librarian who knows their places and contents:

> Only he (referring to the librarian) decides how, when and whether to give it
> to the monk who requests it; sometimes he first consults me. Because not all
> truths are for all ears, not all falsehoods can be recognized as such by a
> pious soul; and the monks, finally are in the Scriptorium to carry out a
> precise task which requires them to read certain volumes and not others, and
> not pursue every foolish curiosity that seizes them, whether through

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[10]-www.Litcharts.com/lit/the-name-of-the-rose/themes/religion and politics, 2020.

weakness of intellect or through pride or through diabolical prompting (The Rose: 29).

The Abbot thought that the library contains 'falsehoods', a reason to keep the books away from the monks. In addition to other books that were written by the: "wizardews, the cabalas of the Jews, the fables of pagan poets, the lies of the infidels" (The Rose: 29), these are also considered dangerous and should be preserved carefully. Nature was also another justification to conserve the books from the damage of time as they become weaker. And, here, Sibley (2005) claims that William realised that the library was concealing knowledge rather than spreading it.

Besides, William discovered that the library had not new books for the last thirty years which suggested an impression contrary to that seemingly bright image of those monks who from dawn to dusk in their desks copy on their parchments to which a whole scriptorium is devoted.

Jorge, the old blind librarian, on his side, looked to knowledge as divine and thus, it is complete. So, it must be preserved and search for it. It was a kind of knowledge which moved from the prophets, who preached it, then to the fathers of the church who interpreted it. This kind of knowledge saw no development nor progress but only recapitulation through ages. For him, this knowledge was steady and the role of the Abbey was to gloss and preserve it through its library.

Jorge explained that the crimes within the Abbey were caused due to the intrusion of some to search for knowledge that is not allowed, and they were punished by God. So, he recited a passage from the book of scripture:

> For I testify into every man that heareth the words of the prophecy of this book. If any man shall add unto these things, God shall add unto him the plagues that are written in this book... (The Rose: 392).

These words were said after the death of the herbalist Severimus, in a sermon in which the Abbot gave the talk to Jorge to give the admonition. Jorge wanted to convey that God would punish anyone who tried to add to the divine word or take away from it. For him, this explained the murders which had happened recently. However, Sibley (2005) contends that Jorges' efforts to conceal the truth was a failure because William was able to reconstruct the lost book from his principle of intertextuality that books talk of other books and all knowledge leads to another.

3.5.3.1.1.1.1.2.1. Tools of Knowledge Obstruction within the Abbey

Adso, in The Rose, did not like the Abbey. He came to the conclusion that knowledge was concealed rather than used to enlighten. There were many elements which contribute in the obstruction of knowledge. These are:

3.5.31.1.1.1.2.1.1. The Structure of the Library

The library was built in the form of a labyrinth where one gets lost easily. Its structure contributed to knowledge obstruction. It was described by Alinardo, the oldest monk, as "a great labyrinth, sign of the labyrinth of the world. You enter and you do not know whether you come out" (The Rose: 149-150).

The library had fifty six rooms with many passages and junctions: "four of them heptagonal and fifty-two more or less square of these eight without windows, while twenty eight look to the outside and sixteen to the interior" (The Rose: 207). And it had four towers, each had five rooms: "…some rooms allow you to pass into several others, some into only one" (The Rose: 208).

One can read the labyrinthine library as a representation of culture in a given epoch or history where the culture guarantees the semiotic possibility of the library (Nurma and Sørensen, 2017).

Labyrinths are interpreted as a symbol of unlimited semiosis by Eco where signs are explained only by other signs, and also for texts where the maze-like structure combines many codes and signs, and finally the reading of labyrinthan texts permits one to take a variety of directions in reading them (Bennett, 2005).

Therefore, in addition to being a representation of the world and a representation of culture, the library has another role in The Rose. Indeed, Lloren (2018), who considers the library as a microsme of the world, states that the Abbey used obstacles to preserve not only its treasures, but also applied these obstacles against the discovery of the truth.

So, we think that the faint lights and the strange scrolls on the walls add to the mystery of the library. Though they were verses from the Apocalypse of John (a book which he wrote), they suggest gloom, fear and threat, an atmosphere that is contrary to the role of the library or the place where it was written. From such scrolls we read: "announcing the growing darkness of sun and air" *(*p: 162*); "*threatening turmoil and fire*" (p. 162*); "*the first born of the dead*" (p: 163);"Apocalypsis"(p: 163); "*A great star fell from heavens*" (p. 163*).....

In addition, Sibley (2005) notices how the library was associated with death. In addition to the Ossarium, the glazier asserted that the dead librarians haunt the library. However, these deadly emanations are the cause of its demise in the end. Because the library with its mannerist structure could not stand for the rhizomatic knowledge and this is why it collapsed. This indicates that it is impossible to map up the rhizome of knowledge, faith or semiotics (*ibid*).

Sibley (2005) claims also that the labyrinthine structure of the library was the cause behind the murders, and thus the library becomes a source of destruction of human knowledge. It prevented the books from being read. Therefore, the labyrinthine library became a stagnation force for the members of the monks (Sallis, 2005).

3.5.3.1.1.1.1.2.1.2. The Ossarium (The Silence)

It is the leading path to reach the Aedificium and then the library. It is a place where the bones of the dead monks were pilled. Therefore, this place, within the library, signified terror which made knowledge difficult to reach.

3.5.3.1.1.1.1.2.1.3. The Herbs of Vision (The Noise)

At night, the smell of burned herbs created visions in the intruders of the library and made them believe that there are diabolical presences with them. One considers this as the noise which aims to distract the attention of the person from looking for books.

3.5.3.1.1.1.1.2.1.4. The Distorted Mirrors (The Noise)

The mirrors enlarge and distort the image of people in the library. They had the effect to create fear. William himself was astonished how the library instead of enlightening was used to conceal knowledge:

> The mirror in Eco's library is clearly intended to create a false impression, and in particular to keep the hidden text secret in order to protect the false vision that human understanding is bound by a particular conceptual limit. Jorge of Burgos wants to conscribe the mind because he fears that the secret book will triumph… (Jewison, 2005: 187).

However, in the end, Jorge, in trying to hide the book, failed and everything collapsed with him (*ibid*).

Baskar (2018) sees that the mirrors in the library represent reality, i.e., this chaotic postmodern world. Therefore, the distorted mirrors are also a kind of noise to create the fear inside people in order to prevent them from seeking knowledge.

3.5.3.1.1.1.1.2.1.5. The *finis Africa"* Room

The *finis Africa* which means in English 'End of Africa' is a hidden room within the library in which many books were preserved and particularly the book which Jorge tried hard to conceal. This is why he made access to it is very difficult. William discovered that the purpose of this room was to preserve knowledge from dissemination.[11]

3.5.3.1.1.1.1.3. The Rule of Silence in the Abbey

During his investigation in the Abbey, William had the impression that everybody was reticent and silent. This silence was a rule as Jorge informed William. The monks made a vow of silence even on good speech. Indeed, the chapter on the rule of silence was always read during compline. It considered that silence prevented sins; therefore, it was not allowed to talk even of honest or licit things. This was confirmed to William by the Abbot who told him that his great Abbey was built on reticence, secrets and the vow of silence which prevailed everywhere even in the Aedificium. This silence made the mission of William to find the truth difficult.

3.5.3.1.1.1.1.4. The Forbidden Laughter (The Silence)

From the first encounter between Jorge and William, the topic of laughter was discussed. For Jorge, laughter is close to death and the corruption of the body. He even opposed the idea that Jesus laughed. The delight of the soul lies in contemplating about the truth and the achievement of good only. As a monk, Jorge was the master of the library for

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[11]-www.litcharts.com/lit/the-name-of-the-rose/themes/religion-and-politics, 2020.

forty years. This is why Jorge did his best to hide Aristotle's second book of Poetics in which Aristotle connected laughter with the life of the soul which is knowledge; he recited:

> The moment God laughed seven Gods were born who governed the world, the moment he burst out laughing light appeared, at his second laugh appeared water, and on the seventh day of his laughing appeared the soul…"
> (The Rose: 459).

One understands that laughter was connected to the life of the soul which is knowledge.

So Aristotle's second book of *Poetics* advocated laughter and explained the manners through which laughter can rise. Laughter was created from making a similarity between the best and the worst creating surprise through deceit, the impossible, the violation of the laws of nature, debasing the characters, using pantomime, among others. And thus, Jorge considered that this book became a threat to the closed medieval order, faith and thought. That is, it would undermine the fear of God (Cobley, 2005).

According to William, this book of Aristotle connected laughter with the peasants and with base ridiculous creatures; it is a force to instruct. Whereas Jorge considered that Aristotle destroyed all the teachings of Christianity. For him, laughter is 'weakness', 'corruption' and 'foolishness', the *'peasants'' entertainment'. And instead of rebelling against God's order, laughter and enjoyment is the alternative. For Jorge laughter is given the position of elevated art and became of interest to philosophers and theologists. Through laughter, the villain (i.e., the simple) is freed from the fear of the devil which is considered wisdom. He had the fear that the villain will use his brain for the law was imposed by fear (i.e. the fear from God).

Aristotle's book destroys the fear not only from God but also from death. Contrary to the teachings of the ancient fathers and doctors, this book of Aristotle considers laughter as the medicine which purifies the passions. While Jorge thought that when the philosophers

consider jests then the centre of the world would be lost. For him, laughter is the delight of the plebeians and this should be limited and humiliated. He had the fear that knowledge would be lost. He had the fear that mockery would destroy the respect of God and it became difficult to fight 'blasphemy' (p: 469). Most important, Jorge had the fear that the book would come to the hands of the simple because it will give them the right to speak:

> The simple must not speak. This book would have justified the idea that the tongue of the simple is the vehicle of wisdom. This had to be prevented, which I have done…I have been the hand of God *(The Rose: 471)*.

The non-Christian rationalist Aristotle saw in laughter an instrument of truth. It was effective to refute false propositions. It was a pre-requisite to maintain humility through which truth was facilitated. While Jorge saw in scepticism a threat to Orthodoxy, William considered it as something possible. Referring to Aristotle again, laughter was ingrained in the human nature as an instrument of reason that was given to us by God. It was through comedy that we can understand the human condition. It was a means to know the ridiculous behaviour in human condition, and thus, to become able to improve it. And following Aristotle, William saw in laughter a weapon against ignorance and a way to heal from illness (Golden, 2005).

Therefore, in fighting to hide the book, Jorge was fighting knowledge which is the life of the soul; neglecting the consideration of the Plebeians, peasants and the simple; preserving the fear in order to keep the word of God, and, finally, preventing the right of the simple from speaking. For Jorge, having laugher will result into a senseless Godless world which would mean the loss of all knowledge (Dipple, 2005). It is dangerous because it can destroy fear and make evil something trivial (Golden, 2005). For him, his faith was the absolute truth (*ibid*).

As a result, one has the impression that Jorge is a dictator who would like to deprive the Abbey or the simple from all potential of change, creativity or development.

Laughter was positively regarded by the librarianVenantius who considered that laughter is a tool to knowledge (Neppi, 2005). However, Capozzi (1989) thinks that what Eco tried to convey through the evocation of the theme of laughter is that books should be used constructively and not as an end for themselves. Having these diverse views on laughter, Eco is foregrounding two opposing views; that is scepticism, knowledge and democracy as opposed to Orthodoxy, ignorance and dictatorship.

3.5.3.1.1.1.1.5. Injustice

After the death of the fourth victim, the herbalist who was found dead in his laboratory, the Abbot gave the inquisition to Bernard Gui because he thought William failed in his investigations. Bernard arrested the Cellarer Remigio (a monk) because he was found in the laboratory at the time of the death of the herbalist.

During the trial, Bernard accused Remigio of being heretic and a beggar in the past. Bernard was not looking for the truth but just to prove the guilt of Remigio in any way because he did not care that the librarian Malachi was in the laboratory too before the Cellarer Remigio and focused on questioning the Cellarer only.

Bernard was forcing the Cellarer to confess about his previous crimes when he was with Fra Dolcino in the past. And now fearing from torture, the Cellarer confessed to be responsible for all the murders in the Abbey. This was because he was exhausted from the questions and accusations of Bernard, so he went into a state of delirium which Bernard took as serious confessions. As readers, we see an unfair interrogation. Bernard was cunning, and was able to dominate the course of the interrogation in the way he would have liked it to be. Indeed, the reader sees how Bernard missed a detail that if taken seriously, the course of the interrogation would have turned into another path. The accused Remigio told the librarian Malachi:

"But you know, you [to Malachi] must know I didn't kill Severinus! You know because you were there before me!"

"'I? Malachi said. 'I went in there after they discovered you".

"Be that it may.' Bernard interrupted. 'What were you looking for in Severinus's laboratory, Remiogio?' (The Rose: 368).

Therefore, facing two accusations and under the arguments of Bernard, Remigio confessed being with the Friars with the Dolcinos and participated in the Dolcinos' crimes and appropriations. Under the fear from torture, Remigio confessed to be responsible for all the crimes of the Abbey. He preferred to die on stake at once rather than being tortured. He even invented how he killed them and entered into a state of convulsion. Finally, Bernard announced the end of the interrogation and ordered to take Remigio to be tried in Avignon and burned.

3.5.3.1.1.1.1.6. The Creation of the Enemy

From the narrator Adso, the reader is informed that the heretic movements came to existence as a reaction to the excessive power and wealth of the Abbey. The heretic movements were poverty movements who bet on poor life and simpler life.

At the beginning, Saint Francis, influenced by the Cisterian monk Joachim's teachings established the Franciscan order which was accepted by the church. This order grew and became too powerful throughout the whole Christian world the fact that led the doctors and the Sorbonne try to consider them heretics and eliminate them. However, Adso had a different vision. He thought that heretics, as far as the Abbey is considered, were often the creation of the inquisitors. The repressions of the heretics by the inquisitors led many 'share in it' through their hate to the judges. However, since the Franciscan order started to own earthly things,

other revolutionists tried to oppose them, but they were put in prison. After many years, the new general of the Franciscan order Raymond Gaufredi freed them. Among the freed Franciscans was Angelus Claremus who met a monk from province Pierre Olieu, who preached the prophecies of Joachim, and then met Ubertino of Casale, and this was how the spiritual movements originated. During this period, a holy hermit rose to the Papel throne, and during his reign, i.e., Celestine V, other heretic groups formed communities like the fratres and Paupels.

This Pope also acted as a mediator between the cardinals of Rome like Colonna and Orsini who: "secretly supported the new poverty movement, a truly curious choice for powerful men who lived in vast wealth and luxury" (The Rose: 43). And here, we see Adso expressing his doubts about the contradictory acts of the cardinals, i.e., whether they exploited the spirituals for their political ends, or to justify their cardinal life like what happened to Ubertino who was helped by Orsino. On their part, Ubertino and Angelus preached for the poor life, and the simple all over Italy followed them. These Fraticelli begged for alms and existed from the labour of their hands. After Celestine V, the Fraticelli and spirituals had difficult situations with the succeeding Popes Bonifice VIII and John XXII who attacked, condemned, expelled, chained and burned heretics at stake.

Pope John XXII considered them as a threat to the church and, to fight them, he condemned the base of their faith: "They claimed that Christ and the apostles had owned no property individually or in common; and the Pope condemned this idea as heretical" (The Rose: 45).

Therefore, these heretic movements were directly or indirectly created by the current system, which shows the intolerance of the church at the time.

In The Rose, the heretics came with various images. There were the violent minorities who turned their struggle against the riches into bloody actions. They were considered very dangerous. Although they had connections with Fra Dolcino and the Pseudo Apostles, they shared with them their reverence to Joachim of Calabria.

The Fraticelli, as heretics, had the right "to revolution, to looking, to the perversion of behaviour" (The Rose: 142). As an example about them, the Abbot said to William: "a hundred or more years ago the followers of Arnold of Brescia set fire to the houses of the nobles and the cardinals, and these were the fruits of the Lombard heresy of the Patarines" (The Rose: 143) in order to demonstrate the violence of these heretics.

The Patarines were peaceful, and they did not seek to alter the law of God, but they tried to improve "The ecclesiastic behaviour" (The Rose: 143), as opposed to the violent minorities who burned: "the houses of the nobles and the cardinals" (The Rose: 143).

The poor, the outcasts and the simple were the easily manipulated category of people. They followed Arnold and interpreted his preachings into violent bloody acts. The Patarines, the Catharsits, the Spirituals found their impact on the simple people and their response to them because they just suggested a different life. The simple people were those whose life is described by William as being haunted by poverty, illness and ignorance and whose: "joining a heretical group, for many of them, is often another way of shouting their own despair" (The Rose: 144).

On his part, the Abbot considered the Fra Dolcino, Gherardo Segarelli and wicked Catharists or virtuous Fraticelli as heretics who endangered 'the order that sustains the people of God' (The Rose: 145).

What leads to lean to the idea of the creation of the enemy is what William said:

Not infrequently imperial forces, to combat their adversaries, encouraged Catharist tendencies among the populace...But what I now know is that the same forces often, to rid themselves of these restless and dangerous and too 'simple' adversaries, attributed to one group the heresies of the others, and flung them all on the pyre. Therefore, here, we are in front of an image of an authority stained with dictatorship which manipulates the events as a game. The simple are meat for slaughter, to be used when they are useful in causing trouble for the opposing power, and to be sacrificed when they are no longer of use *(*The Rose*:*144*).*

One thinks that in this context, the Cellarer and Salvatore are characters who symbolised and incarnated at the same time this idea of the enemy invention. They were impacted by the heretic groups, then accused of heresy and many crimes of which to be finally charged. So far, reasonings and abductions are based on finding connections between unconnected things and then checking and testing them in the coming readings.

3.5.3.1.1.1.1.6.1. Venantius' Words and the Use of the Simple

Venantius of Salvemic, the Greek translator, and the third victim who was found drowned in water left a parchment in his desk which William was able to decipher. His notes which William thought were taken from a book confirm the idea of using the simple to defeat the enemy. Venantius describes the simple as "the terrible poison that gives purification*"* (p: 275), a weapon to destroy the enemy. Those simple people are those who belong to the peasants' villages; they are neither noble nor powerful. They have the capacity to rape, 'not evil, without fear' (p: 275). They have 'squatbodies and deformed faces' (The Rose: 275). They have no doctrine; they can deceit and lie. So Venantius words read as follows:

The terrible poison that gives purification...
The best weapon for destroying the enemy…

> Use humble persons, base and ugly, take pleasure from their defect…They must not die...Not in the houses of the noble and powerful but from the peasants' villages, after abundant meal and libations…Squat bodies, deformed faces.

> They rape virgins and lie with whores, not evil, without fear. *(The Rose: 275).*

The reader in this image recalls the character of Salvatore. As for Jorge, in his conversation with William on laughter, he showed how the simple are fearless, and they cannot harm the divine order. For him, because of their ignorance, they can condemn and destroy themselves by themselves like the Fra Dolcino who preached violence and ended by violence.

Richter (2005) explains that according to William, it was the condition of being 'simple' that caused heresy. These simple join the heretical movements not out of belief but because these movements give them hope to overthrow the system that overthrew them.

3.5.3.1.1.1.1.6.2. The Simple: The Prey

The way how Eco portrayed the image of the simple, their ideologies, subtle doctrines, poverty, ignorance, diseases, evils, good faiths, elusive nature, deceptions, strengths, weaknesses, incarnates in the mind of the reader that as they can be a source of strength; they can be also a means of deception and destruction. They are easily manipulated. They can be used as enemies as well. That is to say, the simple can be a source of good as well as a source of evil.

Back to the outcasts, the lepers were never given precise description by William: "outcast, poor, simple, excluded, uprooted from the countryside, humiliated in the cities" (The Rose: 194). And according to William, it is impossible to integrate the outcasts and recover them because this means "the reduction of the privileges of the powerful" (The Rose: 194).

According to William, all the excluded are heretics. Being an outcast is the origin of being a heretic: "scratch the heresy and you will find the leper" (The Rose: 194). The heretics are never attached to any doctrine, but rather to the faith offered to them which is of a foremost importance to them. In addition: "Every battle against heresy wants only this: to keep the leper as he is" (The Rose: 194) because their inclusion jeopardizes the interests of the powerful. And when they are helped, this is only to serve purposes of power. Therefore, all the adversaries of the Church of Rome were accused of heresy.

For William, once the spiritual movements were blocked, they flowed into other movements like the flagalants who endanger nothing, or the Fra Dolcino's, or the witchcraft rituals of the monks of Montefalco. Indeed, the elusive nature of the simple is confirmed.

Finally, in the end of the discussion of the heretics and, hence, the tyranny and the dictatorship of the Abbey with the way how the inquisitor qualified, during his investigation with the cellarer, other signs that make one be considered and charged of heresy or of supporting heretics; they are: those who visit the heretics secretly in prison; those who object to their arrest; those who consider the act of condemning the heretics as unjust; those who criticize the persecutors of heretics as unjust; those who preach against the successful, and those who collect the charred bones of burned heretics and make them an object of veneration, and finally, the authors of those books which give the opportunity to take a perverse view.

3.5.3.1.1.1.1.6.3. The Allegory of William on Heresy

Historically, From the Middle Ages to the Renaissance, most people were Christian believers. They were Catholics in most of Europe. However, the people who rejected the Catholic views were condemned to be heretics. They were the people who had different views from the church's Orthodoxy and tried to spread them (Irving-Mayes, 2019). Their main issues centred around "the argument of duality, the questioning of the Holy Trinity and the refusal of sacraments from those clergymen who were seen as corrupt" (ibid).

William compared the church to a big river which was flowing for centuries in the sea, but, at a certain time its fatigue or exhaustion led to the emergence of other branches in different directions while the main river remained. The branches were the movements of renewal and heretic movements which tried to turn back to the origins of the purification of the main river to the point that the branches became mingled and difficult to distinguish. In this way, some tried to reform by force, others take a different direction and others turned into soil. He considered that: "it was impossible to restrain everything*"* (The Rose: 189).

According to William, the simple occupied a substantial role in the spread of heresy. They were the ones who followed the reformers in flocks without any subtle doctrine and roamed from one doctrine to another. As an example of heretic reformers, William mentioned the Catharists who preached for reforms within the church and the Waldensians who preached for a different church, a different view of God and morality.

As they grew quickly, the simple people could end easily by the inquisitors who might charge one group of the errors of another group. A good example of violent heretics was the Fra Dolcino movement which was violent and preached for the destruction of clerks and lords as opposed to the Waldensians.

The issue, according to William, was in the simple. As they followed any reformer who preached in their land and this made their point of weakness. That is they could be exploited through this point by their enemies.

However, William came to clarify the idea that the condition of being simple preceded the appearance of heresy. But heretic groups also ended because of envy among its members. This is why their nature was unsecure.

3.5.3.1.1.1.1.6.4. The Character of Salvatore

The character of Salvatore is an image of the simple or the heretic. In The Rose, Eco gave him a potential description. He was like a vagabond with his torn and dirty habit. His face resembled to a monster. In this situation, it is better to depict the exact way how Eco featured him:

> His head was hairless, not shaved in permanence but as the result of the past action of some viscid eczma; the brow was so low that if he had had hair on his head it would have mingled with his eye brows (which were thick and shaggy; the eyes were round, with tiny mobile pupils, and whether the gaze was innocent or malyn I would not tell: perhaps it was both, in different moods, in flashes. The nose could not be called a nose, for it was only a bone that began between the eyes, but as it rose from the face it immediately sank again, transforming itself only into two dark holes, broad nostrils thick with hair. The mouth, joined to the nose by a scare, was wide and ill-made, stretching more to the right than to the left, and between the upper lip, nonexistent, and the lower, prominent and fleshy, there protruded, in an irregular pattern, black teeth's sharps as a dog's (The Rose: 38).

Salvatore was so strange to Adso that he saw him as a creature. Through his strange way of speech, he spoke all languages and no language at all or a language which he invented

himself: *"His speech was somehow like his face, put together with pieces from other people's faces…"* (The Rose: 39).

Nevertheless, he was good hearted and humorous. He had a painful childhood and lived in a poor village. He fled from his village and roamed about the world. He was simple. He wandered through the world, as charlatans, pretending to be ill, pilfering, working as a temporary service for some lords and then leaving to the road again. In his wonderings through the lands, he joined many heretic bands; moving from one to another such as the Fraticelli, the mendicant minorities…He was among the simple who sought refuge in the monasteries to avoid being burned at the stake. He had a big adventurous life. He was engaged in dishonest acts for dishonest purposes, as he was also roaming freely for holy purposes as the love of Christ. He finally established in Casale, and was taken by the Cellarer as his personal assistant due to his mamal tasks.

3.5.3.1.1.1.2. Eco Conceives Solutions to Political and Religious Conflicts

In the previous discussions, we have highlighted the different aspects of corruption within the Abbey. Nevertheless, one is able to depict in separate parts of the novel some isotopies which imply suggestions to the political and religious problems raised in the novel. Therefore, starting from this hypothesis, one could group these scattered isotopies into three points, namely, the reconsideration of the simple, the adequate type of government and, finally, the importance of knowledge and learning.

3.5.3.1.1.1.2.1. The Reconsideration of the Simple: Eco's Social Theory

From the beginning, William as a Franciscan learner admitted his fellowship to the philosopher Bacon and, within his talk on the heretics and their origins with Adso, he spoke about this philosopher. He believed in: *"the strength, the needs, the spiritual inventions of the simple"* (The Rose: 196). For him, the simple are the bearers of the word of God who are the

poor, the outcast, idiots and illiterates. In The Rose, Bacon considered that the simple had also something to say more than doctors. Their actions bear the truth and they are destroyed by themselves only because of their ignorance. In this regard, William was referring to Eco's social theory. According to William, the simple have what to say to the intellectual. Their mission is beyond transmitting the word of God. They have the sense of the individual (Parker, 2005). In addition, Parker interprets William's words by assuming that Eco was referring to his theory of mass culture in which he called for the dialogue between the intellectuals who produce the mass media and the simple people who consume it: "There must be a dialectical relation between the engaged intellectual who has broad general laws and conceptual categories and the masses with their sense of the individual" (Parker, 2005: 308). In addition, the gap between the intellectual and the masses (the simple) has to be bridged through establishing a dialectical relation.

According to Parker (2005), from doctrinal matters (i.e., heresy) to social theory, William points to a crucial fact about the masses, that is the simple people roam from one doctrinal heresy to another by accident rather than by conviction. Related to this, Parker focuses on how William analyses the 'social unrest' and how he considers the presence of the simple within society as very significant (i.e., out of an analogy between the simple and mass culture in Eco's social theory) because of the sense of the individual that they have as opposed to the intellectuals whose world is filled with broad general categories, and, thus, a call for a dialectic relation between the two is indispensable. This is because sometimes the simple can see things that the intellectuals cannot (*ibid*).

This is why William admitted that the Franciscans believed that the simple must be taught and enlightened with knowledge. William cited Bacon: *"*The experience of the simple has savage and uncontrollable results" (The Rose: 197). Therefore, they need theology to be able to handle their life in agriculture, mechanics, or the governing of the city. Bacon

179

insisted on the importance of the natural science in the life of the simple which, in fact, is knowledge (*ibid*).

In another context, in William's interpretation of the parchment of Venantius, there was a reference to the simple as "bearers of a truth different from that of the wise" (The Rose: 276). Even Jorge tried hard to hide Aristotle's book of poetics because it recognized the simple as "the vehicle of wisdom" (The Rose*:* 471).

One thinks that here lies Eco's communist and socialist position with regard to the tumultuous period Italy witnessed during the 70s and exquisitely in 1977 when unrest prevailed throughout Italy among the trade unions, the ultra-leftists, workers, and the youth. They protested against the repressions of the state and the imposed austerity programme. In this contest, the PCI (the Italian Communist Party) instead of listening to the workers, it was the only one to convince them of the austerity programme that was imposed by the state. Sensing betrayal in the PCI, and in the CGIL (i.e. Italian General Confederation of Labour) of trade unions leaders, many followers left the party. On their part, the communist leaders tried to keep distance with the radical left youth and separate them from the working class. This is why there were conflicts between the students, the communists, the fascists and the police, the fact that led the frustrated to join the Red Brigade or other terrorist organizations. The solution was seen by the government in the capitalist system to solve their economic crisis like inflation, and the workers were making sacrifices without economic development. This is why the PCI failed in the 1979 elections (Weston, 2017).

As a conclusion, Badger (1995) supports the idea that the heretics (the simple) are the result of a political system which excludes the poor. He assumes that the populace have the right in governing the state:

Against this backdrop, William, who explains to Adso that heresy is both not so much out of the perversity of doctrine as the perversity of a political system which demands the exclusion of the poor, and argues with his colleagues for the rights of the populace in the governing of the state, appears as a fresh air, the voice of reason in a society in which hatred and intolerance seem otherwise unchecked (P: 06).

3.5.3.1.1.1.2.2. The Secular Government

During the meeting of the two legations, topics, such as the word of Christ, and, foremost, the opposing views on the poverty of Christ between the Franciscans who admitted the poverty of Christ and the Dominicans who opposed them were debated.

At the beginning, the Abbot of the Abbey opened the debate. He explained that the discussion on the poverty of Christ was not a new issue. It had already been dealt with in the Perugia chapter in 1322. And since the consent on the poverty and property ownership was not achieved this widened the conflict between the Pope and the emperor Luis of Bavaria. Nevertheless, the Perugia chapter ended with the declaration that Christ and his disciples never owned property.

After the Abbot, Ubertino of Casal took his turn to speak, Ubertino explained the reasons behind the theses of the Perugia chapter and explained the kind of the poverty of Christ and apostles, that they owned only things that they used and not possessed them.

Jean d'Anneaux, in the opposing side, claimed that Christ owned everything. And from an extreme perspective, Brother Jerome, Bishop of Kaffa, claimed that Christ held nothing in common or individually. However, the dispute among the minorities who were against the poverty of Christ and the Dominicans who claimed it turned to be intense and could not be settled. Nevertheless, the reader is relieved through William's words in his answer to Ads's question. He said that the Christ owned everything that he used.

181

However, this debate on the poverty of Christ between the members of the legates which some critics read it as a debate on materialism and communism was not for William as important as whether the church had to legislate on earthly matters. When William was given the opportunity to talk, he started by suggesting a solution behind this conflict; it was the right of people to legislate on earthly matters, and the right of people to express their will through elections rather than being led and controlled by man's law. For him, there are earthly laws on civil matters. He illustrated this by saying that God gave Adam the right to name things, and later, men, with collective consent, gave names to concepts and signs of things to prove that the administration of earthly things had nothing to do with the Divine word. He illustrated:

> He [the Christ] did not want the apostles to have command and dominion,
> and therefore it seems a wise thing that the successors of the apostles should
> be relieved of any worldly or coercive power. *(*The Rose*: 346).*

So linking this idea to the questions of the heretics, he claimed that princes condemn heretics only if they cause harm to the community unlike the church which condemns all kinds of heresy. He further justified: "...no one on this earth can be forced through torture to follow the precepts of the Gospel*"* (The Rose: 346).

For him, the church had the right to warn the faithful but not judge or condemn him. In this regard, we see that William put into question the concepts of the free will, and therefore, he stroke into the heart of the meeting. Finally, William argued for the freedom of the Emperor from the Pope's control:

> The Pope does not have greater rights over the empire than other kingdoms,
> and since neither the king of France nor the Sultan is subject to the Pope's
> approval, there seems to be no good reason why the Emperor of the
> Germans and Italians should be subject to it (The Rose: 347).

Badger (1995) explains the position of William who sees that heresy is more the result of opposition to the political system which excludes the poor than being the result of doctrinal issues. In such a society which is featured by hatred and intolerance, the words of William seemed like the voice of reason because he argued for the right of people to govern the state.

Therefore, according to William, since the management of human affairs is the responsibility of the 'assembly of the people' (The Rose: 197), and each institution had its own role; the church had to enact the Divine law of God and the civic authorities had to content their control over earthly matter only (Frentz, 2005). Moreover, he even claimed that the religion will be replaced by natural philosophy and positive magic which implies a freedom from the constraints of religion.

3.5.3.1.1.1.2.3. The Importance of Knowledge and Learning

In various and different parts of The Rose, a reference to the importance of learning is noted. First, William in his conversation with Ubertino claimed Bacon's views on the importance of knowledge in order to face the corruption of the world, the coming of the Antichrist, and the decline of learning. For this, he said: "study the secrets of nature, use knowledge to better the human race…studying the curative properties of herbs, the nature of stones, and even by planning those flying machines that make you smile" (The Rose: 56). Second, in the library, William talked to Adso that when learning what we can or must do, we also have to know what use we could make or should not do.

3.5.3.1.1.2. The End of the World: The Apocalypse Topic

For Dipple (2005), in spite of its nominalist title, the beginning of the novel was realistic. The realists often have a constant reference to an anterior reality, as the world of form or God. The Divine is their referent. The Logos (God) is eternally stable, unquestionable and separated from the empirical experience of our world. The Rose opens with the following:

"The beginning was the word and with God, and the word was God*"* (The Rose: 03). This phrase was taken from the Gospel according to Saint John which suggests a realistic view. However, The Rose ended with a nominalist Latin sentence to suggest a different thought which implies the collapse of everything, and what remain are only names.

Due to the many interpretations Eco received about The Rose, he wrote *Reflections on the Name of the Rose* (1984; tr:1985) in order to make the readers and particularly critics get away from aberrant readings or orient them to the right interpretations. In this essay, he claimed in addition to the entertainment of the reader, there is a message that everything will come to an end and only names remain. He said these words in Latin in the last line of The Rose: "stat rosa pristina nomine, nomina nuda tenemu*s*" (The Rose: 493). This means "The ancient Rose remains by its name; naked names (are all that) we have".

As for the idea of the title, which he admitted is a key and a sign about the interpretation of The Rose, Eco said that he took this title from "De Contemptus mundi"'[12]which means in English 'The Contempt of the World' that was written by Elmorloi, a Benedictine priest from the twelfth century, who believed that all things end leaving behind only names. Eco also remembered how language can talk of the non-existent and the destroyed through Abilard who used the phrase '*Nulla rosa est*' which means the broken rose (*ibid*).

McHale (2005) explains that the burning of the library may also signify the destruction of the ancient world since it contained remains from the ancient world (i.e., its archive, books,), as it can parallel the fall of the Roman Empire and the burning of the library of Alexandria which would bring changes to the world after. Pushing things further, the burning of the library can also suggest the collapse of the world.

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[12] -en.wikipedia.org/wiki/Contemptus_mundi, (2020).

Adding to this, Shabani (2019) considers that the end of the novel, that is the ruins which Adso visited, are symbolic of religious collapse. From the above mentioned sources about the title of The Rose, one is in front of a negative tone about the world, i.e., a falling world, the Apocalypse. In order to prove the topic of Apocalypse in The Rose, we depict in The Rose some isotopies that all together create this topic.

3.5.3.1.1.2.1. The Antichrist

In order to expose and formulate our possible world regarding the issue of the Antichrist, one sees that it is indispensable to expose the variety of meanings that this term can hold from many resources and dictionaries.

In Meriem-webster online dictionary (2020), it is defined as: "One who denies or opposes Christ. Specifically, a great antagonist expected to fill the world with wickedness to be conquered forever by Christ at his second coming".

In Wikipedia (2020), the Antichrist is:

> someone recognized as fulfilling the biblical prophecies about one who will oppose Christ and substitute himself in Christ's place before the Second coming. In Islamic eschatology, Al-Masih ad-Dajjal is an anti messiah figure (similar to the Christian concept of an antichrist) that will deceive humanity before the second coming of Jesus.

Finally, in the online Cambridge dictionary (2020), the Antichrist is "the main enemy of Jesus Christ, who was expected to rule the world with Jesus Christ's Second Coming, now any enemy of Jesus Christ or the Christian religion".

While reading The Rose, we notice the fear from the Antichrist among the members of the Abbey and the idea of Apocalypse is haunting the whole novel. We see in the speech of Ubertino of Casale with William, at the beginning of the novel a reference to the Antichrist.

For Ubertino, it was the time of the Antichrist who would kill the Enoch and Elijah. He even predicted the appearance of two other Antichrists; the mystic who would rise from the sea and the proper one who would rise from the earth. For him, Boniface VII, a Pope who had little indulgence to the spirituals and the Fraticelli, was the mystic Antichrist whereas Benedict XI was the proper one. He even described the violent and bloody Fra Dolcino as being the messenger of the Antichrist himself.

Consequently, one may extrapolate that the Antichrist may also suggest the destruction of the world which would be near. At the beginning of The Rose, Ubertino declared to William that they were waiting the coming of the Antichrist because it was his days: "The days of the Antichrist are finally at hand……His lieutenants are already here, dispatched as Christ dispatched the apostles into the world! They are trampling on the City of God, seducing through deceit, hypocrisy, violence" (The Rose: 54).

Another character who predicted the coming of the Antichrist was the old monk Alinardo of Grottaferrata who said to William that the Antichrist would come after the thousand years when justice begins in order to disturb the just and then comes the final battle. For him, they were awaiting him who: "will confound the just, and then there will be the final battle."(The Rose: 150).

A long and direct speech on the Antichrist was presented by Jorge during the meeting of the two legations to resolve the issue on the poverty of Christ. But Jorge talked only of the Antichrist and the signs of his coming as: "the sea will boi*l*"(p:393), or "men and animals will generate monsters" (p: 393) or "babes already able to speak perfectly" (p: 394), or "Shepherds….will spread among all the people's disbelief, fraternal hatred, wickedness, hardness of heart…and all other vices" (p: 394). And as a consequence of his coming, famine, poverty, poor harvest and children would be harassed. This Antichrist would deceive and

prevail with desolation. He would destroy trade; roots, ruin and darkness are his features. In addition, earthquakes, pestilence, storms, snow in summer, heat in winter and end of time would come. That was the typical image of the Antichrist presented by Jorge.

3.5.3.1.1.2.1.1. Jorge De Burgos: The New Image of the Antichrist

Jorge de Burgos was the oldest monk in the Abbey after Alinardo of Grottaferra, the one to whom the monks confessed their sins. Adso said that he was blind and as white as snow. He saw how Jorge was highly esteemed by the monks. He spent most of his time in the library. The monks often consulted him for the comprehension of difficult passages. He gave advice to the scholars on how to interpret texts. He was often instructing and informing them, which gives the reader an impression about his importance as a man of knowledge. Hence, Adso saw him as the memory of the library and the soul of the Scriptorium. Whenever Jorge met with William, a clash of ideologies rose between them on different issues. Jorge had always different and rigid views.

Jorge considered the marginal images of Adelmo as being bad images because they show the world opposite of what it should be and thus raise laughter. For him, drawing a reversed world to teach the word of God is something weird and illicit. However, for William, in addition to the smile that they provoke these images can be used for "edifying ends" (The Rose: 72). And by referring to Hugh of St. Victor, William stated that it was only through the dissimilar and the horrible that the truth is revealed.

In another occasion, when they were invited for dinner by the Abbot, William and Jorge conflicted on the question of laughter. For Jorge, the Christ never laughed and he considered that laughter is something close to death, futile and causes the corruption of the body and agitates doubt. He had strong beliefs that laughter leads to wrong act and that Jesus never told comedies; he just instructed them on how to win paradise.

3.5.3.1.1.2.1.2. Jorge and his Static Views on Knowledge

After the death of the herbalist Severinus, the Abbot gave the talk to Jorge to give admonition. In his speech, he talked about knowledge and the Antichrist. He looked to knowledge as divine and thus complete. So we have to preserve it as it is. This kind of knowledge moved from the prophets who preached it, then to the fathers of the church who preached it. This divine knowledge saw no development or progress but only recapitulation through ages. For him, it was steady and the role of the Abbey was to gloss and preserve it through its library.

As a matter of fact, The Rose is set in the fourteenth century, a time when Christianity was the dominant thought and faith. It was the only means to understand things in life. In addition, Christianity considered itself complete and did not need further development of the truth. It neglected the human intellect's ability to understand or modify things. It considered itself above the intellect. Therefore, it became indispensable to preserve the Christian faith, and any deviation from it would fall into heresy. For this reason, there was the conflict between Christianity and philosophy (Badger, 1995).

Jorge interpreted the crimes within the Abbey as a result of the intrusion of some to search for knowledge that was not allowed. He cited a passage from the book of scripture: "For I testify unto every man that hearth the words of the prophecy of this book. If any man shall add unto these things, God shall add unto him the plagues that are written in this book" (The Rose: 392).

Furthermore, Jorge hated Aristotle's book of Poetics because for him it was written by a philosopher who came to destroy what Christianity had taught for centuries.

3.5.3.1.1.2.1.3. Jorge's Speech on the Antichrist

In his speech, Jorge talked about an immense deceitful king, a killer of men and an atheist who would rise and persecute the faithful. His coming would cause disaster; famine, fear and violence; children would be sold and bought. This Antichrist would be the bearer of darkness:

> On every side will appear abomination and desolation, the Antichrist will defeat the West and will destroy the trade routes; in his hand he will have sword and raging fire, and in violent fury the flame will burn; his strength will be blasphemy, his hand treachery; the right hand will be ruin, the left the bearer of darkness (The Rose: 395).

In this context, linking Jorge's views on knowledge which limited all possible development and creation and contented one only with the Divine Word, the preaches of the Apostles and the fathers of the church, one can deduce that fear was a powerful means to keep control on people's mind and dogma. It had the foremost role to hinder any intellectual progress. Hence was his speech on the Antichrist.

Therefore, in order to impose fear, Jorge eliminated laughter and fought it. He tried hard to conceal the second book of poetics of Aristotle because it connected joy with the peasants and considered laughter as a force of instruction. This is why he was behind the murders in the Abbey. So, this had its impact on the nature of the Abbey and the people living in it:

> It is a place where order is governed by fear and disrupted by the idea of the simpleton, complicated by self-serving politics, and where the first light of reason is extinguished at its first instance; a walled place complete with blind believers, polarity of powers and ideologies, and good intentions that end in bad execution; a perfect picture of the world indeed *(*Lloren*, 2019:09-10*)*.

However, according to William, Jorge represents the Antichrist himself. Through his words one comes to know another image of the Antichrist. For him the Antichrist is born from the excessive love to God or to the truth. The Antichrist can be a Prophet who is ready to die or make others die for the sake of the truth.

So, Jorge's hate of knowledge, philosophy, progress and his efforts to maintain the fear within the monks gives the image of a dictator who is against progress and who is ready to kill just to execute the word of God on earth. Therefore, one can come up with the conclusion that Jorge is an allegory of terrorists, fanatics, Nazis, Anti-semitists and fascists because these categories of people are those who caused devastation and calamities in the world because of their extreme beliefs. So, one may think that through the character of Jorge, there is a message for tolerance, for progress, for accepting the other's differences, for intellectual freedom and for security.

3.5.3.1.1.2.2. The Mysterious Scrolls

The reiteration of the word Apocalypse had its significance to relate to the Antichrist. When William intruded the library, he found tremendous volumes about the Apocalypse.

In addition, on different walls within the library, William and Adso read scattered scrolls which convey negative mood and connotations and even threat. Haft et al (1998) indicate that these scrolls refer to the Apocalypse. Indeed, some of these scrolls were: "announcing the growing darkness of sun and air" (The Rose: 162), "threatening turmoil and fire" (The Rose: 162), and simply "Apocalypsis" (The Rose: 163).

3.5.3.1.1.1.2.3. The Apocalypse of John

Behind the events of The Rose lies the book of revelation of John in which there is a description of a vision about the destruction of the world and the resurrection of the faithful. The Rose can be attributed the title of The Apocalypse of Adso because Adso had a vision which suggested to him that it described the events he witnessed in the Abbey. So here, there is an analogy between John and Adso. Hence, the number seven has a link between both of them. As John organises his narration into a series of sevens, Adso also unfolds his experience into seven days and the collapse of the Monastery and the library happens in the morning of the seventh day: *"*To Apocalyptic writers, the seven day cycle represented the dissolution of the material universe, the end of history" (Haft et al, 1998: 180).

3.5.3.1.1.1.2.4. The Name of Adso

During the meeting of Adso and William with Jorge, the latter was attracted with the name of Adso. He remarked to Adso that he has had a similar name to an author of a Short Book on the Antichrist (i.e., *Libellus de Antichristo*) whose name was Adso of Montier-en-der-. Haft et al (1998) add that this author was one of the most influential medieval commentaries on the Apocalypse. So the name of Adso is allusive.

3.5.3.1.1.3. The Universal Laws and the Postmodern World Topic

In reading The Rose whether as a detective, historical, semiotic or philosophical novel, Eco is able to present to the reader an image about the Medieval or the contemporary world. This image is displayed through scattered points in the text. For example, at the entrance door of the church, Adso was stunned by the drawings on its walls which made him sink into a vision. It was a strange vision because it portrayed weird images and things:

> …and I saw a proud man with a devil clinging to his shoulders and thrusting his claws into the man's eyes while two gluttons tore each other apart in a repulsive hand-to-hand struggle, and other creatures as well goat head and lion fur, panther's jaws, all prisoners in a forest of flames whose searing breath I could almost feel (The Rose: 36).

After many years and while writing the story of The Rose, Adso made a link between these images and the events he witnessed with William in the Abbey. According to him, they were living in a messy and chaotic world and even in decline:

> …learning is in decline, the whole world walks on its head, blind men lead others equally blind and cause them to plunge into the abyss, birds leave the nest before they can fly, the jackan plays the lyre, oxen dance…Everything is on the wrong path *(The Rose: 07).

Even the mirrors in the library, which were used to distort images, might in fact tell the truth. They were reflecting a distorted situation. Eco (1984) discussed mirrors and admitted that the mirror tells the truth: "…It doesn't even bother to reverse the image" (p: 207).

So from the beginning, one is set in a chaotic world which is compared to the labyrinthine library of the Abbey. There is not one way of moving. Sibley (2005) describes it as being fluid and wherever there is order, it is just transitory. This is why the conjectures of William were a failure.

At the beginning, William is seen assume the position of a semiotician who reads the world through its signs. He talked to Adso that he had to recognize how the world talked to them as "a great book" (p: 15). The incident of the horse is a great indication about how much William reads and trusts the world through its signs (Baskar, 2019).

Adding to this, when Adso talked about William, one gets the idea that the latter was a reflective intellectual person who did not take things for granted: "…that the truth was not what was appearing to him at any given moment" *(The Rose: 66)*. Also, he had the ability to discern the truth from trivial evidence (Badger, 1995).

Like in semiotics, as a detective, William had constructed his epistemology on the base of clues that are signs, so he built his universe through which he would arrest the culprit and conclude the investigations (Badger, 1995). But connecting his signs with real events did not solve the mysteries. By the end of the novel, William talked to Adso about his inability to find relations between signs, though he used to believe in them because they orient them in life (Dipple, 2005).

Baskar (2019) says that William was seeking for individual truth to every mystery trying to find order and meaning through his semiotical reading of signs.

William's investigations of the crimes showed him that all his hypotheses and abductions were unreliable. He admitted to Adso that he arrived to Jorge only by chance. He said to Adso:

> I arrived at Jorge pursuing the plan of a perverse and rational mind, and there was no plan, or rather, Jorge himself was overcome by his own initial design and there became a sequence of causes and concauses, and of causes contradicting one another, which proceeded on their own creating relations that did not stem from any plan *(The Rose: 484)*.

In the light of this, William concluded that there was no pattern to follow during his investigation. In this way, Eco left no finality and no certainty in his novel (Baskar, 2019). This is also confirmed by Badger (1995: vi): "Instead Adso closes his reminiscences with Brother William denouncing the hubris of human reason and asserting the futility of seeking an order in the universe" (p: vi). Moreover, in The Rose, we read William's words: "Where is

all my wisdom, then? I behaved stubbornly, pursuing a semblance of order, when I should have known well that there is no order in the universe" (The Rose*: 484).

In his analysis of the crimes of the Abbey, McHale (2005) states that the murders do not follow a pattern that is based on the book of the Apocalypse. Only two crimes echo the Apocalyptic pattern, and the other four were Jorge's doing.

So William became convinced that it was impossible to impose our conjectures to explain the universe. Even the theories are useful; the connection between the theory and the reality is only accidental. His words on order carry a modern spirit (Corry, 2005).

Also William's conclusions are enhanced by the destruction of the library with the collapse of the Abbey which had its effect in making him in the end of the novel demise his belief in semiotics, faith or ordering knowledge held in books (Sibley, 2005). On his part, Parker (2005) sees this as a feature of the postmodern narratives where the syllogist order is defeated and thus the void is dramatized.

In fact, William's inability to read the signs was due to his inability to distinguish cause and effect relationships; in addition, based on Bacon's philosophy, the interpretation should consider the individual and not the mental or general concepts (Badger, 1995). This failure was due to his misunderstanding of the philosophy of Okham's individuals (ibid).

In other words, William believed in individualism which he saw as a positive attribute related to the simple. So through individualism, according to him, one no longer gets identical results from identical causes. But in reality he was unable to understand things in their individual truth. So for him, proving universal laws is something difficult to achieve because: "A single body can be cold or hot, sweet or bitter, wet or dry, in one place and not in another place" (The Rose: 198)" (Badger, 1995). The words of William express indefiniteness,

elusion and doubt also. Sibley (2005) relates this state to the human confusion on the issue of order which William reached.

In his part, Bennet (2005) explains that contrary to the ancient thought which sees reality directly in terms of universals by the intellect, Ockham believed that universals have no independent existence and their function is to grasp similarity between individuals, whereas what is real is the individuals through which knowledge is reached by the direct cognition of the individuals without inference. However, in spite of William's conclusion about the lack of order in the universe, Cannon (2005) thinks that it resisted being pessimistic or nihilistic in the face of the "apparent relativism and fallibility of human knowledge*" (p: 11).

 Badger (1995) confirms that Eco in his Reflections states that having a detective novel has an affinity with reflections of a philosophical nature both epistemological and political. Like in semiotics, as a detective William had constructed his epistemology on the base of clues that are signs; so, he built his universe through which he will arrest the culprit and conclude the investigations. However William, through his experience went through a change in his epistemology and philosophy:

> As Eco points out in Reflections on *The Name of the Rose*, William
> has made the leap from a model of the world based on a mannerist
> maze, to one based on 'rhizome', a maze which has no center, no exit,
> because it is potentially infinite (Badger, 1995).

Linked to this, in his postscript, Eco presented three models of conjecturality that are represented through the labyrinth in three kinds: the classic which is the simplest with one entrance, a centre and an exit; the mannerist which is like a tree, which has many alleys but one exit; and the labyrinth which has no centre, no periphery, no exit, and where every path is connected to other paths in an infinite branching (Jewison, 2005).

That is, according to Eco, the human conjecture has the quality of a rhizome. Though he claimed that his library is a mannerist labyrinth, William realised that he was living in a world which had a rhizomatic structure that was undefinite and centerless (ibid: 186).

This rhizomatic view of the world is a *postmodern* model of the world since Nietsche. And in coming to the conclusion about the impossibility of universal laws, William was approaching Hume in his perceptions. Therefore, to talk of a new order is to consider disorder and chaos (Rubino, 2005). Even God in this chaotic world does not exist; Rubino quotes William's words to Adso in the end of the novel: "God will not be found, he does not exist, in confusion, disorder, and chaos*"* (The Rose*:* 493). Nevertheless, these chaos and disorder are creative in the sense that they will lead to new forms of life, thus, the decline of the Monastery will be only the *big bang* which gives birth to the renaissance and the new world(*ibid*).

So starting from the belief in signs which orient us in the world to the realisation that there is no order, William came to the conclusion that there are no universal laws (Baskar, 2019). Finally, he became doubtful about the existence of God.

Consequently, William became sceptic about the existence of universal laws because he did not believe in the existence of God and because believing in God would imply a different world view, i.e., an organised and established order contrary to the world in which William lived. That is there is no connection between his unordered world and the existence of God:

> It's hard to accept the idea that there cannot be an order in the universe because it would offend the free will of God and His omnipotence. So the freedom of God is our condemnation or at least the condemnation of our pride (The Rose: 485).

One can see that in this statement there is a direct declaration about the demise of the idea of God which led Adso to be sceptic about His existence too:

I dared, for the first and last time in my life, to express a theological conclusion: ' But how can a necessary being exist totally polluted with the possible? What difference is there, then, between God and primigenial chaos? Isn't affirming God's absolute omnipotence and His absolute freedom with regard to His own choices tantamount to demonstrating that God does not exist? (The Rose: 485),

For which William answered with a more confusing question: *"How could a learned man go on communicating his learning if he answers yes to your question?"* (The Rose*:* 485).

In the light of this short interchange between William and Adso, Dipple (2005) explains Eco's position in relation to this world which he saw as skewed and indeterminate. Eco thought that the human mind had materials with which to work but with no God and no perfect unfolding of the reality. Moreover, in contrast to the mannerist decodable labyrinth of the monastery, the rhizomatic labyrinth of the actual chaotic life stands in the opposite side.

Therefore, William created a new kind of order which he described like a knot, or a ladder used to achieve something which at a certain time became meaningless. So in the thought of William, there is a new world featured by scepticism and indefiniteness. Starting from the belief in signs which orient them in the world to the realization that there is no order, William came to the conclusion that there are no universal laws (Baskar, 2019).

As a conclusion, we lean with Badger (1995: vi) who states that The Rose's main idea revolves around William's defeat and the conclusions that he draws from it.

After many years later, Adso revisited the ruins of the destroyed Abbey and particularly its library. Passionately, he was able to find and collect parchments, torn books, some remnants, fragments of parchments pages, and ruined books. Finally, he came up with a

new particular library that was difficult to understand or decipher, he described it: "a library made up of fragments, quotations, unfinished sentences, ampulated stumps of books" (The Rose: 492).

Out of this new collected library, new implied meanings emerged, and this was affirmed when Adso said about himself : "And it is hard thing for this old monk, on the threshold of death, not to know whether the letter he has written contains some hidden meaning, or more than one, or many, or none at all" (The Rose : 493). Here, Eco was pointing to other meanings to which the reader has to pay attention. Indeed, we see that the kind of diction he used to describe his new fragmented library relates to the description of the postmodern world and particularly the features of the postmodern literature. The new library which Adso was able to reconstruct was rhizomatic in structure:

> it[the new library]can be rearranged in limitless variations, forming endless new manuscripts, as well as from the originals rather than being constricted within a rigid man-made system, the knowledge they contain now has infinite meaning, and is free to be interpreted once more (Sibley, 2005: 234).

Consequently, the vision of Eco in The Rose is purely postmodernist. He shared it with Foucault, Lyotard, Baudrillard, Deleuze, Guattari, Jameson, Laclau, Mouffe who were deeply influenced by many significant world events like the fear in USA from nuclear attack by the Soviet Union; the Cuban missile crisis in 1962; the Birmingham riot and the assassination of Kennedy in 1963; Che Guevara attempts to spread revolution in South Africa; and the decolonization of many African countries in the 60's, among others. Thus, these events had their impact in emanating an uncertain and unsecure world[13].

In fact, Sartre's existentialist book *Being and Nothingness* (1943) had its impact in changing the course of philosophy in the Western world together with Dewey, Wittgentein,

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[13] -Postmodernism and the Church: An Opportunity and a Challenge, 2016.

Nietzsche. Because of the changes in these philosophies, there was a decline in confidence in reason's capacity to know the truth including God. This shift moves towards relative principles, perspectivalism, difference and particularity. Therefore, questions of metaphysics or truth have become meaningless: "With no first principles on certain knowledge to depend on, man defaults to a basic philosophy of nihilism and, if one follows Dewey, pragmatism"[14]

This postmodern world is illustrated through the kind of diction Adso used in the closing paragraph of the novel. These words are: *silent, desert, lost, abyss, silent desert, uninhabited divinity, no work and no image*. They are words which refer to Eco's Godless world. In the end of the novel, Adso knew that he would enter into the Divine nothingness because of his inability to interpret his meaningless and disjointed world represented in his collected meaningless parchments from the ruins of the monastery (Dipple, 2005).

Furthermore, Dipple (2005) sees the connection between the fragmented parchments of Adso and the intertextual heterogeneous quotations that spread throughout The Rose, and thus, the textuality of the novel comes to prove this chaotic indeterminate world.

This new image about the world refers to that paradigm shift in human understanding which featured the European culture by its indefinite and indeterminate physics and philosophy. In addition, Eco stated, in his postscript that this shift was also noted in the fourteenth century, and in The Rose, it was represented by William, the philosopher Roger Bacon, Abilard and Okham. Among the features of this shift, it views the world as a labyrinth as stated in The Rose by Alinardo of Grottaferrata (Jewison, 2005:186).

At hands, one has a novel that is set in the fourteenth century, but it alludes to the present postmodern world with its chaos, fragmentations, scepticism, contradictions and

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[14]Postmodernism and the Church: An Opportunity and a Challenge, 2016: 81.

deceptions. Therefore, starting from the point of view of the absence of universal laws, Eco conveyed the image of the postmodernity in which he lived.

This correspondence between the Middle Ages and the Modern time is discussed by Richter (2005) who has referred to many scholars who point to this similarity like Tuchman who use the term '*distant mirror*' or Thompson who sees this similarity demonstrated in being both disordered:

> in both he [Thompson] found running rampant "economic chaos, social unrest, high prices, profiteering, depraved morals, lack of production, industrial indolence, frenetic gaiety, wild expenditure, luxury, debauchery, social and religious hysteria, greed, avarice, maladministration, decay of manners (Richter, 2005, P: 23).

Finally, one thinks that The Rose is an embodiment of a postmodern world as seen by Eco. It is a Godless world, without centre and chaotic, in which man is sceptic and in constant look for the truth.

3.5.3.1.1.3.1. The Truth about Universal Laws

Eco's scheme of interpretation (1984) relies on the reader's encyclopaedia to get the message through. So these universal laws which William kept referring to had their origin in religion and philosophy.

In the Western tradition, it is claimed that the universal laws are created by God the Father through the God Mother. They keep humans on track towards God, which is the ultimate destination. They have the function to enlighten the human which is the purpose of life (Beckow, 2012).

The interpretation of the universal laws differs from religion to another according to the cultural context. They were taught by many great teachers in ancient times, the most

known of whom were Christ and Zarathustra (James, 1982,). Zarathustra (628 BC- 551BC) was an Iranian religious reformer and prophet whose teachings centred on God who was Ahura Mazda and his worship (König, 2020).

Related to this, one can understand from Stone and Excelsias (2002) that these universal laws were rooted in God, in the beginning. They are primarily the laws of God. Stone and Excelsias state that laws govern everything in the infinite universe of God. And living in harmony with these laws leads to fulfilment and ultimately to happiness. The principle basis of these laws is that of cause and effect. They explain that every cause has its effect and every effect has its cause. They put these universal laws into a tremendous list. These universal laws are classified into categories. One is a category concerned with the spirituality and the relation with God like the Universal Laws of balancing and integrating the God/Goddess within, or the Universal Laws of Demonstrating and Practicing the Presence of God; another is concerned with self-improvement like the Universal Laws of Affirmations and Visualisations, while there are laws about community life in society like the Universal Laws of non-violence or the Universal Laws of solving conflicts.

In order to get closer to the significance of these Universal Laws, Stone and Excelsias (2002) explain every element. For Example, they state that the Universal Laws of Affirmations and Visualizations imply that every thought whether positive or negative, word, feeling or action we take is an affirmation that directly imprints into subconsciousness. Knowing this, psychologists rely heavily on nurturing the desired effects and pushing the negative thoughts and actions. Primarily, they help to develop self-concept and self-image.

The Universal Laws of Balance and integration, on the other hand, stipulate that living in balance with integrating God's wisdom into our consciousness is indispensable and must be part of our being (*ibid*).

At the present time, most scholars determine these universal laws in twelve laws (Daniel, 2019; Regan 2020; and Estrada, 2020). For example, Hurst (2020) sees the importance of recognizing and being aware of laws in order to make one develop a clear picture about his position in the world and lead to positive change. She classifies these laws into 12 laws: the Law of Divine Oneness, the Law of Vibration, the Law of Correspondence, the law of Attraction, the Law of Inspired Action, the Law of perpetual Transmutation of Energy, the Law of Cause and Effect, the Law of Compensation, the Law of Relativity, the Law of Polarity, the Law of Rhythm and the Law of Gender.

3.5.3.1.1.3.2. Adelmo's Drawings: A Confirmation of a Chaotic World

At the beginning of the novel, when William and Adso were entering the church, Adso was attracted by strange images at the stone sculpture. They represented to Adso what happened in the Abbey. These images illustrated a world turned upside-down which conveyed to Adso a twisting order (Dipple, 2005).

This chaos was also represented through the marginal drawings of the first victim Adelmo; Adso said about them:

> As if at the border of a discourse that is by definition the discourse of truth, there proceeded, closed and linked to it, through wondrous allusions in an enigmate, a discourse of falsehood on a topsy-turvy universe, in which dogs flee before the hare, and deer hunt the lion. Little bird-feet heads, animals with human hands on their backs, hirsute pates from which feet sprout, Zebra-striped dragons... (The Rose: 69).

In the Middle Ages, the language of images was possible, and Eco made use of it in this novel. For William, Adelmo's drawings were another way of presenting the truth. And presenting the world upside down was a popular theme in the thirteenth century. Commenting

on Adelmo's images, William said that the truth can be conveyed through unexpected images (Braswell, 2005).

Dipple (2005) sees that there is an image, among such images, of a constant changing chaotic world. Even Benno of Upsala in The Rose features their world as being "dominated by disorder and decay" (The Rose: 104). Therefore, every object has to be looked at with an insight that is different from conventional perceptions (Dipple, 2005).

3.5.3.1.1.3.3. Intertextuality

Intertextuaity is a semiotic strategy which reflects the art of Umberto Eco. That is it conveys his meanings not only at the level of content but also through the structure of the text production.

Bakhtin's definition of intertextuality is shared by many scholars like Eco, Kriesteva, Todorov, and Genette, among others, as: "a mosaic of quotations". And Eco himself in his *Postscript* describes his novel as a "tale of books" ("a book made of other books" (Eco qtd in: Cappozi, 2005). Indeed, Dipple (2005) confirms that The Rose as a book is not an independent entity. It is almost exclusively about books; it contains extended quotations and resonates with culture.

In The Rose, intertextuality adds to this image of the labyrinth of the text. It is described by Cappozi (2005) as being a hybrid of many other texts which merge and intersect with each other. The eclectic sources of Eco's intertextuality in The Rose are considerable:

> William Of Occam, Roger Bacon, Alessandro Manzoni, Jorge L. Borges, Connan Doyle, Michail Bakhtin, Charles Sanders Peirce, Jury Lotman, Roland Barthes, Maria Corti, Eco's own theoretical and journalistic writings, (Cappozi; 2005, 1989: 114).

As the novel is made of unlimited semiosis, it also embodies unlimited intertextuality. In addition, there is linguistic pastiche like: Latin, German, Italian, French, scientific, semiotic, literary, religious, philosophical and architectural languages, among others, which come into a complementary relation with literary collage (*ibid*). Thus, having such abundance of references, The Rose constitutes a mosaic of books (*ibid*).

Eco (2004), in The Rose, has referred to intertextuality when William spoke about books with Adso: *"Often books speak of other books"* (The Rose: 277). That is, a book in some way or another relates to another book in an endless process. Badger (1995) comments on the textuality of The Rose stating that each text speaks of another text. Cappozi (2005) sees woven syntagmatic and paradigmatic relationships which encompass an inter-relation between history, literary tradition, and socio-anthropological culture in general.

In this way, Eco distinguishes his postmodernism from modernism both at the level of form and content. He draws from history, language, literature, philosophical texts, popular literature, literary criticism and semiotics but with allusions to the present time. In contrast, the avant-garde (modernist) drew a cut with the past while Eco's postmodernism was a revisit to the past but with irony (*ibid*, 1989).

The most apparent intertextual feature is the use of Borgesian symbols like the labyrinthine library, books, mirrors and the name of the Argentinian writer Borges. However, the meanings they convey are different from that of Borges (Parker, 2005). In addition, one can find Dante, Holmes, Wittgenstein, and Francois Villon. And the presence of this literary pastiche, that is different literary texts, creates a kind of a dialogue between them. This dialogic relationship relies on the reader's encyclopaedic competence to depict them (Capozzi, 1989).

In the light of this, one can read intertextuality as a case of unlimited semiosis. Both have no limits, no end, and no centre. Capozzi (1989) has already confirmed this connection between them. So, it is possible to represent intertextuality as a rhizomatic labyrinth.

In the following, there is a simple representation of the intertextuality of The Rose at the linguistic level:

Linguistic pastiche
(French, Italian, German, Latin...)

Literary pastiche
(Literary criticism, popular culture...)

Allusion to Writers
(Borges, Doyle)

Intertextuality
at the linguistic level

Allusion to Philosophers
(Bacon, Aristotle,
Okham...)

Allusion to Semioticians
(Peirce, Barthes, Lotamn,
Bakhtin...)

Allusion to History
(Bernard de Gui, Pope John,
Heretics...)
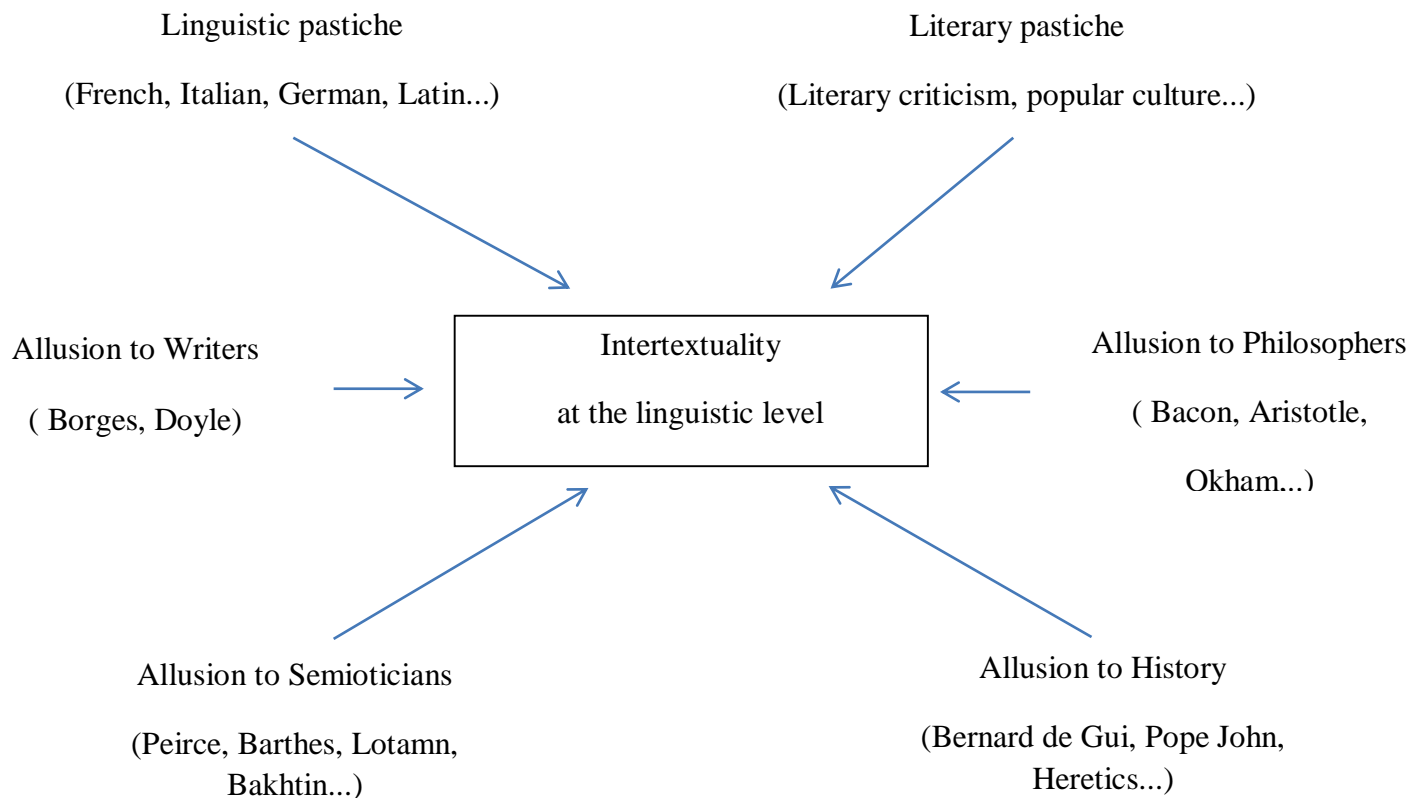
Fig .3: Intertextuality at the Linguistic Level

3.5.4. World Structure: Eco's Secularism

The discussion of the topics and isotopies in The Rose enables us to unfold some of Eco's ideologies. Thus one reaches the elementary ideological structures which Eco (1984) put in his diagram in box 09. This concerns the intensions of the text. Box 09 directs us to box 10 which concerns the extensions of the text, i.e., the world structure. In this box, related to the elementary ideological structures of the text, many points for discussion are suggested by

Eco: world matrices, assignment of truth values, judgement of accessibility among worlds and recognition of propositional attitudes.

3.5.4.1. Assignment of Truth Values

So far, Eco has conveyed his thought about the existence of God. He believes that the postmodern man is sceptic towards the truth and nothing is definite or absolute.

In the preface of his dissertation The Aesthetics of Thomas Aquinas, Eco (1988) declares that he has started his work with an adherence to the religious world of Thomas Aquinas; however, by his investigation of the Thomas Aesthetics, he gave up with the religion of Aquinas.

Our curiosity to understand what in the religion of Aquinas which has driven Eco away from Christianity lead us to find out that Thomism has been criticised for being flawed and elusive for its propositions on divine life and deification which were sometimes unclear and it has been difficult to make sense of them (Dyer, 2014).

In the Thomist doctrine, God was known only through created effects and analogy. However, both criteria have shown to be weak. On the one hand, based on the principle of empiricism and the role of the sense experience to acquire knowledge, 'universals' were difficult to understand. In the light of Aquinas' religion, universals are located in the mind of the divine. So how can the human mind understand the universals since it has no access to the Divine? So, this principle contradicts with the idea that the Divine is only known through created effects (*ibid*).

On the other hand, Aquinas has made an analogy between God and the created being because he has interpreted the statement from the book: *"I am what I am"* as *"I am a pure*

being". This means that God is like another being. And such a similarity is difficult to accept (*ibid*).

Therefore, both paths lead to dead ends and explain how sceptical enlightenment, deism, atheism and rationalism appeared. Thus, to believe in God was of no sense (*ibid*).

Thomism has omitted God from being directly present in the world. That is He is present only through His created effects. This resulted into a material world featured by causation with a state of deism locked in itself, which directly led to atheism. This is because Divine knowledge cannot be experienced or accessed with the senses, a fact which contradicts both Thomism and nominalism. So this is why Aquinas thought led to Atheism (*ibid*).

Atheism is defined, in the broadest sense as:

> …an absence of belief in the existence of deities. Less broadly, atheism is a rejection of the belief that any deities exist. In a narrower sense, atheism is specifically the position that there are no deities. Atheism is contrasted with theism, which, in its most general form, is the belief at least one deity exists (Wikipedia, 2019)

As far as religion is considered, Eco (2005) has shown his respect to Christianity because it still makes some sense compared to its alternatives. Nevertheless, he advocates Chesterton statement: "When a man ceases to believe in God, he doesn't believe in nothing. He believes in everything" (Eco, 2005).

Eco's (1997) secularism is felt to be tolerant, and he even admits that the solid morals that he harboured were based on his Catholic formation. In his correspondence with Martini, Eco has revealed his beliefs and fears about the end of the world, and has written how the secular world is more obsessed with the idea of the end of the world than the Christian one. He has even expressed his fears and despair when he has made an analogy between the

Revelations in St. John's book (to which he alluded in The Rose) and the contemporary world situation.

As a non-believer, Eco (1997) bases his moral behaviours on what he calls the universal semantics that is common to all humans. These semantics include the right to talk, to see, to listen, to sleep, to swallow or to think or being where one wants to be. These semantics became the basis of an ethical system. And for Eco, if these physical rights were respected there would not be the massacres of the innocents, the Christians and the heretics, or having children working in the mines, among others.

For Eco (1997), the disbelief in God can be replaced by the love of the others and helping them in their life. In the absence of faith, the non-believer seeks for another way to give meaning for his life. In addition, the non-believer relies on his natural ethics, which are for Eco natural instincts in mature and self-awareness state. Therefore, in the absence of faith, the non-believer can also feel remorse when he sins. Furthermore, living in his cosmic substance, the non-believers maintain harmony and tolerance because it is their only place to live and into which they will be reabsorbed.

Eco (1997) states that in St. John's Revelations, there is an announcement of the end of the world in seven trumpets: " the hailstorm, the sea turned to blood, stars falling from the sky, horses rising in a cloud of smoke from the deepest abyss, the armies of Gog and Magog, the Beast emerging from the sea" (p: 17). Here, Eco makes an analogy with the status quo which is featured by its atrocious event such as the nuclear wastes, acid rain, global warming, the hole in the Ozone, the hunger of entire continents, the selfish destruction of the soil, new incurable pestilence, the construction of our clones, the necessary suicide of humanity in order to rescue those species it almost already had obliterated.

As a response to Eco's (1997) concerns about the apocalypse and hope, St. Martini presents an explanation to the background of the apocalyptic thought. He states that the Apocalypse is a kind of refuge for the people in despair who suffer from religious, social and political oppression and who wait for the cosmic forces to interfere and defeat their enemies. Subsequently, St. Martini extrapolates that, from a Christian perspective, the Apocalypse is a prolongation of an experience of fullness and salvation. Therefore, contrary to Eco, St. Martini conveys a message of hope and the importance to hold on it. For him, hope helped the Christians to survive the hardships of their times. So both believers and non-believers should keep on it.

3.5.4.1.1. Islam and the Existence of God

The possible world in The Rose is a world without God since there are no universal laws in the sequences of events and in the investigation of the crimes. The question of the existence of God is a controversial issue for many in the Western world. So we can say, at this point, that the world in The Rose is in accessibility with the view of many in the Western World Structure. Nevertheless, there is the Islamic World Structure which is in opposition to the world of The Rose. That is, there is a relation of inaccessibility between them. Our standpoint springs from the Islamic epistemology.

The question in the Western world is that they believe only in what can be recognized by the senses, and since God is unseen, it becomes difficult to believe in him. Conversely, Muslims have a different view about God. They believe in Him even if they do not see Him or experience Him by the senses for different reasons.

In every language, the word 'God' exists, and in Arabic it is Allah. The existence of such a term implies the existence of its meaning in the mind because the meaning comes first

before the word. Such a situation is a sign of something that could not be denied (El Shaaraoui, 1988).

El Shaaraoui (1988) states that the Quran directs our attention to meditate on the universe and use our mind because it would lead to the unquestionable truth about the existence of God (i.e., contrary to the Western world which has cut any link between the universe and God). In his meditation, man will recognise that everything in this universe is at his service; this applies to organic nature, animals and plants, the stars, the moon, the sun, and water…This man who is the higher species and who is served by the lower species is in fact in the service of his Creator. We can read some verses in the Quran about this meditation like in Sourate El Dhariete:

"For those with sure belief there are signs in the earth (20) and also in yourselves can you not see? (21)"[15]

Although, there are some elements that are beyond the control of man like the sun, he is the master of this universe. If the mind questions what made man the master over these strong elements, one has to look for another higher order which justifies his superiority. This order is God who made everything at the service of man (*ibid*).

In one part, El Shaaraoui (2013) explains that the non-believers think that they own the universe and they think they have power over it through their mind and their advances in science and technology; this strengthens their sense of disbelief. For example, they think that they are the ones who grow plants with their own power but forget to ask themselves who sheds the light of the sun on the sea water to evaporate into higher levels in the air, or intensifies this vapour to form clouds, or who gives orders to the wind to push the clouds to

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[15]-e-quran.com/language/English/English4/r-sura7.html, 2020.

210

the place where it is destined to rain. In this regard, El Shaaraoui refers to verse56 in Sourate El Aaraf:

> "It is He who sends the wind ahead of His mercy. Then, when they have gathered up heavy clouds, We drive them to a dead land, where We make water come down and with it We bring out all kinds of fruits. Thus, We bring out the dead-perhaps you will reflect"[16]

This proves that it is God the One who is behind the movement of the plants, the wind, and the water…

In addition, the huge and extensive advancements in science and technology make the non-believer feel no need for worship. So everything that gives him comfort makes him see that the regulations of religions come to limit his freedom and inhibit his desires ignoring that such regulations are for a decent and safer life. If we take the example why in Islam theft is forbidden, it is to protect one's money from being stolen and thus security prevails in society (El Sharaoui, 2013). So when relying on the facilities of life, it gives him comfort, makes him believe in himself and establish his own regulations, which go with his own freedom and oppose God's regulations. El Sharaoui recites a verse from the Quran in which God describes these kinds of people in verse 24 of Sourate El Djathiya:

"They say: 'There is nothing except this life, we die and we live, it is only time that destroys us'. Surely of this they have no knowledge, they are just guessing"[17].

El Shaaraoui (2013) argues that God is the One and the Only Creator of the universe. Everything in the universe has a beginning and an end except God; He has neither beginning nor end. It is obvious not to believe in something that one does not see, but El Sharoui argues that the existence of something is different from being aware of its existence. In this vein, he

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[16]-quranful.com, 2020.
[17]-e-quran.com/language/english/english4/r-sura 45.html, 2020.

gives many examples about the scientific discoveries in the universe that are mentioned in the Holy Quran which have become known and man has been able to benefit from them; he illustrates the discovery of gravity, the atmosphere, germs, among many other discoveries.

Contrary to the Atheists claims that man is the creation of nature, Tantawi (2008) argues in many ways about the existence of God, the Ultimate Creator:

-Has hazard created the cells of the liver which transform the surplus in sugar into glycogen which we use in need after being transformed into glucose, among other tasks?

-Has hazard created 9000 small noeuds in the tongue for taste, and 100 000 cells for sight and in each eye there are 130 million cells designed to receive light?

-Look at the earth with the diversity of its fauna and flora, the air which transports microscopic living beings, the falling snow, the oceans, mountains, and the speed of the sunlight towards the earth.

Therefore, one has just to meditate upon the universe and think about its precision which witness infinite signs about the greatness of God in creating this universe. And the key to such knowledge is through meditation and forethought (El Thabity, 1999). God is the only Creator of this universe (humans, animals, and objects,) and its Master, and the Only One who gives life and death, and the Only One who grants daughters to some and sons to others and makes some others sterile.

5.4.2. Judgement of Accessibility among the Worlds

Possible worlds are among the main new concepts that were introduced by Eco in order to suggest putting limits to the infinite interpretations that a text can generate.

In Eco's theory, possible worlds are constructed at different levels in the novel by the reader. That is, in addition to the narrator's possible worlds, the reader, on his part, will construct his own mental possible world either on characters, setting, events or actions.

In the light of Eco's (1979) theory, in comparing the possible world of the main character William and that of the fabula, one concludes that there is no relation of accessibility between them. That is they are both different from each other. That is William's thought was different from the actual world of the fabula. This has the impact to foreground the image of the postmodern world which is featured by doubt and indefiniteness.

3.5.5. Stylistics

The study of the style of the language, that is stylistics, has its share in enlightening us about Eco's way of thinking and seeing the world. Oppositions, sarcasm, metaphor and irony are among the prominent features of Eco's style in The Rose.

3.5.5.1. Oppositions

In The Rose, many contradictions or oppositions can be noticed either at the level of themes, characters or values. This is a feature which marks Eco's fictional writings due to his structuralist way of thinking. For example, he has History of Beauty (2004) and later On Ugliness (2007), Or Interpretation and Overinterpretation (1990, *Innovation and Repetition (1994)* (Nöth, 2017). These oppositions are exhibited in the following:

3.5.5.1.1. Faith and Reason

The tension between faith and reason is manifested throughout The Rose. This is between William and Ubertino of Casale who favoured the spiritual as a guide to the truth (Badger, 1995). But the most important to mention is the tension between William and Jorge.

Right from the beginning, William was a nominalist (McHale, 2005). He used abductions on which he relied for valid conclusions (Bennett, 2005).That is he relied on his mind to read the signs in order to solve the mystery of the crimes.

William who was the voice of reason in the novel "uses the modus operandi of the semiotician to solve the various riddles presented to him. He immediately ascertains by the markings in the snow…that Venantius was murdered in the library and later moved." (Cannon, 2005: 07). In addition, William was able to decipher the secret message which was discovered in Venantius desk and was written in necromantic signs. Also, he succeeded to solve the riddle of the labyrinth of the library (*ibid*). The rationality of William occurs in the way how he proceeded in trying to find connections between unconnected elements by starting from the belief that these disconnected series are in fact a coherent text (*ibid*). William was aware that he was constantly using his logic faculty to make guesses and waited for the world to confirm or decline them later (Richter, 2005).

In fact, The Rose stands midway between the detective story and the philosophical one. It is based on a semiotic theory (Richter, 2005). Hüllen (2005) claims that The Rose is the concrete side of Eco's semiotic theory. In the novel, William is seen processing semiotically to interpret the traces of the horse Brunellus. He interpreted them semantically, syntactically and pragmatically (*ibid*):

> We see him use signs from the various semiotic categories Eco defines in his theoretical works: non-verbal imprints (hoof-prints) and clues (a broken branch), and clues from texts (the source for the name Brunellus) (Bennett, 2005:52).

He combined between modern semiotic categories and fourteenth-century Okhamist concepts in order to explain the signs he used in his abductions (*ibid*).

As a semiotic investigator, William used to teach how to rely on formulating hypotheses about the reality even they seem contradictory. That was the mode of his reasoning. His use of glasses is also a sign of reason (Hüllen, 2005).

Although his conjectures were successful and convincing, some of them were not successful (MacHale, 2005). For his conjectures were also open to fallibilism, he was like the historian, the scientist and the philosopher (Cannon, 2005). In some cases, William could not provide explanations like the sculptures in the front door of the church which lead to the Cathedral church (Hüllen, 2005). There was also his inability to understand the individuals (Badger, 2005).

As an ex-inquisitor who devoted himself to the semiotic knowledge (De Lauretis, 2005), William was a nominalist character who believed in the empirical sciences. He was against the medieval doctrine and the idea of the comprehensibility of the Logos that makes God exist and reliance on an anterior text like the Apocalypse (Dipple, 2005).

On the other hand, the voice of faith is manifested in the blind old monk Jorge. He was anti-Augustinian and pre-Thomist (Braswell, 2005). He was reactionary, apocalyptic, nihilist and mystical. His faith was based on fanaticism. He died for the truth (Neppi, 2005). He believed that Christ never laughed and constantly admonished the monks not to laugh. He never had regrets for his murders. He believed that there was a divine plan that was directing these deaths for which he was not responsible (Sallis, 2005).

Jorge hated knowledge and philosophy. The only knowledge that he admitted was that of the scriptures and the teachings of the Apostles. For him, it was sufficient for man to conduct his life on earth. This is why he killed in order to hide Aristotle's book. In the end he killed himself just because of his blind faith.

Dipple (2005) provides further insights into the relation between Jorge and William. Their opposition was an opposition between Platonism, as a fixed mode, and Aristotelianism, as a steady movement toward change. Erikson (2017) qualifies this opposition as being between dogmatism and empiricism.

3.5.5.1.2. Religion and Secularism

The Pope was against the Franciscans (the followers of the emperor) who after many years adopted the spirituals theories. He was also against the other spirituals and the poverty movements. In fact, the poverty movements were foremost manifested in the congregation of Gherardo Segarelli. His preachings influenced Fra Dolcino who was considered as a Pseudo Apostle who preached against the teachings of Christ. Moreover, the heretic Michael Fraticelli opposed the church and the Pope; he was with the poverty of Christ.

The dispute over the poverty of Christ is related to the church's willingness to stay in control and have coercive power because as William explained if the Apostles did not have control and coercive power, then ultimately, the church would follow them and would be deprived of this power. This is why they strongly defended the richness of Christ and the right to property and condemned anyone who opposed them as heretic. This conflict over the poverty of Christ was for the benefit of the emperor because it helped him to reduce the power of the church[18]. That is, the church saw its right to exercise power on political, economic and social life. Thus, its conflict with the emperor lied on the extent to which the church should exercise its power on earthly matters and would hold supreme authority on Europe (ibid).

So, this is seen as a religious confrontation between the emperor Luis the Bavarian and the Pope John XXII. It was also interpreted by Richter (2005) as a political conflict which mirrored the conflicts in the world which were manifested in the conflicting relation between

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[18] -(www.Litcharts.com/lit/the-name-of-the-rose/themes/religion-and-politics,2020).

America and the Soviet Union, or the NATO and the Warsaw Pact. And from this analogy, the author equates the emperor Luis the Bavarian with the USSR with the ideology of socialism and perhaps with the alliance of Warsaw and socialist movements in Europe and the Third World. On the opposite side, there is the Pope John XXII who could be identified with the USA, with the ideology of capitalism and with the NATO alliance.

Within this context, Richter (2005) highlights three distinguished political issues in The Rose, namely, the socialist revolutionary movements in the Third World; the attraction of intellectuals to terrorism and, finally, the intervention of other nations through clandestine organizations like the CIA and the KGB.

In the fourteenth century, in theory, the state had the responsibility of turning God's Word into Reality. Historically, this bond between the church and the state broke down. It is apparent in The Rose that William was a great follower to both Okham and Bacon. He adhered to the theory of the state and natural law. William argued for the mutual independence of the church and the state (Hüllen, 2005).

3.5.5.2. Paradoxes

Paradox is defined as:

> …a statement that appears to be self-contradictory or silly, but which may include a latent truth. It is also used to illustrate an opinion or statement contrary to accepted traditional ideas. A paradox is often used to make a reader think over an idea in innovative way[19].

Paradox is among the means through which Eco conveyed his thought. In The Rose, we have depicted two eminent paradoxes that are demonstrated through Jorge and the institution of Orthodoxy.

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[19]-literarydevices.net/paradox. 2020.

3.5.5.2.1. Jorge: The Image of Faith and Crime

Jorge was the character who embodied both the image of the Christ who exalts God's will, and the image of the Antichrist who represents the image of the devil (Cobley, 2005). Two contradictory traits were gathered within the same character. It was his extreme blind faith which made him kill and die for what he thought was the truth. And it was his fanatic closed faith that was behind his collapse in the end.

3.5.5.2.2. Orthodoxy or Heresy

At a moment in The Rose the line between heresy and orthodoxy is blurred when William described the faith of Ubertino as being not such different from heresy. It is also the case when we read about Fra Dolcino who was both a sinner and a saint at the same time. He was condemned as heretical spiritual. His sin was in living the poverty that he learnt from Christ theories on poverty. In the light of this, it becomes obvious to consider both heresy and Orthodoxy as being two versions of the same spiritual order (Cobley, 2005). Therefore, they *"feed each other, and perpetuate each other"* (ibid: 346). So it becomes difficult to determine which originates from which. They are two sides of the same coin (*ibid*).

That is, Orthodoxy in The Rose worked on destroying the heretics, but at the same time it was perpetuating them: "Without the threat of heresy, there would be no need for an Orthodox order to guide and protect the faithful" (Cobley, 2005: 347).

The paradox in this context is when we see that Orthodoxy which fought heresy, though it was constituted by it, depends on it for its existence, and whenever it destroyed a particular heresy it ensured its replacement (*ibid*).

Consequently, the presence of the heretics became symbolic. There was the principle of exclusion at the basis of heretics. They were often at the margin of society. Referring to St.

Francis in The Rose, and in trying to include the heretics into the system, this would create a new order to the system which in turn will create a new margin. For Saint Francis, every centre needs a margin to maintain and found its identity (Cobley, 2005):

> To recover the outcasts he had to act within the church, to act within the church, he had to obtain the recognition of his rule, from which an order would emerge, and this order, as it emerged, would recompose the image of a circle, at whose margin the outcasts remain (The Rose: 238).

As a conclusion, from the two cases of paradox in The Rose, it can be suggested that Eco is conveying a postmodern thought. It is featured by the lack of truth and contradictions.

3.5.5.3. Metaphor

Metaphor is a figure of speech which means an implicit comparison between two dissimilar elements (Cuddon, 1998). As an example of metaphor, there is the word 'Rose' in the title of the novel. The analysis is chosen because though the novel seems far from the title, but with close scrutiny, one finds that there is a connection between them.

3.5.5.3. Analysis of the Metaphor 'Rose' in the Title

At first glance, the naïve reader may think that there is no connection between the title and the novel. On their part, Haft et al (1998) think that the title may be an allusion to the discussions of universal laws that arose in the revival of the Aristotelian logic; whether these laws are corporeal or incorporeal, and, finally, whether they are separated from sensible things or insensible things.

So, one thinks that the title is metaphoric and the word 'Rose' is the key to the novel. Thus, the endeavour is to analyse it in the light of Eco's method of metaphor analysis.

3.5.5.3.1. The Different Significances of 'Rose'

For centuries, the rose dominated literature, art, poetry and architecture. It became a symbol of courtly love, which was exquisitely represented in the 13th century in Roman de la Rose by the two poets: De Louis and De Meun. Moreover, the Romans used to hang roses overhead or paint or carve them on the ceilings in confidential meetings so that everything discussed would not be repeated outside (Harrison, 2020).

However, one can read some negative connotations to the rose. The extreme Christian St. Clements of Alexandria denounced roses as 'abhorrent'. They saw roses as culprits, as a reaction to their mortal enemies the Romans (Touw, 2013).

This beautiful plant has been always the symbol of beauty and love (Haft et al, 1998) and Harrison (2020). But going back to the context of the Middle Ages, Haft et al (1998) add other interpretations. They declare that it is an emblem of the passion of Christ and the purity of Mary. They add that, for Borges, a rose is not only symbolic of art and beauty but also of the vast gulf between language and the world. However, in The Rose, the authors compare Eco's rose to the evanescent rose of De Lille, a French theologian and poet from the Middle Ages, which ""blooms in the early morning" and then "flowers out, the flower deflowered of"" (Haft et al, 1998: 29).

In The Rose, Adso ends his narrative with Bernard of Cluny's *De Contemptu mundi* Latin sentence "stat rosa pristina nomine, nomina nuda tenemous" (The Rose: 493), this is translated by Haft et al (1998) as follows "Yesterday's rose endures in its name, we hold empty names" (p: 176). For Bernard, they claim, the rose signifies the silent passing of the glories of the world, the brevity of human life, the decay of the body, the infinite sadness of mortality: "Then, too, Eco's many petaled rose may signify the passing of the Middle Ages,

and the loss of a whole system of symbols, signs, dogmas, and rites within which the psychic life of Western man had been safely contained" (Haft et al, 1998: 30).

In the light of this, it can be thought that the rose alludes to nothingness when there are empty names. In other words, it suggests Apocalypse.

In The Rose, related to rose, flowers are connected with love. While William and Adso were in the library deciphering its mysterious labyrinthine structure, Adso found a book adorned with: "flowers, vines, animals in pairs, some medicinal herbs" (The Rose:313), entitled *Speculum Amoris* written by Maximos of Bologna which contained many quotations from different works on the malady of love.

Considering the isotopies and topics discussed in The Rose and following Eco's approach of metaphor analysis, readers will build their encyclopaedic Model Q for the interpretation of the word 'rose' highlighted in the following points:

-The semantic markers of the rose: love, beauty,

-A case grammar study of 'rose' as a noun. Here we look for the following:

F= the perceptual aspect of the word rose.

A= who or what produces "rose".

M= what is "rose" made of.

P= what "rose" is supposed to do or serve.

-Finding seminaries and differences or even oppositions between the properties by taking into consideration the contextual and circumstantial selections.

- The selection of the properties that are related to co-textual and cultural clues.

-The consideration of topic and isotopies will help us in determining which properties to choose.

3.5.3.1.1.1. Model Q of the Sign 'Rose'

By following Eco's method of metaphor analysis, one would see that the interpretations are guided and lead to what the writer aims to reach. One could not go outside what he intended. From this model, one can say that the title is significant. And the kind of possible world one is able to construct about this title is epistemological. It is about the end of the world. Dipple (2005) already confirmed that the title of the novel conveys Eco's nominalist tendency. So one comes up with the following figure:
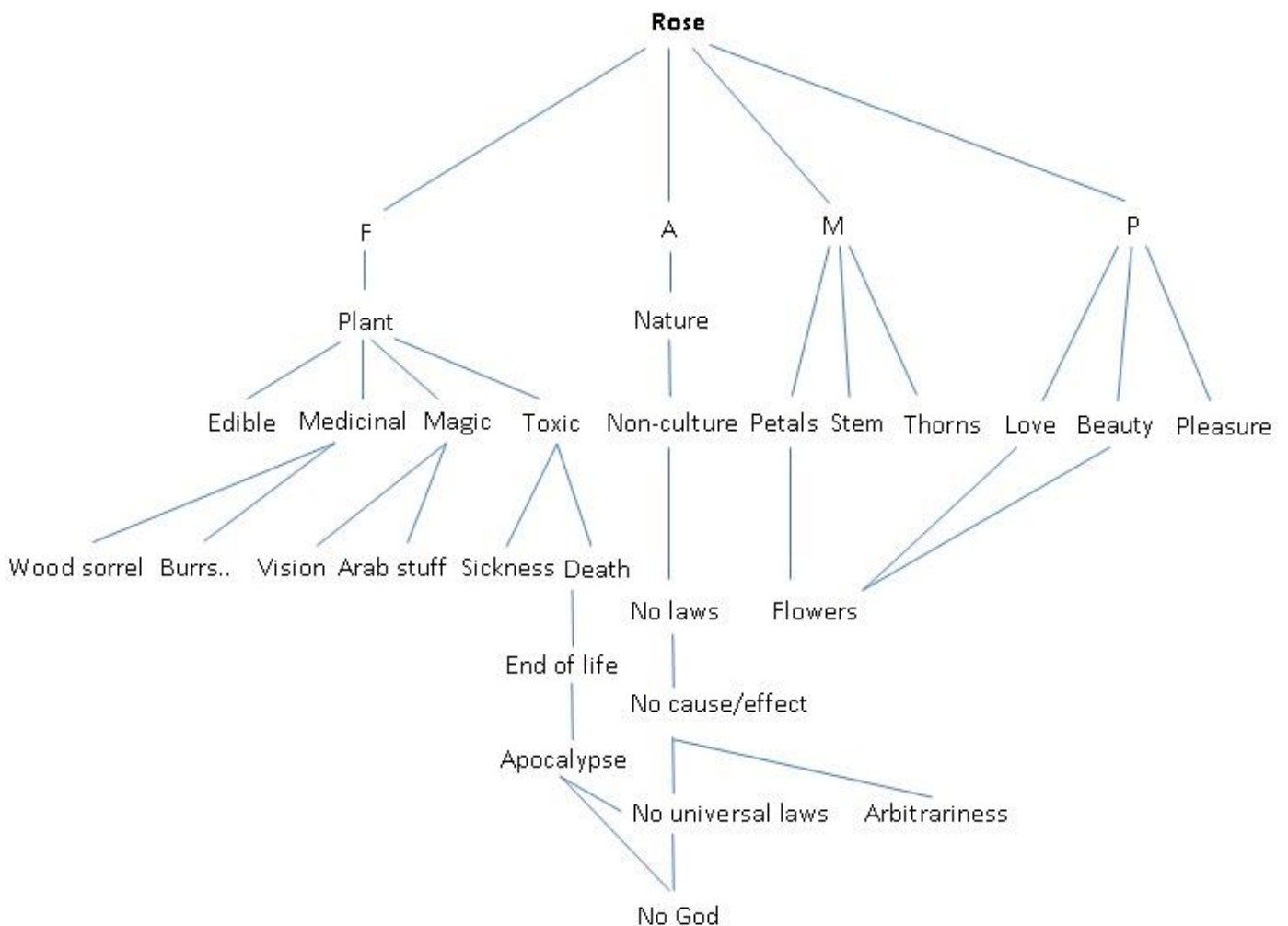
Fig. 4. Model Q of the Sign 'Rose'

222

3.5.5.4. Allegory

Allegory is a story that can be read or interpreted at two levels. That is a story with double meanings, a primary surface meaning and a secondary deep meaning (Cuddon, 1998).

Regarding the different topics from The Rose, one can say that this novel can be read at different levels and from different perspectives. This leads to consider The Rose as an allegory that contains both a literal and deeper levels of meaning.

In addition, a ramification of allegory at different levels can be noticed either at the level of characters, timing, setting or symbolism. The Rose could be read as a history, a detective, an epistemological or a philosophical book. For example, Rosenblum (1992) interprets William as an allegory of reason, Adso stands for mysticism, Jorge for the power of evil and Abo stands for complacency.

In this context, the allegory which calls one's attention in The Rose is the character of Fra Dolcino who stands for Curcio, the leader of the terrorists the Red Brigades. They both used violence in order to make reforms and changes (*ibid*).

In The Rose, the Fra Dolcino movement is among the protest movements against the corrupt priests. They were hated by the empire, the Feudal lords and the City magistrates.

This was because the movement was categorized within the dangerous heretics including the Pseudo-Apostles who were involved in many crimes. They were thought to have misunderstood the message of the Gospel because they transformed their struggles against the riches into a series of *"blood thirsty follies"* (*ibid*, p: 141).

The Fraticelli also were heretics who did not constrain themselves to the concept of the poverty of Christ, but they also adopted the right to revolution, looting and the perversion of behaviour. However, Abo is seen the Abbot declaring that all these violent acts include all

heretics, like the Patarines, Waldensians, Chatharists,…which according to him, "Jeopardize the very order of the civilized world, as well as the order of the empire" (The Rose: 143).

In The Rose, within the chaos of the violent heretic groups, they converge in their mission or objective to achieve a particular kind of reform, a moral reform, a different church or object. Therefore, they developed a different view of God or life. On their part, the Fra Dolcino Apostles: "preached the physical destruction of clerics and lords and committed many acts of violence" (The Rose: 191).

From the novel, one sees that this question of heretics could never be solved because integrating them into the community would have implied a reduction in the privileges of the individuals, and this is why they remained branded as excluded heretics. Besides if they were supported, it was only to benefit from them and to use them because they served their purposes of the conquest of power.

 William engenders a holistic perception of the heretics despite their different names as 'outcasts, poor, simple, excluded, uprooted, and humiliated' which for him signify 'lepers'. They all did not have an apparent doctrine, and this was because they were marginalized, outcast and excluded. Hope, given by these heretic movements to the simple, is more important than the faith they offer.

Fra Dolcino, who had the reputation of being a wicked man with his followers, had the desire to purify the world out of his love to penance, which ultimately resulted in bloodshed and violence.

5.5.4.1. The Doctrine of Fra Dolcino

This doctrine started with Gherardo Segarelli who was accused of being an idle vagabond who refused the authority of the priests. From the teachings of Gherardo, Fra

Dolcino founded a violent doctrine against priests, clergy, monks and all who belonged to the Pope had to be exterminated.

As Ubertino declared, Dolcino saw himself the only true Apostle of God. In addition, heresy began with a fight for poverty and fell in the trap of the temptation of power, war and violence.

Fra Dolcino struggled against private ownership in the name of poverty. His ideal and that of his followers was poverty. So Fra Dolcino is the allegory of not only the Red Brigades but it could also embody all the contesting bloody movements who seek to clear corruption. And the Red Brigades were just an illustration.

Thus, the image of the Red Brigades is also manifested in the heretic, so called Cellarers, who justified their violent actions of looting, torturing or killing by their desire to purify and also for justice, for a better world of peace and happiness for all. So, blood was the cost. So Fra Dolcino, Gherardo and the other violent movements are an allegory of desperate marginalized groups within their societies.

As a conclusion, with the study of allegory one is led to more philosophical and epistemological questions that seem to occupy the thought of Eco in his times. So in this way, Eco was putting into question some contemporary issues and leading the reader to think or at least be aware of such matters.

3.5.5.5. Sarcasm

Sarcasm is a stylistic feature which is depicted strongly in the long vision or dream of Adso. In online dictionaries it means:

a- "A way of speaking or writing that involves saying the opposite of what you really mean in order to make an unkind joke or to show that you are annoyed"[20]

b- "The use of irony to mock or convey contempt" (Oxford, 2020).

During their walk in the labyrinthine library, William was able to decipher the mystery of the library. In one of the areas of the library called LEONES, they found the Quran which Adso described as: "The Koran, the Bible of the infidels, a perverse book" (The Rose: 306). Here, we read William explaining to Adso that it was put in this area which is devoted to books that were written by infidels which contained falsehood; this is why they put it with monsters and lions; while at the same time, within this collection, they found books of science which William thought that the Christians could benefit from them.

In his dream, Adso saw on the walls of the refectory images that resemble those of Adelmo which express a reversed world in contrast to the real world. This is also approved by the vision of Adso in which characters like the Abbot, Jorge and Remigion performed roles that are different from theirs in real life. For example, Jorge who died in the end of The Rose for the sake to hide Aristotle's book because it favoured humour, optimism and positivity, is seen in this vision laughing. One also reads:

> Remiogio, dressed like Bernard Gui, held a book like a scorpion, virtuously
> reading the lives of the saints and passages from the Gospels, but they were
> stories about Jesus joking with the apostle…(The Rose: 420).

Though Eco's tolerance is known towards religions in general, the simile in the previous quotation "a book like a scorpion…reading the lives of the saints" attracts our attention and leads us to interpret that this holy book that reads about the lives of the saints is

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[20]- https://www.meriem-webster.com. 2020.

something fatal, harmful or something about which one must be careful. This fact leads to suppose Eco as being sarcastic, and he expressed his sarcasm in the form of Adso's vision.

In addition, the sarcasm of Eco in The Rose extends into the holy personages. In adso's vision, the Abbot made a feast that was attended by plenty of sacred religious figures like Adam, a *"monogram of Christ"*, Eve, Noah, David, Moses, and Abraham, among others. The way how the abot addressed them is obstentially sarcastic: *"Come on in, you whoresons."* (The Rose: 421), or when the chief of these holy people with his goblet filled with pig's blood paid homage to the abbot. In fact, they were all drinking pig's blood or puddings so that by the end of the feast, they were all drunk.

The vision of Adso was a series of different images that transport the reader from one scene into another. In one of the scenes, a reversed image of what actually happened in the monastery conveys Eco's sarcasm regarding the events of The Rose, particularly the issue of laughter:

> Jesus woke with a start, hearing Bernard Gui and Bertrand Del Poggetto plotting to burn the maiden; and he shouted: Father, if it be thy will, let this chalice pass from me! And some poured badly and some drank well, some died laughing and some laughed dying, some bore vases and some drank from another's cup. Susana shouted that she would never grant her beautiful white body to the Cellarer and to Salvatore for a miserable beef heart… *(*The Rose*: 423*).

Most of the sarcastic scenes are connected to the Quran and the holy personages. This conveys the sense of loss and confusion within Eco regarding the issue of religion and holy personages.

Conclusion

In the light of Eco's hermeneutics, two broad lines have been considered. The first is the socio-cultural context of The Rose. This makes a great deal from the intention of the writer which we think is very important to enlighten us with many facts that are found in the novel. Indeed, some brief information about the contemporary literature is provided, religion, politics, history and intellect. After the analysis of the novel, we have found that The Rose is a mirror of its time.

The second is the writer's textual strategies. And for this, the plot has been scrutinized structure because it is essential in demonstrating Eco's view about the world and culture. Thus, we have found that he sees the world as a labyrinth without a centre, and every element leads to another element in an infinite way. In this way, truth becomes blurred.

In order to activate the discursive structure of The Rose, it was started by formulating hypotheses about its main topics. These hypotheses are confirmed by the different isotopies that are scattered throughout the text.

Topic one is about the corruption of the Abbey which is justified by the following isotopies: the debate over the poverty of Christ, the conservation of knowledge through the labyrinthine structure of the library, the ossarium, the herbs of vision, the distorted mirrors and the finis Africa. These are in addition to the isotopy of the rule of silence in the Abbey, the forbidden laughter, injustice and the creation of the enemy.

Related to topic one, another sub-topic has been depicted; it is Eco's suggested solutions to the corruption of the Abbey through the reconsideration of the simple, the secular government and the importance of learning.

Topic two is about the Apocalypse or the end of the world. This is confirmed through the following isotopies: the Antichrist, the character of Jorge de Burgas as the new image of the Antichrist, the mysterious scrolls, the Apocalypse of John and the name of Adso.

Topic three is about the universal laws and the postmodern world. It is demonstrated through William's false abductions, Adelmo's drawings and intertextuality.

So far the intensional aspect of the novel has been discussed. Related to it is the extension of the text. So we have moved to the World Structure in the extension side of the analysis. This has enabled us to compare the world within The Rose with the outside world.

As style is also important in Eco's semiotic hermeneutics, some prominent stylistic features have been depicted which come to enhance our findings and also add more to our knowledge about Eco as a thinker and a semiotician.

For example, in the analysis of oppositions, the structuralist side in Eco's thought has been unfolded. While in paradox, the conclusion that according to Eco nothing is definite in this postmodernist world. In metaphor, the analysis of the sign 'Rose' in the title has been choses. One finds that it is significant and is closely related to the main topic of the novel which is the apocalypse which leads to a Godless World.

History, particularly a reference to the Red Brigades, is revealed via the stylistic feature allegory whereas Eco's confusion about religion is made apparent in his sarcasm.

GENERAL CONCLUSION

GENERAL CONCLUSION

Eco's theory of textual interpretation has appeared in a period of conflicting approaches that are concerned with interpretation. In his part, he advocates the open work as the best representative of the literary work while he establishes new concepts to regulate the interpretations and protect them from being aberrant. From such concepts we can cite the Model Reader, the intention of the writer, the intention of the text, possible worlds and encyclopaedia. Nevertheless, he has been criticized for being paradoxical in his theory. That is his Model Reader contradicts his theory of the open work. In the light of this, we have asked the following questions: How does Eco conceive of the literary work?; What are his views on textual interpretation?; How is his theory featured?; What kind of openness does he call for?; Is the reader fully free or limited in his journey of interpretation?; How can we apply his theory in the analysis of literary texts?. For this, we have hypothesized that: Eco advocates the open work because it considerably represents the postmodern situation; Eco's view on interpretation are not extremist, i.e., neither with the structuralists nor with the deconstructivists; Eco's rich philosophical, semiotic, literary resources contribute in shaping his theory; though he admits the infinite interpretations, Eco introduced new concepts to regulate these interpretations, and, finally, due to the presence of levels of analysis, this sheds a kind of flexibility on the theory which would make it applicable either by scholars or learners.

Practically, in order to answer the research questions, a qualitative methodology has been followed. Based on the relevant literature, we have applied some aspects of Eco's theory in the analysis of his seminal novel The Name of the Rose. Therefore, the research is divided into two theoretical chapters and one practical one.

In the first chapter, due to the abundance of Eco's thought in philosophy and semiotics in relation to the interpretation of literary texts, we have exposed both the philosophical and semiotic perspectives of his theory. It was found out that the Medieval Aquinas laid his shadows on Eco's theory in terms of intertextuality, quotations and the intention of both the writer and the text. His teacher Pareyson's influence was mainly in the issue of infinite interpretations of a text. The presence of the Hermetic thought has been detetected in his theory which is displayed in the connection between the ambiguity of the literary work and the infinite interpretations, in addition to the mental processes in the encyclopaedic representation of the sign.

The semiotic side of his theory is first exhibited in the influence of the American semiotician Pierce on Eco's theory which we see in unlimited semiosis, abductions and the theory of the sign.

Second, as an object of inquiry, the literary text is of great importance to semiotics for many reasons. It is because the aesthetic text manipulates the expression in a particular way which makes the content reassessed again within the code. So, the code changes and, consequently, a new vision about the world is created. On the other hand, Eco is seen to defend semiotics as the best tool for the analysis of literary texts because it is more rewarding.

As a literary theorist, Eco suggests and advocates the open work as the best representative of the new postmodern era which is featured by ambiguity and indefiniteness. This indefiniteness is due to the impact of the theory of the sign which is at the core of the theory of interpretation.

Concerning the issue of interpretation, Eco also took a middle position. That is between those who advocate the structuralist approach which denies the outside world of the text and those who adopt unlimited interpretations like the Deconstructionists.

What distinguishes Eco's theory is his attempts to suggest solutions to the infinite interpretations that a text can generate. For this, he introduces new concepts like the Model Reader, Possible Worlds, the intention of the text, the regulated encyclopaedia, topic and isotopy. By this, he protects the text from being overinterpreted.

As a literary semiotician, Eco considers style as very important to scrutinize because it reflects the writer's world vision. For him, the postmodern literature is mostly featured by metanarrative, double coding, intertextual irony and dialogism.

The second chapter is devoted to the practical tools and walks that are suggested by Eco in his theory.It was found out that it is a combination of many sources. It has got many levels, which are varied in terms of tools and idiosyncrasy.

First, the structure of the text and its socio-historical context have to be taken into consideration at the beginning of the journey of interpretation. The structure has its role in unfolding the writer's vision about the world.

Practically, it was proceeded through the tools which Eco suggested mainly in his three books: A Theory of Semiotics (1976), The Role of the Reader (1979) and Semiotics and the Philosophy of Language (1984). They are a hierarchy of concepts and inferential walks both within the text and outside the text according to the requirements of the text in question.

What distinguishes his scheme is its flexibility which grants the critic to move freely among the boxes of the scheme according to his objectives and the position he takes in the analysis of the text.

Furthermore, one can come up with the presence of the semiotic theory in Eco's theory of interpretation through the theory of the sign. This theory of the sign has its effect in making the text generate infinite interpretations. So, this issue of infinite interpretations that a text can produce is the result of his theory of semiotics. Related to sign interpretation, whether it is a word, a proposition or an idea, there is always abduction as a mode of inference in order to ascribe a meaning to the sign**.**

Another concept which is connected to the theory of the sign is the encyclopaedia. It is among the concepts which Eco introduced in order to limit or rather regulate the interpretations of the sign. That is in the literary text, the encyclopaedia has got a regulatory function because in the process of determining the interpretants of a sign, the reader is guided by the contextual and circumstantial selections of the text. And thus, the text is protected from overinterpretation. Another side of sign interpretation is that of definition. It is also connected to the encyclopaedia. It states a relation of equivalence between the sign and its interpretant.

Having an encyclopaedic nature, Eco adopts the Model Q as the best means to represent the different interpretants that a sign can generate. It is structured in the form of interconnected nodes which result into a kind of multidimensional tree that represents the different interpretants of the sign in question.

Being important for both literature and semiotics, Eco proposes a semiotic approach for the analysis of metaphor. In the compositional analysis of metaphor, Eco asserts to consider the contextual and circumstantial selections, topics and isotopies, frames and metonymy.

Being a theory in the form of a hierarchy of levels of analysis and at the same time, as we have found, it is methodological, we came to the decision that Eco's theory is a hermeneutics, i.e., an ontological and methodological hermeneutics which goes in line with the existing hermeneutic approaches in the canon of literary theory.

Concerning the contradiction claimed by some scholars about Eco's hermeneutics, which is that while Eco states that the text generates infinite interpretations, his interpretations are rather limited by his concept of the Model Reader. As an answer to the scholars who claim contradictions in Eco's hermeneutics which is displayed in his ideas about the infinite interpretations that a text can generate, and his concept of the Model Reader, we have found that there is no contradiction in his hermeneutics. His idea that the text can have infinite interpretations rises from his semiotic theory. And the introduction of the Model Reader is only a means to protect the text from being overinterpreted.

As a conclusion, one can say that Eco's hermeneutics is particular to him and reflects his various influences as well as his world vision as a literary theorist and a thinker.

In chapter three, we have employed some of Eco's tools in the analysis of The Rose. That is we have taken a position and, starting by some hypotheses, we have looked at the work as a unity composed of related elements.

The journey in The Rose, in the light of Eco's hermeneutics, has helped us to find the writer's intended meaning behind such narrative. Through the application of his hermeneutics we have taken the position of the critical reader or the Model reader, as he terms it. In the light of this, we have been able to decode the writer's textual strategies and through which we have come up with a semiotic analysis of The Rose.

The Rose has shown to be a postmodern work par excellence due to the following features: It is a pastiche whether literary or linguistic. It is a metanarrative through which we

read Adso addressing the reader directly and reflecting on the events from time to time; It contains various allusions to philosophers, authors, scientists, which opens it to a plurality of meanings as an open work.

Though the novel has shown to be a complex of sub-plots (like the corruption of the Abbey, the story of the heretics, the universal laws and the postmodern world). All these plots collage and contribute together to convey the writer's basic meaning which is the Apocalypse and the emergence of a Godless world..

Moreover, shedding some light on the significant stylistic features, like metaphor, paradox, opposites, sarcasm and allegory, serves to illuminate Eco's structuralism and at the same time to justify our analysis of topics and isotopies. For example, the analysis of the metaphor "rose" has confirmed the topic of apocalypse in the novel. Through allegory we have come with broader significances that are related to contemporary events in Italy.

To say it differently, with Eco's concept of the open work, one, at first glance, would think that The Rose has unlimited interpretations. However, his tools that we have followed have protected our interpretation from being aberrant, loose or infinite or even meaningless.

If Eco's interpretative tools have not been followed, one would not have been able to get the gist of the novel and we might have stayed at the level of the naïve reader who takes the pleasure of reading a detective story in a medieval era.

On the other hand, following his approach, it has been enlightened with the genuine craft of Eco in producing such an intricate narrative which reflects his wide encyclopaedic knowledge in many domains like literature, literary theory, philosophy, history and semiotics.

Through his hermeneutics, one has felt free from which perspective we start with in spite of the complexity and the variety of his theory. It was also noticed that though he relies on the reader's encyclopaedia to activate the text, he equips us with contextual and circumstantial selections to consider in our path. These selections have protected us from aberrant interpretations.

In other words, as his literary semiotics targets the writer's textual strategies, we have seen a consideration of the outer world of the literary text too to enable us compare or reflect between what is in the text and what actually is in the outside world. This is by considering the writer's own world, the context of the text at hand and also our encyclopaedia which is envisaged by the writer early during the production process. This ultimately adds to the enjoyment of this novel when we become able to decode his textual strategies. It is a pleasure similar to discovering the mysteries of a puzzle and winning in the end which makes you admire the genius of its creator.

Reflections

Eco's hermeneutics has provided us with very practical tools for the analysis of The Rose**.** From our study, we have come up with considerable results. Eco has moved from theory to practice. The application of his hermeneutics in the novel reveals that he put into practice his semiotic and literary theories through his reliance on the reader's role, his abductions, topics and isotopies, possible worlds and encyclopaedia.

In addition, Eco's hermeneutics has enabled one to unfold the textual strategies of the novel and depict its intended meaning, getting very close to both the text and the writer.

There is no contradiction in Eco's hermeneutics. It has to be made clear that the difference between his semiotic theory and his literary theory. That is, in his semiotic

theory, the text generates an infinite number of interpretations, something to which he refers as unlimited semiosis. However, in his literary theory, in order to protect the text from being interpreted infinitely (i.e., the case of overinterpretation), Eco produced new guiding concepts that are crucial to consider during the analysis. These concepts are the Model Reader, the encyclopaedia, the possible worlds, the intention of the text, and the topics and the isotopies. These concepts add to the synch racy of Eco's hermeneutics and show his contribution to the cannon of literary theory.

Therefore, despite the effectiveness of Eco's theory, one has not been free, that is one is constrained by Eco's tools. This is because the aim of Eco here is to direct the critic to what the writer would like to say.

With its many sub-plots and intertextuality, The Rose has shown to be a labyrinthian novel which mirrors Eco's vision about culture and the world.

Though Eco stated that it is up to the reader to decide whether the novel is a Gothic work, a medieval chronicle, a detective story, an ideological narrative or an allegory, we have found out that the application of his hermeneutics has guided us to precise meanings.

Critics, on their part, admit that The Rose can be read from many perspectives, i.e., historical, detective, semiotic or philosophical. However, if one reads the novel from one of these angles, one will miss the idea on which the novel is built. That is, the novel is read from its historical perspective, one will limit ourselves to the depiction of the historical information and try to compare it to contemporary time in order to interpret it. The same happens to The Rose as a detective novel. To limit ourself to unfolding the reasoning of William and his interpretation of facts and try to judge his competence. It is also the same when considered as a semiotic novel; our attention will be on how Eco's

semiotic theory is displayed in the text. Finally, if we read it as a philosophical novel, one will target the different philosophies to which Eco alludes. More important, in all these perspectives, one will miss the writer's textual strategies which are basic in Eco's hermeneutics. Consequently, in the application of his theory, we have been able to uncover the thought and the meanings of Eco and how they connect to his textual strategies.

Finally, it seems that Eco's abundant use of references to semiotics, literature and history not only demonstrate his vast knowledge and genius, but also they are the noise behind which his vision about culture and the world is conveyed. He shows to be the mirror of his age.

Discussion of the Results

From theory to practice, Eco's theory seems to work effectively in unfolding the textual strategies of the novel and its meanings though the reader is not free in his walks. However, the question that needs to be asked is what will be the result if we apply it on another work of fiction written by another writer? For this, briskly, one has chosen a novel that is written by another writer. It is A Mercy (2008) by the American writer Morrison.

The story of the novel centres on the main character the slave woman Florens, sixteen year old, who was given to the Vaark family as partial settlement of a debt at the age of eight. When her owner Jacob Vaark died, his wife Rebekka fell sick and Florens was sent to fetch the blacksmith who is a skilled healer. She fell in love with him but their relation ended badly which marked a turning point in her life. However, by the end of the novel, she reached self-enlightenment.

Though the novel projects on Florens, there are other stories that are connected to it: the story of Lina who is another slave woman; the story of Jacob Vaark; the story of Sorrow and the story of Rebekka.

As for the socio-cultural context of the novel, the writer sets it in 1682, a period in which slavery was practiced, a time when Black Americans helped in the economic foundation of the nation.

The textual strategies of the writer and the way she structures her novel reveal her vision of the world. She presents her novel in separate parts with no chronological order and through different points of views adding to the interrelated sub-plots under the main plot. All these features mirror Morrison's postmodernism.

Through such structure, we think, at first glance, that the novel is about slavery; however, since the main character is a slave woman and most of the sub-plots are about other slave women, it was hypothesized that the main topic of the novel is specifically about women slaves. This will be confirmed through abduction; that is by trying to find a connection between seemingly unrelated elements. So in addition to the story of the main character Florens and her journey to self-liberation, there is the story of Sorrow who has changed with her new baby and gave herself a new name 'Complete'; the story of Lina who symbolizes the lonely illiterate woman who has no control over her destiny and who is burdened by her sad past memories; the story of Rebekka, the Master's wife, who lost all her children and, finally, the story of Florens's mother who was an ignorant, unprotected slave woman who went through a life of oppression and degradation only because of the colour of her skin. Therefore, through these female characters, the reader is in front of different images about the situation and woeful life of the salve woman in particular. There is an image of the woman with limited prospects who endures a hard life.

At the level of style, and for this quick journey, only the stylistic feature of irony is analysed. As a matter of fact, the whole novel sheds light on the hardship of slaves and particularly of women slaves. So, the title of the novel is ironical, having a negative connotation, suggesting enslavement. By the end of the novel, the mother of Florens told her daughter that Vaark accepted to take her daughter instead of her because she had seen his humane look toward her daughter. So, she ended by claiming that this 'mercy' was not granted by God, it was offered by a human (Downie, 2020). To this can be added that this mercy that was granted by the human was carrying underneath it a negative connotation, i.e., a mercy under slavery.

In the light of this, in order to confirm the meaning of the sign 'Mercy', its encyclopaedic representation is drawn by taking into consideration the contextual and circumstantial selections and the main topics and isotopies.
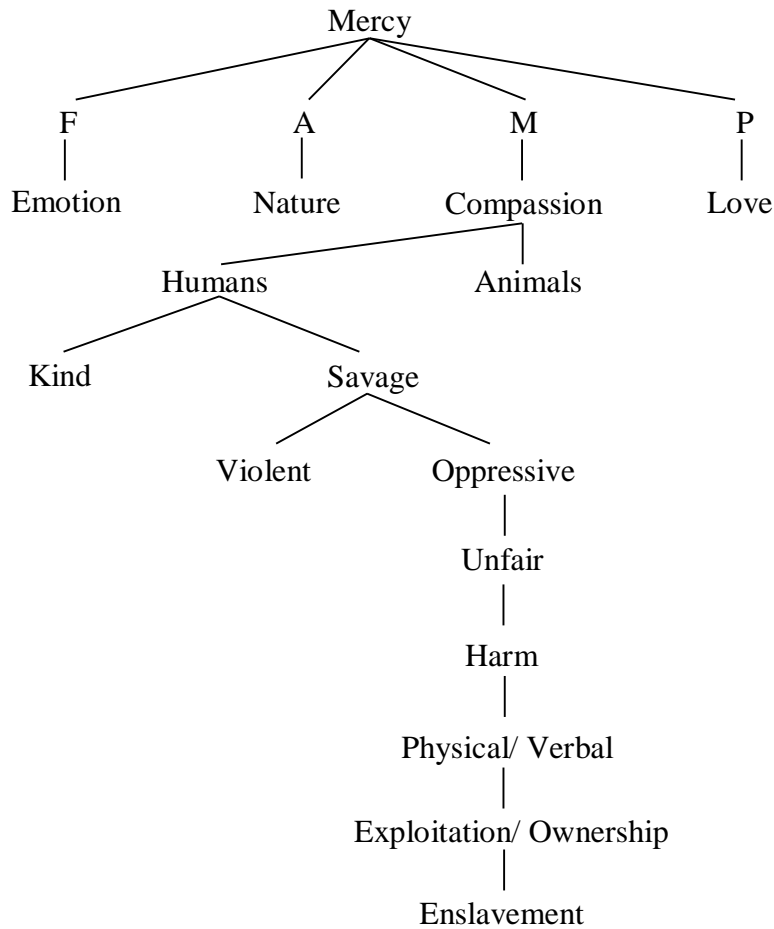
```
                              Mercy
          ┌──────────┬─────────┴─────────┬──────────┐
          F          A                   M          P
          │          │                   │          │
       Emotion     Nature            Compassion    Love
                        └──────────┬──────────┘
                              Humans         Animals
                        ┌───────┴───────┐
                      Kind           Savage
                              ┌─────────┴─────────┐
                           Violent            Oppressive
                                                  │
                                                Unfair
                                                  │
                                                 Harm
                                                  │
                                          Physical/ Verbal
                                                  │
                                        Exploitation/ Ownership
                                                  │
                                             Enslavement
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Fig.5. The Encyclopedic Representation of the Sign ' Mercy'

From this short journey, though we are not free in our walks through the novel, one is able to confirm the negative connotation of the title '*A Mercy*'

Recommendations

Out of the teaching experience of literature, at the beginning of the course, most of the students are reluctant in how to engage in a literary analysis. This is due to their lack of the means by which they can undergo the task, in addition to some misconceptions they have about literature.

On the other hand, one sees in Eco's hermeneutics, with its different ramifications at different levels, an adequate theory that guides in the interpretation of literature. The role of

the teacher here is to choose among Eco's tools, from the simple to the difficult, those which fit the level of his learners.

Therefore, in order to include Eco's theory in the teaching of literature, it is recommended to shed more light on some important concepts which are, at the same time, frequently used in literature. Such concepts like isotopies, metaphor, irony and symbolism. In addition to Eco's new concepts like: encyclopaedia, possible worlds and intention of the text.

Through The Rose, Eco has shown to be the mirror and the thinker of his time. This leads us to recommend for more exploration of his literary legacy.

Through Eco's hermeneutics, semiotics has shown to be very rewarding in the analysis of literature. Therefore, a new branch at master degree can be suggested which opens and specialised in semiotics under which other sub-disciplines are taught like: general semiotics, cultural semiotics and literary semiotics.

In addition, we recommend the organisation of seminars and conferences in order to shed light on Eco's philosophy, semiotics and literature.

Being a Muslim reading a Western literary work, the cultural clash appears which signifies differences in thought and the ways of looking to life. Therefore, we suggest the organization of international conferences in order to open channels for the exchange of ideologies in order to alleviate prejudices from the two sides

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SUMMARY IN FRENCH AND ARABIC

Résumé

Cette étude porte sur l'applicabilité de la théorie de l'interprétation textuelle chez Umberto Eco, en prenant comme modèle son œuvre *le nom de la rose*. Bien que sa théorie ait captivé l'attention de nombreux chercheurs, elle a fait aussi l'objet de beaucoup de critique à cause du décalage entre sa théorie du *Travail Ouvert* et son concept du *Lecteur Modèle*. Par conséquent, l'objectif de ce travail est de mettre en évidence la contribution de cet auteur au canon de la théorie littéraire en faisant la lumière sur les aspects de sa théorie de l'interprétation textuelle et le degré de son applicabilité aux textes littéraires. Les questions posées sont : quelle sorte d'ouverture est requise dans le texte littéraire ? Le lecteur est-il totalement libre ou contraint dans son parcours d'interprétation ? Comment Eco conçoit-il l'œuvre littéraire et son interprétation ? Les hypothèses émises sont : premièrement, Eco occuperait une position intermédiaire entre un penseur structuraliste et un déconstructiviste en matière de créativité et critique littéraires. Deuxièmement, bien qu'il prône l'interprétation illimitée d'un texte littéraire, il adopterait de nouveaux concepts pour réguler et empêcher certaines interprétations de tomber dans l'aberration. Troisièmement, Eco prônerait le *Travail Ouvert* car il représente mieux la position postmoderniste. Caractérisée par plusieurs niveaux d'analyses, sa théorie est très flexible, c'est-à-dire qu'elle peut être utilisée à la fois par les chercheurs et les apprenants en fonction de la perspective de tout un chacun. Cette recherche est de nature qualitative dans laquelle est analysé le roman d'Eco à la lumière de sa vision de l'herméneutique. Il est espéré que les résultats ont dissipé certaines idées fausses sur sa théorie et ont contribué à dévoiler davantage les stratégies textuelles de l'écrivain ainsi que sa vision du monde et ses nombreux et divers sujets de réflexion.

الملخص

تتناول هذه الدراسة قابلية تطبيق نظرية أومبرتو إيكو حول تأويل النص الأدبي على النصوص الأدبية، وذلك بتحليل روايته الشهيرة **إسم الوردة** كأنموذج. فبالرغم مما أثارته نظريته من اهتمام لدى المفكرين إلا أنها كانت عرضة لكثير من النقد لما يعتريها من تباين بين تصور الروائي **للعمل الفتوح** ومفهومه **للقارئ القياسي**. وعليه يهدف البحث إلى تسليط الضوء على مساهمة إيكو في حقل النظرية الأدبية وهذا من خلال إيضاح مظاهر نظريته في التأويل الأدبي وما مدى قابليتها على أن تطبق في النصوص الأدبية. ومن أجل ذلك نطرح الأسئلة التالية: أولا، ما طبيعة الإنفتاح الذي يجب أن يتسم به العمل الأدبي؟، ثانيا، إلى أي مدى يكون القارىء مقيدا او حرا في تأويله للنص الادبي؟، وثالثا وأخيرا ما هو تصور إيكو للعمل الأدبي وماهي رؤيته لكيفية تأويل هذا العمل؟. وتفترض الباحثة ما يلي: أولا، سيكون الروائي إيكو وسطا واعتدالا بين النزعة البنيوية والنزعة التفكيكية في الإبداع الأدبي ونقده؛ ثانيا، بالرغم من تصوره بأن تأويل النص الأدبي لا حدود له سيتبنى بعض المصطلحات الجديدة التي من شأنها   تقنين عملية التأويل وحمايتها من الوقوع في الانحراف والشذوذ؛ وثالثا وأخير، سيدعو إلى العمل المفتوح لأنه يرى في ذلك خير مثال عن أدب ما بعد الحداثة. ونظرا لوجود مستويات عديدة في نظريته فهي نظرية مرنة الإستعمال من طرف الباحثين والمتعلمين على السواء كل حسب منظوره. هذا البحث ذو طبيعة نوعية حاولنا من خلاله تحليل رواية **إسم الوردة** للروائي إيكو وفق تصوره لعلم التأويل. نتمنى أن نتائجه ستساهم في توضيح أكثر لنظريته وفي إزاحة بعض الآراء الخاطئة بشأنها وفي إبراز أكثر لإستراتيجياته النصية وتصوره للعالم وأفكاره المتعددة والمتنوعة.