

TRIBHUVAN UNIVERSITY

Making Truth Laugh:

Postmodern Irony and Parody in Umberto Eco's *The Name of the Rose*

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This thesis entitled “Making Truth Laugh: Postmodern Irony and Parody in Umberto Eco’s *The Name of the Rose*” submitted to the central Department of English, Tribhuvan University, by Mr. Laxmi Prasad Sapkota has been accepted by undersigned members of the Research Committee.

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Abstract

The Name of the Rose by Umberto Eco presents itself as a window into the Middle Ages, that tells of conflict between the Pope and the Emperor, heresy and inquisition, monks and monasticism, and factions within the Franciscans. But it eventually becomes clear what appears to be a window is really a mirror. Eco's intellectual detective hero, William, search for the truth is a reflection of postmodernist ideas on the relativistic nature of truth and meaning in the process. The various signs and events in *The Name of the Rose* only have meaning in their contexts and William must constantly be wary of which context is relevant when he interprets the mystery. The novel always seemed to be going in two directions at once ironically recreating the fact and fictions about life of Capitalist West and Communist East with the thread of Cold War edge.

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Chapter- I

Eco's Elaborate Tale: *The Name of the Rose*

This research critically projects Eco's novel *The Name of the Rose*, (1980) from the light of postmodern irony and parody with making truth laugh, which emphasizes the strong living of monks in a monastery in a way that evokes laughter. The laughter, in turn, is depicted by irony and parody with its representation. Umberto Eco's *The Name of the Rose* is the detective story where the manuscript narrator, Adso, a Benedictine novice relates his distant past with his present age. He accompanies William of Baskerville to approach the journey of an abbey, an abbey that contains the greatest library in all Christendom in 1327 B.S. He loses his virginity to a young peasant girl and grows from ignorance to knowledge. He encounters the most pressing theological debates of his day at the abbey between the theologians and emperors over the 'Christ Poverty'. It was believed that Christ was the sole cause behind the crisis of understanding. Europe has lost one-third of its total population due to the extreme plague of Black Death. Leading social and religious institutions are hypothesized that it could be a sign of the apocalypse. Adso is highly enthusiastic as well as thirsty for knowledge that leads several other monks to their deaths rather than to solve the dispute between papal legation and the status of the Franciscan order.

Eco employed his education as a medievalist in his novel with historical mystery set in a fourteenth century monastery. Franciscan friar William of Baskerville investigates a series of murders at a monastery that is set to host an important religious debate. Eco is particularly good at translating medieval religious controversies and heresies into modern political and economic terms so that the reader can appreciate their substance without being a theologian for diagnosis on that problem.

but unfortunately they entangle with the series of murder mystery of monastery even to seek Aristotle's book on comedy in the abbey's library, *finis Africae*. Jorge, an elderly blind monk and strict interpretator of Bible refuses to let anyone read and instead chooses to eat the poisoned pages. He knocks Adso's lamp and sets the entire library ablaze. He believes that the book could cause the complete destruction of christianity and so feels that he is doing the will of god. William uses his observations to test his hypotheses rather than appealing to either pure reason or authoritative text. William's interference leads to the destruction of books and the entire library. Adso and William somehow escape to save their life. So, the mission to solve the theological dispute transfers into the murder mystery where detective is defeated.

The Name of the Rose by Umberto Eco ignited a wave of responses, comments and criticism immediately after its publication in 1980, and even more after its translation into English and publication in 1983. First and foremost, and quite obviously, *The Name of the Rose* is a detective story, a whodunit with an acute sleuth, Brother William of Baskerville. Detective fiction offers a series of conventions and rules that attract a particular kind of reader, one who knows what, ought to happen next. In addition, the readers of detective fiction are not taken in by what people say, rather they have learned to look carefully at evidence and to guess about what might be the reality of the case. The novel had to look like a detective story so the reader could enjoy himself and as Eco points out:

It is no accident that the book starts out as a mystery and continues to deceive the ingenious reader until the end, so the ingenious reader may not even realize that this is a mystery in which very little is discovered and the detective is defeated. (425).

It seems that once again, Eco undermines himself; *The Name of the Rose* evidently is not an ordinary detective story.

Benjamin A. Fairbank Jr., a post-modern critic criticizes Eco's writing as the form which is related to detective fiction and says:

In Umberto Eco's novel *The Name of the Rose*, the protagonist, the detective monk, the intellectual ascetic from England who unravels the murder mystery in the fourteenth Italian monastery is named William of Baskerville of all good English names, why William of Baskerville? It is of course, to suggest the presence of the spirit of Sherlock Holmes bringing light of reason to the monastery- Eco is broadly insinuating that the predominant detection of recent history is at hand. (194)

Eco provides the ultra intelligent, detective employing the young companion, series of murders, a series of witnesses, and interviews. The villains who try to foil the investigation and a final assembly of those involved where the detective reveals the murders, the motive, and the means of the murder.

Reviewing the novel, the Italian fiction writer and story teller Brendan O'Mahony comments Umberto Eco as the encyclopedic writer and says;

It is frustrating to read a bulky, sophisticated, indeed encyclopedic novel, only to find at the end an admission by the chronicler that he no longer knows what it is about. But I refuse to accept as admission at face value, and consider that Eco means something quite different from what the text says. (198)

Eco employed an additional metaphors to push the reader to make connections not to about the knowledge about words. It elaborates a series of encyclopaedias that serves

to catalogue every 4 object or event in the universe. Thus, this novel is not merely a novel but also a cataloguing of his own encyclopedia. It is this encyclopedia that creates the labyrinth and the world of the novel.

Giving emphasis on fictional treatment toward Eco's novel *The Name of the Rose*, Eco plays with his reader's expectations, creating a tension between what his audiences believe will happen and what really happens, calling attention to the novel as a text, not reality. Furthermore, his playing with generic styles dismantles all such conventions, and reminds reader that what they are reading is a novel, not life.

Postmodern novelist Joao Ferreira Duarte comments that Umberto Eco is a fictitious postmodernist novelist and says:

It might be solid that our monk, in his demented missionary zeal, grossly misreads Aristotle; or else it is Umberto Eco himself who 'misreads' Mikhail Bakhtin, whose theory of the carnival is deployed here, lock stock, and barrel, in the monk's long speech, whatever the case maybe, the fact is that in the light of current research it is very unlikely that the lost book of the *Poetics* dealt with laughter and the cosmic in such a manner; that is, allowing that of fictional treatment that Eco offers in his novel. (65)

Fictitious literature suggests that all matter of writing have already used, written.

Thus, text leads always more text, rather than single constant meaning. This novel is the compact form of collage, pastiche, dialogue, together like as a novel which welcomes the door of interpretations.

Eco's novel examines the concept of labyrinth. It is clear that Abo, the abbot of the Benedictine abbey tells William beware of the library: "The library defends

itself, immeasurable as the truth it houses, deceitful as the falsehood it preserves. A spiritual labyrinth, it is also a terrestrial labyrinth. You might enter and you might not emerge.” (310) Rochelle Sibley reviews and comments that Eco classifies labyrinths in three ways: the “Classical”, the Mannerist maze” and, the “Rhizome” or “Net”. She quotes the labyrinth rhizome or net and says;

“The main feature of a net is that every point can be connected with every other point, and where connections are not yet designed, they are however, conceivable and designable. A net is an unlimited territory [. . .] The abstract model of a net has neither a center nor an outside”.

(1984)

Eco’s novel has difficulties of how to begin and where to begin the several entrances, and many dead ends, cross roads, and misdirections of the story. It does not have center or outside but always creates the danger, fear to find their way out. Considering the labyrinth in this sense provides the reader with nearly endless possibilities for interpretation.

Umberto Eco is a significant postmodernist theorist and *The Name of the Rose* is a postmodern novel. For example he says in the novel "books always speak of other books and every story tells a story that has already been told." (5) This refers to a postmodern ideal that all texts perpetually refer to other texts, rather than external reality. In true postmodern style, the novel ends with uncertainty: "very little is discovered and the detective is defeated". (5) William of Baskerville solves the mystery in part by mistake; he thought there was a pattern but in fact, numerous "patterns" were involved and combined with haphazard mistakes by the killers. William concludes in fatigue that there "was no pattern" [. . .]. He is playing a game

with the reader and most reader expectations of how crime will be solved are undermined, not because the crimes go unsolved, but because William turns out to be utterly wrong in his assessment of the situation. He tells Adso:

I have never doubted the truth of signs, Adso: they are the only things man has with which to orient himself in the world. What I did not understand was the relation among signs. I arrived at Jorge through an apocalyptic pattern that seemed to underline all the crimes, and it was accidental. (556)

William simply finds accident, not order, and chaos, not truth. This novel does not offer a glimpse of the truth at all, but rather provides only a library made up of fragments, quotations, unfinished sentences, amputated stumps of books. Thus Eco has turned the modernist quest for finality, certainty and meaning on its head leaving the overall plot partly the result of accident and arguably without meaning.

Even the novel's title alludes to the possibility of many meanings or of nebulous meaning; Eco says in the Postscript he chose the title "because the rose is a symbolic figure so rich in meanings that by now it hardly has any meaning left" (6). In *The Name of the Rose*, a blind elderly prophesying monk, Jorge of Borges who participated in a heated debate with a Franciscan monk sent by the Emperor to mediate the debate between the papal legation and the Franciscan order on the question of Christ's poverty guarded a library. Umberto Eco himself refers to Borges in the "Postscript" "I wanted a blind man who guarded a library and library plus blind man can only equal Borges also because debts must be paid". (19)

The first appearance of Jorge of Borges in the library of the abbey resembles that of a prophet of the Old Testament bearing terrible news, as well as that of a

fanatical follower of the anti-Christ, whose description he found in the New Testament, especially in the Apocalypse form. For the old, blind monk, laughter is a devious whim, which deforms the contours of the face and makes people look like animals such an apparently bizarre claim occasions a debate between the two rivals, or enemies, William of Baskerville, and Jorge of Burgos. William refutes Jorge's argument by saying that animals do not laugh, and laughter is a particular man. Jorge contends that so is sin, and moreover Christ never laughed. The latter claim, clearly, formulated by John Chrysostom's, nicknamed, the golden mouth, is a very objectionable thesis indeed; given that scripture never mentions Christ's laughter, nor do they, ever portray Christ either laughing or not laughing.

Adapting, deconstructing, and even undermining Aristotle's *Poetics* in its epistemological integrity and in general the philosopher's theory of Comedy, Umberto Eco develops his pseudo-theological dissertation, putting forth a rather peculiar doctrine concerning laughter, filled with cultural, and theological implications. Eco's Aristotle, quite different from the historical one, would have written a book entirely devoted to comedy, supposedly the second book which Jorge of Burgos hates as he despises laughter. In the book, Aristotle would have discussed the different ways in which comedy stimulates and enlightens the ridiculous by using common and vulgar people, e.g. taking pleasures from their defects. Jorge claims that laughter is alarming and spirituality dangerous because it clears fear, making it fade and disappear. Without fear, faith would no longer be possible. The theological implication here is that without fear of the Devil, people would not feel anymore need of God. However, if Jorge's ultimate goal is to eliminate laughter from the face of the earth, it is quite

obvious that he will not be able to do it by simply eliminating a book as William of Baskerville's notes.

Eco's essence of postmodernism is reflected by his argument in the novel "books always speak of other books, and every story tells story that has already been told" (5). This refers to a postmodern ideal that all texts perpetually refer to other texts, rather than external reality. In true postmodern style, the novel ends with uncertainty; "very little is discovered and the detective is defeated". (455) He writes in his postscript:

"I rediscovered what writers have always known and have told us again and again,: books always speak of books, and every story tells a story that has already been told. Homer knew this, and Aristotle knew this, not to mention Rabelais and Cervantes. My story then could only begin with the discovered manuscript, and even this would be (naturally) a quotation". (11)

Eco's postmodern style reflects on the reason behind this puzzling title. The novel's title opens to the possibility multiple meanings. This novel is nothing not a story of signs, including religious, political, and social signs, among many others. William provides himself as a savvy reader of signs, yet his mistake followed the pattern of the apocalypse. In such a case signs are still there, they have no meaning because there is no underpinning system. So it is impossible assign one meaning to the sign "rose". Eco writes in his postscript "because the rosé is a symbolic figure so rich in meanings that by now it hardly has any meaning left" (48). Other readings include Jonathan Key's essays "Map and Territories: Eco Crossing the Boundary," in which he carefully examines the role that the abbey map and the library map play in the reading of the

novel. He argues that “the library as map of the world stands as a metonym for the frequently expressed formulation of the novel as a device for mapping the world” (50).

The book’s last line, "Stat rosapristina nomine, nominanudatenemus" translates literally as "Yesterday’s rose endures in its name, we hold empty names"(491) shows the nominalistic debate over the nature of reality. The general sense, as Eco pointed out, was that from the beauty of the past, now disappeared, we hold only the name. In this novel, the lost "rose" could be seen as Aristotle’s book on comedy (now forever lost), the exquisite library now destroyed, or the beautiful peasant girl now dead. We only know them by the description Adso provides us — we only have the name of the book on comedy, not its contents. Thus, *The Name of the Rose* is a book about an empty signs, about the name of the rose, rather than the rose itself.

Irony is a perceptible contrast between what is said in a statement and what it really must mean or, it is contrast between appearance and realist. Hence, the post-modern irony foregrounds that contexts are created by texts; with each texts also presenting in its instabilities and insecurities of context. So, a text is never just what it says rather it also displays the various ways of representations in the aesthetic, cultural, social, ethical, religious, economical, ideological and historical aspects of Eco’s encyclopedic novel *The Name of the Rose*.

Post-modern irony is somehow quoted or simulated relies on a lost sense of the truly valuable or original. Both Socratic questions and the contemporary use of parody and quotations rely on distinguishing between those statements and action that we genuinely intend and those that we repeat only to expose their emptiness. Irony destroys the immediacy and sincerity of life. Irony shares the fluidity and

discontinuous contexts of all general concepts. Reading ironically means in complex ways, not taking things at their word. It means looking beyond standard use and exchange to what this or that might really mean. Irony is a device to convey the message distancing oneself in a literal way. It creates the layers of meaning to problematise the actual cause or what really must mean.

Parody is a value-problematizing, denaturalizing form of acknowledging the truth(s) with post-modern representations. Post-modern parody is a kind of revisiting of rereading of the past that subverts the power of the representations of history. Post-modern parody is both deconstructive critical and constructively creating, paradoxically making us aware of both the limits and the power of representations. In the sense that both post-modern parody and irony work to foreground the politics of representations as well offer a value problematizing and de-historizing the past forms of truth, stability, centrality which evokes laughter. It creates the layers of meaning to problematise the actual cause or what really must mean. Eco weaves a tale in which he revisits the middle ages with a full heart and an ironic eye toward our own age.

The Name of the Rose in terms of parody allows the novel to be examined not simply in its humorous aspects but also in terms of the space for play which it creates and for its interests in language, knowledge and laughter. Very early into *The Name of the Rose*, Eco reminds the reader that he is a well-known semiotician and he introduces the theme of reading experiences like a book when William of Baskerville admonishes Adso of Melk: "During our whole journey. I have been teaching you to recognize the evidence through which the world speaks to us like a great book" (23). The story of *The Name of the Rose* is the story of how "books always speak of other books, and every story tells a story that has already been told" (512). *The Name of the*

Rose is a book about books and their inter-relationships to each other. The combining and reformulating of these texts is part of the parodic aspect of the novel because it unites elements that the reader would not normally associate as having correspondence, but if the world does in fact speak like a great book then it must contain these elements and it is left for the reader to piece them together in the same manner as he does reality.

This novel highlights the tension that existed within Christianity during the medieval era particularly the spirituals, one faction within the other Franciscan order, demanded that the church should abandon all wealth, and some heretical sects began killing the well-to-do, while the majority of the Franciscan and clergy took to a broader interpretation of the gospel. Perhaps even more relevant to the novel, however, is the kidnapping of Aldo Moro by the Red Brigade. Moro was the president of Italy three times. Finally he was murdered. This analogy also helps this novel to understand the confrontation between and among the forces of power politics.

Eco also translates these medieval religion controversies and heresies into modern political and economic terms. He focuses to translate is to help the postmodern reader to come their own conclusions about the meaning of the novel and the views of the characters. In the course of William's investigation, the readers learn a great deal about the church history of that period, particularly the various heretical movements opposed to the property accumulated by the church in its role as a temporal power as well as a wealth of detail about the various kinds of manuscripts that might well have been in a real monastery's library of the period. The novel ends with the accidental findings that an old, blind monk from Spain, Jorge of Burgos, is the evil mind behind most of the terrifying events at the monastery. This revelation as

well as the discovery that Jorge's crimes and machinations were designed to conceal the lost book of Aristotle on comedy come on late and engulf the entire monastery including priceless library. This is the true outcome of postmodern labyrinth with parodic fashion. William solves the murder mystery in part by mistake. He thought there was a pattern but in fact, numerous 'patterns' were involved and combined with haphazard mistakes by the killers.

However, this research attempts to explore critically the satirical beam of irony and parody of this text, *The Name of the Rose* with the light of postmodern representation. The upcoming chapter will be devoted to a detailed discussion of postmodern irony and parody for this purpose.

Chapter -II

Post-Modern Irony and Parody

Irony is a device to convey the message distancing oneself in a literal way. It creates the layers of meaning to problematise the actual cause or what really must mean. It is derived from Greek '*ieron*' to denote a mode of behaviors and expression "conveying quite different message" (Muecke33). The Greek term ("eironeia") for irony has been first recorded in Plato's (Republic) referring to the irony implied in Socratic dialogue. Similarly 'Ironia' is Latin term used by Cicero to elaborate the rhetoric of irony. In the context of Greek use, it is the outcome of the deliberate pretension of the "eiron", an ironist, and the self-deception of the 'alazon' a victim or the butt of the irony. Such a dialectical discrepancy of the appearance and reality or "eironic" and "alazonic" features in irony has been later explored as a powerful "rhetorical enforcement" for the special rhetorical and artistic effects.

Irony deals with a verbal play in which the said and the unsaid come together in a certain way in order to become irony; then one and the same utterance could obviously be either ironic or unironic in different contexts. Irony as defined by Samuel Johnson is the "mode of speech of which the meaning is contrary to the mode" (Enright5) Contrary or dialectical difference between appearance and reality traits in irony has been later explored as powerful rhetorical and artistic effects and then later as "a discursive strategy" in order to corrode the dominant ethics. Therefore, irony can be defined as involving disjunction between intended and explicit meaning.

Verbal irony is often confused with sarcasm as the latter because its surface meaning is undercut by the intended meaning and it depends on the author's ironic

intensity that is shared with the reader a bond that allows for playing a verbal game of irony to take place. Verbal and situational irony often intentionally used as emphasis in an assertion of a truth. The ironic form of smile, irony used in sarcasm and some forms of litotes may involve the emphasis of one's meaning by deliberate use of language that states the direct opposite of the truth, or drastically and obviously understate a factual connection.

In fictional dramatic irony, the artist causes a character, acting as a mouthpiece, to speak or act in a way intentionally contrary to the truth. This is again a method that highlights the literal facts by giving the example of fictional persona who is striking ignorant design.

Similarly, romantic irony has emerged out of the philosophical and aesthetic speculations about the paradoxical relationship between nature and human beings. For ironists such as Friedrich Schlegel, August Wilhelm, Ludwig Tieck and Karl Solger, nature is "an infinitely teeming chaos- an overflowing exhaustless vital energy being in 'process of becoming' with a dialectical process of continual creation and decreation, "while human being is" the created and soon to be decreased" with limited "thought" the "fixed language" becomes unable to "acquire (any) permanent instinctual experimental leverages over" the world (Muecke23).

Another type of irony is cosmic irony. The ironic intensity in cosmic irony is reinforced by the characters blind faith in divinity and destiny though such a faith may generate frustration and tragedy. Cosmic irony occurs when individuals are usually struck with tragedy, frustration and mocking because of their belief that the universe of human life is deliberately manipulated by super natural power like fate. So, it is also most often known as "the irony of the universe with human being are toys in the

hands of supernatural powers, while the ironic meaning is often critical causing people to question God and see the universe as hostile.

Structural irony serves to sustain duplicity of meaning and evaluation throughout the work. This type of irony depends on knowledge of the author's ironic intention which is shared by the reader. Abrams says "structural irony; that is, the author instead of using an occasional verbal irony, introduces a structural feature which serves to sustain duplicity of meaning and evolution throughout the work" (98). The use of the fallible narrator is another structural device to create irony.

Literature is the representation of the fact of paradox, which shows how human beings maintain and poised balance over such contradiction. Irony, for them has become a general criterion of literary value- and internal equilibrium of opposite experience. Attitudes and evaluations which as Muecke states: "brings in of the opposite, the complementary impulses into a balanced poised" (Enright 26). For New Critics, a paradoxical irony is not the outcome of paradoxical relationship of human beings with rather of the multiple impulses and experiences that are likely to be subverted by another. Cleanth Brooks, the new critic in his well-known article "*Irony as a Principle of Structure Used*" used to mean "the obvious warping of a statement by the context". (20)

The hypothesis of the concept of irony's political functioning in socio-cultural contexts comes from Mikhail Bakhtin's "notion of the double-voiced discourse" that is the forms of transmitting speech can't be treated in isolation from the means of its contextualized "dialoguing" the one is indissolubly linked with the other from the viewpoint of Bakhtinian dialoguing, it is irony in use, in discourse, which gets precedence over irony as a textual strategy.

Derridian reading of the history of western metaphysics do not look at what texts intended to say manifestly, but what is said or done, the differences that texts create, the concepts and images that emerges the alterations in a language. The idea that meaning lies ‘behind’ a text is itself an effect of texts; meaning lies behind, beneath, of before a text without these spatial or temporal notions we could not have any sense of meaning but we could also not have time or space without a language that create a sense of ‘before’ and ‘after’. Meaning is therefore both metaphysical and necessary.

For Paul de Man, irony relies on the irreducible function of narration. He forwards that “any theory of irony is the undoing, the necessary undoing, of any theory of narrative, and it is ironic, as we say, that irony is precisely what makes it impossible ever to achieve a theory of narrative that would be consistent”(de Man179). To think of the self as created through narrative is itself a narrative. De Man turns back to romantic irony and gives it a post-structuralist twist.

Post-modern feminist writer used irony as a means to subvert and change the existing notion .They focus that it is a power grabbing instrument which dismantles patriarchic discourses and to establish the equal biological facts. Teresa Lauretis, a radical feminist says:

It is feminism that has, first, articulated the paradox of woman as both object and sign, at once captive and absent on the scene of Western representation; and it is feminism that now proposes-although, it must be said, there is more controversery on this issue consensus- that what we thought to be a paradox, a seeming contradiction, is in effect a real contradiction, and I, will go so far as to say, an irreconcilable one.

What that means is that I may speak, to be sure, but insofar as I speak I do not speak as women, but rather as a speaker. I also may read and write, but not as a woman, for men too have written “as woman”, Nietzsche, even Joyce apparently did and others nowadays, all honorable men, are “reading as a woman”. (10)

The quotation marks around “as woman” and ‘reading as a woman’ suggest an inter-textual context. The interaction of discursive community with circumstantial, textual and inter-textual context provides a framing that makes signals such as quotation marks, understatement, and echoic mention into markers of irony.

For Linda Hutcheon, the “cutting edge” of irony “is always social and political that “gets headed” at the “evaluating edge” provoking responses from those who get it and in those who become victims of it (2). Irony is a political issue that involves “relations of power based in relations of communication with issues such as exclusion, thereby making the functioning of irony inevitably political. Our nationality, gender, classes etc. are represented at these factors condition the interpretation of the specific function of ironic meaning. Thus, the context for the construction of irony is always crucial to interpreting its meaning and politics. This point further clarifies that the politics of irony is a relational strategy in the sense that it operates not only between said and unsaid meanings, but also between people; ironist, interpreters, and targets. Irony being a relational discursive strategy has its politics means that irony can be used either to undercut or to reinforce both conservative and radical positions. The politics of irony, in this sense, at once forces distinction between irony that might function constructively to articulate new oppositional positions, and irony that would work in a more negative and negativizing way where the ironist would stand outside of system

in a position of power. Hutcheon rejects the traditional definition of irony as antiphrasis, or saying the opposite of what one means. Instead, she suggests that irony is a “semantically complex process of relating, differentiating, and combining said and unsaid meanings - and doing so with an evaluative edge” (89). She argues this process of differentiation and relation involves a rapid oscillation between two different meanings; denotation and connotation cannot be seen simultaneously but are also inextricable from each other. She likens this to the famous ambiguous image involving the rabbit/duck.

The use of irony from the position of power, especially by the dominant authority generates irony’s conservative political function. Such an elitist use makes the irony a weapon for negating, thereby becoming largely destructive. In this context, the notion of irony as a negation appears to be held by almost everyone who has been on the receiving end of an ironic attack or by those for whom the serious or the solemn and the univocal are the ideal. Obviously, the last group includes not only the humorless but those elites whose political commitments lead them to desire for dialectical purpose and an unambiguous discourse of engagement regime uses or attributing irony in order to materialize dangers in the protective cover of repressive irony.

Irony is primarily concerned with social and political scenario and functions in context. The politics of irony focused on issues of gender, race, class of sexuality, feminist, gay and lesbian criticism has taught about the textual complexities of the gender and sexual politics involved in studying discursive strategies. The social complexities and their political intricacies generalized theory of irony. It is the fact

that many fine analysis of precisely this particular political dimension of feminist, gay, lesbian, or postcolonial irony in specific texts. Hutcheon forwards:

With irony, there are, instead dynamic and plural relations among the text or utterance and its contexts, the so-called ironist, the interpreter, and the circumstances surrounding the discursive situation; it is these that mess up neat theories of irony that see the task of the interpreter simply as one of decoding or reconstructing some “real” meaning usually named as the “ironic” one (Booth 1974), a meaning that is hidden, but deemed accessible, behind the stated one. If this were actually the case, irony’s politics would be much less contentious, I suspect. (11)

LindaHutcheon claimed postmodern fiction as a whole could be characterized by the ironic quote marks, that much of it can be taken as tongue-in-cheek. This irony along with black humor and the general concept of "play" are among the most recognizable aspects of postmodernism. Though the idea of employing these in literature did not start with the postmodernists (the modernists were often playful and ironic), they became central features in many postmodern works.

Almost all irony involves commentary that heightens tension naturally involved in the state and fate of a person (in the present, or the past) who badly needs to know a given fact they could easily know but does not.

Parody refers to the imitative use of the words, style, attitude, tone and ideas of an author in such a way as to make them ridiculous. Parody imitates the cultural forms, with varying degrees of mockery or humor. This is usually achieved by exaggerating certain traits, using more or less the same techniques as the cartoon

caricaturist. In fact, parody is a kind of satirical mimicry. As a branch of satire its purpose may be corrective as well as derisive. If an author has a propensity for archaic or long words, double blanked adjectives, long convoluted sentences and paragraphs, strange names, quaint mannerisms of expression, sentimental, bombastic, arch or pompous, then these are some of the features that they would be parodist will seek to exploit.

In Greek and then Latin usage, '*Parodia*' signified a specific form of mock poetry or ode, which used the manner and diction of the high forms and applied them to a trivial topic. Aristotle refers to it in *Poetics* and attributes its invention to Hegemon of Thasos who used an epic style to represent men as being inferior to what they are in real life. Hegemon was supposed to have been the first man to introduce parody in theatre, in 5th century BC. However, the 6th century poet Hipponax has also been credited with this. There are actually different phenomena included under the name "parody". Genette's *Palimpsest* masterfully clarifies these, proposing four categories; "strict parody" "travesty" "satire pastiches" and "pure pastiche". The first three may be considered "parodic" in the broad sense, while "pure" pastiche is not satirical and therefore not parodic, but still useful to style analysis since it depends on textual imitation. In its narrowest traditional sense, "parody" is a simple figure of speech; a form of word play. The "strict parody" imitates an original by substituting as little as possible, for instance, replacing a loftier word with a trivial or common place one, while keeping the rest of the text verbatim. A strict parodic text "cites a known text in order to give it a new meaning, playing on words as necessary to the extent that that's possible(24). "Travesty" or "Burlesque Travesty", is another of the categories Genette proposes. As he explains "Burlesque

travesty modifies the style without modifying the subject; inversely, parody modified the subject without modifying the style. In other words, travesty takes a well-known noble story and renders it in a demeaning style quite at odds with that to the original” (29) It is too bad that the term “travesty” is so little utilized today in English studies and so often confused with “parody” they are not only different from each other but, in an important sense, opposite terms.

The third of Genette’s category is the “pastiche”. Pastiche, borrowed from the French “pastiche”, which was in turn borrowed from the Italian “pasticcio”, refers to stylish imitation, whether satirical or non-satirical. In Genette’s words pastiche is “the simple act-whatever its function-of stylistic imitation” (24). Non-satirical imitations are sometimes called “exercises”. Genette asserts that such literary exercise tends to have a playful, not a satire, charge.

“Satire Pastiche” (or “change” or “imitation caricaturale”) is the fourth parodic category Genette describes. This is the form that we generally understand as stylish parody; the parodying text makes fun of the original text by imitating its style and using it as a vehicle for baser, more vulgar, or otherwise inappropriate content. (Since that imitation may or may not entail exaggerations of the original style, “Caricatural” is perhaps not the best cover term,) According to Genette, this form works, “by means of imitating the style of another, noble, text and applying it to a vulgar subject”. With the above distinction we can say that parody refers to stylistic imitation for satirical effect, whether the satirical target is inappropriate content or style. In the seventeenth and eighteenth centuries, parody could mean no more than extended allusion to another writer included in a longer work. The predominant modern usage defines parody as a mocking imitation, but this usage is contested, with various efforts to return it, first, to

a more neutral or neoclassical usage in which the element of mockery would be absent in which case parody would be more like the practice of imitation.

Postmodern parody is a kind of revisiting or reading of the past that subverts the power of the representations of history. Postmodern parody is both deconstructively critical and constructively creative; paradoxically making us aware of both the limits and the powers of representations. Sherrie Levine, a famous post-modern critic shows parody is unavoidable for postmodernism:

Every word, every image is leased and mortgaged. We know that a picture is but a space in which a variety of images none of them original, blend and clash. A picture is a tissue of quotations drawn from the innumerable centers of culture.... The viewer is the tablet on which all the quotations that make up a painting are inscribed without any of them being lost. (30)

Parody was a dominant mode of much modernist art especially in the writing of T.S Eliot, Thomas Mann, and James Joyce and the painting of Picasso, Manet, and Magritte. In this art, too, parody at once inscribed convention and history and yet distanced itself from both. The continuity between the post-modernist and the modernist use of parody as a strategy of appropriating the past is to be found on the level of their shared challenged to the conventions of representation. There are significant differences, however, in the final impact of the two uses of parody. It is not that modernism was serious and significant and post-modernism is ironic and parodic, as some have claimed. It is more that post-modern irony is that rejects the resolving urge of modernism toward closure or at least distance. Complicity always attends its critique.

In defining the term parody, Linda Hutcheon takes it as a value-problematizing, denaturalizing form of acknowledging the history of representation. Parody is often called ironic quotation, pastiche, appropriation, or inter-textuality. To her argument, Hutcheon disapproves Jameson's idea of pastiche which is equivalent to empty parody. She forwards about the function of parody, say:

Postmodern parody is not a historical or dehistoricizing but signals how present representations come from past ones and what ideological consequences derive from both continuity and difference. Postmodern parody does not disregard the context of the past representations but uses irony to acknowledge the fact that we are inevitably separated from the past. (94)

Unacknowledged modernist assumptions about closure, distance artistic autonomy, and the apolitical nature of representation are what postmodernism sets out to uncover and deconstruct. In postmodern parody, Burgin forwards:

Modernist pretensions to artistic independence have been further subverted by the demonstration of the necessarily 'intertextual' nature of the production of meaning. We can no longer unproblematically assume that 'Art' is somehow "Outside" of the complex of other representational practices and institutions with which it is contemporary-particularly, today, those, which constitute what we so problem-actually call the "mass-media"(204).

Contrary to the prevailing view of parody as a kind of a historical and apolitical pastiche, postmodern art like this usage parody and irony to engage the history of art and the memory of the viewer in a re-evaluation of aesthetic forms and contends

through a reconsideration of their usually unacknowledged politics of representation.

As Dominick Capra has so forcefully put:

Irony and parody are themselves not unequivocal signs of disengagement on the part of an apolitical, transcendental ego that floats above historical reality of founders in the abysmal pull of aporia. Rather a certain use of irony and parody may play a role both in the critique of ideology and in the anticipation of a polity wherein commitment does not exclude but accompanies an ability to achieve critical distance one's deepest commitments and desires(128).

As a form of ironic representation, parody is doubly coded in political terms. It both legitimizes and subverts that which it parodies. This kind of authorized transgression is what makes it a ready vehicle for the political contradictions of postmodernism at large. Parody can be used as a self-reflexive technique that points to art as art, but also to art as inescapably bound to its aesthetic and even social past. It's ironic reprise also offers and internalized sign of certain self-consciousness about our culture's means of ideological legitimation. Post-modern parodic strategies are often used by feminist artistic to point to the history and historical power of those cultural representations, while ironically contextualizing both in such a way as to deconstruct them. The politics of representation and the representation of politics frequently go hand in hand in parodic postmodern historiographic meta-fiction. Parody becomes a way of ironically revisiting the past-of both art and history. In feminist representation, the politics of representation are inevitably the politics of gender. Malen says:

The way women appear to themselves, the way men look at women, the way women are pictured in the media, the way women look at

themselves, the way male sexuality becomes fetishism, the criteria for physical beauty- most of these are cultural representations and therefore not immutable but conditioned. (7)

Parody in post-modern art is more than just a sign of the attention artists plays to each other's work and to the art of the past. It may indeed be complications with the values it inscribes as well as subverts, but the subversion is still there. The politics of postmodern parodic representation is not the same as that of most fiction, art, painting or standard texts. This is what should be called pastiche, according to Jameson's definitions. In postmodern parody, the doubleness of the politics of authorized transgression remains intact. There is no dialectic resolution or recuperative evasion of contradiction in narrative fiction, painting, photograph, or film.

Postmodernism is a fundamentally contradictory enterprise: its art forms use and abuse, install and then subvert convention in parodic ways, self-consciously pointing both to their own inherent paradoxes and provisionality and, of course, to their critical or ironic re-reading of the art of the past. Postmodernist art offers a new model, for mapping the borderline between art and the world, a model that works from a position with both and yet within neither a model that is profoundly implicated in, yet still capable of criticizing that which it seeks to describe. Postmodernist art is precisely that which casts "the contradictions of modernism in an explicitly political light.

Parody in the post-modernism is not the ridiculing imitation of the standard theories and definitions that are rooted in eighteenth-century theories of wit. The collective weight of parodic practice suggests a redefinition of parody as repetition with critical distance that allows ironic signaling of difference at the very heart of

similarity. In historiographicmetafiction, in film, in painting, in music, and literature, this parody paradoxical enacts both change and cultural continuity. Jameson argues that in postmodernism “Parody finds itself without a vocation” (21) replaced by pastiche, which sees as more neutral or blank parody.

Parodic echoing of the past, even with this kind of irony, can still be deferential. It is in this way that parody marks both continuity and change both authority and transgression. Postmodernist parody, be it in architecture, literature, painting, film, or music, uses its historical memory., its aesthetic introversion, to signal that this kind of self reflexive discourse is always inextricable bound to social discourse. In Russell’s words, “the greatest contribution of postmodernism has been a recognition of the fact that “any particular meaning system in society take its place amongst-and receives social validation from the total pattern of semiotic systems that structure society” (57). If the self-conscious formalism of modernism in many of the arts led to the isolation of art from the social context, postmodernism’s even more self-reflexive parodic formalism reveals as form that is what is intimately connected to social discourse.

Postmodern parody is essentially reflexive, in the sense that it represents another representation. Its primary referent is not some extra discursive object but another sign system. As Bakhtin puts it, ‘in parody two language are crossed with each other, as well as two styles, two linguistic points of view, and in the final analysis two speaking subjects, and that is the reason why he calls it a hybrid, a double voiced discourse oriented to someone else’s discourse’ . The over determined pragmatic feature of parodic communication may thus be summed up in Margaret Rose’s words:”The Parody may be said to contain at least two connected models of

communications-that between parodist and the author of the parodied text, and that between parodist and reader. In brief, the work to be parodied is decoded by the parodist and offered again encoded in a “distorted” form to another decoder, the reader(26). One main feature of parody is ambivalence. According to Rose, ‘both by definition and structurally, parody is ambivalently critical and sympathetic towards its target. The structural role assumed by the parodied text in the parody is ambivalent, in that is not only functions as the target of satire but contributes to the structure and effect of parody by lending it its “preformed “linguistic material (27).

The role of parody is to subvert in the social context. In fact, to be able to fulfill its critical and ridiculing function, parody presupposes the law or norms to be challenged; as well its own discursive codification. Linda Hutcheon puts on the topic:

This paradox of legalized though unofficial subversion is characteristic of all parodic discourse in so far as parody posits, as a prerequisite to its very existence, a certain aesthetic institutionalization which entails the acknowledgement of recognizable, stable forms and conventions. The parodic text is granted a special licence to transgress the limits of convention, but as in carnival, it can do only temporarily and only within the controlled confines authorized by the text parodied. (29)

It can be seen then, that the strategy of parody as textuality is homologous to its social function as discourse namely to break the rules according to rules and the allusion to carnival, while apparent giving credit to the monk’s views on laughter in *The Name of the Rose*, is obviously meant to refer to Mikhail Bakhtin’s celebrated work on folk culture and carnival zed literature. Parodic discourse is considered by Bakhtin as part

of the multifarious forms of the popular feasts current in the middle Ages and the Renaissance. Any postmodern genres or discourse whether canonical or not, can be subject to parody. It might be argued, then, that, wherever a self-identical form is found, there exist the conditions for its parodic doubling, for contamination by its ridiculing other. Bakhtin explains:

Parodied genres do not belong to the genres that they parody: that is, a parodic poem is not a poem at all. But the particular genres of the parodic-travesty word we have enumerated here are unstable lacking a firm or definite generic skeleton. It can be said, then, that in ancient times the parodic travesty word was homeless. All these diverse parodic travesty forms constituted, as it were a special extra- generic or inter-generic world. (34)

In *The Politics of Postmodernism*, Linda Hutcheon criticizes post modern commentators for their treatment of parody, who seem to treat parody with antiquated notions, which restrict its full understanding and enjoyment. Instead, she suggests that parody has a "wide range of forms and interests from that of witty ridicule to the playfully lucid to the seriously disrespectful" (1989:94). This definition has been the most helpful to orient the re-reading of *The Name of The Rose* in terms of parody because it allows the novel to be examined not simply in its humorous aspects but also in terms of the space for play which it creates and for its interests in language, knowledge and laughter. This type of reading moves away from pre-conceived definitions of parody and allows the reader to enjoy the novel more fully.

Parody by definition cannot be contained in and ruled by the ordered hierarchy that governs the other straightforward genres. Eco's novel, *The Name of the Rose*

welcomes the carnivalesque features which forcefully create laughter. He is merely anticipating, like much else in the novel, a future historical development. He mirrors the suppressive measures of church, the onset of individualism and the continuing influence in ethical and aesthetic thought of the call-bound and classic suspicion of the improper kind of laughter.

Chapter III

Exploring Post-modern Irony and Parody in *The Name of the Rose*

Eco applies postmodern irony and parody in *The Name of the Rose* to foreground the contradictory enterprises of the art forms as well as subvert the conventional beliefs truth, centre, stability in parodic ways to their ironic re-reading of the art of the past for mapping the new boarder line between art and the world. He ionizes the so-called existing truth subverting the multiple truths of postmodern twist with politics of representation. He excavates the tension dispute between theological and political ruling system.

In the ironic mode, *The Name of the Rose* creates a paradoxical tension between saying and doing. The protagonist, the intellectual ascetic, William of Baskerville from England with accompanys novice Adso of Melk approaches a Benedictine monastery high in the Apennines in the North West Italy to work out a settlement in the dispute between pope and Emperor. The contradiction lies with his own nominalist arrogance and his thirst for empirical knowledge which leads the murder mystery in a gothic way rather than to initiate the dispute about poverty. This was confirmed when William announced that "in this story things are greater and more important than the battle between John [the pope] and Louis [the Emperor] may be at stake" [485]. "The story always seemed to be going in two directions at once whole playful it was serious despite its historical setting, it spoke of and to our times. It was part of factual and fictional "behind a veil of mirth it concealed secret moral lesions" (490). Eco was recreating the fourteenth century world, but ironically using actual historical events by using fictional characters as a quasi-postmodernism. Even more, it is William's interference in the case that leads to the destruction of

Aristotle's book on comedy. So, mission to solve the theological and political chaos has changed into the murder mystery with devastating destruction of whole library for Christian community.

Eco's contradiction seems mainly the confrontation between the papal legation and the Franciscans in the fourteenth century in a unnamed Italian monastery but his ironically he argues the cold war in 1970s of capitalist West and Communist East where the entire world fears from nuclear holocaust and post-apocalyptic vision. Both political philosophers and theologians were deeply heated the reality over the 'Christ poverty' and nature of language with its truthiness. Europe lost nearly one-third of its total population, sending social, political and religious institutions into chaos. Eco implies the parody to make truth laugh with the cold war vision of nuclear holocaust like the black-death in 1327 BS. Theologians believe that it could be a punishment from god and a sign of the apocalypse but politicians take as to expand their growing trade with the East. Eco focuses the power politics with its representation parodying the lack of visionary ruling system. Eco presented William as an omniscient point of view having the sound knowledge to solve the heated debate over Christ poverty but ironically he was entangled with the complicated circumstances in to the monastery where he realizes the lack of logic, center, truth and stability where his empirical 'Man of Knowledge' has defeated. Adso pronounces his master, William as such: "My good Adso", my master said, "during our whole journey. I have been teaching you to recognize the evidence through which the world speaks to us like a great book"(23). There is no confidence about link the value of good intentions or even of well-meaning action in this postmodern fable. Adso of

Melk, his novice describes about William's empirical judgment to deduce from logical premises:

His energy seemed inexhaustible when a burst of activity overwhelmed him. But from time to time, as if his vital spirit had something of the crayfish, he moved backward in moments of inertia, and I watched him, lie for hours on my pallet in my cell, uttering barely a few monosyllables, without contracting a single muscle of his face. (35)

William's activities about Adso are instructive and suggestive. His instruction is just the gap between idealism and realism. Eco's intention to represent William as an idealist reflects the lack of commitment to solve the problem as given times. This gap between appearance and reality creates the ironic tension to solve the murder mystery. William's empirical judgment without being asked by Remigo whether or not shows his astounded interlocutor and power but ironically things happen different. William's interlocutor without not telling anything about the best horse while approaching the first attempt on the unnamed abbey mirrors his arrogance about empirical knowledge as:

“All right”, I said, “but why Brunellus?” “May the Holy Ghost sharpen your mind, son!” My master exclaimed, “What other name could he possibly have? Why, even the great Buridan. Who is about to become rector in Paris, When he wants to use a horse in one of his logical examples, always calls it Brunellus”.(24)

Whatever the journey about involvement the theological dispute between Pope and Emperor, the entire story turns into a murder mystery rather than to be emancipated from the poverty. The catholic monastery as seem having the largest library all over

the Christendom in surface but in reality abducts the human life at the name of religious heresy. It is the political conspirator centre and the platform of murder mystery in a gothic way. Eco attempts to ironize the monastery to subdue the poor and innocent monks as the name of Holy God. And their blind holding orthodoxical ruling system was just the power of politics and hegemony to corrupt the poor and innocent people and their creativity.

In the case of irony, each repetition is itself creates an immediate textual context that accumulates more and more meaning, so that the said and unsaid come together to make irony happen even for an ironic framing. Yet, clearly, not all repetitions are ironized. It would make an interpreter attribute irony in a certain context.

Truly this is the sweetest of theologies,” William said, with perfect humility, and I thought he was using that insidious figure of speech that rhetors call irony, which must always be prefaced by the *pronunciatio*, representing its justification—something William never did. For which reason the abbot, more inclined to the use of figures of speech, took literally and added. (145)

Here, in Eco's *The Name of the Rose*, the narrating Adso both expounds upon and provides the interpretive act of processing irony's signal. He is of course, recounting in writing an oral encounter and as transcribes as well as novelistic and critics have long lamented, it is hard to reproduce on paper those things, like gestures or tone of voice that might have acted as triggers to the complicated cognitive and aesthetic processing involved in attributing irony to an utterance.

The manuscript illustrator Adelmo, the first victim in the abbey has perfectly shown the monastery not a place for religious but a place for disjunctive combination of antichrist activities like prohibited sexuality. He has fallen from the high window of the Aedificum a bloody path on the show below later it is clear that Adelmo was not murdered but committed suicide caused by remorse for the monks' homosexuality. The term "monk" itself has the value of 'Benedictine Rule' to serve to the monastery without any empirical or earthly pleasure or to have full dedication rather to involve the prohibited work. He mocks the religious center ironically and makes aware of the instinctual fundamental needs. In the monastery, particularly all the monks should follow the strict rules and regulations of Benedictine but they dialectically followed the obsessions. Eco implies the irony and parody to show the orthodoxical nature of Pope and Monastery. For example-Benno who has a "lust for knowledge [. . .] Knowledge for its own sake", "an insatiable curiosity" for secular or profane as well as religious scholarship for science and exegesis portrays the real situation of the monastery. The monks in the monastery would do anything literally take any means, including murder to acquire knowledge. It is even suggested that young Adelmo might have surrendered his comely body to the lust of the passionate. Berengar exchanges knowledge for secrecy. Some monks have an obsession for interpretations of the apocalypse, and there are those who are obsessed with the abbey library which looms so large in the plot: old Jorge of Burgos for instance, the library's blind guardian turned assassin.

The irony and parody used in the novel unearths the human nature of religious doctrines. Therefore, the irony and parody turns to be political as too directed at the subversion of the long-rooted theological conventions that take monks as the

subordinate parts of the monastery that always need of protection from the fear of Pope. Being the completion of a blind conservative monk, Jorge of Burges, Berengar, the assistant librarian at the abbey is murdered by a poised book. Severinus has his head crushed by a planetary sphere representing the sun, the moon and the stars. Similarly, Malachi dies of a mysterious poison that seems to have possessed the power of a thousand scorpions. When the sixth victim, the abbot himself suffocates in the narrow passage way after being lured in to the labyrinth by Jorge. Eco's intention to be disinterested monk about monks shows the contradictions with in contradiction to which represents the violence even death for power to govern politics.

When the parody and irony are discussed with its politics, they have consistently underlined the intrinsically political character and challenges to the conventional and the authoritative. The politics of representation and the representation of politics frequently go hand in hand in parodic postmodern historiographic metafiction. Parody becomes a way of ironically revisiting the past of both art and history. Eco's novel, *The Name of the Rose*, achieved the representation of politics through the over politicizing and historicizing of the act of representing. The blind monk, Jorge who holds the library and keeps the library away from the antichrist people like a rational empiricist, William of Baskerville. He prevents William from rescuing this priceless work by eating the pages of the manuscript which has poisoned to prevent readers from surviving the experience of reading it. In the ensuing struggle, Jorge dies and entire monastery with its magnificent library burns to the ground including the Aristotle's manuscript. Jorge strictly wants to hold the book. He is rather ready to die not to give to William. Adso mentions;

“All of this, in any case, has been to no avail”, William said to him.

“Now it is over. I have found you, I have found the book, and the others died in vain.” “Not in vain” Jorge said. “Perhaps there were too many of them. And if you needed to proof that this book is accursed, you had it. And to ensure they have not died in vain, one more death will not too many.” He spoke, and with his fleshless, diaphanous hands he began slowly tearing to strips and shreds the lamp pages of the manuscript, stuffing them in to his mouth, slowly swallowing as if he were consuming the host and he wanted to make it flesh of his flesh.(415)

Eco's over politicizing guard the library by blind traditionalist monk ionizes the medieval theologians to access to the common people about library. The library is used to save the treatise not the hands of empirical person like William of Baskerville. Jorge is completely convinced that this is right and he is willing become a martyr rather than give up on his view of what the world should be. He guarded Aristotle's treatise on comedy strictly to save from the upcoming generations because as it as a license for laughter. Jorge rejected to laughter because it is a sign of refusal to take things seriously beyond the Benedictine Rule. For him laughter is unseemly and irreligious. Jorge is the man who would burn book rather than allow anyone else access to their secrets. He does in fact set a fire which spreads throughout the monastery eventually reducing all its treasures to ashes except for a few scattered remains and fragments. The gap between the liberal humanist theologians, William and strict conservative Jorge creates the religious contradiction which reflects the demonic laughter which parodies the absurdity of monastery.

Ironically, William realizes that crimes happen out his great English interlocutor or hypothetical experiments. The fact that William ultimately realized that the crime was a purely chance affair and given the disastrous results of his investigation the destruction of entire abbey including the priceless manuscript. In any event he is unable to solve the murder mystery surrounding the murder until it is too late and catastrophe is evitable. Neither his is able bring peace between Pope and the Emperor nor to return back successfully to solve the murder mystery. The unsaid happens simultaneously to dismantle the detective truthiness. He has a coherence and single truth in medieval period with a pang of postmodern contradiction. He does not find the any logicity, order, truth, center about that entire apocalyptic pattern of library. He admits his error:

There was no plot,” William said, “and I discovered it by mistake.” “I have never doubted the truth of signs, Adso; they are the only things man has with which to orient himself in the world. What I did not understand was the relation among signs. I arrived at Jorge through an apocalyptic pattern that seemed to underline all the crimes, and yet it was accidental. I arrived at Jorge seeking one criminal for all the crimes and we discovered that each crime was committed by a different person, or by no one. I arrived at Jorge pursuing the plan of a perverse and rational mind, and there was no plan. I should have known well that there is no order in the universe. (33)

William failure to understand the value of truths proves the Eco’s ironic intention in the heart of the text. Eco’s insists that the whole world does not exist in its form in the

totality. So, postmodern world is full of discontinuities and their own truth. It opens the door of multiplicities and truth only exists in the time and space.

Discursive communities are defined as the overlapping condition of the discursive communities makes the irony of politics. The social space where culture meets in is the contact zones of politics of irony. The politics of representation in the practice of cultural studies examines how the knowledge that a particular discourse produces connects, intertwines for analyzing the politics of representation. Eco chooses a monastery as his setting, an institution thought of as typing the middle ages. But, his monastery is unusual in medieval period. Monks from the different European countries with their identities make the monastery as a mixing of European culture. Eco's monks do not much bother with the practice of monastic silence nor curiously enough do any of the seem to spend much time in prayer even peculiar yet, there are no communal celebration of the catholic liturgy or if there are no where sight. Eco's monastery, in short seems conceived of less as a testimony or tribute to religious faith of any type than as an experiment in international communal living. The debates over the Franciscan movement remind us further of various medieval experiments with communal property and or ownership. It would be hard to believe that Eco when writing this was not thinking about the ideological debate between the capitalist west and the communist east. Eco ironizes that it was not the case of poverty rather the wealth of nation even more that becomes the master political ideal. The contrast between the overall design of the complex and the conflicting design of the library is a sign of tension between two competing value systems: the medieval, characterized by an order built on faith and the modern, characterized by a disorder consequent upon doubt. Yet nostalgia for an idealized past in which learning was linked to faith is

tempered by a sense of the inevitable, and necessary, separation of library from monastery.

The division of canonical time, every hour of the day, every day of the year, every prayer and psalm: food drink clothing, speech, silences; all are governed by the rule. Because all movements in time are allocated, no unprescribed activity should occur. The novel's temporal organization, according to the canonical hours of the monastic day, established the contrast between the rules orderly division of time and the chaotic events taking place at the abbey during that time. Disorder exists in two areas: sexually and intellectually. The inherent tension monastic life between education and religion is exacerbated by the physical structural of the abbey. Adso describes:

My master was mistaken, and the builders of the library had been shrewder than we thought. I cannot explain what clearly happened, but as we left the tower room, the order of the rooms became bore confused. Some had two doorways, other three. All had one window each, even those we entered from a window room, thinking we were heading the interior of the Aedificium.(151)

The most significant point of difference between the library and the castle it once was in the large numbers of small and the mazelike layout of the third floor. This area is also the nexus of the relation between medieval and modern beliefs about books. The book storage areas seem planned to inculcate confusion rather than clarity and that makes the renovated library more a Borgesian than a Benedictine structure. In the novel, the libraries vast size its shape, its labyrinthine floor plan, its small rooms, mirrors, and spiral staircase, confusion in language, the blind librarian. If the

librarians are blind, if the authority figures are wrong, who will guide the modern reader through the library. And how will that reader know if the ideas in the books are true. The scene in which William and Adso get lost in the labyrinth searches for truth without the guidance of the kind of certain faith. It is dark in the labyrinth. If there is a map but William and Adso do not have it. Adso can draw a floor plan, but he is not sure, if it is right. The monastery symbolizes the Christianity within church buildings that incorporate into the sacrifice of Christ on the cross. When the cruciform church is in the centre of the monastery, the structure serves as reminders to the monks that they must centre their lives, not only spiritually but physical, on the cross.

Both William and Adso moves to the unknown territory where they don't get to way out truly the representation of the chaotic, pluralist, or information-drenched aspects of postmodern society using the combination of multiple genres to create a unique narration. This labyrinth tension in the library shows the inherent tension among the forces:

To find the way out of a labyrinth," William recited, "there is only one means. At every new junction, never seen before, the path we have taken will be marked with three signs. If, because of previous signs on some of the paths of the junction, you see that junction has already been visited; you will make only one mark on the path you have taken.

(156)

The structural device is important because it moves the reader away from the locality of the abbey and the time span of the seven days of murders. It is another manner in which the "lost time" is accounted for, reconstructed, given meaning and used to create interpretations. In parodist term, it is useful to think of the subversion of genres

to visualize how a detective story has been crafted by Eco to give lessons in history, philosophy, theology not the usual subjects that spring to mind when one hears detective story.

The '*finis Afriae*' library becomes the heart of murder mystery and orthodoxal centre rather than the holy library for all the Christendom. The library, not the chapel, is the most important part of this monastery. Moreover, this library is constructed as a labyrinth, which contains its own allegory of learning. Books inhabit a place where those who succeed in finding their way in may easily get lost, and never find their way out. It teaches a kind of apocalyptic end when a great fire actually does consume the great monastery and its magnificent library. The fire and its mushroom cloud of smoke inevitably lead to ionize possible nuclear conflagration and thus of the threat of apocalyptic doom that hangs over own times. He contrasts the middle ages with postmodern apocalypses. The story in *The Name of the Rose* presents itself as a window into the middle ages. It tells of conflict between the Pope and the Emperor, heresy and inquisition, monks and monasticism, factions within the Franciscans. But it eventually becomes clear that what appears to be a window is really a mirror. History for Eco is a struggle against despair and contradiction. Eco took the Aristotle's treatise of comedy devoted entirely to comedy that is highly rejected and hated by Jorge of Burgos as no much as despises laughter. He objects to laughter because it is a sign of our refusal to take things seriously. Therefore, laughter is unseemly and irreligious.

Jorge is man who would rather burns books than allow anyone else access to their secrets. He does in fact set a fire which spreads throughout the monastery, eventually reducing all its treasures to ashes except for a few scattered remains and

fragments. In that book, Aristotle would have discussed the different ways in which comedy stimulates and enlightens the ridiculous by using common and vulgar people e.g. taking pleasure from their defects. Jorge claims that laughter is alarming and spiritually dangerous because it creates fear, making it fade and disappear. Without fear, faith would no longer be possible. The theological implication here is that without fear of the Devil, people would not feel anymore need of God.

However, if Jorge's ultimate goal is to eliminate laughter from the face of the earth. It is quite obvious that he will not be able to do it by simply eliminating a book as William of Baskerville not. By destroying the treatise on laughter, however, Jorge's hopes that learned people, at least will be discouraged from laughing at everything, and certainly not at God. In order to make his "theological laughter" come true, Jorge of Burgos poisoned the pages of that fatal book, Aristotle's *poetics*. Thus, the pitiful ones that tried to read it. Or simply touched it, have died of poisoning. Jorge was the perverse murderer, the sightless monk who nevertheless knew the library only too well, along with its secret passages and its books. Moreover it was he who had carried Aristotle's *Poetics* in the first place, hiding it, in a restricted selection of the library, after having found it in his native Spain. Eco's postmodern irony and parody implies that when his novel is not more than the pastiche, collage form of already written texts. In this postscript, his antagonist hero, Jorge is somehow fictional connection with Argentinean writer Jorge Luis Borges [1889-1986] and implies that the quotation "can only equal" derives from a theory of postmodern fiction, not from logical necessity.

William, an intellectual Englishman participated in a serious discussion with the monks about the lucidness of laughter. He argues that comedy and laughter can be

good medicine and instructive, and that is a typical human characteristic but Jorge argues, on the contrary, that the fact the “laughter is a proper to man is a sign of our limitation”. The scripture never refers to the man Jesus as laughing. He refrains, “that Christ did not laugh”. That is the truth, the tradition that must be preserved. He points out that only corrupt sacrilegious parodies of scripture extol comedy. William is curious as to why Jorge wants to shield the second book Aristotle’s *Poetics* from everyone, more so than any of the other work which praises laughter. Jorge’s reply is instructive:

Because it was by the philosopher[i.e. Aristotle].Every book by that man has destroyed a part of the learning that Christianity had accumulated over the centuries....Every word of the philosopher by whom even Saints [e.g. Aquinas]....swear, has overturned the image of the world. But he had not succeeded in overturning the image of God. If this book ...had become an object for open interpretation, we would have crossed the last boundary. (405)

Aristotle considered comedy to be a great antidote to fear, but Jorge is afraid of our redemption from fear. William argues emphatically for the diffusion by means of humour of comedy for the lust for the preservation of truth so sternly upheld by Jorge, of his fanaticism for tradition. Perhaps, he says, “the mission of these who love mankind is to make people laugh at the truth, to make truth laugh, because the only truth lies in learning to free ourselves from insane passion for truth”. This alone, he maintains, can save us from becoming “slaves of our ghosts”. Eco attempts to the mankind on their single truth against fanaticism of all sorts. William tries to get the logical consequences for his empirical life but defeated ultimately. Jorge tries to

attempt to guard the library but dies against his fanaticism. Eco provides William with an eloquent statement of this position at the end of the novel:

Fear prophets, Adso, and those prepared to die for the truth, for as a rule they make many others die with them, often before them, at times instead of them. Jorge did diabolical things because he loved his truth so lewdly that he hated anything in order to destroy falsehood. Jorge feared the second book of Aristotle because it perhaps really did teach how to distort the face of every truth, so that we would not become slaves of our ghosts. Perhaps the mission of those who love mankind is to make people laugh at the truth, to make truth laugh, because the only truth lies in learning to free ourselves from insane passion for the truth. (51)

Postmodern parody is not the means for ridiculing imitation of the standard theories and definitions rather it suggest redefinitions with critical distance that allows ironic signaling of difference at the very heart of similarity. So, parody paradoxically enacts both change and cultural continuity. So, *The Name of the Rose* is ultimately about freedom, tolerance and respect for different so that it is appropriate in this novel.

If William represents a parodic manifestation of the epitome of logical reasoning then the blind Jorge of Burgos represents the unconscious psychological forces which gain strength from apocalyptic and millenarian expectations. This dichotomy creates the world their own interpretation but finally this confrontation leads the monastery and library into the destruction. This also seems one of the best examples of the parodic as simultaneously ludic and seriously respectful.

Since Jorge is portrayed as such a humorless character in the novel, there is one particular scene, which is not only parody of Jorge but also with in the text. This reason why Jorge is so humorless is that in the vision of the carnival he sees” the offering of a completely different,nonofficial,extra political aspect of the world, of man and of human relations; they built a second world and a second life outside of officialdom” [Bakhtin 1994-197]. As Adso’s dream demonstrated, “carnival is only subject to the laws of its own freedom. In fact, carnival does not know footlights, in the sense that it does not acknowledge any distinction between actors and spectators. Footlights would destroy a carnival, as the absence of footlight would destroy a theoretical performance”. [Bakhtin 1994-197]. In *The Name of the Rose*, William and Adso become participants in the carnival whey they attempt to discover the secret of the murders. This is another parodic interpretation of the use of the detective story. The life of the carnival is organized around laughter, festivity and comic ritual, but as Bakhtin wrote in “Rabelais and His World”, it can also become quite gruesome as it does in this novel.

William’s novice, Adso who accompanies at the journey to Italian monastery encounters a peasant girl. Sheseduces him. But ironically, the patriarchal theological centre proves her guilty and witchcraft by politics of gender. Adso also never learns the name of his beloved, the woman with whom he had the only sexual experience of his entire lifetime proves the politics of gender to maintain his supremacy. She becomes a girl of secondness to fulfill men’s desires without fixed identity. Adso says: “This was the only earthly love of my life and I could not, then or ever after call that love by name”. (46)

In the prologue Adso proposes to be the “transparent witness” who repeats “verbatim all I saw and heard, without venturing to seek a design, as if to leave to those who will come after me if the antichrist has not come first sign of signs, so that the prayer of deciphering may be exercised on them”(1994.12). As a semiotician, Eco must know that it is impossible to interact with a sign without placing an interpretation on it. It simply cannot be done. Even if a clear sign comes from heavens when Adso reads it, he transfers some degree of meaning into it as a semiotic function. Therefore, it can be said that Adso is attempting to create an explanation for the events, which he recounts in the novel, yet this attempt to be a transparent witness are based on a reading of the available through incomplete text into which the act of reading confers meaning. The more Eco attempts to freeze the contents of the text the more fluid the material becomes and this is a significant parodist aspect of the novel as whole. He shows the relationship between one text to another within the interwoven fabric of literary history. It lacks the originality and reliance on clichés, fable etc. it does not hold the truth of signs. When Adso becomes the fatigue being unable to solve the mystery he continues with the doubtfulness of the linguistic signs:

I have never doubted the truth of signs, Adso; they are the only things man has with which to orient himself in the world. What I did not understand was the relation among signs. I arrived at Jorge through an apocalyptic pattern that seemed to underline all crimes, and yet it was accidental. I behaved stubbornly, pursuing semblance of order, when I should have known well that there is no order in the universe. (426)

Eco’s narrative technique also diagnoses the postmodern irony mingling the ideas of fictionality. His writing is essentially about or “foregrounding the apparatus”, making

the artificiality of art of the fictionality of fiction. His narrator Adso accompanies with William to initiate the debate over Christ poverty but at the same token he is becoming old and describing the world as collection of collage, fibula, and magic realism etc to parodies the medieval era.

In the last page. Adso recounts his experience in returning to the burnt shell of the abbey as a grown man and how he recollected the fragments of parchment, which he found:

At times I found pages where whole sentences were legible. Along the return journey and afterward at melk, I spent many, many hours trying to decipher those remains as if having identified the destroyed copy were a clear sign from heaven that said to me. (500)

By insisting the narration, Eco undercuts his stated purpose of clarity and straight forwardness and instead creates the space for play, which is one of the commonly agreed characteristics of parody. The onion skin layers of narration can be considered parodist because the stated aim of maintaining clarity is subverted in the desire to continually track all of the transcribing voices. This cannot be done and reader had to determine in effect reconstruct this particular world. Eco creates a wealth of possibilities but provide interpretations. As Eco has written: “A narrator should not supply interpretations of his work; otherwise he would not have written a novel, which is a machine for generating interpretations” (505).

Eco uses the event to further his machine for generating interpretation by having Adso realize “that one can also dream books, and therefore dream of dreams” [437]. In parodic terms, this is the place in the text where Eco’s thoughts on parody pays homage to Mikhail Bakhtin’s interpretation of carnival as he is also doing to

Borges love of detective stories and convoluted libraries. This is the scene where Eco parodically rearticulates Bakhtin's carnival.

Eco's puzzling title of the novel *The Name of the Rose* bears the multiplicity of truths at the place of transcendental truth. He ionizes to the historical past with postmodern parody. He focuses that single truth does not exist forever, so, he adds at the last line in Latin ["stat rose pristina nomine, nomina nuda tenemus" which means "yesterday's rose endures in its name, we hold empty names"]. The general sense, as Eco pointed out, was that from the beauty of the past, now disappeared, we hold only name. In this novel, the lost, "rose" could be seen as Aristotle's book on comedy now forever lost, the exquisite library now destroyed, or the beautiful peasant girl now dead. We only know now by contents. Thus, the closing line in Latin provides a concrete example of how a word or a sign, such as 'rose' can contain within itself an incredible range of meanings, historical associations, symbolisms, and yet remain only a sign, not a fixed univocal truth. He realizes that human liberty has expanded unlimitedly. Eco finally came to realization, happily for his readers: "upon reaching maturity, that those things about which we cannot theorize we must narrate". (520) He writes his preface once again sheds light on the reason behind this problematic title:

The idea of calling my book *The Name of the Rose* came to me virtually by chance, and I liked it because the rose is a symbolic figure so rich in meanings that by now it hardly has and meaning left: Dante's mystic rose, and the lovely rose, the was of the Roses, rose thou art sick, too many rings around Rosie, a rose by any other name, a rose is a rose is a rose, the Roisicrucians. The title rightly disoriented the reader, who was unable to choose just one interpretation; and even if

the reader, who to catch the possible nominalist readings of the concluding verse, he would come to them only at the end, having previously made God only knows what other choices. A title must muddle the readers' ideas, not regiment them. (48)

The idea of the carnival enforced the existing social order in the middle Ages by allowing the element of laughter. The carnival was valuable in the Middle Ages because it "celebrated temporary liberation from the prevailing truth and established order; it marked the suspension of all hierarchical rank, privileges, norms and prohibitions" [Bakhtin 1994.199]. The laughter of the carnival is ambivalent, sometimes grotesque, peculiar and a forum for travesty. Any form of learned literature. In this context, it is possible to read *The Name of the Rose* on the basis of its carnivalistic contents as the basis for its parodic tone. Eco seems to be extending Bakhtin's concept of the carnivalesque into the dialogic as the use of a single voice. The character of Jorge is presented as a negative influence because he is not capable of the self-knowledge that the ability to converse with yourself or to allow different parts of the psychological individual to express themselves. Jorge is presented as too rigid and without room for play. Severnus, the herbalist of the monastery recalls the demonic truthiness of library as such ironically referring to the Jorge:

The place of forbidden knowledge is guarded by many and most cunning devices. Knowledge is used to conceal, rather than to enlighten. I do not like it. A perverse mind presides over the holy defense of the library.(156)

If William represents a parodic manifestation of the epitome of logical reasoning then the blind Jorge of Burgos represents the unconscious psychological

forces which gain strength from apocalyptic expectations. William through the use of logical reasoning while Jorge creates the world of the library and the labyrinth by allowing the murders to be interpreted and misconstrued as the approach of the apocalypse. Since Jorge of Burgos is portrayed as such a humorless character in the novel there is one particular scene, which is not only parodic of Borges, but also of Jorge within the text. Also, Eco uses the event to further his machine for generating interpretation by having Adso realize "that one can also dream books, and therefore dream of dreams" (Eco.437). In parodic terms, this is the place in the text where Eco's thoughts on parody pays homage to Mikhail Bakhtin's interpretation of carnival as he is also doing to Borges' love of detective stories and convoluted libraries. This is the scene where Eco parodically rearticulates Bakhtin's carnival. The reason why Jorge is so humorless is that in the vision of the carnival he sees "the offering of a completely different, nonofficial, extra ecclesiastical and extra political aspect of the world, of man and of human relations; they built a second world and a second life outside of officialdom" (Bakhtin.197). As Adso's dream demonstrated:

Carnival is only subject to the laws of its own freedom. In fact, carnival does not know footlights, in the sense that it does not acknowledge any distinction between actors and spectators. Footlights would destroy a carnival, as the absence of footlights would destroy a theatrical performance. (Bakhtin.197)

In *The Name of the Rose* William and Adso become participants in the carnival when they attempt to discover the secrets of the murders. This is another parodic interpretation of the use of the detective story. The idea of the carnival enforced the existing social order in the Middle Ages by allowing the element of laughter. The

carnival was valuable in the Middle Ages because it "celebrated temporary liberation from the prevailing truth and established order; it marked the suspension of all hierarchical rank, privilege norms and prohibitions." (Bakhtin.199) the laughter of the carnival is ambivalent, sometimes grotesque, peculiar and a forum for travesty. Any form of learned discourse is a possible forum for the parody of learned literature.

In this context, it is possible to read *The Name of the Rose* on the basis of its cannibalistic contents as the basis for its parodic tone. The character of Jorge is presented as a negative influence because he is not capable of the self-knowledge that the ability to converse with yourself or to allow different parts of the psychological individual to express themselves. Jorge is presented as too rigid and without room for play. The character of William seems rigid, but he has the ability to partake in the carnivalesque and the subversion of the expectations in a periodic manner. The character of William seems rigid, but he has the ability to partake in the carnivalesque and the subversion of the expectations in a parodic manner. The ability to laugh when saying seriously seems things and to say funny things seriously seems to be Eco's articulation of the carnivalesque frame of mind within William. Since William seems to be the character who most closely resembles Eco. It does not seem farfetched to project this quality upon him after reading *The Name of the Rose* and its postscript, "Perhaps the mission of those who love mankind is to make laugh at the truth, to *make truth laugh*, because the only truth lies in learning to free ourselves from insane passion for the truth"(558).

If Eco and Bakhtin think of the carnival as the space where freedom is temporarily gained through the disregard of conventions of authority, then the Aristotelian poetic laughter, which Jorge feared is dangerous. It is dangerous to Jorge

because for him destabilization is an overriding fear even for a brief moment. But it is possible that the greatest danger would be for someone like Bakhtin or Eco because more grotesque than anything in *The Name of the Rose* is the possibility that the knowledge of laughter which the carnival provides could be the site universally understood and quantified. The carnivalesque seems to be the last place where man has the ability to be in. Thus, it is significant to remember because this reading mirrors *The Name of the Rose* in a parodic way which provides the sufficient room for play.

Chapter- IV

Conclusion

The story in *The Name of the Rose* analyzes itself as a historical manuscript into the Middle Ages that includes the dispute among the Pope and Emperor, heresy and laughter, monks and monasticism, factions within the franciscans, medieval culture, art, literature. By so doing, the narrative tools irony and parody take political overtones as to help excavate the own intellectual arrogance and orthodoxical nature of following traditions. It conveys the political message about minorities, and has exploited by irony and parody as a means for its political commentary that demystifies the politics of the representation of the violence resurfaced in the name of an evitable politico-religious movement. Its use of irony and parody in the context of elliptical and discontinuous nature of the violence, and murder, in the novel gives it a political edge where the ironic unsaid of context replaces the said voice of suppressor which parodies in a demonic way. So, the politics of irony and parody in the novel has been used as a powerful means of weapon to value-problematize, de-naturalize form of acknowledge the truth by subverting the dominant ideologies establishing the multiple of carnivalesque truth in a fabalic way.

The protagonists explore a labyrinthine medieval library, the subversive power of laughter, and come face to face with the Inquisition. It is left primarily to William's enormous powers of logic and deduction to solve the mysteries of the abbey. On one level, the book is an exposition of the scholastic method which was very popular in the 14th century. William demonstrates the power of deductive reasoning, especially syllogisms. He refuses to accept the diagnosis of simple demonic possession despite demonology being the traditional monastic explanation.

Although the abbey is under the apprehension that they are experiencing the last days before the coming of Antichrist, William, through his empirical mindset, manages to show that the murders are, in fact, committed by a more corporeal instrument. Eco exploits irony and parody as a strategy for coming through the reexamination. Eco's narrative too irony and parody reinforces the insanity and futility of the communal murder foregrounding to the level of devil's campfire. The writer, has used irony and parody as the unspoken premise where silence can be heard, prelude the outright advocacy of the injustice to the victims that underwrites the irrationality inherent in the religious ideology that has kept the monks at the scapegoat in the murder. Eco refuses to accept the diagnosis of simple demonic possession despite demonology being the traditional monastic explanation to show the power of politics. William, through his empirical mindset, manages to show that the murders are, in fact, committed by a more corporal instrument although the last day when the Jorge destroys the whole library. Many of the interpretations and sources were highly volatile controversies in the medieval religious setting, all while spiraling towards what seems to be the key to understanding and truly interpreting the case. Although William's final theorems do not exactly match the actual events as written, those theorems do allow him to solve the abbey's mystery. By keeping the postmodern vision, he collects the facts and observations to have only meaning in their given contexts or a text with the combinations of multiple texts. He focuses the medieval dialecticism with volatile controversies by applying the postmodern irony and parody. He pays the truth lies only the time frame boundary not the transcendental phenomena. William's final detective theories do not exactly match the actual events, they allow him to solve the abbey's mystery and thus attain a measure of truth.

Eco wrote that during the Middle Ages there was a conflict between a geometrically rational schema of what beauty ought to be, and the unmediated life of art with its dialectic of forms and intentions. Eco's applies several dialogues and events to link these ideas with the desire to resolve the seeming conflict of structured religion with the spiritually. He sets up several parallel philosophical conflicts within the novel such as absolute truth vs. individual interpretation, stylized art vs. natural beauty predestination vs. free will, spirituality vs. religion between and among the forces of power politics. The Middle Ages are presented and relevant to *Rose*, as an "open work" including the influence of Aristotle, the concept of Universals and the conflicts between logical reasoning and infallible ediction. *The Name of the Rose* is the salad of historical past collecting the major historical figures, fables, to provide the sufficient room for play. The form of repetition, quotation, creates the flexibility of the text which is the opposition to the strict frame, rules and regulation of medieval ages. Eco picks the numbers of characters having the historical figures to make the novel with the collection of collage, pastiche, simulacra in the heart of postmodern fashion. He characters somehow resembles the whole European countries with their identities in language culture, race, etc.

Thus, the aforementioned religious history in a nutshell, can be studied as a social discourse with the writer's individual political take on the religious violence in medieval monastery to be aware in the postmodern truths. Social political irony and parody arises from a cumulative interaction of their individual intention, discursive context and the reader interpretative moves. The political irony mirrors with carnivalistic parodic tone.

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