

## HOW ISMAIL KADARE HAS CREATED A CULTURE OF MEMORY IN HIS NOVEL “THE THREE ARCHED BRIDGE”

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### ABSTRACT

In this article I will attempt to develop reasonably and progressively the approach of Ismail Kadare to construct the memory culture. Specifically speaking, this article will revolve round the *catena aurea* that represents faithfully the culture of memory in “*The Three Arched Bridge*” novel written by Ismail Kadare.

His *narrative praxis* in the above depicted novel best counts for this sort of consideration and under this viewpoint its *mnemonic* elaborated by highly selective diction and merely appraised rhetoric which milks the literary fabric woven with too much care and courage renders his novel as remarkable masterpiece for the *cognitive archetype* it attains and also for the skills eventually the author demonstrates to swing it around the events developed in the story. Bridge reflects the creation and construction of this archetype, which is loaded with charges of multiplicity of roles – charges that turn up to be enjoyable.

As such rhetoric, this cognitive archetype surely a highly disputable issue strikes the attention and drives the initiative to deal with this narrative text, which becomes folded and unfolded through my close analysis and amplification of the employed technicalities and strategies and methodologies Ismail Kadare has utilized to transmit *memoriae thesauro* starting right from its title - “*The Three Arched Bridge*”.

**Key words:** literary hermeneutics; arched bridge; legend; *cognitive archetype*; narrative voice; *mnemonic*;

### INTRODUCTION

“*The Three Arched Bridge*” consists of a very interesting narrative axis. The narration is as follows: the bards who stopped at the inn near the riverbank were forever asked to sing the ballad of the three young masons, all brothers, who were fated never to complete the building of their wall until they immured one of their wives in it.

Moreover, in the year 1377, when the road-builders threatened to put ferrymen out of their business by building a stone bridge to carry the traffic between the Balkans and the rest of Europe, the legend was to become a cruel reality. What the builders constructed by day was destroyed by night. Some said it was a sort of sabotage. However the vengeful spirits of waters were thought to be also a reason to do that. But once a man was immured by being plastered into a cavity of the first pier, the attacks on the bridge stopped and the two banks of the river started to have a permanent link. Further more the first troops to cross the bridge emerged and they were considered to be the vanguard of the ottoman Turks advancing into Europe raping the Balkans constantly.

#### 1. Bridge as a cognitive archetype

Sufficing the intentions to illustrate the creation of culture of memory in Ismail Kadare’s creativity, the novel depicted for this sort of consideration ponders me to commence the analysis of this issue starting from its very title. And indeed “*The Three Arched Bridge*” carries significant load either directly expressed or metaphorically as the word bridge becomes a *cognitive archetype*. The whole story is based on narrating how a bridge is constructed - narration that holds also reasons and intentions either superficially or profoundly developed to question the existence of the bridge in question. Specifically structuralizing this opinion on the basis of how we do acknowledge and comprehend the ark of Noah everlastingly conceived as a spiritual building, which we visualize outwardly and our soul may be built inwardly in its likeness, so I attempt to decipher and elucidate what is implied in bridge construction and what it represents. In this light the three meanings already canonizing *Noah’s Ark*, inspire me to deal with the title of the novel as it serves as domain praxis that requires development; and reflects the converges of all conflicts and terrors and dilemmas and superstitions conquering the season of actions. These requirements drive my intentions to decipher

the history of the bridge from the architectural point of view – the first meaning in small context that we absorb outwardly and enjoy it constantly as interested viewers; the significance of bridge from the metaphorical point of view – the second meaning in wider context, which inclines the bridge construction with the possibilities to cross two worlds separated by the river at the sacrifice of humanity; and the associative power of bridge construction as “*memoriae thesauro*”- the third meaning dominant in context at large, which recalls all economic and social and political and religious relations and reasons opinioned through the construction of bridge either physically or metaphorically as Islam forced a passage westwards through the Balkan towards the European lands. The last one could be defined also as *arca sapientiae* as it unquestionably designates all - round wisdom and knowledge and achievement of a certain nation called *Arber*.

In addition to this, I jump into assumption related to why the author has chosen three arches and no more than three; moreover, why he has chosen three arched bridge and a bridge without arches at all. The magic number three, I think, position this novel in the realm of mysticism crossing the borders of mythology to come into the real world – the very existence of a bridge. With reference to this magic number I encourage my criticism to the title displacing metaphorically the indicative assumption that three arches could stand for three rows of teeth, mythologically express how to tame the shrewdness of spirits of waters. Viewed as whipping tool to cultivate obedience, metaphorically it transmits the essence of animated voice of bridge, which runs over a river and speaks out through its arches.

Classifying as such the bridge construction comprehension as such, this *meditatio* analysis highlights the stage at which the events in this novel are woven and comprehended by chronicler<sup>1</sup>. And indeed, I assume that along with technicalities regarding constructive aspects of the object in question such as the design of the architecture adapted in bridge construction (the three arches and so on), the evocations explored while reading the novel add too much to the approach to the rhetoric which develops and reinforces the culture of memory construction starting from the title; and added to this I assert that they certainly do not diminish at all the importance and significance of other characters employed by the author.

Certainly I agree with the idea of divergence of evocations as part of *memoria* which are woven and organized arbitrarily by Kadare as he intends to transmit and elucidate the context of the matter in question being as generally and profoundly as possible, but this divergence gets converted into its very title. This technique comes into terms with endeavor to present everything in details. And hermeneutically it marks the closing and opening features of the novel itself according to Harold Bloom, who views the material in its unity and uniqueness.

From this viewpoint, the evocative and prescriptive texts inserted arbitrarily, but steadily hold up the essence of harmony and balance which are knitted tightly and comprehensively because evocations of the past and reference to the implied future re-shape the content and context of the ballad (poetry text) initially required to serve as appetizer in confront to the flavors the author seeds in *prose text*.

Hence, I will designate on the basis of extracts<sup>2</sup> the development of the *memoria*, with the purpose to figure out reflections to that particular cognitive archetype the author intends to work with – the bridge.

## 2. What place evocations enjoy in the novel

As *memoria* is conceived a cognitive archetype the issue how the endowed information by Kadare becomes encoded, seeks for explanation and interpretation. Following the same track of reasoning and probably creating an open filtering and receptive system towards the real text I will evolve my attention to the analysis of details that compose this particular text and establish a hierarchy of the elaborated evocations (individual praxis) on the basis of which the culture of memory becomes created constantly and steadily.

Either hermeneutically elaborated or psychoanalytically considered, the text out of which the depicted novel takes shape, calls for *phantasmata*. So *mnemonic* features of “*The Three Arched Bridge*” immediately are picked out and become detailed. Surely, right at the very beginning the chronicler named *Gjon*, the monk, explains his role up to the dimensions of amplifying his involvement with a text which holds up for *dicta et facta memorabilia*.

“*I, The monk Gjon, the son of Gjon Ukcama, knowynge that ther is no thyng wryttene in owre tonge about the Brigge of the Ujana e Keqe, have decided, now that its construction is finished and it*

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<sup>1</sup> Note: The narrator in the whole novel noted for its story as starkly as hauntingly in the net of conflicts, terrors, dissension and superstitions dominant in the thread of narration.

<sup>2</sup> Note: The English version of extracts included herein is given by Enkelena Shockett (Qafleshi) who is the author of this article.

*has even sprinkled twice with blood<sup>1</sup>, at pier and parapet, to write its story, the more as legends, falsehoods and rumors of every kind continue to be woven around it.<sup>2</sup>*

.....  
*To stop people spreading truths and untruths about this bridge in the eleven languages of the peninsula, I will attempt to keep the whole truth about it: on other words to record the lie I saw and the truth we did not see and to write down not only the daily events that are as ordinary as the stones from which it is built, but also the major disasters, which are about as many in number as the arches of the bridge.”*

Precisely here he commences to explain and amplify what he has observed, witnessed and valued. His discourse is elaborated on the basis of an old text typical in the Middle Ages and also found in the Old Albanian literature. As the chronicling text sweeps over unforgetfulness, in this case the chronicler successfully attempts to achieve this through chronicling writing and on the other hand he attempts to evoke the efforts to explain the construction of a bridge. This dual function of the chronicler really pushes us to the labyrinth of enigmas and suspense the constant associative features, which indeed shape the novel into the frame of horror and wonder. Alongside with this he shifts his interest as chronicler to deal with and also to dig deeply into the political, economical, religious and social situation in *Arber*- the location where the events take breath creating so a very vivid imagination of the season everything gets shape from.

Further more the following extracts provide a detailed panorama of the situations specifically structuralized; they will be elaborated explicitly and progressively by the chronicler himself in complete terms to his main intentions – intentions that go far beyond a simple illustration of the bridge building and so he manages to develop a wonderful and suspense *catena aurea*:

*“ I write this chronicle in haste, because times are troubled, and the future looks blacker than ever before. After the chilling events at the bridge, people calmed down a little and so many times, but another evil has appeared on the horizon – the Turkish state. The shadows of its minarets are slowing stealing towards us.*

*This is an ominous peace, worse than any war. For centuries we had bordered on the ancient land of the Greeks; then suddenly, before we realized it and as if in a bad dream, we awoke one morning to find ourselves neighbors of the Empire of the Ottomans.*

*Its minarets shoot up on all sides, a veritable dark forest of them. I have a feeling that the fate of Arberia will soon change, especially after what happened this winter, when blood was shed for the second time on the newly – finished bridge –but this time Asiatic blood. So everything will find its place in my chronicle.” (pg. 22-23)*

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<sup>1</sup> Note: In continuum to this novel reading, it is observed that Kadare shifts to another kind of text shaped after the features of the Albanian old texts and precisely the sort of text created by Gjon Buzuku<sup>11</sup> in 1555. One of the characteristics of the old texts is that they are organized in the form of chronicle format and the opening paragraph of Kadare's novel enjoys the parameter of this enterprise – chronicle writing and I am right to define Kadare as a disciple of Gjon Buzuku's writing style – old writer of Middle Ages in Albania. In opposite to him, Kadare directly addresses his reader to his narrative intentions, which are part of his plot construction and the reader apprehends immediately that the story starts and it evokes something frivolous and dreadful. As the author becomes explicit in his intentions to project his reasons related to three arched bridge chronicling, the reader reinforces the idea that what is going on is mainly an amplification of what is narrated densely in the opening paragraph mentioned in above extract.

Starting from this paragraph I stress the idea that it serves also as “*Baptizing formula*” which employs the whys of the chronicler's enterprise to be rhetorically woven in the other following paragraphs. Its repetition provides us with to much emotional charge and spins the thread of narration further preparing us to deal with recalling another legend whose key word is besa.

Literally the reader suffices himself with the idea that from now on he has to deal with journey of the chronicler and probably he could vest himself with features of the adventurous narrator specifically named the chronicler. So the tendency to become unified with the chronicler comes forth and the tension and suspense grow a lot. This *flashback* situates the reader into the Middle Ages period and he experiences the phenomenon perceived slightly either as a balladic imitation or as a pure criminal work.

As it is mentioned in chronicler's “*Baptizing formula*” the following description “*sprinkled twice with blood*”, I admit that he has managed to position the reader's understanding into the confines of an accomplished crime that he as a chronicler intends to chronicle it as part of energies and forces utilized to construct the three arched bridge apprehension. Moreover, it is assumed here that the chronicler is going to describe the matter ontologically reviewing its arbitrariness in line of reasons. Managing the facts from this viewpoint, he explicitly approaches us to narrow contexts that are worked in service to the context at large. He bases his chronicling on mini texts (individual praxis) over –placed and over-interpreted so as the thread of his narration becomes as faithful to the real facts historically seen as faithful to the author's artistic intentions poetically elucidated. The chronicler and the author are perceived as typical incarnation of each other.

<sup>2</sup> Kadare, I. 2008. *The Three Arched Bridge*, Ismail Kadare - *Vepra 10*, Tirana: Onufri.

“ For many years since, such plaques had been spread everywhere, not only in the lands of our own liege lord, Count Stres of the Gjikas, or Stres Gjikondi, as they call him for short, but also far away, even beyond the state borders of Arberia, in other parts of the peninsula. This started in the year winter of the year 1367, ten years before, when all the rafts used as ferries across rivers, estuaries, and lakes were brought up by a bizarre person who came from God knows where, and whose name nobody knows.....

and that he even signs the notices and receipts with the same words “Ferries and Rafts”, much as if they were his emblem, just as a while lion with a flaming torch between its teeth is the emblem of our own liege lord.” (pg. 24)

“ The raft brought in large earnings, not only from the passage of travelers and their livestock, but also the caravans that carried from Arberia to Macedonia the salt from the great coastal salt pans, and especially from the carts that supplied the Byzantine naval base at Orikum near Vlora. There had been detailed agreements dividing this income between our liege lord and “Ferries and Rafts”. (pg. 25)

This *catena aurea* consists of *patristic texts*, which are incorporated with running commentaries that substitute the involvement of scenes to clarify intensively. And these are the associative features that characterize the chronicling writing. In this *catena* of events and commentaries, authorities such as: the princes of the North named Balshaj, Muzakaj, Aranit Komneni, Kastriotët, Duches of Gjini, Karl Tapia, Gjergj Balsha, Tanush Topia, Helen Anzhu, Robert Guiskan etc., and they are presented respectively to their historical function and role and not seldomly they are accompanied by other complementary characters in order to be well shaped and consequently to resonate the powers they are vested with. These authorities maintain the historical context and they represent the historical background of the season in question.

Apparently this model mirrors faithfully that sort which monastic scholars defined and considered as part of *lectio divina*. Kadare has pushed himself to this sort of writing to add suspense and technicalities of modernist and post-modernist features to his bizarre literary product. In short, this style constructs and develops Kadare’s poetics. Analyzing the *patristic texts*, otherwise called *sorellistic texts* as they serve the same purpose to create the culture of memory and develop the narration converging into the essence of the title once regarded comprehensively, we doubtlessly arrange them in a kind of *catena* based on devouring and digesting relations.

Obviously the beginning with the balladic extract in *italics*, I assume frankly, develops arguments and debates on the bridge built issue the author intends to develop altogether in general. Although the reference captivates the readers’ attention and hooks them on possible alternatives of achieving *denouement*, the cognitive archetype – *the bridge*, becomes the crucial element round which the whole material at hand gets woven comprehensively. Proceeding with this reflection I allow myself to determine how far the author stretches himself to persuade the reader to the interpretation of possible reasons based on either balladic source or his artistic tricks to spin the thread of rhetoric and discourse which both diverge into multiplicity of reflective stands towards the issue that really concerns the chronicler (author’s idea articulation instrument) – who committed the crime and why the crime was committed.

“O tremble, bridge of stone  
As I tremble in this wall.” (pg. 21)

The ballad of immurement evoked by the above lines dresses spiritually and mythologically the material depicted for narration as it reflects a collective source of understanding and *tabooed* associations as far as sacrifice is required to be achieved. The investigation of the myth concealed in it becomes too compelling that the process expands to the borders of incisive imaginary.

As the *memory* is great imagination and profound intuition expressed through creative powers, the lines illustrate the powers of Folklore and how rich Kadare’s novel seems to be as it roots deep in the Albanian folklore. Although the monk utilizes his approach and techniques in narrating and commenting on the occurred events establishing his partial reflective stand incorporated in his narration also, yet there is the dominance of artistic flavors, which reflect grisly reality and obviously position the monk as a person with accrued experience to provide us with real panorama of the beliefs and thoughts in circulation including even the *spirits of waters*.

The mysticism concealed in these lines floods haphazardly into the reader’s mind and so he attempts to perceive visually what will happen. But the author interrupts his reader’s imaginative journey nurtured in the folkloric material and responsively creates an idea through his mind’s eyes about a possible sacrifice. Yet he seemingly absorbs the fact that the reference to this ballad is

achieved for anthropological reasons – reasons that drift the narrative power into other domains of knowledge, which respectively reflect individual stand in that season loaded with so many events.

In this manner, this conceptualization of the phenomenon of balladic reference is indicated as an insight to explore more into the pages of the novel and figure out the truth. As I address the issue in this point, I strongly emphasize that this balladic text affords a very disputable issue to be solved later as the reader progresses in exploring into the novel. This small text is inserted to the novel and the lines precedent the story. Viewed as such, and acknowledging the title text as representing *Madre text*, which diverges into the compositional *patristic texts*; the latter ones accordingly nurture the title text content with substance and rhetoric and poetics. Again they serve as satellites that revolve round the *Madre text*, which is well equipped with the direct conceptualization and perception of meaning and essence of the events progressively endowed and in agreement sewn related to bridge built.

The criticism woven, when the balladic lines and the first paragraph become mutually confronted, collocates round big dilemmas and turmoils probably of Shakespearean proportion and certainty of Danten dimensions, but they yet resonate essentially the attempts of the chronicler to be as faithful and devoted as possible to his genre of commentary he emancipates himself with preserving so a position hardly neglectful towards the evocation of past events relevant to issues at hand.

At this point, the crime he attempts to elucidate really reinforces the assumption of Paul Ricoeur<sup>1</sup>'s about the interpretation of crime. Generally conceived as a complete denial of forgetfulness and of the weaknesses inherent in both the preservation of memory traces and their evocations, the chronicler's undertaking to ponder on the possibility of committed crime highlights not only reasons and opinions but also consequences derived from this act. The chronicler digests everything observed, noticed and witnessed and in pursuit of this sort of habituality he testifies vigorously these "clashes" as well as creates his personal reflections through flashbacks in service to the aims to tell and narrate the truth dressed and concealed in metaphors and personifications and allegories and strong sarcasm, because the final product is nothing else except a merely description of the achieved undertaking delegated through "*The Three Arched Bridge*".

*"But in whatever way the incident had happened, its essence remained unchanged: the bridge builders had murdered Murrash Zenebisha in cold blood and walled him up. The crime had only one purpose – to inspire terror.*

*They had calculated everything in advance. No doubt they had carried out details studies of all possible ways of justifying the crime. At the very beginning, before the bridge existed even as a plan, they had started by sending a man who pretended to be seized by epileptic fit on the very bank of the Ujana e Keqe. Not a bridge, not a sketch, but a sickness lay at the root of it all. That was the first blow. It was natural that death should follow. (pg. 113- 114)*

*Both sides, "Ferries and Rafts" and the construction company, used the ancient legend in their savage contest. The former used the legend to spread the idea of destroying the bridge, and the latter used the legend to plot a murder." (pg. 114-115)*

So in persistent attempts to create a very convincing and reasonable *calculus* of things being real or imagined as well as clear and complicated, thereof he deconstructs the informative elements which are controlled and "manipulated" purposefully to evoke the compositional elements of human existence, such as: beliefs on the dead person. If page 117 is read carefully, there is articulated clearly by chronicler what is acknowledged the dead person could go through.

*"Old Ajkuna came on the seventh day, the day when it is believed that the dead make their first and most desperate attempt to break off the shackles of the next world. She stayed for hours on end by the first arch, without uttering a word. Here was something, which could find no parallel in the experience of even the most elderly. A few more days passed, and then whole weeks, and the fortieth day was approaching, the day on which it was believed that a dead man's eyeballs burst, and then everybody realized that a great burden an unburied man was, not only on his family, but on the entire district. It was something that violated everything we knew about the borders between life and death. The man remained poised between the two, like a bridge, without moving in one direction or the other. This man had sunk into nonexistence, but leaving his shape behind him above, like a forgotten garment." (pg. 116)*

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<sup>1</sup> Ricoeur, P. (2004) *Memory, History, Forgetting*. Translation by K. Blamey and D. Pellauer of *Memoire, l'histoire, l'oubli* (Seuil, 2000). Chicago: University of Chicago Press.

The details employed by the author to describe directly the dead body clearly empowers the chronicling efforts of the author who masterfully poses the dead body into the confines of possible sacrifice commitment allegedly connected to the ballad of immurement. Not without purpose the intentions of the author projected on the description of the dead body reduce the circumstantial interpretation, which might match only the balladic substance. The details shift the interpretation to deeper levels establishing links ranging from *cognitive archetype* and sacrificed life to pure crime committed in order to produce and batter multiplicity of stands towards the perceived fact. The relation art-fact and fact actually reinforces the content of message initially transmitted in the “*Baptizing formula*” hermeneutically perceived also as substitute text-identifier. In pursuit to the idea expressed in the following paragraph we clearly envisage what goes on:

*“My head was splitting in two with guessings. If he had really set out to sacrifice himself of his free will, as everybody now claimed, what must his motive have been? The desire to ensure a better life for his wife and family, with the help of the great sum of money that the construction company would pay for the sacrifice? I could have believed this of many people but not of the assuming Murrash Zenebisha. Sometimes I wondered whether he had gone to die in order to escape a family quarrel .....*

*Enough, I thought. We have had nothing but babble and lies. We were dealing with a crime pure and simple. Murrash Zenebisha has been murdered..... They had murdered him in cold blood shortly after midnight and then walled him up. The wound, or one of his wounds, was between the neck and the collar - bone, and the man with the pail had splashed whitewash over him again and again to hide the possible bloodstain. It was a murder done by the road builders.”*  
(pg. 109- 110))

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The time setting of the story is the beginning of March 1377 on the right bank of the Ujana e Keqe:

*“ ..... For many years since such marks had been put up everywhere, not only in the lands of own liege lord, Count Stres of the Gjikas, or Stes Gjikondi, as they call him for short, but also far away, even beyond the state borders of Arberia, in other parts of the peninsula. This started in the year 1367, ten years before ...”* (p. 24)

to end up in the first weeks of January 1379. And Murrash Benebishta ‘s death happens somewhere in the Southern Albania (Arber is mentioned in the novel), place which is located between an artificial border, made up of military Turkish settlement, and the natural border, whose reference is the river. To make this setting clear enough, Matteo Mandala (Hora e Arbëreshëve, 2008), defines these areas after letters A, B, and C. And I think he is right to establish this scheme that coincides to what the author has organized to make everything clear to us. These geographic signs constitute the mini-narrative narrow contexts for the “*Bridge*”.

The clear narrative elements are settled in area B. Exactly at this point we explore how events emerge smoothly and convincingly. The readers establish the comprehension of the events and characters’ roles as well. Yet there is little to acknowledge about the other two areas, although in text we cope with the *adventure* of the chronicler to observe physically the danger of the Turkish army settled in area C; in addition to this we recognize what attempts the chronicler undertakes in order to figure out what is happening in area A, geographically positioned right beyond *Ujana e Keqe*<sup>1</sup> to be found in complete different direction from area C. What we understand relates to the fact that area A should be considered as the world of the dead. The case of monk Brokhard clings with the above assumption and best illustrates it. When he arrives in area B leaving behind area A, he is dressed with the features of *ghost*. Seemingly he is shaped like a ghost, who announces the worst that waits for the Albanians. So immediately we grasp the idea the Turkish army has launched the plans to attack in some time and rape the lands.

Without ignoring the existence of area A and B, however the emphasis is laid only on the area C, where the river runs. Because it evokes metaphorically the existence of two worlds, Kadare claims

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<sup>1</sup> Note: *Ujana e Keqe* means in the Albanian “ bad and troubled waters’. The river is called after this name just as a resonance to what the author through the actions of his chronicler is going to develop in his plot. It indicates the space where the events happen to occur and associate loads of bad misfortune and prediction for crime. Metaphorically defined it transmits the line of demarcation between two worlds – that of the dead and that of the alive. It separates two worlds that exist and breath in parallels. Symbolically, it brings us close to life and death in as much as that the only heroes that cross it are supernatural heroes. Eventually, the entire narrative texture of novel starts with the lines extracted from the ballad of immurement and it accounts for the fact that what will happen could admit us to switch from mystification of the event to its demystification - associative approach to crime understanding.

on the irreconcilability that prevails between them. This reflective stand is structuralized also in actions of two constructing companies that are in complete rivalry. The first one is “*Ferries and Rafts*” and the other one is the construction company.

It is interesting what stand the chronicler transmits asserting that “*Both sides, “Ferries and Rafts” and the construction company, used the ancient legend in their savage contest. The former used the legend to spread the idea of destroying the bridge, and the latter used the legend to plot a murder.*”

Given so, the former one bears comprehensively the idea to construct the bridge and the latter one attempts to obstacle it. Specifically, these clashes recall on the tendency either to preserve the conservator attitudes, values and actions, or struggle to liberalize and democratize the attitudes, as well as to create new values out of them developing in this manner the markers of change and progress. This point coincides with the National Revival inspirations in Albania.

Intentionally the chronicler persuasively pushes us to the atmosphere and prevailing ideologies of the time. Kadare pursues his narration to consolidate the creation of culture of memory with other mini-texts, which are put together in harmony and in complete terms to each other. The incorporation of mini- texts (being either *patristic* or *sorrelistic* ones), constitute the story Kadare intends to give us.

Concluding I could say that “*The Three Arched Bridge*” is a very interesting novel noted for the specific manner how the culture of memory is created, developed and transmitted to the readers. The *memoria* endowed and enhanced with the reasons to demonstrate the *arca sapientale* orients the readers to the labyrinths of events and occurrences and authorities once happened to exist in Arber. The cognitive archetype, which is represented by bridge, engulfs us to deal with memories, as they are part of this cognitive archetype. The *mnemonic* established through rendering of the *sorrelistic texts*, divergent instruments of the title perceived as *madre text*, displace us to the season of time when the events in the novel take place. Moreover it is particularly essential that *memoria* is constructed to the extent that chronicler surveys his location and inspects it; secondly we understand immediately what position and role the places do hold in the novel by defining them with letters (A, B and C) to facilitate their comprehension; and thirdly we visualize what the chronicler goes through and attempts to transmit because of evocations developed properly, and right from this source we establish a complete view that single issue and place should be our concern – bridge (locus and location).

So far, the only image, which counts a lot to us is the bridge so we develop our cognitive textual level through what features the chronicler projects on us about it, such as: its size (three arches), its nature (runs across two worlds), its order (human design and inspiration) and number (just a three arched bridge to bridge on). The fabric it is tailored ranks the novel among modernist and post-modernist products in the Albanian literature.

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