

The Art of Configuring Docile Bodies: Reading Foucaultian Discipline in Umberto Eco's *The Name of the Rose*

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Abstract: This paper on "The Art of Configuring Docile Bodies" attempts to apply Michel Foucault's concept of discipline as elucidated in his book "Discipline and Punish" as a critical tool to review the ways by which the monks of the Italian Benedictine monastery Umberto Eco's "The Name of the Rose" are subjected to rigorous religious discipline and operations of power. Power adopts various strategies to transform subjects into docile bodies outwardly through "dividing practices" and "scientific classification" and inwardly through "self-subjection". Foucault's delineation of the micro-levels of operation of power manifested through typical objectification of human subjects is discovered to be reflected in the subjectification of characters Eco depicts in his novel. This paper is interdisciplinary as it illustrates how concepts entirely concerning social historical discourse can be used as a critical tool to analyse works of literature.

Keywords: Docile Body- Subjectification- Discipline: spatial, organic, genetic, combinatory.

I. Introduction

The objective of this paper is to undertake a study of Umberto Eco's *The Name of the Rose* (1986) and to view it as narratives of human subjectification. Since the poststructuralist critique of subjectivity, which is most consistently an impulse to look at the historical, philosophical and cultural construction of the "subject", is wide-ranging and multifarious, the purpose of this paper is to strive for a reading of Eco's novel applying Michael Foucault's analysis of "discipline" in relation to power, particularly explicated in his book *Discipline and Punish* (Foucault 1979).

Foucault's essay entitled "The Subject and Power" is a genealogical study with reference to his archaeological work on man as the object of knowledge and the subject who knows. In this essay Foucault lists three modes of "objectification," that is, the means by which human beings are transformed into subjects. The first mode of objectification of the human subject is somewhat cryptically called "dividing practices". Some examples which Foucault provides are the most famous examples from Foucault's work are the isolation of lepers during the middle ages; the rise of modern psychiatry and its entry into the hospitals, prisons and clinics throughout the nineteenth century and twentieth century and also the medicalisation, stigmatization, and normalization of sexual deviance in modern Europe. In all these cases the subject is objectified, using diverse procedures, and with a highly variable efficiency in each case, by a process of division either within himself or from others. In this process of social objectification and categorization, human beings are given both a social and personal identity. Essentially "dividing practices" are modes of manipulation that combine the mediation of a science and practice of exclusion- usually in a spatial sense, but always in a social one. These dividing practices form substantial part of the subject matter of Foucault's book *Discipline and Punish*.

The second mode for turning human beings into objectified subject is scientific classification. It arises from "the modes of inquiry, which try to give themselves the status of sciences; for example, the objectivising of the speaking subject in grammar, philosophy, and linguistics, or . . . the objectivising of the productive subject, the subject who labours, in the analysis of wealth and economics, or . . . the objectivising of the sheer fact of being alive in natural history or biology" (*The Subject* 208). In the most well-received book, *The Order of Things* (1970), Foucault shows how the discourses of life, labour and language were structured into disciplines.

Foucault's third mode of objectification represents his most original contribution. It concerns the way a human being turns himself or herself into a subject of an abstract field "of experience". Let us call it self-subjection. This process differs in significant ways from the other two modes and represents an important new direction in Foucault's work. In both instances, the person who is put into a cell or whose dossier is being compiled is basically in a passive constrained position. In contrast, with the third mode - "self-subjection" - Foucault looks at those processes of self-formation in which the person is active. His analyses have focused on the dominant classes, in particular Greek citizens, the early Christian ascetics and church Fathers, the nineteenth-century French bourgeoisie etc. In these analyses Foucault is primarily concerned with isolating those techniques through which the person initiates an active self-formation. This self-formation has a long and complicated genealogy; it takes place through a variety of operations on people's own bodies, on their own

souls, on their thoughts, on their conduct. These operations characteristically entail a process of self-understanding but one, which is mediated by an external authority figure, a confessor or a psychoanalyst. The individual and the race were thereby joined in a common set of concerns. Foucault shows in *The History of Sexuality* (1978) and *Discipline and Punish* how "self-subjection" and "dividing practices" can be combined although they are analytically distinguishable. However, for the purpose of the analysis of Eco's novels, *The Name of the Rose* the term "subjectification" is used as a unifying term for the three modes of objectification of the human subject - "scientific classification", "dividing practices" and "self-subjection".

A brief outline of plot of Eco's *The Name of the Rose* could serve the purpose of introducing the novel. The setting of *The Rose* is late November of 1327 in an Italian Benedictine monastery in the north of Italy to which a Franciscan, William of Baskerville and his Benedictine novice, Adso of Melk, journey. William comes as the envoy of Louis IV of Bavaria to initiate negotiation between Pope John XXII and a group of Franciscans critical of the Pope and the Catholic Church because of the church's tolerant attitude toward accumulated wealth and its neglect of poverty Christ originally preached. When William arrives, he is greeted with an emergency situation; a monk has been found dead and soon others are discovered dead, perhaps murdered. He is asked to solve the mysteries before the pope's party arrives, since the group to arrive contains an inquisitor, Bernard Gui, who will take advantage of the crimes at the monastery to scuttle the negotiations. William thus begins to explore the mysteries of the Aedificum and the monastery's gigantic library built in the form of a Piranesi-like labyrinth with the requisite supply of secret passages, booby traps, and deep secrets. In the course of William's investigation, the reader learns a great deal about the church history of the 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 finding 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 of Jorge's crimes and machinations were designed to conceal the lost book of Aristotle on comedy, comes to William too late, and he and Adso narrowly escape death in a conflagration that engulfs the entire monastery and its priceless library.

This is, indeed, a first class mystery worked out in concealment and revelation. But what this paper strives to prove is that beneath this apparent narrative, its author unconsciously unravels another narrative of how human subject caught in the labyrinth of power relations are made "subjects" through discipline. This is particularly the area of Foucaultian studies. Eco's characters are placed in a complex power relation owing to the complacent acceptance of those metaphysical absolutes that remain unchanged across time and circumstance.

Foucault has shown that the development of Western Civilization has been accompanied by the parallel evolution of an "art of human body". The phenomenon of the "disciplines" constitutes the most pervasive application of this art, of the new "mechanics of power". An investigation of what Foucault describes as a "political anatomy" lets us appreciate, ". . . how one may have hold over other's bodies, not only so that they may do what one wishes, but also so that they may operate as one wishes, with the techniques, the speed and the efficiency that one determines. Thus discipline produces subjected and practiced bodies, 'docile' bodies". (*Discipline and Punish* 138).

A body is "docile" that may be subjected, used, transformed and improved. The web of discipline aims at generalizing the "docile man" required by rational, efficient, technical society: an obedient, hard working, conscience ridden, useful creature. So great attention is paid to the body - ". . . to the body that is manipulated, shaped, trained, which obeys, responds, becomes skilful and increases its force" (*Discipline* 136).

A great part of Eco's *The Rose* is concerned with training docile monks through the imposition of constraints, prohibitions and obligation. The last of these becomes the most powerful tool that works out an unconscious automation of the body. The prologue to the novel sets the tone of this spell of obligation: "In the beginning was the Word and the Word was with God, and the Word was God . . . The duty of every faithful monk would be to repeat everyday with chanting humility the one never changing event" (*The Rose* 3).

Later in the novel, the Abbot in his "instructive conversation" with William of Baskerville proudly claims that his Benedictine Order flourishes under the "double command of work and prayer" (*The Rose* 34). This imperative becomes the substratum for the several disciplinary techniques made use of in order to mould docile bodies.

The first of these is worked through a scale of control exercised upon the body which establishes a ". . . subtle coercion at the level of mechanism itself--movements, gestures, attitudes, rapidity; an infinitesimal power over the active body" (*Discipline* 137). The novel has umpteen instances to illustrate this 'subtle coercion'. Adso, meticulously depicts the way the monks stood waiting for the abbot's benediction to start their meals:

The monks were now standing at the tables, motionless, their cowls lowered over their faces, their hands under their scapulars. The abbot approached the table and pronounced the 'Benedicite'. From the pulpit

the presenter intoned the 'Edent paupers'. The abbot imparted his benediction and everyone sat down. (The Rose 105-6)

Secondly, there was the object of control, which was directed at the "efficiency of movements, their internal organization" (Discipline 137) through exercise. Of the many exercises of discipline, the recital of the Psalms, took on significance both from the point of view of its frequency and quality. Adso confesses that in his moments of meditation at the abbey when the monks gathered "in the name of the Father," he experienced a sort of "mystic ardour and intense inner peace" (The Rose 115). There takes place an internal organization--a reintegration of values. When the ". . . cry rose toward the vaulted ceiling of the church like a child's plea", the learned monks forgot their "petty envies" and "subtle hostilities" (The Rose 114).

Thirdly, there is the modality. It implies an uninterrupted coercion, supervising the process of activity. Every activity in the abbey is directed by the Rule and exercised ". . . according to a codification that partitions as closely as possible time, space and movements" (Discipline 137). The role of wakers, in the novel can well elucidate the point. Even in winter it was expected of a monk to rise early and,

. . . pray at length in darkness, waiting for day and illuminating the shadows with the flame of devotion. Therefore, it was a custom to provide for some wakers who were not to go to bed when their brothers did, but would spend the night reciting in cadence, the exact number of psalms that would allow them to measure the time passed, so that, at the conclusion of the hours of sleep granted the others, they would give the signal to wake. (The Rose 113)

Here, one can observe a double dimension to the role of supervision of the activity: first, the wakers supervise the duration of the monks' period of sleep; second, the wakers themselves are supervised by the duty of reciting a fixed number of Psalms which would keep them awake. Discipline, operates through methods which make ". . . possible the meticulous control of the operation of the body, which assured constant subjection of its forces and imposes upon them a relation of docility-utility" (Discipline 137).

The function of the monastic discipline in *The Rose* was apparently to obtain renunciation rather than utility. It involved obedience to certain way of life, which had the principal aim of increasing mastery of each individual over his own body. In the process what was being formed ". . . was a policy of coercions that act upon the body, a calculated manipulation of its elements, its gestures, its behaviour"(Discipline 138). It aims at increasing the forces of the body in economic terms of utility i.e., it turns the body into an "aptitude". Paradoxically, discipline also diminishes the forces of the body in terms of obedience i.e., it reverses the course of energy that might result from it and converts it into a relation of strict subjection. "If economic exploitation separates the force and product of labour . . . disciplinary coercion establishes in the body the constricting link between an increased aptitude and an increased domination" (Discipline 138).

Adso, when he introduces Malachi of Hildesheim, the librarian of the abbey to the reader, accurately reveals how this constricting link leaves even physical traces on the body:

. . .there was something upsetting about his appearance. The hood . . . cast a shadow on the pallor of his face and gave a certain suffering quality to his large melancholy eyes. In his physiognomy there were what seemed traces of many passions which his will had disciplined but which seemed to have frozen those features they had now ceased to animate. Sadness and severity predominated in the lines of his face . . . (The Rose 80-81).

In this "new microphysics of power" that discipline subjects there were meticulous techniques, which were often "small acts of cunning endowed with great power of diffusion, subtle arrangements, apparently innocent but profoundly suspicious" (Discipline 139). The Rules that governed the abbey life were in fact framed paying great attention to details. Beneath every set of rules, it is not so much important to seek a meaning as to perceive a precaution. These rules must be situated not in the inextricability of a function but in the coherence of a tactic.

They were acts of cunning that turns everything into account. For the abbot who claims himself to be "the custodian of the divine word" (The Rose 35) and who is the embodiment and enforcement of Rules, no detail is unimportant, not so much for the meaning that these conceal within them, as for the hold they provide on the monks. One of the principal rules in the abbey was the rule of silence: "verba vana aut risui apta non loqui" (The Rose 87). The rule was elaborately worked upon in a chapter of the Rule, which reads:

Lets imitate the example of the prophet, who says; I have decided, I shall watch over my way so as not to sin with my tongue, I have put a curb upon my mouth, I have fallen dumb, humbling myself, I have refrained from speaking even of honest things. And if in this passage the prophet teaches us that sometimes our love of silence should cause us to refrain from licit things, how much more should we refrain from illicit talk to avoid chastisement of this sin! (The Rose 108)

Thus licit and illicit talk had no right to exist and would be made to disappear upon its least manifestation whether in acts or in words. Love of the rule for its own sake commits them even to consign licit talk. Thus even licit talk, which does not actually come under the purview of the rule, is tactically made accountable.

In order to discipline bodies to be docile, four precautionary measures have to be provided: the art of distributions, the control of activity, the organization of geneses, and composition of forces.

In the first instance, discipline proceeds by the organization of individuals in space. Several techniques are employed to achieve this end. One of these is the technique of "enclosure" which requires ". . . the specification of place heterogeneous to all others and closed upon itself. It is the protected place of disciplinary monotony" (Discipline 141). In the Rose discipline relies greatly on the complex architectural grid girded on every side by huge walls, which permit the sure distribution of the individuals to be disciplined and supervised. Eco initially portrays the structure of the abbey-- the physical enclosure--through the eyes of a beholder who for the first time in his life sees such a gigantic structure. In "its bulk and its form" and in "its inaccessible position" the physical structure of the abbey inspired awe and at the same time "fear and uneasiness" (The Rose 16) in Adso. The Aedificum was "an octagonal construction that from a distance seemed a tetragon . . . whose southern sides stood on the plateau of the abbey while the northern ones seemed to grow from the steep side of the mountain" (The Rose 15). Later when Severinus takes the visitors to the west façade of the Aedificum, the reader gets a clearer picture of the structure: "the entire height of the Aedificum enclosed an octagonal court . . . this was a kind of huge well, without any access . . ." (The Rose 76). The aim of the "enclosure" is to derive maximum advantages to neutralize the inconveniences, and to prevent and remedy abuses that may arise among the monks and arrest their progress at the outset.

For Eco, this gigantic structure had also certain productive and educative aims to accomplish. He distinguishes three types of designs in architecture--"Identified Designs", "Anonymous Design" and "Non-conscious Design" (Apocalypse Postponed 248). The "Identified Design" refers to a type of design ". . . which is the outcome of an expressed theory and of practice in which the object aims to exemplify its author's theory" (248). The "Anonymous Design" refers to one that has no explicit theory. The author only wanted to resolve a practical problem. Finally, the category of "Non-conscious Design" includes those designs made by people who were not aware of demonstrating any theory. Their concern was only to produce an object that would work. Although these three types of designs can be identified in the structure of the abbey, there are many instances in the novel that point to the "Identified Design" of the Aedificum.

Right in the beginning of the novel, Adso expands the theory of the design perceived in the structure of the Aedificum:

Three rows of windows proclaimed the triune rhythm of its elevation, so that what was physically squared on the earth was spiritually triangular in the sky . . . the quadrangular form included at each of its corners, a heptagonal tower, five sides of which were visible on the outside--four of the eight sides, then, of the greater octagon producing four minor heptagons which from the outside appeared as pentagons. (The Rose 16)

There is in it certain calculated but admirable poetry of many numbers, which from the biblical point of view could reveal subtle significance. "Eight, the number of perfection for every tetragon; four, the number of the Gospels; five, the number of the zones of the world; seven, the number of the gifts of the Holy Ghost" (The Rose 16).

Towards the end of the novel when tension raged supreme in the abbey owing to the death of five of its members, the abbot finds great relief, in fantasizing the magnificence of its design and its spiritual significance:

'An admirable fortress' he said, 'whose proportion sums up the golden rule that governed the construction of the ark. Divided into three stories, because three is the number of the Trinity, three were the angels who visited Abraham, the days spent in the belly of the great fish, and the days Jesus and Lazarus passed in the sepulchre . . . (The Rose 539)

Later this wondrous harmony of mystical relations is also perceived in its square shape, which is also rich in spiritual lessons. "The cardinal points are four, and the seasons, the elements, and heat, cold, wet, and dry; birth, growth, maturity, and old age; the species of animals, celestial, terrestrial, aerial, and aquatic . . ." (The Rose 540).

William also displayed his knowledge of the ideal world of mystical numbers:

. . . and three plus four is seven, a superlatively mystical number, whereas these multiplied by four makes twelve, like the apostles, and twelve by twelve makes one hundred forty four which is the number of the elect. (The Rose 540)

When the monks are placed in the grid of these holy numbers, they are expected to strive for an internal and external symphony that the Identified Design of the architecture theorizes.

In disciplinary technology, the internal organization of space depends on the principle of elementary "partitioning" into regular limits. This space is based on the principle of presences and absences. In such a simple coding, each slot in the grid is assigned a value. These slots facilitate the application of techniques of discipline to the body. Once the grid is established the principle reads, "Each individual has a place and each place has its individual" (Discipline 143). The layout of the abbey clearly indicates that the whole abbey functions on the principle of elementary partitioning. The whole space in the abbey is divided into a certain number of functioning units--like the library, kitchen, scriptorium etc.-- in order to accommodate "sixty monks"

and "one hundred and fifty servants" (The Rose 31). Any single functionary unit has a number of functionary elements--for instance, the scriptorium has translators, illuminators, copyists etc. The space is divided into as many small units as there are elements to be distributed. For the most efficient and productive operation, it is necessary to define beforehand the elements to be used; to find the individuals who fit the definition proposed. Thus in the novel, we can identify Venantius of Salvemec the translator, Aymaro of Alessandria the copyist, Rabana of Toledo the illuminator and so on.

The principle of elementary partitioning also demands that, all of the space within a confined area must be ordered; there should be no waste, no gaps, no free margins; nothing should escape. In the novel Eco gives great importance to the spacing of individuals in a functionary unit. Gaps in the unit implied some sinister foreboding. When William asked pointing to the corpse of Venantius whether he was present during the office, the abbot said, "I saw his stall empty." The obvious question that would follow is to verify if someone else was absent: "Berengar, was he in his stall?" (The Rose 117). The next day when Adso and William went up to the scriptorium to discover something about Venantius, the direction of the unmitigated gaze of the other monks already at work, turned Adso's attention to the vacant desk--the allotted space of Venantius in the scriptorium. Then again during the supper just over twelve hours since the discovery of Venantius corpse, all other monks were told "stole glimpses at his empty place at table".

Further, observing that Berengar was not in the choir during Compline, the abbot was very uneasy. To add to his irritation, he was also unable to convey this news to William. When at last he found him, with a stern reprimanding tone, he said, "I have been looking for you all night . . . I did not find you in the cell, I did not find you in the church . . ." (The Rose 207). The abbot fears some new calamity, if Berengar were to remain absent at Matins.

On the sixth day, at Matins, when the chanting of the Psalms had just begun, William pointed to the stalls opposite to them: "There was an empty place in between Jorge and Pacificus of Tivoli. It was the place of Malachi, who always sat beside the old man" (The Rose 497). Vacant stalls always heralded grim news. Noticing the absence, both the abbot and old Jorge were seen unusually agitated. But for William, it was a test of Malachi's involvement in the crimes. He stated his hypothesis: "If he is not guilty of the crimes, then he may not know the dangers that book involves" (The Rose 498). There was nothing further to be said except to stand and stare at the empty place. Finally his appearance at the stall to everyone's relief and his last words to William, "It had the power of thousand scorpions . . ." (The Rose 501) confirmed that he was not after all one behind spreading the deadly poison on the book.

On the sixth day, between Vespers and Compline everyone was in the place, except Jorge. On noticing his absence, Abo behaved " . . . like a whore of Avignon" (The Rose 551) oppressed by the grim thought. At the suppertime, it was pointed out to Abbot the blind man's empty place.

Thus, the aim of elementary location in distribution of individuals in space is precisely to know where and how to locate individuals and to be able at each moment to supervise the conduct of each individual. Discipline uses an analytical space as "functional sites" (Discipline 145). These code a space for certain use. It is a sort of functional segregation in that particular places are defined to correspond to a need to create a useful space. Thus monks in the scriptorium are there "to carry out a precise task" (The Rose 36). Similarly, the monks have "chances to meditate also during the night, and so each of them is given a cell" (The Rose 74). Likewise, the monks silently go up to their stalls for the chanting of the Psalms. Hence, the "scriptorium", the cell, the stall are all "functional sites", where the functional elements carry out some precise task.

Foucault maintained that in discipline, ". . . the elements are interchangeable, since each is defined by the space it occupies in a series and by the gap that separates it from others" (Discipline 145). The success of the disciplinary space turns therefore, on the coding of this "structural" organization. Thus, in the scriptorium "the brightest places were reserved for the antiquarians, the most expert illuminators, the lubricators and the copyists" (The Rose 80). In the refectory, ". . . the monks sat at a row of tables dominated by the abbot's table, get perpendicularly to theirs on a broad dais. On the opposite side there was a pulpit, where the monk who would read during supper . . . [has] his place" (The Rose 105). What is important to observe here is that the place one occupies in a classification is functionary and hence interchangeable. Discipline individualizes bodies by a fixed position but distributes them and circulates them in a dynamic network of relation. Thus in the organization of the abbey space, discipline creates complex spaces that are at once architecturally, functionally and hierarchically designed.

The second prop to discipline is control of activity proper, scheduling the daily activities of the monks, imposing regularity of behaviour down to the precise movements of the body. This control of activity is effectuated in five different ways; the timetable, the temporal elaboration of the act, the correlation of the body and the gesture, the body-object articulation and exhaustive use.

The timetable is an inheritance of the old monastic communities. The monks in the novel are ordered to adhere strictly to the daily timetable. The three great objectives in patterning a way of life in the abbey directed by the timetable are to establish rhythms, impose particular occupations and regulate cycles of repetition.

A day in the abbey is structured according to the canonical hours based on the instructions of St. Benedict in the Rule. The monks are expected to rise sufficiently early as to be punctual for Matins. In fact, it was obligatory for the monks to ". . . rise in darkness and pray at length in darkness waiting for day, illuminating the shadows with the flame of devotion" (The Rose 113). The custom in the abbey made provision for walkers.

. . . who were not to go to bed when their brothers did, but would spend the night reciting in cadence the exact number of Psalms that would allow them to measure the time passed, so that at the conclusion of the hours of sleep granted to the others, they would give signal to wake. (The Rose 113)

They moved through the dormitory and the pilgrim's house ringing a bell and shouting "Benedicamus Domino" to which each answered "Deo Gratias" (The Rose 114). The canonical structuring of time commenced from Matins and proceeded through, Lauds, Prime, Terce, Sext, Nones, Vespers and finally Compline, which is about six in the evening.

Structuring of time alone will not warrant discipline. Hence . . . "an attempt is also made to ensure the quality of time used: constant supervision, the elimination of anything that might disturb or distract" (Discipline 150). It was natural that some monks would doze off during the Matins. Hence "one of the night wakers wandered among the stalls with a little lamp . . . If a monk, succumbed to drowsiness, as a penance, he would take the lamp and continue the round" (The Rose 114). Similarly, when Adelmo's illuminations of books, shown to William and Adso, provoked laughter in the other monks who were keenly following the conversation, Malachi frowned at them with the severity of his gaze to control them. This was followed by "a solemn and stern voice" of Jorge that reminded them of one of the principles in the Rule. The regulations of the abbey must be stringently observed. Thus both wakers and Jorge in the above instances guaranteed the quality of time and annulment of even trivial instances of aberration.

In any case, it is the question of constituting a totally useful time throughout which the body is constantly applied to its use. Precision and application with regularity are the fundamental virtues of disciplinary time. Towards the end of the novel the Abbot severely reproaches William, who according to him, has not lived up to the expectation in constituting a useful and productive time of the six days of his stay in the abbey--William miserably failed to track down the murderer.

In addition to structuring time and ensuring quality of time, the "temporal elaboration of act" serves as a programme in which the ". . . act is broken down into its elements; the position of the body, limbs, articulations is defined; to each moment is assigned a direction, an aptitude, a duration; their order of succession is prescribed" (Discipline 152). In *The Rose* the recital of the Psalms as an act followed such a programme of temporal elaboration. The fixed number of Psalms to be recited was chosen on their appropriateness to the canonical hours and the day in which it is to be used. The recital followed a particular order prescribed and a certain tempo appropriate for contemplation. Adso recalls one such recital: "On the first syllable, a slow and solemn chorus began, dozens and dozens of voices, whole bass sound filled the naves and floated over our heads and yet seemed to rise from the heart of the earth . . ." (The Rose 499).

The "grant and seraphic calm" that Adso experienced in those moments led to doubt "whether the abbey was truly a place of concealed mysteries, of illicit attempts to reveal them, and of grim threats". On the contrary it seemed to him, "the dwelling of sainted men, cenacle of virtue, art of prudence, tower of wisdom, domain of meekness, bastion of strength, thurible of sanctity" (The Rose 114).

Adso gives a detailed description of the recital at Matins on the second day, when each monk sat in their regular stall and the choir chanted "Domine labia". This was followed by a fixed number of Psalms intoned by two monks from the pulpit, which prefixed and suffixed the reading from the Holy Scripture. The abbot then gave his benediction; the hebdomandary said the prayers; all bowed towards the altar. Finally all the monks solemnly intoned the "Te Deum". Here the recital of Psalms is to be treated as a single act of the abbey community whose cry "rose toward the vaulted ceiling of the church like a child's plea" (The Rose 114). The sixty figures in the stall barely illuminated by the fire and made indistinguishable by their habits and cowls looked like a single monster shadow. Eco acknowledges the abbey community as "the assembly of devout men . . . trained as a single body, a single harmonious voice; through a process that had gone on for years, they acknowledged their unification, into a single soul, in their singing" (The Rose 498).

Still another method of imposing control over activity in the abbey is by establishing the requisite correlation of the body and the gestures. A correct use of the body makes possible a correct use of time. Everything is called upon to form the required support of the act:

The monks and novices sang as the rule of chant requires, with body erect, throat free, head looking up, the book almost at shoulder heights so that they could read without having to lower their heads and thus causing the breath to come from the chest with less force. (The Rose 500)

Thus a well-disciplined body forms the operational context for the slightest gesture. It is owing to this perfect correlation that "the chant created an impression of great power"(The Rose 499) to Adso.

Discipline defines each of the relation that the body must have with the object that it manipulates. Between them, it outlines a meticulous meshing. Skilful scribe like Venantius in the novel undergoes great torments as his duty impels him "to spend the long winter hours at his desk, his fingers numb around the stylus (when even in a normal temperature, after six hours of writing, the fingers are seized by the terrible monks cramp and the thumb aches as if it had been trodden on)" (The Rose 146). Adso expresses his sympathies for the scribe when he recalls an ancient proverb, which says "three fingers hold the pen, but the whole body works. And aches" (The Rose 146). The specific gesture that Venantius evinces constitutes "a body-tool complex" in that it correlates the parts of the body to be used [fingers] with parts of the object manipulated [stylus], which is termed "the instrumental coding of the body", (Discipline 153). On seeing the Greek book lying open on the lectern, the work on which Venantius had been exercising his skill as translator before he died, William enquires the purpose of this translation. He is told by Berengar that the "abbey was asked to do it by the Lord of Milan, and the abbey will gain from it a preferential right to the wine production of some farms" (The Rose 147-48). Thus "over the whole surface of contact between the body and the object it handles power is introduced fastening them to one another" (Discipline 153). If Venantius had finished the work, he would have made two copies, one for the Lord of Milan and one for the library. One is, as far as possible from those forms of subjection that demanded of the body only signs or products, forms of expression or the result of labour. The regulation imposed by power is at the same time the law of construction of the operation. Thus disciplinary power appears to have the function not so much of exploitation of product as of coercive link with the apparatus of production.

Discipline also poses the principle of "exhaustive use" of time. The principle that underlay the timetable in its traditional form was essentially negative: it was forbidden to waste time, which was counted by God and paid for by men. Discipline, on the other hand, arranges a positive economy; it poses the principle of theoretically ever-growing use of time; it is the question of exacting from time, ever more available moments and, from each moment, ever more useful forces. It owns to this reason that the senior members of the abbey like Jorge and Aymaro always reminded others of the coming of Antichrist. Jorge, in one instance, to put an end to the debate on laughter shouts in a loud voice: "He is coming! Do not waste your last days laughing at little monsters with spotted skins and twisted tails! Do not squander your last seven days" (The Rose 93). At certain other times when Jorge heard the monks chatting among themselves, he admonished them: "Hurry and leave testimony to the truth, for the time is at hand!" (The Rose 148). He was in fact referring to the coming of the Antichrist in order to ensure that each monk intensified the use of slightest moment" defending the treasure of wisdom through "work and prayer".

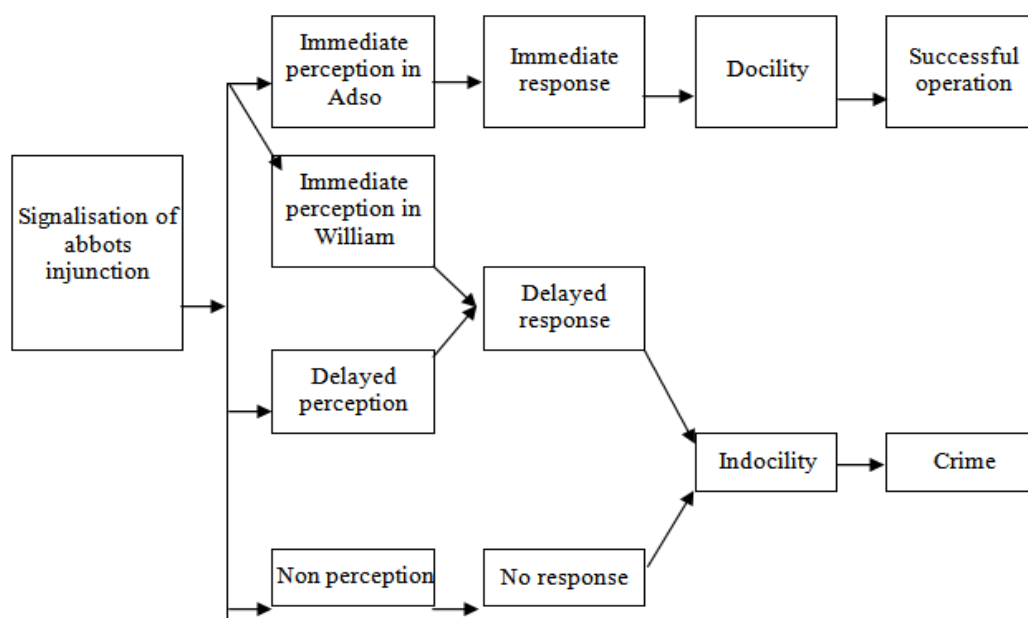
Further, the disciplinary methods of the abbey reveals a linear time whose moments are integrated one upon another with the canonical hours extending from Matins to Compline. This seriation in a linear time is oriented towards a terminal point, the moulding of docile bodies. The time taken for this transformation is called the "evolutive time" (Discipline 160). At the centre of this seriation one finds a procedure known as "exercise". "Exercise is that technique by which one imposes on the body tasks that are both repetitive and different but always graduated" (Discipline 161). A practice in religious communities for long, exercise is a means of ordering earthly time with a view to reach salvation. By bending the demeanour of each member of this collection, exercise makes possible homogeneous features in the individuals in terms of certain conformity to the collective objective. But in the course of time, this seriation was interrupted by operations of power tactics which manipulated its docile subjects and established a parallel linear seriation based on the principle, "will to truth is will to power" for which process, the novel is an example. Thus exercise having become an element in the power technology of the body and of duration, tends towards a type of subjection whose objective ever widens reaching no final limit.

On further speculation, it will be seen that discipline is no longer simply an art of distributing bodies or extracting time from them as composing forces to attain the likeness of an efficient machine. This demand to construct a machine whose effect will be maximized by the extracted articulation of the elementary parts, of which it is composed, is materialized in several ways. Thus, the individuals of the abbey community become just functional parts of a multi-segmentary machine called the abbey. Hence, the death of Berengar or the arrest of Remigio did not so much collectively affect the functioning of the abbey because they were parts of a machine, which would be easily replaced. Now this capacity for replacement facilitates better operation of the machine. This is an instance of functional reduction of the body in order to compose itself as elementary parts of a complex machine.

Once such a machine is assembled in a carefully measured combination of forces, it requires a precise system of command. Thus in the abbey all the activities of the monks are punctuated and sustained by the abbot's injunction. In fact, he is convinced that he is the "authority, the most reliable commentator" of all that happens in the abbey. This is reflected in all the directions he issues. For instance, the abbot's decision to keep the accessibility to the library only to two people namely, Malachi the librarian and Berengar his assistant reverberates throughout the novel. There is "clarity and brevity" for example, when the abbot tells William, "You can move freely through the whole abbey, as I have said. But not, to be sure on the top floor of the Aedificum" (The Rose 33). This order does not need to be explained or reformulated. When it is addressed to the "simple mind", it is " . . . reinforced with a threat, a suggestion that something terrible will happen to the disobedient, perforce something supernatural" (The Rose 31). After the evening meal the Aedificum is locked but stronger than any door is the abbot's prohibition "No one should. No one can. No one, even if he wished would succeed" (The Rose 37). Thus the "barred doors, stern prohibitions, threats" trigger the required behaviour in the monks. From the master of discipline to him who is subjected to it, the relation is one of signification: "It is the question of perceiving the signal and reacting to it immediately according to more or less artificial, prearranged code" (Discipline 166).

The callous dismissal of the earlier injunction of the abbot asking William to devote part of his valuable time investigating the death of Adelmo can fittingly illustrate the role of signalisation in subjectified bodies. The Abbot held out his ring and Adso knelt down to kiss it. He then asked him to forget the "incredible" and "meaningless accusations", the "erroneous" tales he might have heard in the abbey: "Hear my command, forget and may your lips be sealed forever. Swear". Adso, "moved" and "subjugated" would certainly have sworn had William not intervened "to break the spell he had . . . cast" (The Rose 544). The abbot expected William too to "kiss the ring and swear to forget" what he had heard, learned and suspected. For the abbot, William is now a mere "mendicant friar", an "outsider", an embodiment of failure who can never understand the beauty of Benedictine tradition, "the sense of honour and the vow of silence" on which the greatness of the abbey is founded. The abbot stated his dismissal in a few plain statements: "You may withdraw now with your novice to prepare your baggage . . . You may go" (The Rose 545). This was " . . . more than a dismissal, it was an expulsion." Few hours later when the abbot found William talking with the cellarer, he admonished him: "Brother William . . . are you still investigating? . . . For Benedictines hospitality is sacred" (The Rose 552). What the abbot implies is that William should not misinterpret the hospitality of the Benedictines. Thus an appearance of indocility or for that matter, the least delay in putting into effect an order would mean crime.

The figure below illustrates the process of instilling docility in the abbey community as well as the instances that breed "indocility":



The immediacy of the abbot's injunction can have three possible ways of reception in the addressees: its immediate perception, delayed perception and non-perception. The first of these caters to those instances of breeding docility in the subjected. Adso discerns the cues of Abbot's order and the consequent bodily gesticulations that follow are indicative of the practiced mental automation he has imbibed through self-

subjection. Adso has become a mould to hold the Abbot's injunction. The operation is successful and the resultant effect is "docility". In William's case his monastic training has made him acutely sensitive to the signification of the injunction that could nudge the state of subjectification. Hence, the desired response that the abbot's command contemplates is delayed in William resulting in "indocility". In the abbey "indocility", caused either by non-perception or by delayed perception engenders crime.

Thus discipline creates art of the bodies; it controls an individuality nursed to be the sum total of four characteristics: it is cellular (by the play of spatial distribution); it is organic (by the coding of activities); it is genetic (by the accumulation of time) and finally it is combinatory (by the composition of forces). It is through these techniques of subjection that the abbey sustained itself for centuries. The Rose is only a re-telling of the myriad instances of subjectification to which the monks were exposed to in the name of God, power, abbot or such other words ad infinitum.

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