

CHAPTER FIVE

**POWER AND PLEASURE: SUBVERSIVE
GENEALOGIES**

Now, after our readers have seen the class struggle develop in colossal political forms in 1848, the time has come to deal more closely with the economic relations themselves on which the existence of the bourgeoisie and its class rule, as well as the slavery of workers are founded.

Karl Marx – *Wage Labour and Capital*

The speaker was a monk bent under the weight of his years, an old man white as snow, not only his skin, but also his face and his pupils. I saw he was blind. The voice was still majestic and the limbs powerful, even if the body was withered by age. He stared at us as if he could see us, and always thereafter I saw him move and speak as if he still possessed the gift of sight. But the tone of his voice was that of one possessing only the gift of prophesy.

-*The Name of the Rose*

I

This aim of this chapter is to study the antithetical mapping of pleasure and power in detective fiction. The chapter examines how textual pleasure is derived from disruption of authority and established forms of power.

The chapter begins with the hypothesis:

- (a) that detective texts not only comply with but also effectively resist power and power structures, sometimes by mutating into variant forms and sub-genres;
- (b) that the subversion of authority is best illustrated by the subversion of the authority of the detective/investigator who represents social surveillance and state authority.

In variants of crime-detection novels such as Frederick Forsyth's *The Day of the Jackal* (1971), Umberto Eco's *The Name of the Rose* (1984), and Dan Brown's *Angels and Demons* (2000), the narratives are no longer complicit with the social/moral design of

texts. Rather, they act as subversive ideological apparatuses that challenge power structures and the moral/penal expectation of the novel.

In *The Day of the Jackal* the death of the Jackal does not confirm the narrative intention of establishing social/penal expectations. Similarly, in *The Name of the Rose* the production of pleasure is not socially sanctioned to the extent that the narrative repeatedly thwarts surveillance and the legitimating power of established authority. In *Angels and Demons*, pleasure circulates with the possibility of narrative resistance to established power and social formations. To this end, the ideological conflicts reflected in the narrative open up the problematic of authority and power.

II

5.2.1. Alternative Power Structures

Frederick Forsyth's *The Day of the Jackal* presents the ideas of recalcitrance and contradictory consciousness, where constructed structures of power are redistributed without any adherence to state ideology. In other words, the subterranean operation of the OAS combined with the power of the Jackal's intelligence almost uproots a power relation that produces fragmented and conflicting reception of value systems. The Jackal becomes the apparatus of an alternative power that identifies and attempts to breakdown the established high seat of De Gaulian hegemony. The plan of De Gaul's assassination explores that aspect of power relation which is contestatory and dynamic, and is always exposed to displacement or usurpation.

Moreover, the Jackal's ability to destabilize the symbol of centralized power can be seen as what Lauren M.E. Goodlad describes about power relations:

Power relations thus consist in modes of action upon the actions of others. Freedom and power agonistically provoke each other, each representing the precondition of the other's possibility. To be free is not—as in crude liberal thought—to escape to some autonomous realm outside power, but, rather, to exercise one's own power to influence and be influenced by others. (Goodlad 545)

Thus, the state and its ideological hegemony is liable to be broken down, which is foregrounded by the narrative design of the OAS's and the Jackal's anticipation of freedom from the influence of the state's political and social normativization structures. To this end, it is seen that the narrative resistance in *The Day of the Jackal* to state power tries to give a novel definition to the alternative power structure beyond the hegemonic parameters and establishes the relation of power in a Foucauldian sense as "predicted on perpetual contest and on the possibility of change" (see Goodlad, "Beyond the Panopticon" 546).

The Day of the Jackal studies the link between the production and circulation of pleasure and power, through the narrative's resistance to power and social formations. The pleasure of the text lies in exploring the problematic of authority and recalcitrance or intransigence of power. The corpus of this text belies the pleasure-power continuum structure, where pleasure circulates through the narrative's complicity with state power. In this novel, pleasure is circulated by delegitimizing social control establishing that pleasure is not always socially sanctioned. Thus, pleasure and power operate as antithetical sites, that is, pleasure is derived through non-conformity with authoritarian power relations in the state. In this case, the narrative defies the detective/investigator's power representing social surveillance and state authority. Unlike whodunit detective texts, it does not foreground the triumph of order over chaos. It is rather a reflection of social and political disruptions, and a persistent struggle between different forms of power.

To this end, the novel subverts the ideology of submission to the state and social Panopticon and establishes a contradictory consciousness that power relations do not exist in isolation, rather all forms of power produces resistance. The defiance of the power structures of society and subverting the social order is represented through this narrative of intended crime and its detection. The revolt organized by the Secret Army Organization (OAS) against the Charles de Gaulle government is the narrative's resistance to the subjection of state power. The fact that power always yields resistance provides pleasure of the text in anticipating the OAS sabotage of the policies of the French Government. The challenge to established forms of power emerges from the failure to achieve ideological aspirations underlying their formation and structure. This is reflected in the narrative intention of disrupting De Gaulle's government.

The narrative of *The Day of the Jackal* foregrounds the issue of power and resistance through the beliefs of the chief of operations of OAS, Colonel Marc Rodin. The fact that Rodin dreamt of a new restored France under the leadership of De Gaulle is the narrative apparatus of constructing the ideology of resistance. The frame narrator describes the condition as: “When De Gaulle visited Algeria his presence was for Rodin like that of Zeus coming down from Olympus. The new policy, he was sure, was on the way” (*Jackal* 31). Further, the narrative defiance of the social and political order is voiced through Rodin’s hatred: “Hate for the system, for the politicians, for the intellectuals, for the Algerians, for the trade unions, for the journalists, for the foreigners; but most of all hate for That Man” (*Jackal* 32).

In this sense, the persistent conflict in any given society between the “ruler” and “ruled” becomes apparent through Rodin’s character. Unlike the formal or traditional whodunit texts, the perfect state of order is displaced by antagonistic reactions of subjects presented through Rodin’s idealism. He says: “We believe France is now ruled by a dictator who has polluted our country and prostituted its honour. We believe his regime can only fall and France be restored to Frenchmen if he first dies” (*Jackal* 55). To this extent, pleasure of this text lies in understanding what Foucault terms as “the problematic of Government.” Since governmentality is a social phenomenon, it can be suggested that this novel intends to study the question of power relations, the exercise of power over free subjects, and the subjects’ free will to refuse governance. Therefore, the element of pleasure is not complicit with submission to state authority, rather it is circulated through the perception of resistance to governmentality.

5.2.2. Idolizing the Jackal

The narrative intention of idolizing and empathizing with a mercenary killer, the Jackal, is worth noticing. In fact, the narrative confers upon him the status of a Machiavellian hero. The fact that the narrative designs of presenting the Jackal as a genius possessing immense intellectual capability makes him a person worth idolizing. Clearly, his power is not political, rather intellectual, which has enabled him to stand against any powerful opposition. It is interesting to see that unlike any other kind of power that needs accomplices to execute a plan, the Jackal’s mental power to operate alone is a study in contrast. This is evident when he says to Rodin: “The planning will be mine, as with the operation. I shall divulge the details to no one, not even to you” (*Jackal* 59). When he is

offered assistance, he replies: “No thank you. I prefer to bank on my own complete anonymity. It is the best weapon I have” (*Jackal* 60).

The Jackal’s unmatched mental capability required to stand against the person who was “the most closely and skilfully guarded figure in the Western world” (*Jackal* 67), is presented by the narrative as: “The Jackal was neither a slow nor stupid man. He read voraciously and planned meticulously, and possessed the faculty to store in his mind an enormous amount of factual information ...” (*Jackal* 66). In this sense, the Jackal is a variation as the lone-wolf hero seen in thrillers that defy state authority. In this sense, the intention of valorising the Jackal has been achieved by placing him against the best security men in the world. The Jackal’s ability to break into the power structure of any country by his expertise in donning false identities, his genius in conceptualizing the design of the extraordinary rifle, and his steadfastness revealed in his dealing with the armourer and the Belgian forger, negotiates the Jackal’s veneration.

The near superhuman qualities of the Jackal, challenging the most capable security apparatus of the world, can be seen as a compensatory pleasure for every individual who nurtures a desire for resisting state authority. Following Poulantzas’ definition of the problem of power and resistance, Barry Smart explains in *Michel Foucault* (2007), that it is “rooted in the exploitative structure of the relations of production. In brief, class struggle is the basis of resistance” (Smart 125). To this extent, the persistent conflict between the “ruler” and “ruled” conditions the subject’s mind to resist authority. It is this dormant desire of the subject that operates in idolizing the Jackal as a hero, who is empowered by the narrative to defy the forms of power of the ruling class.

5.2.3. Jackal vs. State

The resistance to state authority and its power of social surveillance is focused through the changing dynamics of power relations between the Brigade Criminelle of the Police Judiciaire and the Jackal. By presenting Claude Lebel, the Deputy Chief of this organization as the best detective in France, the narrative heightens the Jackal’s challenge to the mechanics of surveillance. Each time Lebel’s plan of detecting the Jackal’s moves and operational manoeuvres is frustrated, it indicates a setback to the political as well as social power structure of France. The fact that the entire Ministry of the Interior along with the Police Judiciaire fails in their mission of “find the Jackal,”

points to the narrative technique of disrupting the state security apparatus. Further, the possibility of infiltration and splits within the power structure is reflected by the relationship of Colonel Saint-Claire de Villauban, an air-force colonel working in the Presidential Secretariat, and his mistress Jacqueline Dumas. Her role in the entire design of the novel is that of supporting the resistant tone of the narrative against state ideology.

Further, the Jackal's ability to operate under false identities and move through different countries, without being tracked by Lebel or the concerned state authorities expose the state's weakness in exercising surveillance powers. The fact that two foreign nationals lose their passports at London airport, and the negligence and incapability showed by the authorities to address the problem, focus how power and authority are taken for granted within established structures. This clearly is a sign of subversive ideology in operation in the text. For instance, during the Jackal's return to London from Belgium his weapon remains undetected. The narrative provides evidence of this as: "The plane left Brussels for London after four, and although there was a perfunctory search of one of his bags at London Airport, there was nothing to be found ..." (*Jackal* 157). Again, a critique of the state security apparatus is seen in the following line: "[I]t is one of the easiest things in the world to acquire a false British passport" (*Jackal* 73). The failure of the combined efforts of the Homicide Division of criminal police from seven countries to either track the whereabouts or the true identity of the Jackal has been designed by the narrative to reflect ideological splits in the power structure, especially at the ground level.

The narrative resistance to established notions of authority and social control is once again seen in the failure of the European state authority to track the Jackal's escape to France. The Jackal's sly journey from Belgium to Milan and then to France makes light of state power. The technique of juridical resistance is evident from the fact that the Jackal is repeatedly checked but never suspected of hideous intentions either at the Belgian airport or Linate airport, Milan, and then at the customs checkpoint in the French border. This is seen from the Linate Airport customs officer's casual attitude while examining the Jackal's baggage:

He did not examine the carefully resewn slit in the side lining, nor find the false identity papers ... his was the usual perfunctory run-through.... The component parts of a complete sniper's rifle were only three feet away from him across the desk, but he suspected nothing. (*Jackal* 246).

Similarly, the customs examination of the Jackal's hired Alfa Romeo is also a failure of surveillance: "[H]e could see through the windows another man examining the boot and engine bonnet of the Alfa. Fortunately he did not look underneath" (*Jackal* 294). The fact that the personnel responsible for keeping the law are either lax or incompetent is not to be missed.

The information regarding the Jackal's entry into France and his stay at the country hotel has been delayed intentionally by the narrative to overpower Lebel's surveillance power. Lebel's determination of conducting "a quiet and discreet nation-wide search for Duggan in his appearance" (*Jackal* 307), has been frustrated by the narrative design of delaying the information of Duggan's arrival by "nearly thirty hours" (*Jackal* 321). The delayed phone call from the Service Regional Headquarters of the Police Judiciaire and the DST's information of the white Alfa Romeo sports car, suggests how the narrative defeats the power of state authority against the Jackal. The narrative assurance of protecting the Jackal is evident from his foresightedness of re-painting and changing the number plate of the car, and in his instinctive checkout from the Hotel du Cerf a day ahead of his schedule. Commissaire Lebel's trail that lags behind the intelligent moves of the Jackal illustrates the narrative corroboration of the postponed discovery of the abandoned car. The resistance to the state authority is also upheld by the peasant class hostility represented by Gaston when he refuses to reveal any information about the Jackal to the police. He says: "[N]o one will ever say Gaston Grosjean helped give away another creature to them" (*Jackal* 345). In a way, the narrative exposes a recurring conflict between the repressive state apparatus and ideological state apparatus that helps intelligent lawbreakers and criminals.

The narrative intention of circulating the pleasure of the text by way of thwarting the power of social surveillance and authority, and buttressing the Jackal's power is evident through Lebel's words: "[T]hey insist on thinking it's just his good luck and our stupidity. Well, he's had good luck, but he's also *devilishly clever*. And we've had bad luck, and we've made mistakes. I've made them.... Twice we've missed him by hours" (*Jackal* 362; emphasis added). Again, the narrative's description of Roger Fry, the Minister of the Interior, reflects a subversive tone and motive that anticipates the possible overpowering of the state power structure: "The dynamic chief of the whole of France's internal security apparatus looked tired and strained. He seemed to have grown

older inside forty-eight hours, and there were lines of sleeplessness round his eyes” (*Jackal* 388). The fact that despite the impenetrable security precautions taken for the safety of the French President’s life, the Jackal infiltrates into the world’s “best security apparatus” makes the narrative complicit with the split and disruption of established forms of power and social formations.

Though the Jackal is killed by Lebel, the failure of the system to acquire any information about his real identity, nationality or the mastermind behind the plot of the assassination is the narrative’s show of resistance towards any juridical scheme of the novel. In formal detective texts, it is a given that with the detection of the criminal, the entire plan of crime and the accomplices are exposed. In the power struggle between the forces of “good” and “bad,” the narrative always reflects the triumph of the “good” leading to justice and social order. But in *The Day of the Jackal*, the narrative does not intend to make the death of the Jackal a means to establish the social/penal expectations. The escape of Rodin and his accomplices for the master plan of the assassination suggests this. Moreover, M.Goossens, the Belgian armourer who deals in illegal guns and functions in total understanding to the Jackal’s needs and circumstances does not come under any trial. The narrative simply ‘forgets’ Valmy and Jacqueline Dumas at the end. Unlike the formal detective texts, pleasure does not depend on the complete obliteration of deviance or deviants that oppose the state apparatus.

5.2.4. “Blind” Jorge and the Panopticon

Umberto Eco’s *The Name of the Rose* (1984), is a study of the conflict between the authority’s power to investigate and reveal secret codes and mysteries, and the self-begetting autonomy of Jorge of Burgos in defending the secrets of the Abbey and its Library. By exercising his power in the administration of the monastery, Jorge creates an invisible and impenetrable fortification against juridical power structures of the state. In a way, this struggle for power can be explained better through Gramsci’s description of Croce’s example of the “perpetual conflict between Church and the State” (Gramsci, *Prison* 245). “Blind” Jorge’s personification of a higher type of panopticon securing the Library’s secrets and traditions and possessing an undetectable mechanics to punish the violators of disciplinary codes defies the state’s disciplinary mechanisms.

What Gramsci suggests above explains that the church often represents the civil society and sometimes becomes part of the state. By integrating the church within the state, the latter monopolizes its power over the civil society which is also represented by the church. It is clearly seen that the attempt to resist the power of this church/state is seen in the repudiation of the authorized power of William of Baskerville and the Inquisitor Bernard Gui. In following Gramsci's explanation, this split within the power structure of the church is foregrounded by Jorge's unwillingness to relinquish the secrets of the monastery, the secret being symbolic of its autonomy on abbatial ideology of the Christian world's treasures—that is, autonomy over the power of sacred knowledge that the Library possesses. Jorge, by assuming the role of sovereign power in the abbey, seeks to establish a power structure of his own, which is separate, alternate and resistant to the authority of the church/state. Moreover, the 'consumption' of the secret book and the destruction of the Abbey is a narrative design to symbolize not only denial of legitimacy to Jorge's approximation of power but also of a deep divide between the self-explanatory welfare ideology of the church vis-à-vis its complicity with state authority.

The Name of the Rose examines the generation of pleasure in detective texts, which lies in the disruption of authority, power, and infallible surveillance of crime. It is argued that the pleasure of this popular genre is not always, and not necessarily the putative crime-inquest-discovery axis. Rather, the text operates as an ideological rebel that challenges state authority and power structures, and circulation of pleasure is not always socially sanctioned. In other words, the narrative does not reflect legitimate pleasure that is produced through the anticipation of justice and restoration of order. Unlike formal detective texts, the detective/investigator's action is not supported by the narrative conformity, rather his acumen is put through trials, challenges and defeats. Thus, the power of surveillance is thwarted by narrative design and the criminal's power to create a fallible detective/investigator. In this novel, the antithetical relation between pleasure and power evolves from the non-legitimate pleasure of the text in maintaining the "secret" of crime and the criminal's ability to frustrate the abbatial authority and the detective's power. Therefore, this novel studies the narrative design and intention of foregrounding the textual conflicts that disrupts the social purpose and moral design of the novel.

The narrative of *The Name of the Rose* upholds the contest between the power of the “secret” of crime and the power to “detect” crime. In other words, it is a power struggle between the forces of “chaos” and “order,” but, interestingly, the forces are not clearly given the moral identity they otherwise get in the genre. In this detective text, the narrative intention of presenting the conflict between an ageing blind monk, Jorge of Burgos, and a much younger and physically able monk, William of Baskerville, challenges the conventional notion of establishing the disorder-order frame. Jorge’s ability to guard the secrets of the library, his covert authority over the power structure of the abbey and his complicated moves, are invariably ahead of William’s investigative acumen. Though William demonstrates his exceptional skill in tracking the horse Brunellus, he is, however, quite powerless, till the end, to perceive and prevent the murders in the abbey. Also, the fact that he allows the intrusion of Alinardo’s apocalyptic prediction of the murders into his investigation weakens his standing vis-à-vis the murderer. The power of omniscience considered an essential requirement for whodunit detectives, is paradoxically given to Jorge, the criminal in this novel. Adso, William’s assistant says:

The speaker was a monk bent under the weight of his years, an old man white as snow, not only his skin, but also his face and his pupils. I saw he was blind.... He stared at us as if he could see us, and always thereafter I saw him move and speak as if he still possessed the gift of sight. But the tone of his voice was that of one possessing only gift of prophesy. (*Rose* 79)

Further, Jorge’s extraordinary ability to command authority over the monastery and the library is a contrast to the partial authority given to William in the investigation of Adelmo’s death. The fact that William is denied access to the library fortifies the power of the murderer—the librarian in the true sense but under cover—who uses a poisoned book as his weapon. On his arrival at the abbey, the abbot tells William: “You can move freely through the whole abbey.... But not, to be sure, on the top floor of the aedificium, the library” (*Rose* 35). In other words, the narrative presents the power of the “secret” as a means to disrupt the power of “detection,” and the anti-authoritarian design is analyzed through the ‘desire’ to access forbidden knowledge. The attempts by Adelmo, Berengar, Venantius and Severinus to possess Aristotle’s second book on *Poetics* violate the age old authority of library access restrictions. This violation of authority can be seen as the

inherent human nature of pleasure-hunting and seeking entry into the secret zone. The pleasure of the text therefore accrues from the desire of gaining forbidden knowledge, rather than from complying with authority and governance and participating in a group or communal utopia.

5.2.5. Autocracy, Conflict and the Disciplinary Apparatus

Jorge's role as the protector of the library that gives him supreme authority over the entire monastery and its policies is worth noticing. The split in the abbey's power structure is evident from Jorge's manipulation of electing his favourite candidates who support his religious ideology as the abbot and the chief librarian. William tells Jorge:

When you realized you were going blind and would no longer be able to control the library, you acted shrewdly. You had a man you could trust elected abbot; and as librarian you first had him name Robert of Bobbio, whom you could direct as you liked, and then Malachi, who needed your help and never took a step without consulting you. *For forty years you have been master of this abbey.* (Rose 464-65; emphasis added)

Judy Ann Ford in her essay "Umberto Eco: *The Name of the Rose*" (2000), explains Jorge's ideology of the organization of political authority. She writes: "For Jorge, there can be only one acceptable political organization which was ordained by God.... Not surprisingly, in Jorge's conception of the divinely established order the church, and in particular the Benedictine Order, holds supreme authority" (Ford 103). To this extent, Jorge's ideology of preserving the treasure of the Christian world—the word of God—motivates him to design the murders of the monks who disobey his authority. Through Jorge's design to exercise his autocratic authority supposedly ordained by God, the narrative intends to highlight his refutation of the juridical apparatus, thereby rejecting the notion of state authority and social order.

The conflict between William of Baskerville and the Inquisitor Bernardo Guidoni or Bernard Gui reflects the tension between the representatives of corporate surveillance and social surveillance. Bernard Gui, the officer of the Inquisition of the Roman Catholic Church represents the state, whereas William of Baskerville, engaged by the abbot to investigate the murder of Adelmo, represents private surveillance. Clearly, there is no cooperation, harmony or likeness of opinion between the two. Instead of

complementing/complimenting one another's investigative acumen, they emerge as rivals in the narrative. Adso describes the meeting between the two as:

He met William ... looked at him with polite hostility: not because his face betrayed his secret feelings ... he certainly wanted William to feel he was hostile. William returned his hostility, smiling at him with exaggerated cordiality and saying, "For sometime I have been wanting to meet a man whose fame has been a lesson to me and the admonition for many important decisions that have inspired my life." (*Rose* 301)

Moreover, the design of rejecting the Inquisition's authority of social surveillance is evident from William's aversion to it and his decision to forego the position of Inquisitor: "I went over to the other side" (*Rose* 301). The disagreement between the two types of surveillance is evident from the different methodologies adopted by each of them for investigation which is described by Adso as: "But he almost never confronted monks: always lay brothers or peasants. The opposite of William's strategy thus by far" (*Rose* 302).

In a way, the narrative subverts the repressive state apparatus. It is apparent from the fact that every inquisitor's formidable weapon is in employing "the fear of others" (*Rose* 302). But very often such methods of repression do not yield right results or correct investigative conclusions. The fact that Bernard is blinded by his prejudice against the Fraticelli is evident from his inquisition into the case of the cellarer, Remigio of Varagine, and Salvatore. Ironically, the failure of social surveillance is seen in the technique of torture and repression that forces the cellarer to admit the crimes he has not committed. The cellarer says: "You want a corpse, and to have it you need me to assume the guilt for other corpses. I will be a corpse soon in any case. And so I will give you what you want. I *killed* Adelmo of Otranto ... I *killed* Venantius of Salvemac ... I *killed* Berengar of Arundel ... I *killed* Severinus of Sankt Wendel" (*Rose* 387; emphasis added). The disruption of the state apparatus, truth and justice is clearly evident from the cellarer being wrongly accused of the murders, and Salvatore and the poor girl from the village, unjustly accused of devil worship, being sent away to Avignon for trial. William's dissent from Bernard Gui's conclusion on the accused reflect the inbuilt disagreement between the two types of state surveillance, suggesting a larger ideological split between the welfare state and the police state, represented here by the kind

investigator and the severe Inquisitor. This dissent indicates a rupture in the conventional notion of harmonious relationship between state and private surveillance that work in conformity with the social and moral designs of whodunit narratives.

Pleasure that is circulated through delegitimizing social control is seen in the narrative's granting of power to the criminal to evade both social as well as corporate surveillance. The Inquisition headed by Bernard Gui comes nowhere close to Jorge's intentions, though Gui is supposed to be a man belonging to "that field where the forces of good are arrayed against the forces of evil" (*Rose* 301). The narrative presentation of Jorge as the secret protector of the library—who possesses ingenious cunning, special sensory perceptions and a discreetly maintained autocratic position—sets him apart from other criminals. The fact that he is old and blind does not deter him from his strong ideological beliefs on the finality of knowledge of the Christian world. Further, the narrative intention of defeating the Inquisition of the Roman Catholic Church by diverting Gui's attention to the cellarer, Salvatore, and the poor girl, is a means to exalt Jorge's power. Jorge's ability to overpower the Inquisition reflects the shortcomings of such a juridical apparatus and reflects a compensatory subversive desire. It is interesting to see how Alinardo's beliefs of the apocalyptic pattern of the murders mislead and overpower William's investigation to a certain extent. The quality of infallibility that is found in detective novels is denied to William that results in the serial murders, as the investigator plays a catching-up game with Jorge, unable to anticipate when, where, how and who would be his next victim. In other words, the omniscient status and authority, so common to the detective, is denied to William.

5.2.6. The Benedictine Monastery: The Order-Disorder Continuum

The Benedictine monastery in *The Name of the Rose* is clearly a microcosm of the given social order. The administration of the abbey depends on a specific power structure similar to state apparatus. The fact that monks have been murdered in their quest for power/authority and for prohibiting access to a secret reflects a split in the functioning in the abbey's power structure. Jorge manipulates abbatial power by first electing monks loyal to him to powerful positions like abbot and librarian and then making them puppets for fulfilling his ambition. This is evident from the abbot's explanation of the library's purpose to William: "... until the triumph, however brief, of the foul beast that is the Antichrist, it is up to us to defend the treasure of the Christian world, and the very word

of God, as he dictated it to the prophets and to the apostles, as the fathers repeated it without changing a syllable ...” (Rose 36-37). This devilish design symptomatic of the inquisition structures of medieval church is suppressive and violent.

The fact that Malachi is appointed librarian by Jorge’s cunning enables him to hold a dominating position in making the policies of the aedificium, since Malachi is incapable without Jorge’s consultation. Further, the disruption and split in the abbey’s authority and power is seen in its destruction. The anti-authoritarian ideology of the text is evident from the chaos and disorder in the text. Interestingly, even after the criminal’s detection, order is not restored. Adso says: “The whole abbey was in the grip of disorder” (Rose 489). The subversion of order and authority is further evident in the narrative: “It was obvious ... that this horde of *villeins* and of devout, wise, but unskilled men, with no one in command, was blocking even what aid might still have arrived” (Rose 489; emphasis added). To this end, the disintegration of the abbey and the failure of all rescue attempts result from disruption of power and absence of proper instruction/direction from a reliable authority: “If a man invested with authority had given these orders, he would have been obeyed at once” (Rose 486).

The dynamics of power relation is repeatedly scrutinized through the narrative intention of disrupting established forms and mechanics of surveillance. The narrative resists the detective/investigator’s power by frustrating any attempt or premonition of the murders that follow Adelmo’s death. The narrative technique of presenting William’s failure to recognize the “weapon” and the “motive” of murder in Severinus’ laboratory is a repudiation of the detective’s omniscience, which otherwise is a given. The narrative corroborates William’s vulnerable position against power of the criminals: “William was deeply humiliated.... he answered that it is certainly human to make mistakes, but there are some human beings who make more than others, and they are called fools, and he was one of them ... especially when we were up against people far more clever than we” (Rose 367). The irony in the remark is suggestive not only of the failure of established power structures but of subversive intent.

It is therefore suggested that William’s reconstruction of the mystery of the library and the murders reach a conclusion when major harm has already been done to the abbey and the fraternity of monks. In this sense, the abbot’s instruction to terminate any further investigation emphasizes the redundancy of William’s power as an investigator. In a

detective novel, there is usually not much scope for the criminal to upset the detective. In this case, Jorge succeeds in his attempts till the end to hide the forbidden book from William, and when it is exposed he uses it as a death trap for his opponent. Though the means and motive of the murders is exposed, the narrative of the novel is not complicit, as is generically expected, with authority and order. Truth does not triumph over chaos and conflict. Jorge's success at preventing William to get the book by swallowing it suggests an ironic denial of submission to established forms of power. Therefore, the destruction of the book as well as the treasure house of the Christian world by the criminal indicates how the narrative participates in the production of subversive power relations and resistance to the moral/penal expectations of the novel.

5.2.7. Hegemonic Domination and Resistance

A similar type of contestatory power is also circulated through the narrative of *Angels and Demons* (2000). It is suggested by the religious ideology of Carlo Ventresca, (the Pope's Camerlengo), and through his resistance to the ideological hegemonic domination of scientific knowledge. Since science and technology and capitalism go hand in hand, the Camerlengo's power is a narrative design to challenge the nations as well as individuals (Maximilian Kohler and Leonardo Vetra), who represent the corporate state. Like Jorge of Burgos, the Camerlengo too adopts the technique of producing sovereign power through the power of secret and terror, and slowly eating into the Vatican's religious, political and juridical power. By constructing a subversive ideology the narrative establishes a new hegemonic struggle that resists the ruling hegemonic apparatus.

This can be better explained by the notion of the "ethical" or "moral" State and the "political" or "useful" State described in Gramsci's work:

Every state is ethical in as much as one of its most important functions is to raise the great mass of the population to a particular cultural and moral level, a level (or type) which corresponds to the needs of the productive forces for development, and hence to the interests of the ruling classes. The school as a positive educative function, and the courts as a repressive and negative educative in function, are the most important State activities in this sense: but in reality, a multitude of other so-called private initiatives and activities tend to the same end-

initiatives and activities which form the apparatus of the political and cultural hegemony of the ruling class. (Gramsci 258).

Before going to the argument about the Camerlengo's resistance, it is significant to understand that CERN's private initiatives and activities in scientific knowledge is a political and cultural hegemonic apparatus. How the Camerlengo resists the hegemonic influence of the ruling classes over mass population through the culture of scientific development "correspond(ing) to the needs of the productive forces" (Gramsci 258), can be seen as an opposing force in the creation of what Hegel believed as "ethnicity or universality" (Gramsci 259), of the Bourgeois. Hence, the Camerlengo's usurpation of the Vatican's power is a way of granting him an autonomous position to contest the ideology of the bourgeois/ruling class represented by the power of Conseil Europeen pour la Recherché Nucleaire and its empathizers.

Angels and Demons admits a subversive genealogy into the ideal state through the possibility of infiltration and disruption in some of the universally recognized and established institutions or centres of power like the Conseil Europeen pour la Recherché Nucleaire (CERN) of Switzerland and The Vatican. While dealing with the disruption of power, the narrative holds that no form of power in any given society can remain completely impenetrable or unchallenged. In Foucault's words, this state reflects "recalcitrance," "intransigence" and "refusal." Unlike other detective novels, the detective/investigator's power is not absolute. The narrative does not confer on Robert Langdon the position of an omniscient superhuman who is not susceptible to setbacks and defeats.

At each turn, Langdon's powerful opponent threatens his existence and repeatedly denies him the status of the infallible superhero. Langdon's power is not derived from political or authoritarian power, rather it emerges from his knowledge and intellect. To this end, his command over Religious Symbology and study on the Illuminati motivates Kohler to engage him in investigating the Vetra murder. It is clear that even though he is not a representative of state authority his intellectual power provides him the power of corporate surveillance. This is evident from his access to the Archivio Del Vaticano, where Christianity's most sacred codices are treasured, and where very few people are allowed to enter.

To this extent, this narrative is a study, on the one hand, of power struggle between established authority (Robert Langdon and Commander Olivetti), and the Camerlengo's effort to disrupt it, and a contest between scientific and religious power on the other. In this context, textual pleasure circulates through the narrative intention of challenging the power of surveillance when Langdon fails each time to prevent the murder of the Cardinals. This kind of resistance is reinforced by presenting extremely powerful opponents like the Camerlengo and his hired professional killer. Langdon is almost confused about the killer's plans when he wonders: "How does the Illuminati assassin plan to get away with this? How will he get a Cardinal through all these people and kill him in plain view?" (*Angels* 333). Each time the killer murders and gets away, Langdon is simply overpowered: "Langdon felt powerless as he gazed into the mirror. His eyes were drawn, and stubble had begun to darken his cheeks ..." (*Angels* 343). The fact that Langdon is nearly killed four times by his opponents reflects his vulnerability. His fourth encounter with death reveals his limits thereby confirming his non-superhuman status despite his power. Quite surprisingly, Langdon actually is not instrumental in exposing Janus, it is rather Kohler's trick which exposes the diabolical side of the Camerlengo's personality. Had it not been for Kohler's secretly shot video towards the end of the narrative, nobody would have believed the Camerlengo's attempt to kill Langdon and his acts of terror perpetrated as Janus. This shows how Langdon fails to protect himself from the power of the Camerlengo, compromising the detective's power to enforce order.

5.2.8. Invincibility and the Rise of Pleasure

The narrative representation of the Swiss Guards, "the sworn sentinels of Vatican City" (*Angels* 130), as the imperial corps who are envied by world governments as "the most allegiant and deadly force in the world" (*Angels* 139), is a technique of reverse effect which delimits the corps' power and invincible status. The fact that the commander of such an impenetrable security force is presented as a person of hardened determination through years of intense training introduces an antithetical search for authority/power. Commander Olivetti is initially represented as a figure of authority:

"[A] man who had weathered tempests, his face hale and steeled.... He moved with ramrod exactness, the earpiece hidden discreetly behind one ear making him look more like U.S. Secret Service than Swiss Guard" (*Angels* 153)

Commander Olivetti's enormous confidence in the security measures taken to protect the Vatican City is worth noticing. Olivetti informs patronizingly:

“Despite the archaic appearance of Vatican City, every single entrance, both public and private, is equipped with the most advanced sensing equipment known to man. If someone tried to enter with any sort of incendiary device it would be detected instantly. We have radioactive isotope scanners, olfactory filters designed by the American DEA to detect the faintest chemical signatures of combustibles and toxins. We also use the most advanced metal detectors and X-ray scanners available.” (*Angels* 156)

Further, Olivetti's confidence is an apt example of narrative irony:

“The Sistine Chapel is a fortress.... the structure is heavily reinforced and can repel any attack short of missiles. As preparation we searched every inch of the Chapel this afternoon, scanning for bugs and other surveillance equipment. The Chapel is clean, a safe haven, and I am confident the antimatter is not inside.” (*Angels* 193)

Despite these facts, the narrative design of challenging the infallibility, integrity and vulnerability of the Swiss Guards establishes contestatory power. It is again ironical to see that the devotion and faith of the guards have been put to stake in order to place the canister by breaking through the intense security apparatus. Hence, the failure to locate the antimatter is at once a sign of its inefficiency and the possibility of the security force being infiltrated. Consequently, Commander Olivetti's team also fails to maintain the privacy of the Vatican crisis from the media. The narrative in a way overpowers surveillance and disrupts the authority of the so called “infallible Swiss Guards.”

5.2.9. The Logical Contradictions of Autonomy

The representation of CERN as the imperial seat of scientific power heightens the pleasure of its secret infiltration and destruction of its security apparatus. This organization operates almost as an autonomous state apparatus. When Robert Langdon forgets his passport, the driver who drives him from the runway to the CERN building informs: “Passports are unnecessary, we have a standing arrangement with the Swiss Government” (*Angels* 34). CERN is a ruling class power centre with Maximilian Kohler,

the director general, as power impersonated. Interestingly, he is referred to as “König” or the king who has a wheelchair for a “throne”: “The wheelchair was like none Langdon had ever seen—equipped with a bank of electronics including a multiline phone, a paging system, computer screen, even a small, detachable video camera. King Kohler’s mobile command centre” (*Angels* 37). At this point, the narrative focuses on how a recalcitrant group secretly manages to penetrate into and tamper with CERN’s internal security apparatus. This condition is compared with CERN’s omnipotence/science as a result of their own creation “the web” that empowers them to access information on almost anyone and anything.

CERN’s director, Kohler’s words indicate a resistance to the globally recognized American Superpower:

“Most Americans do not see Europe as world leader in scientific research. They see us nothing but a quaint shopping district—an odd perception if you consider the nationalities of men like Einstein, Galileo, and Newton.” (*Angels* 37-38)

Kohler also mentions the inventions and discoveries of this organization mostly by Nobel Laureates and CERN’s employment of more than half of the world’s particle physicists representing five hundred universities and sixty nationalities. Nevertheless, the pleasure of the text lies not in venerating the invincible position of CERN, rather in the subversive narrative design of terror threats to its scientific, political and cultural hegemonic domination.

Taking this point further, the problematic of power and resistance is pertinent in CERN’s fully powered immunity with its self-invented technology, and the Camerlengo’s challenge and refusal of CERN’s scientific/capitalist influence. The Camerlengo’s ideology of resistance targets human fallibility and the fear that it is not safe with normal security providing gadgets. Therefore, when the secret opponent cunningly manages and prioritizes the choice of individual safety over safeguarding CERN’s security, it disrupts the ruling class’s ideology of domination. The infiltrating power reveals the secret production of antimatter thereby exposing CERN’s failure to remain full-proof and invincible. It is quite important at this juncture to perceive a type of narrative pleasure emanating from the contestatory power’s resistance to CERN’s power and its glorified

hegemony. In this context, it is important to site a few instances like cracking CERN's security code, the murder of Leonardo Vetra and the theft of his eye to break into his secret lab for the antimatter canister.

5.2.10. The Vatican: Hegemony and Counter-Hegemonic Ideology

The Vatican's established power structure and the religious hegemonic ideology are challenged by implanting the antimatter inside the Vatican during the election of the Pope, one of its most sacred ceremonies that has religious and political effects globally. "Il Conclave" or "The Vatican Conclave" brings together the most powerful men in Christendom to elect the new Pope in the Vatican. The intrusion during the Conclave is an occasion for resisting such a power structure. Langdon thought: "The entire power structure of the Roman Catholic Church is sitting on a time bomb" (*Angels* 146). What is important here is that the established religious hegemony of the Vatican among the masses is obvious from Olivetti's response to Langdon's advice of postponing the Conclave for security reasons. Olivetti reiterates the Vatican's power by telling him that the protocols for the event are holy and, therefore, there is no need for any fear or modification.

Drawing from Foucault's concept of power, any hegemonic domination always generates resistance and counter-hegemonic ideology. This is true in this novel also from the narrative and historical evidence that the power and ideology of the Vatican had always been resisted. Langdon talks about several news clippings and articles provided by the BBC, The New York Times and The London Daily Mail referring to The Secret Society P2's plan of murdering John Paul I: "[H]is death became a mystery with the disappearance of his medicines, glasses, slippers and his last will and testament" (*Angels* 393). From this, it is clear that the present poisoning of the Pope and abduction of the four Preferiti is an indication of rearrangements of power through its disruption from within. Thus, the ploy of disintegrating the power of the Vatican is achieved through treachery that is considered as a common historical phenomenon. Pope Celestine V had allegedly died at the hands of his successor, Boniface VIII. The x-ray reveals a ten-inch nail driven into the Pope's skull.

Therefore, the threats and terror set about by the Hassassin's calls at the Papal office bring in the question of trust, integrity, and servitude to Papal power. The Hassassin confirms the breach in the code of conduct when he says: "We move among your Swiss

Guards like ghosts, remove four of your Cardinals from within your walls, plant a deadly explosive at the heart of your most sacred shrine ...” (*Angels* 183). To this extent, the power and domination of the two hundred year old religious ideology is challenged by the narrative design of the Camerlengo and his Hassassin’s contradictory hegemonic apparatus:

“For two millennia your church has dominated the quest for truth. You have crushed your opposition with lies and prophecies of doom. You have manipulated the truth to serve your needs, murdering those [who] ... did not serve your politics....” (*Angels* 178)

The subversive narrative design of resisting the Church’s authority and hegemonic power represented by public killings—the inquisition and “La Purga” of 1668—is visible through the abduction and threat to kill the four Cardinals. It establishes that the power of the Vatican is not completely secure from intruders, traitors, and resistance. The fact that it is possible to seep into the grassroots of any security arrangement and disarray the organization of authority is seen from the narrative design of the Hassassin terrorizing the Vatican: “The world does not need a new Pope. After midnight he will have nothing to rule over but a pile of rubble. The Catholic Church is finished. Your run on earth is done” (*Angels* 184).

It is catastrophic for the Vatican that the crisis is brought about by its most trusted person, Carlo Ventresca, the late Pope’s Camerlengo. This becomes a source of compensatory ideology as it establishes that the ruling hegemonic apparatus, even if it is close to God’s order, is not uncontested. The conspiracy behind the murders of the Pope, Leonardo Vetra, and the four Cardinals has been masterminded by the Camerlengo due to his religious fanaticism, hatred for science and above all, a fetish for power. The Camerlengo resists the Vatican’s power, and he secretly executes the strategy by developing a facade of unconditional devotion to the Papal office. This also produces narrative irony: “I will not use this office as a pulpit to lie to the world. If I announce anything at all, it will be truth” (*Angels* 359). To this extent, even the investigator Robert Langdon on discovering the “Il Passetto” or “The Little Passage” fails to establish who within the Vatican has betrayed the Church and provided the keys to the Hassassin.

When the Camerlengo brands himself with the Illuminati symbol and cunningly declares Kohler and Rocher as members of the Illuminati, it gives him the power to defy the existing hegemonic apparatus of the Vatican. The Camerlengo's claims of having a revelation, his pretension of sacrificing his life for the sake of the Vatican, then re-emerging to prove a miracle is a narrative design to establish his authority. Further, it is interesting to note how he convinces the school of Cardinals of his counter-hegemonic apparatus without making them aware of it. One of the Cardinals shouted: "The Camerlengo will be our Pope! He is not a Cardinal, but God has sent a miraculous sign!" (*Angels* 568). Another Cardinal argued with Cardinal Mortati: "The Camerlengo saved the Church. God spoke to the Camerlengo directly! The man survived death itself! What sign do we need!" (*Angels* 568). Therefore, the Camerlengo's dream to usurp the existing power position and to hold the reins of the Vatican authority almost turns to reality when he disintegrates the ancient power structure of the Vatican from its innermost core.

5.2.11. The Power of Science vs. the Power of Religion

Coming to yet another power struggle, the conflict between scientific power and religious power is evident through CERN's activities and the Camerlengo's religious ideology of resisting scientific knowledge. The fact that CERN has answer to the questions regarding the origin and composition of life, its claim that science can provide solutions to almost every query raised by man, highlights on its superpower and how it is challenged. At this point, the narrative problematizes the issues of infiltration, crime and detection. It is seen that CERN does not have a church within its campus, and this establishes that Physics is the religion there. Kohler's anti-religious views are reflected in his opinion: "[T]he U.S. Christian Coalition is the most influential lobby against scientific progress in the world ..." (*Angels* 65). He further adds that: "The church may not be burning scientists at the stake anymore, but if you think they've released their reign over science, ask yourself why half the schools in your country are not allowed to teach evolution" (*Angels* 65). Vittoria Vetra's words also reflect CERN's anti-religious ideology: "'The Bible ... states that God created the universe,' she explained. God said, 'Let there be light,' and everything we see appeared out of a vast emptiness. Unfortunately, one of the fundamental laws of physics states that matter cannot be created out of nothing" (*Angels* 89). In this context, Commander Olivetti's information to Langdon highlights CERN's criticism of Vatican policies for decades. He says: "They regularly petition us for retraction of Creationist theory, formal apologies for Galileo and

Copernicus, repeal of Vatican's criticism against dangerous or immoral research" (*Angels* 159).

Contrary to CERN's beliefs about religion, the Camerlengo, Carlo Ventresca's religious fanaticism defends the Church against any kind of scientific intrusion. The Camerlengo's aversion to CERN confirms the narrative intention of an anti-authoritarian ideology. In other words, the Camerlengo resents the Pope's recent approval of an alliance between science and religion and his decision to terminate those who supported this view is the technique of refuting the established forms of power. His address to the Cardinals during the Conclave is an expression of disgust towards certain issues which he considers to be hegemonic and therefore, the narrative treats pleasure of the text and power as antithetical. He resists the authority of both CERN and the Vatican by trying to subvert everything that has been accepted and decided by scientific/religious hegemonic power. He sarcastically says: "Your victory has been inevitable. Never before has it been as obvious as it is at this moment. Science is the new God" (*Angels* 419). He also adds: "But science's victory has cost every one of us. And it has cost us deeply" (*Angels* 419). To this extent, the Camerlengo's challenge to scientific progress is voiced by his criticism of science which repudiates the ideological domination of scientific knowledge. He vehemently objects and questions certain scientific issues like empowering people without any moral framework, proliferating weapons of mass destruction, moral implications of cloning living creatures, and foeticide in the name of research etc. He proclaims:

"Science, you say, will save us. Science, I say, has destroyed us.... I warn you, look around yourselves. The promises of science have not been kept. Promises of efficiency and simplicity have bred nothing but pollution and chaos. We are a fractured and frantic species, moving down a path of destruction" (*Angels* 422)

This reversal of traditional endorsement of science by somebody who does not believe in its core is ironical and subversive, to say the least. Towards the end, the narrative takes the issue of religion to such extremities that it verges to fanaticism, thereby creating a barrier to the power of science. Further, the Camerlengo's private meeting with Kohler reveals his obsession with Christianity and convictions about the enemies of God and the Church. It is indeed a design to disintegrate the hegemony of the ruling class. The

Camerlengo's obsession with religion and his bid to save the church/mankind motivates him to kill Leonardo Vetra—an action that operates as the narrative's ideology of a counter-hegemonic force. The Camerlengo's differences with the Pope's appreciation of Vetra's breakthrough, and the decision to fund his work as a gesture of goodwill toward spiritually based scientific research leads to his murder. This establishes that all detective narratives are not complicit with the ideology of established power structure of the state.

III

The Day of the Jackal creates a web of empathy for the characters that represent resistance to established forms of power. The ideological conflict between the state authority and the OAS eventually gets transformed into a power struggle between an entire “state apparatus” and an “individual.” The fact that a lone operator can stand against the political power of a state produces pleasure in anticipating and perceiving the possibility of resistance. It is an inherent desire in every individual to resist any form of power relation that circulates pleasure in detective texts, and to uphold social control and order is not always the norm. Thus, pleasure lies in the narrative's support of maintaining the “secret” and thwarting the power of social control, which otherwise is not considered socially legitimate. To this end, the narrative upholds pleasure and power as antithetical sites. In other words, pleasure is produced through resistance to socially sanctioned power.

Similarly, in *The Name of the Rose*, the relation between pleasure and power is antithetical to the extent that pleasure of the text does not depend on the complicity with established forms of power. Rather, pleasure is manipulated textually by creating a power struggle between the criminal and established forms of power. Here the narrative thwarts power of surveillance and any socially sanctioned power. The fact that the narrative provides extraordinary mental and authoritative capability to an aging and disabled person to stand against the juridical apparatus in order to preserve his beliefs and ideology produces a compensatory and subversive anti-ideological structures.

Further, in *Angels and Demons* the narrative which appears to move towards the undoing of conflicts circulates pleasure by actually opening up issues of resistance to power in different capacities in the scenario of crime and detection. The narrative frame of the novel seems to expound through the action of the protagonist, the progressive sequence of the investigation of the crime and eventual resolution of order from disorder. But the latent ideological frame does not support the disorder-order frame. Narrative pleasure, rather, depends on the conflict between legitimate power and the struggle of a contradictory power which resists the social/scientific and religious power structures of a given society.

Detective fiction revisits its generic commitments to power and pleasure by mutating into variants that either self-consciously or through narrative ingenuity resist the power structures that authorize power.

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