STUDY OF RELIGIOUS STRUCTURE IN ACCORD TO PANOPTICISM

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Abstract

Religion has always been the utmost influential factor in scraping or shaping the social phenomenon. The paper will aim to analyze that religion such as Roman Catholic Church from the high middle age is a system of Michel Foucault's theory of Panopticism, a prison design by Jeremy Bentham. By using the play *Galileo (1945)* by Bertolt Brecht as the main text this paper will try to evaluate the religion structure along with post-modern theory of Foucault's Panopticism with his book *Discipline and Punish (1977).* It will focus on the parallels of surveillance system between the church and power along with Foucault's observance of power and knowledge in the social system. The church held both power and land which made them the absolute power next to divinity. The idea of receiving reward and punishment by the divinity was a mechanism for the laity that invoked self-surveillance as we will be exploring into the protagonist Galileo's life and circumstance. The social system, held in confinement under the impression of omniscience, omnipotent and omnipresence of the Supreme Being. This process was deeply inherited by common people unaware of the fact that a mode of surveillance (fear) was introduced in their lives which regulated their actions. However, this paper will also try to explore the human behaviour and their need for internalizing ideology of a state with or without any repercussions which imbibes within unconsciously with the help of

the text *Murder in the Cathedral* (1935) along with the theory of Althusser' *Ideology and Ideological State Apparatus* (1970).

Chapter: 1

INTRODUCTION

1.1 Background

Religion has always been a symbol of underlying power in the society and its practice had its utmost influence among monarch and commoners. It was a tool for control or answers for the unexplainable. The play *Galileo* (1945) by Bertolt Brecht, a twentieth century drama imitating the life and scenario of seventeenth century Galileo brings out an observation in the play about the Roman Catholic Church interweaving its dominance with their firm belief, induced into the lives of people such that they recognize themselves with the church. It was an institution of blind faith, discipline and punishment, an institute of authority as spoken by Brecht. The amount of control the church had over its worshipper was immense and they were regarded as the next to God. The believers are always aware God is watching; this innate fear of going to hell or receiving punishment for committing a sin, laity will freely watch themselves. To say, it was a perfect utopia of a disciplined society under the influence of a supreme positive power. Foucault in his theory of Panopticism explores the idea of an ideal disciplined society.

Michel Foucault, a French philosopher, historian, social theorist and literary critic addresses the workings of the relationship between power and knowledge. He establishes the co-existence of dependence and interdependence of social control throughout societal institutions. The publication of his book *Discipline and Punishment: The Birth of the Prison* (1977) proved to be a revolutionary landmark in the field of surveillance and an idea on how any social institution might work. He propounded the theory of Panopticism influenced by the architectural design of Jeremy Bentham's Panopticon.

Jeremy Bentham (1748-1832) was an English philosopher, and a social reformer; founder of utilitarianism who in form of a disciplinary concept introduced the Panopticon design of surveillance to regulate a better control of the prisoners. He introduced an architectural design Panopticon in the 18th

century. This design was formulated on the concept to obtain a better surveillance system for the (pan-) inmates to be (opticon-) observed. The Panopticon is the cylindrical wall of prison cells, "the periphery, surrounding a central tower; this tower is pierced with wide windows that open onto the inner side of the ring. The peripheral building is divided into cells, each of which extends the whole width of the building. The cells have two windows one on the inside corresponding to the window of the tower and other on the outside that allows light to cross the cell from one end to the other (Foucault 200)."

Foucault uses the metaphor Panopticon to illustrate the power composition and surveillance through the mechanism observation in the proclivity society. Foucault applies this theory in term of social surveillance where law and order governs out with hierarchy, surveillance, and observation '*a* way of defining power relations in terms of everyday life' (Foucault 205). "He expanded the idea of panopticon into a symbol of social control that extended into everyday life for all citizens, not just those in the prison system (Foucault 1970)". As stated by Foucault "a figure of political technology" (205). The Panopticon can be substituted in any form of institutions such as schools, hospitals, asylums, prison and offices for a better productivity. The play *Galileo* (1945) illustrates the influence of church's power play as the central authority under the omniscience, omnipresent and omnipotent, similar to Bentham's power imposition, visible but unverified. Although Foucault never spoke about the system of religion to be the social institution or 'an aspect of society' but the idea of faith and prisoner in the cells draws a parallel vision of Bentham's idea on obtaining "power of mind over mind" (206), a mental confinement in physical body. Therefore, assuming religion as an institution exercises power relations which can be recognized by Foucault's Panopticism, a religious Panopticon.

But the question of power and institution still prevails when Foucault argues about social citizen internalizing authority. Why subject bents toward abiding laws and self-imposing it even if there might not be any repercussions? Especially in the field of theology, the preaching of the religious system holds so much affinity in one's soul and mind that people internalize the law of omniscience similarly assuming to the prisoners of a panopticon. Louis Althusser (1918-1990), an influential French Marxist and philosopher propounded an impactful essay, "Ideology and Ideological State Apparatus" (1970), arguing against traditional interpretations of Marx and the power relation between the state and the subjects. Although

Marxist thought lingering his questions, Althusser asks about the subjects of a state and their promising nature towards abiding laws, why isn't there a revolt against capitalism? His questions are the result of his view of ideology that correspond the relation between government and citizens, or the state and the subject. On a similar note, we can substitute the mechanism for church and the state, faith and law, religion and power to gain a similar understanding of authority. Althusser acknowledges two major mechanisms to display the behavior of people within a state to behave according to the norms of the state even when it's not in their best interest in regards to their different class position. The first which Althusser calls it to be the RSA or Repressive State Apparatus, this mechanism can enforce behavior directly such as police and the criminal justice system. This apparatus allows the state to enforce physical power over the people in order to behave. The second mechanism which Althusser terms as ISA or Ideological State Apparatus, basically deals with ideology and ideologies. These are the institution which generate ideologies which the people internalize and recognizes themselves within those spheres. These ISA's include institutions like schools, religions, the family, legal system, politics, art, sports etc.; typically, which generate values and system of ideas that one chooses to believe as stated by Althusser. He states 'Ideology is a representation of the Imaginary Relationship of individuals to their real conditions of existence' (qtd. in Hartley, "Abyss of Representation" 7) and questions why not understand the real? Althusser says that ideology does not represent the real world per se, but human beings' relation to that real world, to their perceptions of the real conditions of existence. So, in a sense, the real world becomes objectively the product of our relation and the ideological representations we make out of it.

The play *Murder in the Cathedral* by T.S Eliot, a twelfth century plays depicting the life and struggles of the Archbishop Thomas Becket with a modern twentieth century outlook. On the outer appearance the play covers the incidents of moral and ethical scenario of holy church but in an inner perspective Eliot presents an examination of power and faith. His concern was not with the church but the body of believers: it is the whole of the society in which he finds sickness of spiritual vacuum. Similarly drawing in the concept of ISA and RSA of Althusser, the play becomes an excellent example of human behavior and what a social system compels an individual to behave in the distinct way. The Church transforms from a pedestal of sacrosanct to a playground of political maneuvering. Thereby, governing both

body and mind with the pre-existing superstructure which Althusser theorizes as interpellation and Foucault states as docile bodies.

> "The human body was entering a machinery of power that explores it, breaks it down and rearranges it. A 'political anatomy' which was also a 'mechanics of power', was being born; it defined how one may have a hold over the others' bodies, not only so that they may do what one wishes, but 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." (Foucault 138).

1.2 RESEARCH GAP

After going through an extensive literary review, it is seen that there is a lot of scope to study Panopticon in the perspective of a religion. The social structure of the world is incomplete without the building of religion. Hence, Foucault' theory provides a purview of theological control in a social stature that subject' imbibes unconsciously. On one hand where Foucault's Panopticism has been substituted with many coherent institutions, further it has also been used in modern technology of surveillance. On the other hand, there is limited research in the theological field substituting and integrating Foucault's theory and Bentham's design which leaves a loophole in conducting any further theological research in this area.

1.3 AIMS AND OBJECTIVE

On closely reading and analyzing the two play *Galileo* (1945) and *The Murder in the Cathedral* (1935). The aims and objective of the paper will be done by using Michel Foucault' theory of Panopticism along with his book *Discipline and Punish: The Birth of Prison* (1977) to draw a close comparison between the structure of Bentham' Panopticon and Church' religious structure. Secondly, analyzing Foucault' Panopticism in the social sphere the study will further to analyze the workings of religious dogma with the help of the text *Galileo* to understand if the religion can be studied under Foucault' Panopticism. Thirdly, by applying Louis Althusser' theory of ISA (Ideological State Apparatus) and RSA (Repressive State Apparatus) with the help of the text *The Murder in the Cathedral.* The project will assess and question the possibilities of religion to be an ideology of prison that makes the people behave in a particular way. This will highlight the influences

and sheer domination of the pre-existing social system occurring unconsciously that plays an important role in imprisoning minds of people and gaining command of the docile bodies. Hence, by applying Foucault' Panopticism and Althusser' theory of ISA and RSA the project will try to evaluate the rigorous tendency of a human to internalize law/ideology/rules of a state that influences utter domination in a society.

1.4 RESEARCH METHODOLOGY

The study of the proposed work involves using library and research collected from both primary and secondary sources. The information required is gathered from books articles published in various journals as well. A sum total of theoretical analysis using Foucault and Althusser is used by the materials from books and websites mentioned in the primary and secondary sources. The primary sources include the supporting text of Bertolt Brecht's *Galileo* (1945), Michel Foucault's *Discipline and Punish: The Birth of Prison* (1977) and the *play Murder in the Cathedral* (1935) by T.S Eliot along with the theoretical essay of Louis Althusser "*Ideologies and State Apparatus*" (1970). Secondary sources have been used to supplement the primary sources that include a descriptive and qualitative technique of research study.

Chapter: 2

Brecht's Galileo and Religious Panopticon

"Nearly all men can stand adversity, but if you want to test a man's character give him power."

-Abraham Lincoln

Man from the time immemorial recognized power and manifested into smooth running of the society. However, Foucault state power is everywhere diffused and embodied into discourse and is a regime of truth. It comes from everywhere hence it is neither an agency nor a structure. However, with one' experience it can be molded into a constructive or a destructive force into a society. "Foucault recognizes that power is not just a negative, coercive or repressive thing that forces us to do things against our wishes, but can also be a necessary, productive and positive force in society" (Gaventa 2). Likewise, this chapter will try to evaluate the power structure of Bentham' Panopticon and Foucault' Panopticism structure that is deeply imbibes into the social norms of observation and control. On the other hand, this particular power structure

will be integrated into the play *Galileo* (1945) to analyze a religious Panopticism that Church flourishes to become an integral part of everyday life.

Jeremy Bentham (1748-1832) an English philosopher, utilitarian and a social reformer introduced an architectural design Panopticon in the 18th century. This design was formulated on the concept to obtain a better surveillance system for the (pan-) inmates to be (opticon-) observed. The Panopticon is the cylindrical wall of prison cells, the cells are supervised by a guard or a single watchman from the tower that allows him to inspect all the movements and actions of the inmates by the effect of backlighting but none of the inmates can observe the guard in the tower making him the 'unverifiable', an invisible omniscient eye. The inmates should never know whether he is being looked at any moment; but he must be sure that he may always be so" by looking at the 'visible' i.e., the tower. This confinement became the mode of self-surveillance under the constant awareness of being watched and these compelled the inmates to regulate their own behavior or to say; keeping an eye on one's own self. To achieve this, "Bentham envisaged not only venetian blinds on the windows of the central observation hall, but, on the inside, partitions that intersected the hall at right angles and, in order to pass from one quarter to the other, not the doors but zig-zag openings; for the slightest noise, a gleam of light, a brightness in a half opened door would betray the presence of the guardian."(Foucault 201)

Bentham also envisaged this usage of technique where there is or can be a need for disciplinary activity and power play. As Bentham speaks of power, it should be visibly exercised but unverifiably implicated, the concept of invisible power.

> "And this invisibility is a guarantee of order. If the inmates are convicts, there is no danger of a plot, an attempt at collective escape, the planning of new crimes for the future, bad reciprocal influence; if they are patients, there is no danger of contagion; if they are madmen there is no risk of their committing violence upon one another; if they are schoolchildren, there is no copying, no noise, no chatter, no waste of time; if they were workers , there are no disorders, no theft, no coalitions, none of those distractions that slow down the rate of work, make it less perfect or cause accidents. The crowd, a compact mass, a locus for

multiple exchanges, individualities merging together, a collective effect, is abolished and replaced by a collection of separate individualities. From the point of view from the guardian, it is replaced by a multiplicity that can be numbered and supervised; from the point of view of the inmates, by a sequestered and observed solitude" (Foucault 200-201)

Bentham described this method as "a new mode of obtaining power of mind over mind" (206) giving birth to mental confinement, a new way of being imprisoned inside a prison. The major effect of this Panopticon was to induce the constant fear of being watched a state of conscious and permanent visibility that assures the automatic functioning of power, even if the power is discontinuous in its action. Thus, Bentham dreamt of a disciplined society and Panopticon as his experimental laboratory listed the various benefits to be obtained from his 'inspection-house'- "moral reformed-health preserved-industry invigorated- instruction diffused- public burthens lightened- economic seated, as it were, upon a rock- the Gordian knot of the poor-laws not cut, but united- all by a simple idea in architecture!" (Bentham 39)

The French philosopher Michel Foucault, enthralled by Bentham's architectural design, furthered the idea of Panopticon in illustrating the proclivity society. In his book *Discipline and Punish: The Birth of Prison (1977)* he argues the ultimate goal of Panopticon is to ensure conscious visibility in the minds of the inmates. Foucault applies this theory in term of social surveillance where law and order governs out with hierarchy, surveillance, and observation 'a way of defining power relations in terms of everyday life' (Foucault 205). He says "The Panopticon, on other hand, must be understood as a generalizable model of functioning; a way of defining power relations in terms of the everyday life of men" (205). Foucault observes the power relation by illustrating a quarantined plagued village in the seventeenth century. First the infected area is shut down completely; closing of town and its outlying district, killing of all stray animals, prohibiting any citizens to leave or enter, if done so they would be immediately killed. Each street is kept under surveillance by the authority of a syndic. The syndic locks every house on the streets himself and hands over the key to the intendant of the quarter which he keeps it until the quarantine. Each house is made to receive his rations without communicating with the supplier or other residents. Each day syndic comes for a round of surveillance with guards, and each day the intendant visits to inspect the syndic's work. The surveillance is based on a system of permanent registration with detailed information such as name,

age, sex followed by an everyday attendance. All the inhabitants are needed to show their faces from the window against their name which ultimately decides the dead and the living.

Foucault describes this method of supervision as "the utopia of the perfectly governed city" (197). The following space in the village is enclosed and guarded in which all the individuals are pinned to a fixed place. The slightest movements are supervised and all the events are recorded. This uninterrupted work connects to the very idea of the center and the periphery where Foucault saw the power is exercised according to a continuous hierarchical figure; constantly located, examined and distributed among living and the dead. Foucault refers to this hierarchy as 'omnipresent and omniscient power that subdivides itself in a regular, uninterrupted way even to the ultimate determination of the individual.' The sole mechanism of Panopticon is observation where the individual is a source of information but not a participant of communication *"a figure of political technology"* (Foucault 205). He says "the Panopticon functions as a kind of laboratory of power. Thanks to its mechanism of observation, it gains in efficiency and in the ability to penetrate into men's behavior; knowledge follows the advance power, discovering new objects of knowledge over all the surfaces on which power is exercised" (Foucault, 204). Visibility is a trap, where each individual is an actor performing its own role in their cage. Foucault substitutes the inmates of panoptic prison with small theatres where each actor is alone, perfectly individualized and constantly visible. This concept as Foucault draws attention to Bentham's principle of observation to be visible but unverifiable.

"Visible: the inmates will constantly have before his eyes the tall outline of the central tower from which he is spied on.

Unverifiable: the inmate must never know whether he is being looked at any one moment; but he must be sure that he may always be so. In order to make the presence or absence of the inspector unverifiable, so that the prisoners, in their cells, cannot even see a shadow" (Foucault, 201).

Hence, Foucault saw the social use of Panopticism as an apparatus for supervising its own mechanism. He says, 'In this central tower, the director may spy on all the employees that he has under his orders: nurses, doctors, foremen, teachers, warders; he will be able to judge them continuously, alter their behavior, impose upon them the methods he thinks best; and it will even be possible to observe the director

himself' (Foucault 204).However, Foucault skipped the idea of religious ideology that works in a similar mechanism to control docile bodies in a society.

From the birth of civilization, religion purposefully played an important role in establishing meaning to the lives of people. It was used as a tool to explain the unexplained. However, it has always been the utmost influential factor in scraping or shaping the social phenomenon leaving religion to be the most supreme in social stature. Taking an instance from literature the play *Galileo (1945)* by Bertolt Brecht displays the most controlled earliest institutions in the western world; the Roman Catholic Church in the European Medieval society. It was an institution of blind faith, discipline and punishment, 'an institute of authority' as spoken by Brecht. The amount of control the church had over its worshipper was immense and they were regarded as the next to God. The believers are always aware God is watching; this innate fear of going to hell or receiving punishment for committing a sin, laity will freely watch themselves. Similarly in the play this uniform exercise of religious power play is displayed when the Old Cardinal delivers his speech to defy Galileo's reason. He says "I tread the earth, and the earth is beneath my feet, and there is no motion to the earth, and the earth is the center of all things, and I am the center of the earth, and the eye of the Creator is upon me. About me revolve, affixed to their crystal shells, the lesser lights of the stars and the great light of the sun, created to give light upon me that God might see me-Man, God's greatest effort, the center of creation" (Brecht 54).

This dialogue analyses the religious attitude toward its network of structure laid upon the people's psychology. "In the church, imperceptibly, discipline has moved from an external 'hard' authority to a control over people's bodies and 'hearts' (the platonic soul). Heteronormative master narratives relating to health and/or pathologising, racism, sexuality and gender exert this control" (Van Wyk 3).

Another most important aspect of seventeenth century England is the strict effect of hierarchy structured in a pyramid position. At the top, remains the 'God (the head keepers) and the institution of the Roman Catholic Church who bestows the religious and worldly rulers with the divine right to rule with power (Pope, Emperor or King). God is above all, superseding emperor and monarchs who are in equal in power to the Pope. The nobility were (Prince, Duke, Earl, Knight, Cardinal, Archbishop, Bishop) vassals

who paid homage to their rulers in exchange for land and power. Below the nobility were merchants, craftsman, free peasants, priest and monks. A similar scenario is experienced in the play when Galileo encounters the power play of the court in Florence.Galileo Galilei was a sixteenth century Italian astronomer and the pioneer to defy Copernicus theory of Heliocentric. It was the theory where the sun was believed to revolve around the earth but Galileo validate the theory to be otherwise. This theory was not only the firm scientific believe of how the universe is made but also the root of religion itself. Hence, the contradicting theory of Galileo not only bought chaos into the state but also sprang a significant question upon the authority of the church. In order to protect this supreme reputation, the church not only recants Galileo's truth but convicts him with blasphemy and imprisons him from expounding any more theses in his lifetime. The decision was made by the highest-ranking Old Cardinal followed by the officials and monks. Although the exception little monk Fulganzio did not share the same interest as the rest he was forced to give up his research in the hands of higher authorities. In scene 4, Prince Cosimo De' Medici, authority of monarch, was manipulated to avoid interest in Galileo's work. Every individual in the court procrastinated to look beyond his eyeglass in the fear of unveiling the truth. The sense of hierarchy is highly explored in the play setting the scene of a well refined socio-political structure. As Brecht writes, 'the Church functions even when it opposes free investigation, simply as authority' (Galileo 23).

The religious grasp of the church' believers are clearly seen in the attitude of characters like Mrs. Sartre and Virginia. While Mrs. Sartre wants to protect his son from Galileo's scientific theories, Virginia on the other hand prays for her father's soul for renouncing the ages old religious believe. She fears that her father' soul will be damned in hell for doing so and prays for salvation. Hence, this very portrayal of contrasting image of innate fear depicts the church' hold in the minds of people. Likewise, by focusing on the various similarities of both theories propounded by Foucault and Bentham's idea on Panopticon with the play *Galileo* by Bertolt Brecht drawing parallel ideas with various elements we can observe how a religion revolves around the structure of Panopticism.

The play *Galileo* illustrates the influence of Roman Catholic Church' power play as the central authority in regulating the medieval society under the notion of omniscience, omnipresent and omnipotent, a similar mechanism of Jeremy Bentham's power imposition, observation which is visible but unverified. By analyzing the Old Cardinal's belief and Bentham's Panopticon, the design of church and the prison shares the same structural elements. Using Foucault's metaphor the periphery is the society and in the middle; the tower which clearly represents the church. 'The church of a town was an epicenter; it was the meeting place for the villagers who sought salvation of their souls' similarly in the play *Galileo* the emphasis on 'I' the Old Cardinal considers himself as 'the center of creation' who carries the divine power to bestow on the commoners. Comparing this to the organization of Panopticon the structure requires an observer, centrally located which is fulfilled by the highest position of the church priest. The innate social ideology of any religion emphasizes on the cliché 'God is watching you'. Regardless of assuring confirmation, the requirement of constant surveillance revolves around the same mechanism of 'observation' in exercising power and authority over people. 'This situation combined with most effectual apparatus for seeing without being seen, the power of an omniscient eye, God' facilitates the experience of his real presence by symbolizing church as a coherent unit. Such an ideal observatory fear led to the factor of discipline. The fear of omnipresence and the protocol of punishment induced a mode of self-surveillance inside one's mind which compels oneself to regulate his/her own behavior in the society. For instance, in the play the protagonist Virginia is frequently seen praying for the salvation of her father's soul who recants the auspicious heliocentric belief and questions the blind faith or authority of the church. However critically analyzing this scene further, a parallel can be drawn on the idea of unverified observer. What is unknown and mysterious is regarded as powerful. In attempt to unveil the truth of celestial bodies, we can consider Galileo's symbolic attempt to unveil the observer hereby deconstructing the power. However, the regulation of individual's action strikes the similar mechanism of Panopticon which Bentham states as 'obtaining power of mind over mind'. Nevertheless, religion induces the fear of punishment by the God, the omnipresent, which becomes the symbol of fear. Hence, it draws a parallel to the Panopticon tower which becomes the object of fear. Therefore, to conclude Bentham's Panopticon shares its design and mechanism

of prison with Foucault's metaphoric social application altogether drawing a parallel with religion as structure of Panopticon.

It is evident how power play itself can create an institution of its own. Foucault uses the term 'episteme' which constitute bodies of knowledge and establish relationships of power. Knowledge gives one power and power implies knowledge, which serves to control the world by imposing limits on its subjects. As Foucault states the idea underlining the design 'a sentiment of invisible omniscience' (Foucault 197) stands in similar belief to omniscience God as analyzed in the play. The omnipresent watcher of the watchtower can be compared to the priests of the church since church was the epicenter of a town. The idea of constant surveillance draws a similar action of the prisoners and the people in society as displayed by Virginia in the play. Hence, it can be analyzed that religion is a system that is structured similar to the ideology of prison that makes people articulate their actions in a particular manner. It remains true to the Bentham's idea of 'obtaining power of mind over mind' (Foucault 206). Applying Foucault's metaphor in the social stature the religious 'belief' and 'fear' acts as an order of mental confinement in physical body similar to the inmates in Panopticon. Thereby concluding that religion in the play *Galileo* in a social stature can be equivalently substituted and studied as a Panopticon structure.

Chapter 3

Murder in the Cathedral and Althusser

The chapter aims to explore the assumed root of human behavior and how they can be explained with the theory of Althusser's mechanism of repressive state apparatus and ideological state apparatus. The play is an imposition to power play and laity succumbing towards it without affecting their condition to change. The question remains to why people are bent towards obeying rules even with or without any repercussions. However, creating a parallel scenario and studying it from the theories Althusser' perspective the chapter would try to analyze the Church and its ecclesiastical law which the common people internalize and firmly believes.

The play *Murder in the Cathedral* (1935) by T.S Eliot is set in twelfth century with a modern twentieth century outlook centrally occupying the religious and historical circumstances of the death of

Saint Thomas Becket but thematically examining the power and faith of the church. The play holds a very significant commentary on the contemporary time of Eliot due to the background of World War II and the resultant disillusion against ongoing religious, political and social turmoil. The theme of man's alienation from God is one of the major facets of the play since it is based on the religious topic. The conflict is between political institution and religious institution, monarchy and papacy between State and Church. Eliot's verse plays were generally concerned with 'inner emotional and psychic realities' (Eliot, 18) rather than outer concerning with 'socio economic problem' (18). In his plays, "he demonstrates the relevance of religion to all human activity" (18). Analyzing this technique of Eliot, we can assume a similar account in the attempt of understanding human relations with the ties of social dogma where people 'train people to be able to think in Christian categories' (18). Again, recurrently questioning the varied tendency of internalizing authority remains obliged. Referring this social dogma to Althusser' principle of human behavior under RSA (Repressive State Apparatus) and ISA (Ideological State Apparatus) mechanism we can assume to establish the reason substituting the church and omniscience authority to human activity. The only thing that distinguishes the ISA' from the RSA is that the Repressive State Apparatus functions by violence whereas the Ideological State Apparatus functions by ideology.

On a similar note, the play *Murder in the Cathedral* notably surfaces the political issue between the church and the monarch which eventually affected the state. Church was the most powerful place and influential institute next to monarch that went hand in hand in the earlier times. The history of the protagonist Thomas Becket is an important event for a better understanding of the social significance. Thomas Becket was born sometime between 1115 and 1120 in London and studied ecclesiastical law only to further serve under Archbishop Theobald of Canterbury church and later to obtain a seat of authority to himself as Archdeacon in 1154. The later year crowned Henry II as the king of England and Becket as his chancellor permitting him to initiate his duty as writing "lawsuit in one of the common law courts and deciding disputes in a way that gave birth to the system of law called equity" (30) during the Middle Ages. According to the Britain's Dictionary of National Biography Thomas Becket as Archbishop established himself to be excellence in jurisdiction for the common people too. Thus, Becket welding a great political power tempted the king to utilize or exploit him for his own beneficiary political policies due to his believe that 'Church

acquired the habit of acting more independently than fitting'(31). After a series of events such as creating a quell of rebellion in Anjou, France and imposing a heavy taxation on the church to fund his military campaign, Becket realizes the king's intentions to consolidate crown's control over church which made them to fall out of political arrangements. Thomas Becket became the victim of king's anger and went into the phase of exile in disguise for seven years for opposing Henry's illegal matters and engaging into a great financial dispute. The following historical anecdote of Thomas Becket clearly speaks for the upholding power play a designated clergy gained during the Middle Ages. This function for practicing lawsuit and jurisdiction gained the bishops an enormous amount of authority that the Church exercised among monarch as well as ruling the state. Here, the Church can be seen occurring as a manifestation of justice and a place for upholding the law for the state that people dependent upon.

Louis Althusser (1918-1990) an influential French Marxist and philosopher proposed an impactful essay of "Ideology and Ideological State Apparatus" (1970), arguing against traditional interpretations of Marx and the power relation between the state and the subjects. He says the State to be what classical Marxist called the 'State Apparatus' (Althusser, xv) and argues that 'the State is a 'machine'(Althusser xxv) of repression which enables the ruling classes to ensure their domination over the working class, thus enabling the former to subject the latter to the process of surplus value extortion. On carefully examining the practice of the Church in the above anecdote the ruling class substitutes the monarch and the Church itself writing and governing the legislation to impose on the subjects. For instance, the beginning chorus of the play quotes the laymen' statement insinuating the repression faced by the hands of powerful statesmen.

"King rules or barons' rule; we have suffered various oppression," (Eliot, 36)

To further the point, a similar statement by the character third priest in the play advocates the political fellowship of the state by quoting

"King rule or baron rule: the strong man strongly and the weak man by caprice. They have but one law, to seize the power and keep it, and the steadfast can manipulate the greed and lust of others, the feeble is devoured by his own." (Eliot, 37)

This displays the core of manipulation done by the people for the people to synchronize the activity and dependency of the entire state.

The ISA basically deals with institutions that generate any form of ideology varying from institutions like schools, religion, family, law, politics, arts, sports etc that values and people choose to believe in them. Althusser' theory ISA (Ideological State Apparatus) talks about the notion of ideology and ideologies being the structure that has no history and such is eternal; by deriving this idea from Marxist superstructure of ideology he basically links it to the idea of unconscious from Freud and Lacan. Ideologies on the other hand, such as Christian ideologies, democratic, feminist and Marxist ideologies are specific, historical and deferring thus works synchronically with the structure of ideology and works unconsciously.

Similarly, while the statesmen and clergy bid into political manipulation the society is led into the Church' relevance of religion to all human activity starting from the fact that God as a constant watchmen of humanity created the priest and bishops in His image to the fact that He runs the world and every individual's destiny which was believed by all humanity. In the play' part I the character messenger greets "servants of God, and watchers of the temple," (37) depicting their nature towards clergy. Further, the chorus sings 'Destiny waits in the hand of God, shaping the still unshapen: I have seen these things in a shaft of sunlight. Destiny waits in the hand of God, not in the hands of statesmen' (Eliot, 36) ascertains the nature of law-abiding citizens under the impression of the omniscient authority. Althusser agrees on the fact that belief systems work only when acted upon and someone believes in it by depending on the notion of subject. He states 'there is no practice except by and in an ideology' and 'there is no ideology except by the subject and for subjects. The state and the subject works co dependently empowering them with power and control while on the other hand offering safety and security. On a similar note, we can find the anecdote where the validation of a ruler or a religious ruler and pupils' co dependence along with a brings in the image of ISA in action; the character second priest in the play of part I rejoice with the arrival of Archbishop Thomas Becket and exclaim "Yet our lord is returned…we had enough of waiting…He will tell us what to do, he will give us orders, instruct us. Our Lord is one with the pope, and also the King of France. We can lean on rock; we can feel a firm foothold/Against the perpetual wash of tides of Balance of forces of barons

and landholders. The rock of God is beneath our feet…Our lord; our Archbishop returns…Our doubts are dispelled. Let us therefore rejoice." (Eliot, 39)

The following lines underscore the trust of the citizens upon the preceding leader supposedly the person who governed the state together with the ties of the monarch and the Church. His absence in exile creates the idea of an obnoxious scenario that not only created ripples of disturbance in the minds and life of common people but also lost both balance and equity in the state. Hence, return of Archbishop brought hope to people and some fair square of order in state rule as well as in their lives that comforted them.

On the other hand, the play observes the manipulation of power and political influence over the powerful from the former to the latter. The exiled Archbishop on return refused to succumb under king's control and Church' power to interfere in his religious matter and hence holding the entire power of the state in his hands Becket excommunicates the bishops who opposes him making him the victim of king's violent anger. This act makes Becket the traitor in their eyes and forces the king to act upon his outrageous temperament and punish him with death; meanwhile, four tempters arrive to convince Becket to undo what has been done by him. Althusser speaks about RSA in a similar scenario providing the mechanism of control using power and force in a state to pose an ideal behavior among the people. According to him, the Repressive State Apparatus enforces behavior directly using police or justice system as an 'apparatus' of the state that retains the power to impact a person physically to obtain his desired behavior in the process. Here, Thomas Becket is constantly persuaded by the tempters to change his fate by providing coalition of crown and Church; meanwhile, barring the door from the four knights of the king who came to martyr Becket clearly displaying the political manipulation that the supreme authority tries to take under control. Becket is constantly reminded by the first tempter of the sensuous pleasures that were shared with the companionship of the king in the past and retrieve the choice to avoid his fate and return to the same position by offering his loyalty. While the second tempter offered him the scope to grasp the temporal power by resuming his chancellorship under the king only if Becket providing his alliance to the king. The third tempter offers him with the desire to breed power for the Church against king by following the path of treachery that will end the crown' tyranny's rule but he sheer denies for not stooping to political maneuvering. However, the fourth tempter does create a subtle question in his mind to have reconsidered

his offer. For instance, in the play the tempter tries to tempt of Thomas Becket with his self-righteous cause and pride who he later refuses to bend his will even when surfacing his deepest desire

"Thomas, your will hard to bend…But think, Thomas, think of glory after death. When king is dead, there's another king…King is forgotten, when another shall come: Saint and Martyr rule from the tomb…Think of pilgrims, standing in line…From generation to generation/ Bending knee in supplication, /Think of miracles, by God's grace, / And think of your enemies, in another place…Seek the way of martyrdom, make yourself the lowest/ on earth, to be high in heaven." (Eliot, 52-53)

Later in the second part of the play we observe the ultimate penalty of death as the archbishop' receives his punishment for not abiding by the crown's loyalty. The four Knights hail in the shadows of four horsemen of hell to end Becket's resistance and exercising overruling power of the ultimate authority. However, the Knights justify this brutal murder to the laity as an act of patriot, to restore order and an act of eliminating unquenchable pride of the sinner. The laity on the other hand intakes the sheer brutality manifesting the weak resistance and persist to return to the domination of law and enforcement that they internalize in facing the fear of with or without repercussions.

"Living and partly living.

There have been oppression and luxury,

There have been poverty and licence,

There has been minor injustice.

Yet we have gone on living,

Living and partly living." (Eliot 40)

Chapter- 4

Conclusion

The utopia of Althusser 'controlled state and Foucault' disciplined society synchronically creates a scope to study the internalizing process of sacrosanct laws which demonstrate the objective question of how and why the system of religion holds immense affinity in one's life. By integrating Foucault and substituting Althusser the study furthers into understanding the impact of an ideological behaviour of people that orients them into liminal mental sphere. Panopticism encapsulates the entire notion of panopticon to be a process of controlled mechanism of observation in various institutions. The idea of receiving reward and punishment displayed in Galileo portrays the religious panopticon that becomes the apparatus to control the minds of the statesmen seemingly integrated by the ISA mechanism. Taking the example of the play *Galileo* the character Virginia prays for her father's soul who defies the roots of religious explanation which occupied the minds, lives and law of people since ancient times. Her rational thought was that of Galileo's soul being dammed to hell created a notion of fear which led to her immediate action of praying and worshipping the omniscient authority.

Substituting her actions to the mechanism of ISA the 'ideologies' which Althusser speaks of created the process of forming an ideal world which Virgina was alienated into exercising the welfare and peace of that utopian society created by the preachers of church. This also exemplifies the exchange or co dependence per se of receiving peace, idea of protection and orderly lives in return of surrendering control to rule over their actions, hence the notion of being controlled without being controlled as Bentham highlights in his Panopticon of obtaining power of mind over mind. On the other hand, when this subtle control is usurped by the protagonist Galileo, he is taken out by force reminding us about the RSA mechanism exercised by the Church. He is held into trial and punished into being house arrest for the rest of his days seizing him to write any further theories. Hence, the ability of Church' power to perform any civic rights allows them to create docile bodies in the periphery of the entire state like the periphery of the panopticon which naturally places the barons or clergy to be the watchmen from the central tower obtaining eye on every individual in the name of omniscient sovereignty. The mechanism of religious panopticon penetrates into the human behaviour that Foucault speaks in his mechanism of Panopticism. Thus, by integrating and substituting the idea of Althusser' RSA and ISA, the religious panoptic mechanism penetrates into the human mind that

takes control over the 'docile' bodies by the belief of supreme visibility to omniscient eyes but invisible to the subjects knowledge. These docile bodies as Foucault states are the perfect bodies that are integrated to control without being controlled.

Freedom is an illusion in these states that clearly foregrounds in the play Galileo in scene 9 when the ballad singer reiterates 'for independent spirit spreads like foul diseases!' (79). Religion as an ideology not only forces to follow its path unconsciously but trains the mind to choose the path as the right path which they create. Emphasizing Bentham' panoptic structure, as Foucault exemplifies the cells as a performance theatre and religion is the periphery where all the citizens are kept under surveillance of God. Althusser speaks of an alienated relationship that human beings create out of the real world into the ideal world to create a balance of perfection. This representation becomes the perfect product of what ideologies represents into the real world that every individual strives to achieve. The attitude of constant need to believe creates purpose in life of an ideal individual to avoid chaos and craves for validation and this is fulfilled by the ideological state which is never achieved. According to Althusser, ideology is a structure to the idea of Freud and Lacan' unconscious theory that can be written like language we inhabit and its content vary giving the impression of obtaining free charge of believing those things.

However, the play *Murder in the Cathedral* the notion of power play and its manipulation are highlighted explicitly giving a scope for analyzing in the lights of Althusser' mechanism. But on the other hand, we can also incorporate the play by analyzing Foucault' Panopticism in social stature which dominates the role of overpowering the freedom and minds of people. The rebellious bishop stands for the sheer defiance that a ruling class may face while his execution may provide the example for laity to experience the repercussion. Substituting by the technique of RSA we can assume the mechanism of observation that works both ways into imposing and self-internalizing law due to fear and belief. Hence keeping the Church in the centre and its mechanism of observation as Foucault states creates a state of social Panopticism playing the roles of imprisoning mind unconsciously with religious utopia. Althusser emphasizes on the subject-hood that we are born into are predominantly determined. Hence the ideologies and ideology we inhabit are bound to recognize as truth while everything else are accepted to be an illusion. The trick of letting us to believe to choose what has been imposed to us without any choice is what Althusser terms as

interpellation. The Church Creates Goals and subjects are the targets that take up the purpose to achieve that goal. Hence, it is the interpellation that becomes the driving force of masses to believe what they think they choose to believe. Therefore, by drawing into our consideration the question of placing the ideology of religion holds true parallel to the system of control in prison; we can agree the controlled autonomous behaviour of the people to be true. Hence, the practice of religious Panopticism can be siphoned from the theory of Foucault' Panopticism that prevails and encapsulates into this existing world. Religion determines a particular and desired human action and behaviour to satisfy their decree which enables them to possess immense control of their mind as the panoptic prison to their prisoners. Thus, religion is the system of Foucault' Panopticon.

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