

ESSENTIAL WORKS OF
FOUCAULT,
1954-1984

PAUL RABINOW,
SERIES EDITOR

Ethics

edited by Paul Rabinow

Aesthetics, Method, and Epistemology
edited by James D. Faubion

MICHEL FOUCAULT

AESTHETICS,
METHOD,
AND
EPISTEMOLOGY

Edited by
JAMES D. FAUBION

Translated by
ROBERT HURLEY AND OTHERS

ESSENTIAL WORKS OF
FOUCAULT
1954-1984

VOLUME TWO

THE NEW PRESS
NEW YORK

1998

WHAT IS AN AUTHOR?*

The coming into being of the notion of "author" constitutes the privileged moment of individualization in the history of ideas, knowledge, literature, philosophy, and the sciences. Even today, when we reconstruct the history of a concept, literary genre, or school of philosophy, such categories seem relatively weak, secondary, and superimposed scissions in comparison with the solid and fundamental unit of the author and the work.

I shall not offer here a sociohistorical analysis of the author's persona. Certainly, it would be worth examining how the author became individualized in a culture like ours, what status he has been given, at what moment studies of authenticity and attribution began, in what kind of system of valorization the author was involved, at what point we began to recount the lives of authors rather than of heroes, and how this fundamental category of "the-man-and-his-work criticism" began. For the moment, however, I want to deal solely with the relationship between text and author and with the manner in which the text points to this figure that, at least in appearance, is outside it and antecedes it.

Beckett nicely formulates the theme with which I would like to begin: "What does it matter who is speaking," someone said, "what does it matter who is speaking." In this indifference appears one of the fundamental ethical principles of contemporary writing [*écriture*].

*This essay is the text of a lecture presented to the Société Française de philosophie on 22 February 1969 (Foucault gave a modified form of the lecture in the United States in 1970). This translation, by Josué V. Harari, has been slightly modified.

I say "ethical" because this indifference is really not a trait characterizing the manner in which one speaks and writes but, rather, a kind of immanent rule, taken up over and over again, never fully applied, not designating writing as something completed, but dominating it as a practice. Since it is too familiar to require a lengthy analysis, this immanent rule can be adequately illustrated here by tracing two of its major themes.

First of all, we can say that today's writing has freed itself from the theme of expression. Referring only to itself, but without being restricted to the confines of its interiority, writing is identified with its own unfolded exteriority. This means that it is an interplay of signs arranged less according to its signified content than according to the very nature of the signifier. Writing unfolds like a game that [*jeu*] that invariably goes beyond its own rules and transgresses its limits. In writing, the point is not to manifest or exalt the act of writing, nor is it to pin a subject within language; it is, rather, a question of creating a space into which the writing subject constantly disappears.

The second theme, writing's relationship with death, is even more familiar. This link subverts an old tradition exemplified by the Greek epic, which was intended to perpetuate the immortality of the hero: if he was willing to die young, it was so that his life, consecrated and magnified by death, might pass into immortality; the narrative then redeemed this accepted death. In another way, the motivation, as well as the theme and the pretext of Arabian narratives—such as *The Thousand and One Nights*—was also the eluding of death: one spoke, telling stories into the early morning, in order to forestall death, to postpone the day of reckoning that would silence the narrator. Scheherazade's narrative is an effort, renewed each night, to keep death outside the circle of life.

Our culture has metamorphosed this idea of narrative, or writing, as something designed to ward off death. Writing has become linked to sacrifice, even to the sacrifice of life: it is now a voluntary effacement that does not need to be represented in books, since it is brought about in the writer's very existence. The work, which once had the duty of providing immortality, now possesses the right to kill, to be its author's murderer, as in the cases of Flaubert, Proust, and Kafka. That is not all, however: this relationship between writing and death is also manifested in the effacement of the writing subject's individual characteristics. Using all the contrivances that he sets up between himself

and what he writes, the writing subject cancels out the signs of his particular individuality. As a result, the mark of the writer is reduced to nothing more than the singularity of his absence; he must assume the role of the dead man in the game of writing.

None of this is recent; criticism and philosophy took note of the disappearance—or death—of the author some time ago. But the consequences of their discovery of it have not been sufficiently examined, nor has its import been accurately measured. A certain number of notions that are intended to replace the privileged position of the author actually seem to preserve that privilege and suppress the real meaning of his disappearance. I shall examine two of these notions, both of great importance today.

The first is the idea of the work [*oeuvre*]. It is a very familiar thesis that the task of criticism is not to bring out the work's relationships with the author, nor to reconstruct through the text a thought or experience, but rather to analyze the work through its structure, its architecture, its intrinsic form, and the play of its internal relationships. At this point, however, a problem arises: What is a work? What is this curious unity which we designate as a work? Of what elements is it composed? Is it not what an author has written? Difficulties appear immediately. If an individual were not an author, could we say that what he wrote, said, left behind in his papers, or what has been collected of his remarks, could be called a "work"? When Sade was not considered an author, what was the status of his papers? Simply rolls of paper onto which he ceaselessly uncoiled his fantasies during his imprisonment.

Even when an individual has been accepted as an author, we must still ask whether everything that he wrote, said, or left behind is part of his work. The problem is both theoretical and technical. When undertaking the publication of Nietzsche's works, for example, where should one stop? Surely everything must be published, but what is "everything"? Everything that Nietzsche himself published, certainly. And what about the rough drafts for his works? Obviously. The plans for his aphorisms? Yes. The deleted passages and the notes at the bottom of the page? Yes. What if, within a workbook filled with aphorisms, one finds a reference, the notation of a meeting or of an address, or a laundry list: is it a work, or not? Why not? And so on, ad infinitum. How can one define a work amid the millions of traces left by someone after his death? A theory of the work does not exist, and

the empirical task of those who naively undertake the editing of works often suffers in the absence of such a theory.

We could go even further: Does *The Thousand and One Nights* constitute a work? What about Clement of Alexandria's *Miscellanies* or Diogenes Laërtis' *Lives*? A multitude of questions arises with regard to this notion of the work. Consequently, it is not enough to declare that we should do without the writer (the author) and study the work itself. The word *work* and the unity that it designates are probably as problematic as the status of the author's individuality.

Another notion which has hindered us from taking full measure of the author's disappearance, blurring and concealing the moment of this effacement and subtly preserving the author's existence, is the notion of writing [*écriture*]: When rigorously applied, this notion should allow us not only to circumvent references to the author, but also to situate his recent absence. The notion of writing, as currently employed, is concerned with neither the act of writing nor the indication—be it symptom or sign—of a meaning that someone might have wanted to express. We try, with great effort, to imagine the general condition of each text, the condition of both the space in which it is dispersed and the time in which it unfolds.

In current usage, however, the notion of writing seems to transpose the empirical characteristics of the author into a transcendental anonymity. We are content to efface the more visible marks of the author's empiricity by playing off, one against the other, two ways of characterizing writing, namely, the critical and the religious approaches. Giving writing a primal status seems to be a way of retranslating, in transcendental terms, both the theological affirmation of its sacred character and the critical affirmation of its creative character. To admit that writing is, because of the very history that it made possible, subject to the test of oblivion and repression, seems to represent, in transcendental terms, the religious principle of the hidden meaning (which requires interpretation) and the critical principle of implicit significations, silent determinations, and obscured contents (which give rise to commentary). To imagine writing as absence seems to be a simple repetition, in transcendental terms, of both the religious principle of inalterable and yet never fulfilled tradition, and the aesthetic principle of the work's survival, its perpetuation beyond the author's death, and its enigmatic excess in relation to him.

This usage of the notion of writing runs the risk of maintaining the

author's privileges under the protection of the a priori: it keeps alive, in the gray light of neutralization, the interplay of those representations that formed a particular image of the author. The author's disappearance, which, since Mallarmé, has been a constantly recurring event, is subject to a series of transcendental barriers. There seems to be an important dividing line between those who believe that they can still locate today's discontinuities [*ruptures*] in the historico-transcendental tradition of the nineteenth century and those who try to free themselves once and for all from that tradition.

It is not enough, however, to repeat the empty affirmation that the author has disappeared. For the same reason, it is not enough to keep repeating that God and man have died a common death. Instead, we must locate the space left empty by the author's disappearance, follow the distribution of gaps and breaches, and watch for the openings this disappearance uncovers.

First, we need to clarify briefly the problems arising from the use of the author's name. What is an author's name? How does it function? Far from offering a solution, I shall only indicate some of the difficulties that it presents.

The author's name is a proper name, and therefore it raises the problems common to all proper names. (Here I refer to Searle's analyses, among others.¹) Obviously, one cannot turn a proper name into a pure and simple reference. It has other than indicative functions: more than an indication, a gesture, a finger pointed at someone, it is the equivalent of a description. When one says "Aristotle," one employs a word that is the equivalent of one, or a series, of definite descriptions, such as "the author of the *Analytics*," "the founder of ontology," and so forth. One cannot stop there, however, because a proper name does not have just one signification. When we discover that Arthur Rimbaud did not write *La Chasse spirituelle*, we cannot pretend that the meaning of this proper name, or that of the author, has been altered. The proper name and the author's name are situated between the two poles of description and designation: they must have a certain link with what they name, but one that is neither entirely in the mode of designation nor in that of description; it must be a specific link. However—and it is here that the particular difficulties of the author's name arise—the links between the proper name and the individual named and between the author's name and what it

names are not isomorphic and do not function in the same way. There are several differences.

If, for example, Pierre Dupont does not have blue eyes, or was not born in Paris, or is not a doctor, the name Pierre Dupont will still always refer to the same person; such things do not modify the link of designation. The problems raised by the author's name are much more complex, however. If I discover that Shakespeare was not born in the house we visit today, this is a modification that, obviously, will not alter the functioning of the author's name. But if we proved that Shakespeare did not write those sonnets which pass for his, that would constitute a significant change and affect the manner in which the author's name functions. If we proved that Shakespeare wrote Bacon's *Organon* by showing that the same author wrote both the works of Bacon and those of Shakespeare, that would be a third type of change that would entirely modify the functioning of the author's name. The author's name is not, therefore, just a proper name like the rest.

Many other facts point out the paradoxical singularity of the author's name. To say that Pierre Dupont does not exist is not at all the same as saying that Homer or Hermes Trismegistus did not exist. In the first case, it means that no one has the name Pierre Dupont; in the second, it means that several people were mixed together under one name, or that the true author had none of the traits traditionally ascribed to the personae of Homer or Hermes. To say that X's real name is actually Jacques Durand instead of Pierre Dupont is not the same as saying that Stendhal's name was Henri Beyle. One could also question the meaning and functioning of propositions like "Bourbaki is so-and-so, so-and-so, and so forth," and "Victor Eremita, Climacus, Anticlimacus, Frater Taciturnus, Constantine Constantius, all of these are Kierkegaard."

These differences may result from the fact that an author's name is not simply an element in a discourse (capable of being either subject or object, of being replaced by a pronoun, and the like); it performs a certain role with regard to narrative discourse, assuring a classificatory function. Such a name permits one to group together a certain number of texts, define them, differentiate them from and contrast them to others. In addition, it establishes a relationship among the texts. Hermes Trismegistus did not exist, nor did Hippocrates—in the sense that Balzac existed—but the fact that several texts have been

placed under the same name indicates that there has been established among them a relationship of homogeneity, filiation, authentication of some texts by the use of others, reciprocal explication, or concomitant utilization. The author's name serves to characterize a certain mode of being of discourse: the fact that the discourse has an author's name, that one can say "this was written by so-and-so" or "so-and-so is its author," shows that this discourse is not ordinary everyday speech that merely comes and goes, not something that is immediately consumable. On the contrary, it is a speech that must be received in a certain mode and that, in a given culture, must receive a certain status.

It would seem that the author's name, unlike other proper names, does not pass from the interior of a discourse to the real and exterior individual who produced it; instead, the name seems always to be present, marking off the edges of the text, revealing, or at least characterizing, its mode of being. The author's name manifests the appearance of a certain discursive set and indicates the status of this discourse within a society and a culture. It has no legal status, nor is it located in the fiction of the work; rather, it is located in the break that founds a certain discursive construct and its very particular mode of being. As a result, we could say that in a civilization like our own there are a certain number of discourses endowed with the "author function" while others are deprived of it. A private letter may well have a signer—it does not have an author; a contract may well have a guarantor—it does not have an author. An anonymous text posted on a wall probably has an editor—but not an author. The author function is therefore characteristic of the mode of existence, circulation, and functioning of certain discourses within a society.

Let us analyze this "author function" as we have just described it. In our culture, how does one characterize a discourse containing the author function? In what way is this discourse different from other discourses? If we limit our remarks to the author of a book or a text, we can isolate four different characteristics.

First of all, discourses are objects of appropriation. The form of ownership from which they spring is of a rather particular type, one that has been codified for many years. We should note that, historically, this type of ownership has always been subsequent to what one might call penal appropriation. Texts, books, and discourses really began to have authors (other than mythical, sacralized and sacralized-

ing figures) to the extent that authors became subject to punishment, that is, to the extent that discourses could be transgressive. In our culture (and doubtless in many others), discourse was not originally a product, a thing, a kind of goods; it was essentially an act—an act placed in the bipolar field of the sacred and the profane, the licit and the illicit, the religious and the blasphemous. Historically, it was a gesture fraught with risks before becoming goods caught up in a circuit of ownership.

Once a system of ownership for texts came into being, once strict rules concerning author's rights, author-publisher relations, rights of reproduction, and related matters were enacted—at the end of the eighteenth and the beginning of the nineteenth century—the possibility of transgression attached to the act of writing took on, more and more, the form of an imperative peculiar to literature. It is as if the author, beginning with the moment at which he was placed in the system of property that characterizes our society, compensated for the status that he thus acquired by rediscovering the old bipolar field of discourse, systematically practicing transgression and thereby restoring danger to a writing that was now guaranteed the benefits of ownership.

The author function does not affect all discourses in a universal and constant way, however. In our civilization, it has not always been the same types of texts that have required attribution to an author. There was a time when the texts we today call "literary" (narratives, stories, epics, tragedies, comedies) were accepted, put into circulation, and valorized without any question about the identity of their author; their anonymity caused no difficulties since their ancientness, whether real or imagined, was regarded as a sufficient guarantee of their status. On the other hand, those texts we now would call scientific—those dealing with cosmology and the heavens, medicine and illnesses, natural sciences and geography—were accepted in the Middle Ages, and accepted as "true," only when marked with the name of their author. "Hippocrates said," "Pliny recounts," were not really formulas of an argument based on authority; they were the markers inserted in discourses that were supposed to be received as statements of demonstrated truth.

A switch takes place in the seventeenth or eighteenth century. Scientific discourses began to be received for themselves, in the anonymity of an established or always redemonstrable truth; their

membership in a systematic ensemble, and not the reference to the individual who produced them, stood as their guarantee. The author function faded away, and the inventor's name served only to christen a theorem, proposition, particular effect, property, body, group of elements, or pathological syndrome. By the same token, literary discourses came to be accepted only when endowed with the author function. We now ask of each poetic or fictional text: From where does it come, who wrote it, when, under what circumstances, or beginning with what design? The meaning ascribed to it and the status or value accorded it depend on the manner in which we answer these questions. And if a text should be discovered in a state of anonymity—whether as a consequence of an accident or the author's explicit wish—the game becomes one of rediscovering the author. Since literary anonymity is not tolerable, we can accept it only in the guise of an enigma. As a result, the author function today plays an important role in our view of literary works. (These are obviously generalizations that would have to be refined insofar as recent critical practice is concerned. Criticism began some time ago to treat works according to their genre and type, following the recurrent elements that are enfigured in them, as proper variations around an invariant that is no longer the individual creator. Even so, if in mathematics reference to the author is barely anything any longer but a manner of naming theorems or sets of propositions, in biology and medicine the indication of the author and the date of his work play a rather different role. It is not simply a manner of indicating the source, but of providing a certain index of "reality" in relation to the techniques and objects of experience made use of in a particular period and in such-and-such a laboratory.)

The third characteristic of this author function is that it does not develop spontaneously as the attribution of a discourse to an individual. It is, rather, the result of a complex operation that constructs a certain being of reason that we call "author." Critics doubtless try to give this being of reason a realistic status, by discerning, in the individual, a "deep" motive, a "creative" power, or a "design," the milieu in which writing originates. Nevertheless, these aspects of an individual which we designate as making him an author are only a projection, in more or less psychologizing terms, of the operations we force texts to undergo, the connections we make, the traits we establish as pertinent, the continuities we recognize, or the exclusions we

practice. All these operations vary according to periods and types of discourse. We do not construct a "philosophical author" as we do a "poet," just as in the eighteenth century one did not construct a novelist as we do today. Still, we can find through the ages certain constants in the rules of author construction.

It seems, for example, that the manner in which literary criticism once defined the author—or, rather, constructed the figure of the author beginning with existing texts and discourses—is directly derived from the manner in which Christian tradition authenticated (or rejected) the texts at its disposal. In order to "rediscover" an author in a work, modern criticism uses methods similar to those that Christian exegesis employed when trying to prove the value of a text by its author's saintliness. In *De Viris illustribus*, Saint Jerome explains that homonymy is not sufficient to identify legitimately authors of more than one work: different individuals could have had the same name, or one man could have, illegitimately, borrowed another's patronymic. The name as an individual trademark is not enough when one works within a textual tradition.

How, then, can one attribute several discourses to one and the same author? How can one use the author function to determine if one is dealing with one or several individuals? Saint Jerome proposes four criteria: (1) if among several books attributed to an author one is inferior to the others, it must be withdrawn from the list of the author's works (the author is therefore defined as a constant level of value); (2) the same should be done if certain texts contradict the doctrine expounded in the author's other works (the author is thus defined as a field of conceptual or theoretical coherence); (3) one must also exclude works that are written in a different style, containing words and expressions not ordinarily found in the writer's production (the author is here conceived as a stylistic unity); (4) finally, passages quoting statements made or mentioning events that occurred after the author's death must be regarded as interpolated texts (the author is here seen as a historical figure at the crossroads of a certain number of events).

Modern literary criticism, even when—as is now customary—it is not concerned with questions of authentication, still defines the author in much the same way: the author provides the basis for explaining not only the presence of certain events in a work, but also their transformations, distortions, and diverse modifications (through his

biography, the determination of his individual perspective, the analysis of his social position, and the revelation of his basic design). The author is also the principle of a certain unity of writing—all differences having to be resolved, at least in part, by the principles of evolution, maturation, or influence. The author also serves to neutralize the contradictions that may emerge in a series of texts: there must be—at a certain level of his thought or desire, of his consciousness or unconscious—a point where contradictions are resolved, where incompatible elements are at last tied together or organized around a fundamental or originating contradiction. Finally, the author is a particular source of expression that, in more or less completed forms, is manifested equally well, and with similar validity, in works, sketches, letters, fragments, and so on. Clearly, Saint Jerome's four criteria of authenticity (criteria that seem totally insufficient for today's exegetes) do define the four modalities according to which modern criticism brings the author function into play.

But the author function is not a pure and simple reconstruction made secondhand from a text given as inert material. The text always contains a certain number of signs referring to the author. These signs, well known to grammarians, are personal pronouns, adverbs of time and place, and verb conjugation. Such elements do not play the same role in discourses provided with the author function as in those lacking it. In the latter, such "shifters" refer to the real speaker and to the spatio-temporal coordinates of his discourse (although certain modifications can occur, as in the operation of relating discourses in the first person). In the former, however, their role is more complex and variable. Everyone knows that, in a novel offered as a narrator's account, neither the first-person pronoun nor the present indicative refers exactly to the writer or to the moment in which he writes but, rather, to an alter ego whose distance from the author varies, often changing in the course of the work. It would be just as wrong to equate the author with the real writer as to equate him with the fictitious speaker; the author function is carried out and operates in the scission itself, in this division and this distance.

One might object that this is a characteristic peculiar to novelistic or poetic discourse, a game in which only "quasi discourses" participate. In fact, however, all discourses endowed with the author function possess this plurality of self. The self that speaks in the preface to a treatise on mathematics—and that indicates the circumstances of

the treatise's composition—is identical neither in its position nor in its functioning to the self that speaks in the course of a demonstration, and that appears in the form of "I conclude" or "I suppose." In the first case, the "I" refers to an individual without an equivalent who, in a determined place and time, completed a certain task; in the second, the "I" indicates an instance and a level of demonstration which any individual could perform provided that he accepted the same system of symbols, play of axioms, and set of previous demonstrations. We could also, in the same treatise, locate a third self, one that speaks to tell the work's meaning, the obstacles encountered, the results obtained, and the remaining problems; this self is situated in the field of already existing or yet-to-appear mathematical discourses. The author function is not assumed by the first of these selves at the expense of the other two, which would then be nothing more than a fictitious splitting in two of the first one. On the contrary, in these discourses the author function operates so as to effect the dispersion of these three simultaneous selves.

No doubt, analysis could discover still more characteristic traits of the author function. I will limit myself to these four, however, because they seem both the most visible and the most important. They can be summarized as follows: (1) the author function is linked to the juridical and institutional system that encompasses, determines, and articulates the universe of discourses; (2) it does not affect all discourses in the same way at all times and in all types of civilization; (3) it is not defined by the spontaneous attribution of a discourse to its producer but, rather, by a series of specific and complex operations; (4) it does not refer purely and simply to a real individual, since it can give rise simultaneously to several selves, to several subjects—positions that can be occupied by different classes of individuals.

Up to this point I have unjustifiably limited my subject. Certainly the author function in painting, music, and other arts should have been discussed; but even supposing that we remain within the world of discourse, as I want to do, I seem to have given the term "author" much too narrow a meaning. I have discussed the author only in the limited sense of a person to whom the production of a text, a book, or a work can be legitimately attributed. It is easy to see that in the sphere of discourse one can be the author of much more than a book—one can be the author of a theory, tradition, or discipline in which

other books and authors will in their turn find a place. These authors are in a position that I will call "transdiscursive." This is a recurring phenomenon—certainly as old as our civilization. Homer, Aristotle, and the Church Fathers, as well as the first mathematicians and the originators of the Hippocratic tradition, all played this role. Furthermore, in the course of the nineteenth century, there appeared in Europe another, more uncommon, kind of author, whom one should confuse with neither the "great" literary authors, nor the authors of religious texts, nor the founders of science. In a somewhat arbitrary way we shall call those who belong in this last group "founders of discursivity."

They are unique in that they are not just the authors of their own works. They have produced something else: the possibilities and the rules for the formation of other texts. In this sense they are very different, for example, from a novelist, who is, in fact, nothing more than the author of his own text. Freud is not just the author of *The Interpretation of Dreams* or *Jokes and Their Relation to the Unconscious*; Marx is not just the author of the *Communist Manifesto* or *Das Kapital*: they both have established an endless possibility of discourse. Obviously, it is easy to object. One might say that it is not true that the author of a novel is only the author of his own text; in a sense, he also, provided that he acquires some "importance," governs and commands more than that. To take a very simple example, one could say that Ann Radcliffe not only wrote *The Castles of Athlin and Dunbayne* and several other novels but also made possible the appearance of the Gothic horror novel at the beginning of the nineteenth century; in that respect, her author function exceeds her own work. But I think there is an answer to this objection. These founders of discursivity (I use Marx and Freud as examples, because I believe them to be both the first and the most important cases) make possible something altogether different from what a novelist makes possible. Ann Radcliffe's texts opened the way for a certain number of resemblances and analogies which have their model or principle in her work. The latter contains characteristic signs, figures, relationships, and structures that could be reused by others. In other words, to say that Ann Radcliffe founded the Gothic horror novel means that in the nineteenth-century Gothic novel one will find, as in Ann Radcliffe's works, the theme of the heroine caught in the trap of her own innocence, the hidden castle, the character of the black, cursed hero devoted to mak-

ing the world expiate the evil done to him, and all the rest of it. On the other hand, when I speak of Marx or Freud as founders of discursivity, I mean that they made possible not only a certain number of analogies but also (and equally important) a certain number of differences. They have created a possibility for something other than their discourse, yet something belonging to what they founded. To say that Freud founded psychoanalysis does not (simply) mean that we find the concept of the libido or the technique of dream analysis in the works of Karl Abraham or Melanie Klein; it means that Freud made possible a certain number of divergences—with respect to his own texts, concepts, and hypotheses—that all arise from the psychoanalytic discourse itself.

This would seem to present a new difficulty, however, or at least a new problem: is the above not true, after all, of any founder of a science, or of any author who has introduced some transformation into a science that might be called fecund? After all, Galileo made possible not only those discourses which repeated the laws he had formulated, but also statements very different from what he himself had said. If Georges Cuvier is the founder of biology, or Ferdinand de Saussure the founder of linguistics, it is not because they were imitated, nor because people have since taken up again the concept of organism or sign; it is because Cuvier made possible, to a certain extent, a theory of evolution diametrically opposed to his own fixism; it is because Saussure made possible a generative grammar radically different from his structural analyses. Superficially, then, the initiation of discursive practices appears similar to the founding of any scientific endeavor.

Still, there is a difference, and a notable one. In the case of a science, the act that founds it is on an equal footing with its future transformations; this act becomes in some respects part of the set of modifications that it makes possible. Of course, this belonging can take several forms. In the future development of a science, the founding act may appear as little more than a particular instance of a more general phenomenon that unveils itself in the process. It can also turn out to be marred by intuition and empirical bias; one must then reformulate it, making it the object of a certain number of supplementary theoretical operations that establish it more rigorously, and so on. Finally, it can seem to be a hasty generalization that must be retraced. In other words, the founding act of a science can always be reintro-

duced within the machinery of those transformations which derive from it.

In contrast, the initiation of a discursive practice is heterogeneous to its subsequent transformations. To expand a type of discursivity, such as psychoanalysis as founded by Freud, is not to give it a formal generality it would not have permitted at the outset but, rather, to open it up to a certain number of possible applications. To limit psychoanalysis as a type of discursivity is, in reality, to try to isolate in the founding act an eventually restricted number of propositions or statements to which, alone, one grants a founding value, and in relation to which certain concepts or theories accepted by Freud might be considered as derived, secondary, and accessory. In addition, one does not declare certain propositions in the work of these founders to be false: instead, when trying to seize the act of founding, one sets aside those statements that are not pertinent, either because they are deemed inessential, or because they are considered "prehistoric" and derived from another type of discursivity. In other words, unlike the founding of a science, the initiation of a discursive practice does not participate in its later transformations. As a result, one defines a proposition's theoretical validity in relation to the work of the founders—while, in the case of Galileo and Newton, it is in relation to what physics or cosmology is in its intrinsic structure and normativity that one affirms the validity of any proposition those men may have put forth. To phrase it very schematically: the work of initiators of discursivity is not situated in the space that science defines; rather, it is the science or the discursivity which refers back to their work as primary coordinates.

In this way we can understand the inevitable necessity, within these fields of discursivity, for a "return to the origin." This return, which is part of the discursive field itself, never stops modifying it. The return is not a historical supplement that would be added to the discursivity, or merely an ornament; on the contrary, it constitutes an effective and necessary task of transforming the discursive practice itself. Reexamination of Galileo's text may well change our understanding of the history of mechanics, but it will never be able to change mechanics itself. On the other hand, reexamining Freud's texts modifies psychoanalysis itself, just as a reexamination of Marx's would modify Marxism.

What I have just outlined regarding these "discursive instaura-

tions" is, of course, very schematic; this is true, in particular, of the opposition I have tried to draw between discursive initiation and scientific founding. It is not always easy to distinguish between the two; moreover, nothing proves that they are two mutually exclusive procedures. I have attempted the distinction for only one reason: to show that the author function, which is complex enough when one tries to situate it at the level of a book or a series of texts that carry a given signature, involves still more determining factors when one tries to analyze it in larger units, such as groups of works or entire disciplines.

To conclude, I would like to review the reasons why I attach a certain importance to what I have said.

On the one hand, an analysis in the direction that I have outlined might provide for an approach to a typology of discourse. It seems to me, at least at first glance, that such a typology cannot be constructed solely from the grammatical features, formal structures, and objects of discourse: more likely, there exist properties or relationships peculiar to discourse (not reducible to the rules of grammar and logic), and one must use these to distinguish the major categories of discourse. The relationship (or nonrelationship) with an author, and the different forms this relationship takes, constitute—in a quite visible manner—one of these discursive properties.

On the other hand, I believe that one could find here an introduction to the historical analysis of discourse. Perhaps it is time to study discourses not only in terms of their expressive value or formal transformations but according to their modes of existence. The modes of circulation, valorization, attribution, and appropriation of discourses vary with each culture and are modified within each. The manner in which they are articulated according to social relationships can be more readily understood, I believe, in the activity of the author function and in its modifications than in the themes or concepts that discourses set in motion.

It would seem that one could also, beginning with analyses of this type, reexamine the privileges of the subject. I realize that in undertaking the internal and architectonic analysis of a work (be it a literary text, philosophical system, or scientific work), in setting aside biographical and psychological references, one has already called back into question the absolute character and founding role of the

subject. Still, perhaps one must return to this question, not in order to reestablish the theme of an originating subject but to grasp the subject's points of insertion, modes of functioning, and system of dependencies. Doing so means overturning the traditional problem, no longer raising the questions: How can a free subject penetrate the density of things and give it meaning? How can it activate the rules of a language from within and thus give rise to the designs that are properly its own? Instead, these questions will be raised: How, under what conditions, and in what forms can something like a subject appear in the order of discourse? What place can it occupy in each type of discourse, what functions can it assume, and by obeying what rules? In short, it is a matter of depriving the subject (or its substitute) of its role as originator, and of analyzing the subject as a variable and complex function of discourse.

Second, there are reasons dealing with the "ideological" status of the author. The question then becomes: How can one reduce the great peril, the great danger with which fiction threatens our world? The answer is: One can reduce it with the author. The author allows a limitation of the cancerous and dangerous proliferation of significations within a world where one is thrifty not only with one's resources and riches but also with one's discourses and their significations. The author is the principle of thrift in the proliferation of meaning. As a result, we must entirely reverse the traditional idea of the author. We are accustomed, as we have seen earlier, to saying that the author is the genial creator of a work in which he deposits, with infinite wealth and generosity, an inexhaustible world of significations. We are used to thinking that the author is so different from all other men, and so transcendent with regard to all languages that, as soon as he speaks, meaning begins to proliferate, to proliferate indefinitely.

The truth is quite the contrary: the author is not an indefinite source of significations that fill a work; the author does not precede the works; he is a certain functional principle by which, in our culture, one limits, excludes, and chooses; in short, by which one impedes the free circulation, the free manipulation, the free composition, decomposition, and recomposition of fiction. In fact, if we are accustomed to presenting the author as a genius, as a perpetual surging of invention, it is because, in reality, we make him function in exactly the opposite fashion. One can say that the author is an ideological product, since we represent him as the opposite of his histori-

cally real function. When a historically given function is represented in a figure that inverts it, one has an ideological production. The author is therefore the ideological figure by which one marks the manner in which we fear the proliferation of meaning.

In saying this, I seem to call for a form of culture in which fiction would not be limited by the figure of the author. It would be pure romanticism, however, to imagine a culture in which the fictive would operate in an absolutely free state, in which fiction would be put at the disposal of everyone and would develop without passing through something like a necessary or constraining figure. Although, since the eighteenth century, the author has played the role of the regulator of the fictive, a role quite characteristic of our era of industrial and bourgeois society, of individualism and private property, still, given the historical modifications that are taking place, it does not seem necessary that the author function remain constant in form, complexity, and even in existence. I think that, as our society changes, at the very moment when it is in the process of changing, the author function will disappear, and in such a manner that fiction and its polysemous texts will once again function according to another mode, but still with a system of constraint—one that will no longer be the author but will have to be determined or, perhaps, experienced [*experimenter*].

All discourses, whatever their status, form, value, and whatever the treatment to which they will be subjected, would then develop in the anonymity of a murmur. We would no longer hear the questions that have been rehashed for so long: Who really spoke? Is it really he and not someone else? With what authenticity or originality? And what part of his deepest self did he express in his discourse? Instead, there would be other questions, like these: What are the modes of existence of this discourse? Where has it been used, how can it circulate, and who can appropriate it for himself? What are the places in it where there is room for possible subjects? Who can assume these various subject functions? And behind all these questions, we would hear hardly anything but the stirring of an indifference: What difference does it make who is speaking?

NOTES

¹ John Searle, *Speech Acts: An Essay in the Philosophy of Language* (Cambridge, Eng.: Cambridge University Press, 1969), pp. 162–74.—ED.

SADE: SERGEANT OF SEX*

G.D. When you go to the movies, are you struck by the sadism of some recent films, whether they take place in a hospital, or, as in the last Pasolini, in a false prison?

M.F. I have been struck—at least until recently—by the absence of sadism, and the absence of Sade, the two not being equivalent. There can be Sade without sadism and sadism without Sade. But let's leave aside the problem of sadism, which is more delicate, and focus on Sade. I believe that there is nothing more allergic to the cinema than the work of Sade. Among the numerous reasons, this one first: the meticulousness, the ritual, the rigorous ceremonial form that all the scenes of Sade assume exclude the supplementary play of the camera. The least addition or suppression, the smallest ornament, are intolerable. No open fantasy, but a carefully programmed regulation. As soon as something is missing or superimposed, all is lost. There is no place for an image. The blanks must not be filled except by desires and bodies.

G.D. In the first part of Alexandro Jodorowsky's *El Topo* there is a bloody orgy, a rather revealing cutting up of bodies. Isn't the cinema's sadism first a way of treating actors and their bodies? And particularly women in the cinema—are they not (mis)treated as appendages of a male body?

M.F. The way in which the body is treated in contemporary cin-

*This interview, conducted by G. Dupont, appeared in *Cinématographe* 16 (Dec. 1975), pp. 3–5. This translation, by John Johnston, has been slightly amended.