

ESSENTIAL WORKS OF  
FOUCAULT  
1954-1984

PAUL RABINOW  
SERIES EDITOR

VOLUME ONE  
*Ethics*  
Edited by Paul Rabinow

MICHEL FOUCAULT

ETHICS

SUBJECTIVITY AND TRUTH

*Edited by*  
PAUL RABINOW

*Translated by*  
ROBERT HURLEY AND OTHERS

ESSENTIAL WORKS OF  
FOUCAULT  
1954-1984

VOLUME ONE

THE NEW PRESS  
NEW YORK

1997

---

WHAT IS ENLIGHTENMENT?\*

---

I

Today when a periodical asks its readers a question, it does so in order to collect opinions on some subject about which everyone has an opinion already; there is not much likelihood of learning anything new. In the eighteenth century, editors preferred to question the public on programs that did not yet have solutions. I do not know whether or not that practice was more effective; it was unquestionably more entertaining.

In any event, in line with this custom, in November 1784 a German periodical, *Berlinische Monatschrift*, published a response to the question: *Was ist Aufklärung?* And the respondent was Kant.

A minor text, perhaps. But it seems to me that it marks the discreet entrance into the history of thought of a question that modern philosophy has not been capable of answering but has never managed to get rid of either. And one that has been repeated in various forms for two centuries now. From Hegel through Nietzsche or Max Weber to Horkheimer or Habermas, hardly any philosophy has failed to confront this same question, directly or indirectly. What, then, is this event that is called the *Aufklärung* and that has determined, at least in part, what we are, what we think, and what we do today? Let us imagine that the *Berlinische Monatschrift* still exists and that it is asking its readers the question: What is modern philosophy? Perhaps we could respond with an echo: modern philosophy is the philosophy that is attempt-

---

\*This translation, by Catherine Porter, has been amended.

ing to answer the question raised so imprudently two centuries ago: *Was ist Aufklärung?*

Let us linger a few moments over Kant's text. It merits attention for several reasons.

1. To this same question, Moses Mendelssohn had also replied in the same journal, just two months earlier. But Kant had not seen Mendelssohn's text when he wrote his. To be sure, the encounter of the German philosophical movement with the new development of Jewish culture does not date from this precise moment. Mendelssohn had been at that crossroads for thirty years or so, in company with Lessing. But up to this point it had been a matter of making a place for Jewish culture within German thought—which Lessing had tried to do in *Die Juden*—or else of identifying problems common to Jewish thought and to German philosophy; this is what Mendelssohn had done in his *Phädon; oder, über die Unsterblichkeit der Seele*. With the two texts published in the *Berlinische Monatschrift*, the German *Aufklärung* and the Jewish *Haskala* recognize that they belong to the same history; they are seeking to identify the common processes from which they stem. And it is perhaps a way of announcing the acceptance of a common destiny—we now know to what drama that was to lead.

2. But there is more. In itself and within the Christian tradition, Kant's text poses a new problem.

It was certainly not the first time that philosophical thought had sought to reflect on its own present. But, speaking schematically, we may say that this reflection had until then taken three main forms.

- The present may be represented as belonging to a certain era of the world, distinct from the others through some inherent characteristics, or separated from the others by some dramatic event. Thus, in Plato's *The Statesman* the interlocutors recognize that they belong to one of those revolutions of the world in which the world is turning backward, with all the negative consequences that may ensue.
- The present may be interrogated in an attempt to decipher in it the heralding signs of a forthcoming event. Here we have the principle of a kind of historical hermeneutics of which Augustine might provide an example.

- The present may also be analyzed as a point of transition toward the dawning of a new world. That is what Vico describes in the last chapter of *La Scienza nuova*; what he sees—"today" is "a complete humanity... spread abroad through all nations, for a few great monarchs rule over this world of peoples"; it is also "Europe... radiant with such humanity that it abounds in all the good things that make for the happiness of human life."<sup>1</sup>

Now, the way Kant poses the question of *Aufklärung* is entirely different: it is neither a world era to which one belongs, nor an event whose signs are perceived, nor the dawning of an accomplishment. Kant defines *Aufklärung* in an almost entirely negative way, as an *Ausgang*, an "exit," a "way out." In his other texts on history, Kant occasionally raises questions of origin or defines the internal teleology of a historical process. In the text on *Aufklärung*, he deals with the question of contemporary reality alone. He is not seeking to understand the present on the basis of a totality or of a future achievement. He is looking for a difference: What difference does today introduce with respect to yesterday?

3. I shall not go into detail here concerning this text, which is not always very clear despite its brevity. I should simply like to point out three or four features that seem to me important if we are to understand how Kant raised the philosophical question of the present day [*du présent*]:

Kant indicates right away that the "way out" which characterizes Enlightenment is a process that releases us from the status of "immaturity." And by "immaturity," he means a certain state of our will which makes us accept someone else's authority to lead us in areas where the use of reason is called for. Kant gives three examples: we are in a state of "immaturity" when a book takes the place of our understanding, when a spiritual director takes the place of our conscience, when a doctor decides for us what our diet is to be. (Let us note in passing that the register of these three critiques is easy to recognize, even though the text does not make it explicit.) In any case, Enlightenment is defined by a modification of the preexisting relation linking will, authority, and the use of reason.

We must also note that this way out is presented by Kant in a rather ambiguous manner. He characterizes it as a phenomenon, an ongoing process; but he also presents it as a task and an obligation. From the

very first paragraph, he notes that man himself is responsible for his immature status. Thus, it has to be supposed that he will be able to escape from it only by a change that he himself will bring about in himself. Significantly, Kant says that this Enlightenment has a *Wahlspruch*: now, a *Wahlspruch* is a heraldic device, that is, a distinctive feature by which one can be recognized, and it is also a motto, an instruction that one gives oneself and proposes to others. What, then, is this instruction? *Aude sapere*: "dare to know," "have the courage, the audacity, to know." Thus, Enlightenment must be considered both as a process in which men participate collectively and as an act of courage to be accomplished personally. Men are at once elements and agents of a single process. They may be actors in the process to the extent that they participate in it; and the process occurs to the extent that men decide to be its voluntary actors.

A third difficulty appears here in Kant's text, in his use of the word "mankind," *Menschheit*. The importance of this word in the Kantian conception of history is well known. Are we to understand that the entire human race is caught up in the process of Enlightenment? In that case, we must imagine Enlightenment as a historical change that affects the political and social existence of all people on the face of the earth. Or are we to understand that it involves a change affecting what constitutes the humanity of human beings? But the question then arises of knowing what this change is. Here again, Kant's answer is not without a certain ambiguity. In any case, beneath its appearance of simplicity, it is rather complex.

Kant defines two essential conditions under which mankind can escape from its immaturity. And these two conditions are at once spiritual and institutional, ethical and political.

The first of these conditions is that the realm of obedience and the realm of the use of reason be clearly distinguished. Briefly characterizing the immature status, Kant invokes the familiar expression: "Don't think, just follow orders"; such is, according to him, the form in which military discipline, political power, and religious authority are usually exercised. Humanity will reach maturity when it is no longer required to obey, but when men are told: "Obey, and you will be able to reason as much as you like." We must note that the German word used here is *rasonieren*; this word, which is also used in the *Critiques*, refers not to just any use of reason but to a use of reason in which reason has no other end but itself: *rasonieren* is to reason for reasoning's sake. And

Kant gives examples, these too being perfectly trivial in appearance: paying one's taxes while being able to argue as much as one likes about the system of taxation, would be characteristic of the mature state; or again, taking responsibility for parish service, if one is a pastor, while reasoning freely about religious dogmas.

We might think that there is nothing very different here from what has been meant, since the sixteenth century, by freedom of conscience: the right to think as one pleases so long as one obeys as one must. Yet it is here that Kant brings into play another distinction, and in a rather surprising way. The distinction he introduces is between the private and public uses of reason. Yet he adds at once that reason must be free in its public use and must be submissive in its private use. Which is, term for term, the opposite of what is ordinarily called freedom of conscience.

But we must be somewhat more precise. What constitutes, for Kant, this private use of reason? In what area is it exercised? Man, Kant says, makes a private use of reason when he is "a cog in a machine," that is, when he has a role to play in society and jobs to do: to be a soldier, to have taxes to pay, to be in charge of a parish, to be a civil servant, all this makes the human being a particular segment of society; he finds himself thereby placed in a circumscribed position, where he has to apply particular rules and pursue particular ends. Kant asks not that people practice a blind and foolish obedience but that they adapt the use they make of their reason to these determined circumstances; and reason must then be subjected to the particular ends in view. Thus, there cannot be, here, any free use of reason.

On the other hand, when one is reasoning only in order to use one's reason, when one is reasoning as a reasonable being (and not as a cog in a machine); when one is reasoning as a member of reasonable humanity, then the use of reason must be free and public. Enlightenment is thus not merely the process by which individuals would see their own personal freedom of thought guaranteed. There is Enlightenment when the universal, the free, and the public uses of reason are superimposed on one another.

Now this leads us to a fourth question that must be put to Kant's text. We can readily see how the universal use of reason (apart from any private end) is the business of the subject himself as an individual; we can readily see, too, how the freedom of this use may be assured in a purely negative manner through the absence of any challenge to it; but how

is a public use of that reason to be assured? Enlightenment, as we see, must not be conceived simply as a general process affecting all humanity; it must not be conceived only as an obligation prescribed to individuals: it now appears as a political problem. The question, in any event, is that of knowing how the use of reason can take the public form that it requires, how the audacity to know can be exercised in broad daylight, while individuals are obeying as scrupulously as possible. And Kant, in conclusion, proposes to Frederick II, in scarcely veiled terms, a sort of contract—what might be called the contract of rational despotism with free reason: the public and free use of autonomous reason will be the best guarantee of obedience, on condition, however, that the political principle which must be obeyed itself be in conformity with universal reason.

Let us leave Kant's text here. I do not by any means propose to consider it as capable of constituting an adequate description of Enlightenment; and no historian, I think, could be satisfied with it for an analysis of the social, political, and cultural transformations that occurred at the end of the eighteenth century.

Nevertheless, notwithstanding its circumstantial nature, and without intending to give it an exaggerated place in Kant's work, I believe that it is necessary to stress the connection that exists between this brief article and the three *Critiques*. Kant, in fact, describes Enlightenment as the moment when humanity is going to put its own reason to use, without subjecting itself to any authority; now, it is precisely at this moment that the critique<sup>a</sup> is necessary, since its role is that of defining the conditions under which the use of reason is legitimate in order to determine what can be known [*connaître*], what must be done, and what may be hoped. Illegitimate uses of reason are what give rise to dogmatism and heteronomy, along with illusion; on the other hand, it is when the legitimate use of reason has been clearly defined in its principles that its autonomy can be assured. The critique is, in a sense, the handbook of reason that has grown up in Enlightenment; and, conversely, the Enlightenment is the age of the critique.

It is also necessary, I think, to underline the relation between this text of Kant's and the other texts he devoted to history. These latter, for the most part, seek to define the internal teleology of time and the point toward which history of humanity is moving. Now, the analysis of Enlightenment, defining this history as humanity's passage to its

adult status, situates contemporary reality with respect to the overall movement and its basic directions. But at the same time, it shows how, at this very moment, each individual is responsible in a certain way for that overall process.

The hypothesis I should like to propose is that this little text is located, in a sense, at the crossroads of critical reflection and reflection on history. It is a reflection by Kant on the contemporary status of his own enterprise. No doubt, it is not the first time that a philosopher has given his reasons for undertaking his work at a particular moment. But it seems to me that it is the first time that a philosopher has connected in this way, closely and from the inside, the significance of his work with respect to knowledge [*connaissance*], a reflection on history and a particular analysis of the specific moment at which he is writing and because of which he is writing. It is in the reflection on "today" as difference in history and as motive for a particular philosophical task that the novelty of this text appears to me to lie.

And, by looking at it in this way, it seems to me we may recognize a point of departure: the outline of what one might call the attitude of modernity.<sup>2</sup>

## II

I know that modernity is often spoken of as an epoch, or at least as a set of features characteristic of an epoch; situated on a calendar, it would be preceded by a more or less naive or archaic premodernity, and followed by an enigmatic and troubling "postmodernity." And then we find ourselves asking whether modernity constitutes the sequel to the Enlightenment and its development, or whether we are to see it as a rupture or a deviation with respect to the basic principles of the eighteenth century.

Thinking back on Kant's text, I wonder whether we may not envisage modernity as an attitude rather than as a period of history. And by "attitude," I mean a mode of relating to contemporary reality; a voluntary choice made by certain people; in the end, a way of thinking and feeling; a way, too, of acting and behaving that at one and the same time marks a relation of belonging and presents itself as a task. No doubt, a bit like what the Greeks called an *ethos*. And consequently, rather than seeking to distinguish the "modern era" from the "pre-modern" or "postmodern," I think it would be more useful to try to

find out how the attitude of modernity, ever since its formation, has found itself struggling with attitudes of "countermodernity."

To characterize briefly this attitude of modernity, I shall take an almost-indispensable example, namely, Baudelaire; for his consciousness of modernity is widely recognized as one of the most acute in the nineteenth century.

1. Modernity is often characterized in terms of consciousness of the discontinuity of time: a break with tradition, a feeling of novelty, a vertigo in the face of the passing moment. And this is indeed what Baudelaire seems to be saying when he defines modernity as "the ephemeral, the fleeting, the contingent."<sup>2</sup> But, for him, being modern does not lie in recognizing and accepting this perpetual movement; on the contrary, it lies in adopting a certain attitude with respect to this movement; and this deliberate, difficult attitude consists in recapturing something eternal that is not beyond the present instant, nor behind it, but within it. Modernity is distinct from fashion, which does no more than call into question the course of time; modernity is the attitude that makes it possible to grasp the "heroic" aspect of the present moment. Modernity is not a phenomenon of sensitivity to the fleeting present; it is the will to "heroize" the present.

I shall restrict myself to what Baudelaire says about the painting of his contemporaries. Baudelaire makes fun of those painters who, finding nineteenth-century dress excessively ugly, want to depict nothing but ancient togas. But modernity in painting does not consist, for Baudelaire, in introducing black clothing onto the canvas. The modern painter is the one who can show the dark frock-coat as "the necessary costume of our time," the one who knows how to make manifest, in the fashion of the day, the essential, permanent, obsessive relation that our age entertains with death. "The dress-coat and frock-coat not only possess their political beauty, which is an expression of universal equality, but also their poetic beauty, which is an expression of the public soul—an immense cortège of undertaker's mutes (mutes in love, political mutes, bourgeois mutes...). We are each of us celebrating some funeral."<sup>3</sup> To designate this attitude of modernity, Baudelaire sometimes employs a litotes that is highly significant because it is presented in the form of a precept: "You have no right to despise the present."

2. This heroization is ironic, needless to say. The attitude of modernity does not treat the passing moment as sacred in order to try to maintain or perpetuate it. It certainly does not involve harvesting it as

a fleeting and interesting curiosity. That would be what Baudelaire would call the spectator's posture. The *flâneur*, the idle, strolling spectator, is satisfied to keep his eyes open, to pay attention and to build up a storehouse of memories. In opposition to the *flâneur*, Baudelaire describes the man of modernity: "Away he goes, hurrying, searching. . . . Be very sure that this man . . . this solitary, gifted with an active imagination, ceaselessly journeying across the great human desert—has an aim loftier than that of a mere *flâneur*, an aim more general, something other than the fugitive pleasure of circumstance. He is looking for that quality which you must allow me to call 'modernity.' . . . He makes it his business to extract from fashion whatever element it may contain of poetry, within history." As an example of modernity, Baudelaire cites the artist Constantin Guys. In appearance a spectator, a collector of curiosities, he remains "the last to linger wherever there can be a glow of light, an echo of poetry, a quiver of life or a chord of music; wherever a passion can *pose* before him, wherever natural man and conventional man display themselves in a strange beauty, wherever the sun lights up the swift joys of the *depraved animal*."<sup>4</sup>

But let us make no mistake. Constantin Guys is not a *flâneur*; what makes him the modern painter par excellence in Baudelaire's eyes is that, just when the whole world is falling asleep, he begins to work, and he transfigures that world. His transfiguration entails not an annulling of reality but a difficult interplay between the truth of what is real and the exercise of freedom; "natural" things become "more than natural," "beautiful" things become "more than beautiful," and individual objects appear "endowed with an impulsive life like the soul of [their] creator."<sup>5</sup> For the attitude of modernity, the high value of the present is indissociable from a desperate eagerness to imagine it, to imagine it otherwise than it is, and to transform it not by destroying it but by grasping it in what it is. Baudelairean modernity is an exercise in which extreme attention to what is real is confronted with the practice of a liberty that simultaneously respects this reality and violates it.

3. However, modernity for Baudelaire is not simply a form of relationship to the present; it is also a mode of relationship that must be established with oneself. The deliberate attitude of modernity is tied to an indispensable asceticism. To be modern is not to accept oneself as one is in the flux of the passing moments; it is to take oneself as object of a complex and difficult elaboration: what Baudelaire, in the vocabulary of his day, calls *dandysme*. Here I shall not recall in detail

the well-known passages on "vulgar, earthy, vile nature"; on man's indispensable revolt against himself; on the "doctrine of elegance" which imposes "upon its ambitious and humble disciples" a discipline more despotic than the most terrible religions; the pages, finally, on the asceticism of the dandy who makes of his body, his behavior, his feelings and passions, his very existence, a work of art. Modern man, for Baudelaire, is not the man who goes off to discover himself, his secrets and his hidden truth; he is the man who tries to invent himself. This modernity does not "liberate man in his own being"; it compels him to face the task of producing himself.

4. Let me add just one final word. This ironic heroization of the present, this transfiguring play of freedom with reality, this ascetic elaboration of the self—Baudelaire does not imagine that these have any place in society itself or in the body politic. They can only be produced in another, a different place, which Baudelaire calls art.

I do not pretend to be summarizing in these few lines either the complex historical event that was the Enlightenment, at the end of the eighteenth century, or the attitude of modernity in the various guises it may have taken on during the last two centuries.

I have been seeking, on the one hand, to emphasize the extent to which a type of philosophical interrogation—one that simultaneously problematizes man's relation to the present, man's historical mode of being, and the constitution of the self as an autonomous subject—is rooted in the Enlightenment. On the other hand, I have been seeking to stress that the thread which may connect us with the Enlightenment is not faithfulness to doctrinal elements but, rather, the permanent reactivation of an attitude—that is, of a philosophical ethos that could be described as a permanent critique of our historical era. I should like to characterize this ethos very briefly.

#### *Negatively*

1. This ethos implies, first, the refusal of what I like to call the "blackmail" of the Enlightenment. I think that the Enlightenment, as a set of political, economic, social, institutional, and cultural events on which we still depend in large part, constitutes a privileged domain for analysis. I also think that, as an enterprise for linking the progress of truth and the history of liberty in a bond of direct relation, it formulated a

philosophical question that remains for us to consider. I think, finally, as I have tried to show with reference to Kant's text, that it defined a certain manner of philosophizing.

Yet that does not mean that one has to be "for" or "against" the Enlightenment. It even means precisely that one must refuse everything that might present itself in the form of a simplistic and authoritarian alternative: you either accept the Enlightenment and remain within the tradition of its rationalism (this is considered a positive term by some and used by others, on the contrary, as a reproach), or else you criticize the Enlightenment and then try to escape from its principles of rationality (which may be seen once again as good or bad). And we do not break free of this blackmail by introducing "dialectical" nuances while seeking to determine what good and bad elements there may have been in the Enlightenment.

We must try to proceed with the analysis of ourselves as beings who are historically determined, to a certain extent, by the Enlightenment. Such an analysis implies a series of historical inquiries that are as precise as possible; and these inquiries will not be oriented retrospectively toward the "essential kernel of rationality" that can be found in the Enlightenment, which would have to be preserved in any event; they will be oriented toward the "contemporary limits of the necessary," that is, toward what is not or is no longer indispensable for the constitution of ourselves as autonomous subjects.

2. This permanent critique of ourselves must avoid the always too facile confusions between humanism and Enlightenment.

We must never forget that the Enlightenment is an event, or a set of events and complex historical processes, that is located at a certain point in the development of European societies. As such, it includes elements of social transformation, types of political institution, forms of knowledge, projects of rationalization of knowledge and practices, technological mutations that are very difficult to sum up in a word, even if many of these phenomena remain important today. The one I have pointed out, which seems to me to have been at the basis of an entire form of philosophical reflection, concerns only the mode of reflective relation to the present.

Humanism is something entirely different. It is a theme or, rather, a set of themes that have reappeared on several occasions, over time, in European societies; these themes, always tied to value judgments, have obviously varied greatly in their content as well as in the values

they have preserved. Furthermore, they have served as a critical principle of differentiation. In the seventeenth century, there was a humanism that presented itself as a critique of Christianity or of religion in general; there was a Christian humanism opposed to an ascetic and much more theocentric humanism. In the nineteenth century, there was a suspicious humanism, hostile and critical toward science, and another that, to the contrary, placed its hope in that same science. Marxism has been a humanism; so have existentialism and personalism; there was a time when people supported the humanistic values represented by National Socialism, and when the Stalinists themselves said they were humanists.

From this, we must not conclude that everything which has ever been linked with humanism is to be rejected, but that the humanistic thematic is in itself too supple, too diverse, too inconsistent to serve as an axis for reflection. And it is a fact that, at least since the seventeenth century, what is called "humanism" has always been obliged to lean on certain conceptions of man borrowed from religion, science, or politics. Humanism serves to color and to justify the conceptions of man to which it is, after all, obliged to take recourse.

Now, in this connection, I believe that this thematic, which so often recurs, and always depends on humanism, can be opposed by the principle of a critique and a permanent creation of ourselves in our autonomy: that is, a principle at the heart of the historical consciousness that the Enlightenment has of itself. From this standpoint, I am inclined to see Enlightenment and humanism in a state of tension rather than identity.

In any case, it seems to me dangerous to confuse them; and further, it seems historically inaccurate. If the question of man, of the human species, of the humanist, was important throughout the eighteenth century, this is very rarely, I believe, because the Enlightenment considered itself a humanism. It is worthwhile, too, to note that throughout the nineteenth century, the historiography of sixteenth-century humanism, which was so important for people like Saint-Beuve or Burckhardt, was always distinct from, and sometimes explicitly opposed to, the Enlightenment and the eighteenth century. The nineteenth century had a tendency to oppose the two, at least as much as to confuse them.

In any case, I think that, just as we must free ourselves from the intellectual blackmail of "being for or against the Enlightenment," we must escape from the historical and moral confusionism that mixes the

theme of humanism with the question of the Enlightenment. An analysis of their complex relations in the course of the last two centuries would be a worthwhile project, an important one if we are to bring some measure of clarity to the consciousness that we have of ourselves and of our past.

### Positively

Yet while taking these precautions into account, we must obviously give a more positive content to what may be a philosophical ethos consisting in a critique of what we are saying, thinking, and doing, through a historical ontology of ourselves.

1. This philosophical ethos may be characterized as a *limit-attitude*. We are not talking about a gesture of rejection. We have to move beyond the outside-inside alternative; we have to be at the frontiers. Criticism indeed consists of analyzing and reflecting upon limits. But if the Kantian question was that of knowing [*savoir*] what limits knowledge [*connaissance*] must renounce exceeding, it seems to me that the critical question today must be turned back into a positive one: In what is given to us as universal, necessary, obligatory, what place is occupied by whatever is singular, contingent, and the product of arbitrary constraints? The point, in brief, is to transform the critique conducted in the form of necessary limitation into a practical critique that takes the form of a possible crossing-over [*franchissement*].

This entails an obvious consequence: that criticism is no longer going to be practiced in the search for formal structures with universal value but, rather, as a historical investigation into the events that have led us to constitute ourselves and to recognize ourselves as subjects of what we are doing, thinking, saying. In that sense, this criticism is not transcendental, and its goal is not that of making a metaphysics possible: it is genealogical in its design and archaeological in its method. Archaeological—and not transcendental—in the sense that it will not seek to identify the universal structures of all knowledge [*connaissance*] or of all possible moral action, but will seek to treat the instances of discourse that articulate what we think, say, and do as so many historical events. And this critique will be genealogical in the sense that it will not deduce from the form of what we are what it is impossible for us to do and to know; but it will separate out, from the contingency that has made us what we are, the possibility of no longer being,

doing, or thinking what we are, do, or think. It is not seeking to make possible a metaphysics that has finally become a science; it is seeking to give new impetus, as far and wide as possible, to the undefined work of freedom.

2. Yet if we are not to settle for the affirmation or the empty dream of freedom, it seems to me that this historico-critical attitude must also be an experimental one. I mean that this work done at the limits of ourselves must, on the one hand, open up a realm of historical inquiry and, on the other, put itself to the test of reality, of contemporary reality, both to grasp the points where change is possible and desirable, and to determine the precise form this change should take. This means that the historical ontology of ourselves must turn away from all projects that claim to be global or radical. In fact, we know from experience that the claim to escape from the system of contemporary reality so as to produce the overall programs of another society, of another way of thinking, another culture, another vision of the world, has led only to the return of the most dangerous traditions.

I prefer the very specific transformations that have proved to be possible in the last twenty years in a certain number of areas which concern our ways of being and thinking, relations to authority, relations between the sexes, the way in which we perceive insanity or illness; I prefer even these partial transformations, which have been made in the correlation of historical analysis and the practical attitude, to the programs for a new man that the worst political systems have repeated throughout the twentieth century.

I shall thus characterize the philosophical ethos appropriate to the critical ontology of ourselves as a historico-practical test of the limits we may go beyond, and thus as work carried out by ourselves upon ourselves as free beings.

3. Still, the following objection would no doubt be entirely legitimate: If we limit ourselves to this type of always partial and local inquiry or test, do we not run the risk of letting ourselves be determined by more general structures of which we may well not be conscious and over which we may have no control?

To this, two responses. It is true that we have to give up hope of ever acceding to a point of view that could give us access to any complete and definitive knowledge [*connaissance*] of what may constitute our historical limits. And, from this point of view, the theoretical and practical experience we have of our limits, and of the possibility of moving

beyond them, is always limited and determined; thus, we are always in the position of beginning again.

But that does not mean that no work can be done except in disorder and contingency. The work in question has its generality, its systematicity, its homogeneity, and its stakes.

ITS STAKES. These are indicated by what might be called "the paradox of the relations of capacity and power." We know that the great promise or the great hope of the eighteenth century, or a part of the eighteenth century, lay in the simultaneous and proportional growth of individuals with respect to one another. And, moreover, we can see that throughout the entire history of Western societies (it is perhaps here that the root of their singular historical destiny is located—such a peculiar destiny, so different from the others in its trajectory and so universalizing, so dominant with respect to the others), the acquisition of capabilities and the struggle for freedom have constituted permanent elements. Now, the relations between the growth of capabilities and the growth of autonomy are not as simple as the eighteenth century may have believed. And we have been able to see what forms of power relation were conveyed by various technologies (whether we are speaking of productions with economic aims, or institutions whose goal is social regulation, or of techniques of communication): disciplines, both collective and individual, procedures of normalization exercised in the name of the power of the state, demands of society or of population zones, are examples. What is at stake, then, is this: how can the growth of capabilities [*capacités*] be disconnected from the intensification of power relations?

HOMOGENEITY. This leads to the study of what could be called "practical systems." Here we are taking as a homogeneous domain of reference not the representations that men give of themselves, not the conditions that determine them without their knowledge, but rather what they do and the way they do it. That is, the forms of rationality that organize their ways of doing things (this might be called the technological aspect) and the freedom with which they act within these practical systems, reacting to what others do, modifying the rules of the game, up to a certain point (this might be called the strategic side of these practices). The homogeneity of these historico-critical analyses is thus ensured by this realm of practices, with their technological side and their strategic side.

SYSTEMATICITY. These practical systems stem from three broad

areas: relations of control over things, relations of action upon others, relations with oneself. This does not mean that each of these three areas is completely foreign to the others. It is well known that control over things is mediated by relations with others; and relations with others in turn always entail relations with oneself, and vice versa. But we have three axes whose specificity and whose interconnections have to be analyzed: the axis of knowledge, the axis of power, the axis of ethics. In other words, the historical ontology of ourselves must answer an open series of questions; it must make an indefinite number of inquiries which may be multiplied and specified as much as we like, but which will all address the questions systematized as follows: How are we constituted as subjects of our own knowledge? How are we constituted as subjects who exercise or submit to power relations? How are we constituted as moral subjects of our own actions?

GENERALITY. Finally, these historico-critical investigations are quite specific in the sense that they always bear upon a material, an epoch, a body of determined practices and discourses. And yet, at least at the level of the Western societies from which we derive, they have their generality, in the sense that they have continued to recur up to our time: for example, the problem of the relationship between sanity and insanity, or sickness and health, or crime and the law; the problem of the role of sexual relations; and so on.

Yet by evoking this generality, I do not mean to suggest that it has to be retraced in its metahistorical continuity over time, nor that its variations have to be pursued. What must be grasped is the extent to which what we know of it, the forms of power that are exercised in it, and the experience that we have in it of ourselves constitute nothing but determined historical figures, through a certain form of problematization that defines objects, rules of action, modes of relation to oneself. The study of (modes of) problematization [(*modes de*) *problématisations*] (that is, of what is neither an anthropological constant nor a chronological variation) is thus the way to analyze questions of general import in their historically unique form.

A brief summary, to conclude and to come back to Kant.

I do not know whether we will ever reach mature adulthood. Many things in our experience convince us that the historical event of the Enlightenment did not make us mature adults, and we have not reached that stage yet. However, it seems to me that a meaning can be attributed

to that critical interrogation on the present and on ourselves which Kant formulated by reflecting on the Enlightenment. It seems to me that Kant's reflection is even a way of philosophizing which has not been without its importance or effectiveness during the last two centuries. The critical ontology of ourselves must be considered not, certainly, as a theory, a doctrine, nor even as a permanent body of knowledge that is accumulating; it must be conceived as an attitude, an ethos, a philosophical life in which the critique of what we are is at one and the same time the historical analysis of the limits imposed on us and an experiment with the possibility of going beyond them [*de leur franchissement possible*].

This philosophical attitude must be translated into the labor of diverse inquiries. These inquiries have their methodological coherence in the at once archaeological and genealogical study of practices envisaged simultaneously as a technological type of rationality and as strategic games of liberties; they have their theoretical coherence in the definition of the historically unique forms in which the generalities of our relations to things, to others, to themselves, have been problematized. They have their practical coherence in the care brought to the process of putting historico-critical reflection to the test of concrete practices. I do not know whether it must be said today that the critical task still entails faith in Enlightenment; I continue to think that this task requires work on our limits, that is, a patient labor giving form to our impatience for liberty.

## NOTES

- 1 Giambattista Vico, *The New Science of Giambattista Vico* (1744), abridged trans. T. G. Bergin and M. H. Fisch (Ithaca and London: Cornell University Press, 1970), pp. 370, 372.
- 2 In this paragraph, occurrences of the phrase "the critique" are glosses of "*la Critique*" (capitalized in the French); it should probably be understood as referring not to critique in general but, rather, to Kant's own works, or perhaps particularly to his "First Critique," *The Critique of Pure Reason*.
- 3 Charles Baudelaire, *The Painter of Modern Life and Other Essays*, trans. Jonathan Mayne (London: Phaidon, 1964), p. 15.
- 4 Charles Baudelaire, "On the Heroism of Modern Life," in *The Mirror of Art: Critical Studies by Charles Baudelaire*, trans. Jonathan Mayne (London: Phaidon, 1955), p. 127.
- 5 Baudelaire, *Painter*, pp. 12, 11.
- 6 *Ibid.*, p. 12.