FROM MICHEL FOUCAULT'S ARCHAEOLOGY OF KNOWLEDGE TO JEAN-JACQUES COURTINE'S ARCHAEOLOGY OF ABNORMALITY[1]

MANOEL RUFINO DAVID DE OLIVEIRA[2]

CAROLINA MESSEDER ZAHLUTH[3]

ABSTRACT: In this article, a debate on the archaeological method arises between Michel Foucault and Jean-Jacques Courtine, following the question: How does Jean Jacques Courtine's archaeology of abnormality reinterprets Michel Foucault's archaeology of the body? Foucault's archaeological method is presented, the author's questions about body is debated, and a brief exposition of Courtine's archaeology of abnormality is given.

Keywords: Archaeology. Michel Foucault. Jean-Jacques Courtine.

INTRODUCTION

This article claims to raise a debate above the uses of Michel Foucault's archaeological method and Jean Jacque Courtine's archaeology of abnormality, from the guiding question: How does Jean Jacques Courtine's archaeology of abnormality reinterprets Michel Foucault's archaeology of body?

[1] Artigo traduzido por Carolina Messeder Zahluth, mestre em Psicologia pela Universidade Federal do Pará (2019). Contato: carolzahluth@gmail.com.

[2] Doutorando em Direitos Humanos pela Universidade Federal do Pará (UFPA), na linha de pesquisa "Dispositivos Normativos e Marginalizações Sociais". Mestre em Direitos Humanos pela Universidade Federal do Pará (UFPA), na linha de pesquisa "Grupos vulneráveis e suas interfaces com a bioética e o biodireito". Bacharel em Direito pela Universidade Federal do Pará (UFPA). Professor universitário na Universidade Federal do Pará (UFPA), na Faculdade Faci Devry Belém e na Escola Superior Madre Celeste (ESMAC). Advogado com experiência prática na área de direitos humanos, direito das pessoas com deficiência, direito das mulheres e direito das pessoas LGBT. Possui como interesse principal de pesquisa as discussões atinentes às manifestações de corporeidade e marcadores de diferença e suas imbricações com a produção de estigmas, marginalizações sociais e violências físicas e simbólicas.

[3] Doutoranda em psicologia pela Universidade Federal do Pará (UFPA), na linha de pesquisa "Psicologia, Sociedade e Saúde". Possui graduação em Psicologia pela Universidade da Amazônia (2014) e Mestrado em Psicologia pela Universidade Federal do Pará (2019), na linha de pesquisa Psicologia, Sociedade e Saúde. Atualmente atua na Fundação Santa Casa de Misericórdia, nas áreas da Educação em Saúde, Saúde Mental e Saúde do Trabalhador. Tem experiência na área de Psicologia, com ênfase em Psicologia clínica, Psicologia

Social e em docência, atuando principalmente nos seguintes temas: mídia, gênero, política, saúde coletiva, saúde mental e direitos humanos. . É membro da comissão de Gênero do CRP10 e pesquisadora no grupo de pesquisa Transversalizando.

Therefore, the article has as objectives: to present Michel Foucault's archaeological method, especially regarding the epistemological project of the work "Archaeology of Knowledge"; to discuss the archaeology of the body in Michel Foucault, in contrast to the genealogycal analyses of the body made by this philosopher; and to understand how Courtine's archaeology of abnormality appropriates from Foucault's archaeology to comprehend the phenomenon of body abnormality.

Foucault (2013) calls "archaeology" the analysis of discursive formations and statements, the characteristic rules of various discursive practices. The Archaeology of Knowledge is concerned with episteme and knowledge, being itself a critical methodology of epistemological and classical history. In this context, archaeology thinks subjects as a variable and complex function of discourse. The intention of archaeological analysis of discourses and discursive practices is to describe thresholds, boundaries, crossing points, controversies and discursive statements, never to reveal continuities and truths (GOMES, 2018).

Since archaeology is a method that doesn't run out on itself and does not presuppose ready-made formulas and closed results, and itself, like all Foucault's analyzes, being a critic of science, it is considered the emerge of new readings, new applications, deepening and unfolding, such as the linguist Jean-Jacques Charles Courtine has done, which by researching "abnormality" and "monstrosity" in the context of the 15th and 18th century monster theater from the archaeological approach, allows the analysis of Courtine's resignification under Foucaultian archaeology of the body.

In this way, the article is separeted in three moments: presentation of Michel Foucault's Archaeology, a brief exposicion of Courtine's work with monstruosity, and a debate between both applications of the archaelogical method.

NEW DEEPENINGS IN FOUCAULT'S ARCHAEOLOGY: ARCHAEOLOGY OF ABNORMALITY IN JEAN-JACQUES COURTINE

One of the most important books in foucaultian's trajectory, the work "The Order of things", of Michel Foucault, has as subtitle "An Archaeology of the Human Sciences", because that's where the french philosopher proposes a new approach of human sciences, which method e analyses will be presented in a posterior work, "The Archaeology of Knowledge". Only is this work Foucault points out his ideas about an archaeological perspective, explaining the ways how he operates above the historical records in his previous works. As Judith Revel (2005, p. 16) points, the term "archaeology" appears three times in the title of Foucault's works: in "The Birth of the Clinic: an archaeology of medical perception", published in 1963, in "The Order of things: An Archaeology of the Human Sciences", and in the work "Archaeology of Knowledge", published in 1969, characterizing, until the end of the 1970's, the philosopher's research method.

To the french philosopher, an archaeology wouldn't be "history", in the means that it is a matter of building a historical field, Foucault operates in different dimensions (philosophical, economic, political, scientific) to achieve the emergence conditions of discourses of knowledge from a certain time (REVEL, 2005, p. 16). In other words, more than a mere definition of method and analysis boundaries, Foucault's proposal of archaeology operated a redefinition of the concept of history, starting from the concepts of document and memory:

> Let us say that history, in its traditional form, undertook to 'memorize' the monuments of the past, transform them into documents, and lend speech to those traces which, in themselves, are often not verbal, or which say in silence something other than what they actually say; in our time, history is that which transforms documents into monuments. In that area where, in the past, history deciphered the traces left by men, it now deploys a mass of elements that have to be grouped, made relevant, placed in relation to one another to form totalities (FOUCAULT, 1972, p. 07).

In this way, as we see in the author's words, instead of studying the history of ideas as they evolve, he focuses on

precises historical frames, to describe not only the ways that different local knowledges determinates themselfs from the constitution of new objects that emerge in certain moments, but how they relate andhorizontally draw a coherent epistemic configuration, how explains Judith Revel (2005, p 16). This new Foucault's posture towards the concept of "history" also involves a new attitude towards historical documents, since it assumes that exists a scattered mass of elements that allows the building of new series and new ruptures, an universe of data hidden from the eyes of the history of ideas.

According to the philosopher, this transmutation of the researcher look to a new object and a new reading presented immediate consequences, exposed in the introduction of "Archaeology of Knowledge": the multiplication of ruptures in the history of ideas; the emergence of the notion of discontinuity; the erasure of global history and the emergence of a general history; the methodological problems inherent in this new story. It was to answer these problems that Foucault came to propose "archaeology" as a method and analysis.

As he unfolds archaeology as a method, Foucault (2006, p. 229) explains that itsn't about a methodoly that could be apply according to a regulation in different domains, but he deffends that is a same field of objects, a domain of objects that he seek to isolate, using instruments found and forged by him, in the exact moment which the reasearch is made, but not by privileging the problem of the method. That way, giving focus to the matter of isolated instruments to analyse, we see emerge the "archive" as a fundamental concept in archaeology: "The archive is first the law of what can be said, the system that governs the appearance of statements as unique events" (FOUCAULT, 1972, p. 129).

Thus, in foucaultian archaeology, the idea of arché, principle, beginning, emergence of knlowledge's objects are met again, and also the idea of archive as a record of this objects. Anyway, the way Foucault sees archives is not as a dead trace, because what archaeology seeks, actually, is the present: "if I do this, it's with the goal of knowing how we are nowadays". Putting the question of the historicity of archives means problematize our own belonging and in a given discursive regime and to a

configuration of Power, as explains Judith Revel (2005, p. 17). To analyse the discursive facts in the archive's general element is consider them not only as documents, but as monuments.

From "History of Madness" to "Archaeology of Knowledge", the archive represented to Foucault a group of discourses effectively pronounced at a given time and which continue to exist throughout history. To analyse those historical documents would be necessary a recovery of a general archive from the chosen period, to understand the ryles, practices, conditions and operation, handling all discursive traces that allow the reconstitution of those group of rules that, in a given momento, define at the same time the limits and the ways of the forms of sayability, conservation, memory, reactivation and appropriation (REVEL, 2005, p. 18). That way, the archives as archaeology's objects aren't analysed as symbols of something, which you could extract some sensem, but as a "discursive practice".

Paraphrasing Foucault (1972, p. 117), discursive practices are "it is a body of anonymous, historical rules, always determined in the time and space that have defmed a given period, and for a given social, economic, geographical, or linguistic area, the conditions of operation of the enunciative function". In this sense, the french philosopher rescues the notion of "speech", as a set of statements which support on the same discursive formation, not to create an formal and rhetorical unity, indefinitely repeatable and whose appearance or use we might point out and explain in history, but rather by a limited number of statements for which we can define a set of conditions of existence (FOUCAULT, 2013, p. 132-133).

As Judith Revel (2005, p. 37) says, Foucault's interest in those "discursive plans" happened, in first place, because of the need to analyse the discursive brands, isolating the operational laws independents of nature and enunciation's conditions, which explains Foucault's interest, at the same time, for grammar, linguistics and formalism. A second reason for this interest was the need to describe the transformation of discourse types in the 17th and 18th centuries, in order to historicize the identification and classification procedures proper to this period, making

discourse archaeology not only a linguistic analysis, but a question about the emergence conditions of discursive devices that support practices (as done by Foucault in "History of Madness") or that engender it (as done by Foucault in "The Order of Things" and "Archaeology of Knowledge".

Summarizing Foucault's method and archaeological analysis, the historian Alun Munslow (2009) explains that, for the French philosopher, contact with the world would only be possible through access to language, since language would be the link to the past that would allow it expression. In this sense, Munslow argues that Foucaultian archaeology would be focused on the study of societies' interpretations, appropriations, creations, and regulation of knowledge at certain historical moments, enabling the formation of enunciative or elocutory speech acts that would be contained within discursive formations guided by a truth regime, which is why it is necessary to give a precise attention to the concepts of "discursive practices" and "discourse" present in the work " The Archaeology of Knowledge ". According to Foucault, there is a set of signals produced from a

natural language, a "verbal performance". The statement would be the modality of proper existence to this set of signs, a modality in relation to a domain of objects. However, it doesn't matter to us the statement as a isolated linguistic type, but the enunciative function, the relation that the utterance gives to a field of objects. Discursive formation occurs in this relation, therefore, the statements, being different in various aspects and dispersed in various times, end up forming a set when referring to the same object. Following this concept, it's possivle to think de discourse as "the group of statements that belong to a single system of formation; thus I shall be able to speak of clinical discourse, economic discourse, the discourse of natural history, psychiatric discourse" (FOUCAULT, 1972, p. 107).

However, there was an apparent abandonment of the theme "discourse" and of the methodological proposal and the archaeological analysis after 1971, in favor of an analysis of practices and strategies of power, marking a passage to a new phase of Foucaultian thought, called the geneologica of powerl phase. This shift underlies the methodological passage from

archaeology to genealogy, but it does not mean that there has indeed been a disappearance of "discourse" in the author's works, since the theme of resistance practices has a discursive origin, as discussed by the philosopher throughout his worksfrom the 1970s. Thay way, despite having shifted his method and analysis to a genealogical perspective, archaeology never really disappeared from his writings.

Nevertheless, it was through the archaeological method that Foucault analyzed the body in several of his works: the body was a constant of all Foucaultine analysis, from the earliest writings on mental disorders and psychology to his final works on the history of sexuality and his courses at the Collège de France. In "Discipline and Punish: The Birth of the Prison", Foucault (1987) was seeking to understand how it went from a conception of power in which the body was treated as a surface of torments and feathers' inscription, to another that sought, instead, to shape, correct and reform the body. When Foucault (1999, p. 131) starts to research sexuality, specially in "The history of Sexuality: The will to knowledge" he becomes aware that the body is inscribed in two networks of control: the anatomopolitics of the human body, that is, the set of processes that aim to train the individual body through disciplines, and the biopolitics, that is, the set of processes to intervene, settle and control populations. The body would then represent a focus of the resistance of power, a theme that became central in the philosopher's analyzes in the late 70's.

To a large extent, Foucault's work merits the initial rooting of the body in the human sciences' speech. Foucault (1987), when talking about the birth of the prison, traces his genealogy not from the point of view of a history of law, but of a history of the body, a genealogy of the body, which would complement the archaeology of the body made in other of his writings. Thus, it was in the work of the French philosopher that the body truly moved into the position of object of research in the humanities, since the author inscribed the constraints exerted on the body on a long-term historical horizon, as well as accompanying some of the later transformations of the body by the modern subject. It is precisely for this reason that linguist

Jean-Jacques Courtine seeks to "think the body with Foucault", since archaeology, as an analysis of provenance, would make the articulation between body and history extremely visible, showing the "whole body imprinted of history"and "history ruining the body ".

From the archaeological method and tha analyses of discourse proposed by Michel Foucault in "Archaeology of Knowledge", could be pointed various unfoldings ans deepnings of his epistemological and semiological theory. Yet, the principal focus of this article is the application made by Jean-Jacques Charles Courtine, a french liguist born in 1945, witness and author of speech analyses in France, around the figure and works of Michel Pêcheux. A training linguist, but a historian by vocation, "I read a lot of Foucault," confesses Courtine (2010, p. 01). During the fifteen years he spent in the United States between 1988 and 2003, his vantage point shifted away from "discourse", without abandoning it altogether, and through "body", analyzed from a historical, cultural and anthropological perspective.

To further delineate, we will look at the new applications and reframes that Courtine provided to Foucault's archaeology of the body from the study of 'abnormality' and 'monstrosity' in the context of the 15th-18th century monster theater in the work "Deciphering the body: thinking with Foucault" (2013) and the text "The inhuman body" present in the work "History of the Body: From the Renaissance to the Lights" (2008).

In this case, we see that Courtine's thought emerges as an interesting archaeological and discourse-deepening analysis of a subject that Foucault had no opportunity (or perhaps so much interest) to develop: the issue of abnormality and monstrosity from an archaeological perspective. It is true that Michel Foucault, in his work "The Order of Things", considered that monsters would not be "from a different nature from the species themselves", but would constitute only the background noise or the uninterrupted murmur of the natural world. Thus, from the continuous power that nature would hold, the monster would promote difference to the status of fundamental principle,

putting into question, in the context of scientific knowledge, the primacy of identity and representation.

Yet, as José Gil (2006, p. 61-63) analyses, In the period devoted to the archaeology of knowledge, Michel Foucault's references to monstrosities were restricted to these aspects of natural history, which can be seen, for example, in the absence of references to the dwarf in the analysis of "Las Meninas de Velásquez", by Foucault. The author points out that it was only in the genealogical of power period that the subject of human body monstrosity occupied an important place, since it is only in the Collège de France Course "Abnormal", held in 1974 and 1975, that the French philosopher discusses the broad dimension reached by monsters in the genealogy of the concept of abnormality since the 18th century:

> To situate this kind of archaeology of abnormality we will say that the nineteenth-century abnormal individual is the descendant of these three individuals: the monster, the incorrigible, and the masturbator. For a long time, in medical practice, judicial practice, and in knowledge and the institutions around it, the nineteenth-century abnormal individual is distinguished by a kind of monstrosity that is increasingly faded and diaphanous and by a rectiiable incorrigibility increasingly surrounded by apparatuses of rectification (FOUCAULT, 2003, p. 60).

In this case, Foucault argues that among the leading figures in the field of medical-legal theories about anomalies of that period stood out the "human monster" in the legal framework of legal knowledge, showing throughout the course that what defined this human monster, both in its existence and in its form, was not only a violation of society's laws, but also a violation of laws of nature itself (JUNIOR, 2010, p. 181). The existence of the monster was enough to constitute an infringement of these laws, which is why, despite being an extremely rare phenomenon in the biological-juridical domain, it became a central point for the evaluation of different aspects of the subversion of laws.

One of the main interpreters of the course "Abnormals" was Jean-Jacques Courtine (2013, p. 85), who argued that Foucault was able to analyze monsters from anatomy books, legal treaties, medical-biological advice, but hasn't paid enough attention to the human monstrosities awaiting in the turnout of the corners and in the threshold of the medieval churches, to the spectacles which passers-by of the Saint-German Fairs, Saint-Laurent Fair and the Throne Fair took place. In this case, in order to deepen Foucault's analysis, the author seeks to make an archaeology of the "monstrosity" and of the "monster", to show how the curious gaze that would freely enjoy the spectacle of human deformities slowly lost its innocence and little by little covered itself with moral objections.

To do this archaeology of abnormality, Courtine sought to retrieve certain archives to analyze the discursive practices present in them, such as the treatises on monsters that cataloged the "human aberrations" exhibited in 18th-century monster theaters. From Ambroise Aré's treatise "Des monstres, des prodiges, des voyages" (1573), in which they report from Siamese

sisters to a man whose womb came out, Courtine finds that the treatises of monsters registered distant forms of curiosity, reason why these archives bring to memory the existence from the earliest times of a spectacle and an episodic trade in monstrosity that is not debatable in Michel Foucault's work.

Another archive that deserves attention for the archaeological analysis of monstrosity is from the documents that tell the story of Petit Pépin, artist of the Saint-Laurent Fair of Paris. Born in Venice in 1739, Petit Pépin was a human torso, with no arms or legs, but with two feet and two hands to bear a bayonet, and a turban to look like a "cough monster". The French linguist notes that the discourse which the exhibition of men without limbs offered to the public at 18th century Parisian fairs would be a burlesque theatricalization of castration, O linguista francês nota que o discurso que a exposição dos homens sem-membros oferecia ao público nas feiras parisienses do século 18 seria uma teatralização burlesca da castração, for it enacts and describes the expression of a disquiet at the image of a body metaphorically devoid of its phallic attributes; then organizes the

repression of this fear into a fun restoration of this same image (COURTINE, 2013, p. 103-104).

As another archaeological rescue, Courtine (2013, p. 96) analyses the monstrosity ads advertising the anomaly fairs and exhibitions. The researcher explains that the ad's lost leaves were sold at auction by street, thus announcing the rumor of the presence of a monster on age and taking the curious to the place of their display. Interestingly, when looking at displays of monstrosities that were accompanied by an abundance of billboards and advertisements published in popular almanacs as an archaeological archive, Courtine (2013, p. 106) concludes that these announcements of streets and fairs monsters in 18th-century urban fun culture followed, step by step, the discursive structures of the rural folk tale of yore to theatricalize anatomical deformities and develop a culture of fun in city dwellers.

If so, what conclusions can be drawn from this exploration of 18th century Parisian fairs regarding the Foucaultian project of an "anomaly archaeology"? According to Courtine (2013, p. 113), it was found from the archaeology of the anomaly that the causes of extinction of this form of curiosity, of the dispersal of monstruosity's audiences are multiple and complex. In the 1770s, there was a "Café of the Blind" located in Place Louis XV in Paris that, in a short time, the influx of people was so large that it was necessary to place sentries at the entrance of this cafe, as stated in the historical document "Almanach Forain" from 1773.

However, the 18th century was the moment when the cientific attention and the moral concern with diseases developed, and when the firsts projects of reeducation of the deaf, the dumb, the blind were born. There was a tranformation of the looks above bodies, following a vision which monstruosity was only seen to arrive in another, which a disease is noticed. Were the looks used to see "monstruosity" or "freak", a handicap came to be seen.

In other words, Courtine found out that the causes of this curiosity's extinction date back to a transformation im the breadth of sensitivities that will, throughout the 19th century, discover humanity in the monster, and nurture a growing

compassion for the anatomical miseries of the streets and fairs. The causes of extinction are also part of a growing social division of publics, a draw of a blacklisting, and administrative control of certain forms of popular culture, suddenly deemed obscene or vulgar. They also depend on a definitive incorporation by medicine of the teratological issue and a scientifically definition of the observation of human monsters. From the point of view of morals like those of taste and science, some curiosities will become unhealthy, some suspicious attractions, some indecent glances.

FINAL CONSIDERATIONS

This paper aimed to analyze the (re) interpretation of Foucault's archaeology of ' the body, based on Jean Jacques Courtine' s archaeology of abnormality. Courtine, when thinking of monstrosity as a spectacle, applies archaeology in raising various types of archives of the time that interested him. In other words, the linguist seeked to untersandt In other words, the linguist sought to understand monstrosity and abnormality as discursive practices in a given time frame; not seeking the origin of discourse or monstrosity itself, but working on ruptures, convergences, divergences; not thinking of this story as linear and continuous, but as a mesh of discourses that produces the monster and the abnormal.

The body, as an object of the archaeological method, as imprinted of history and ruined by it, appears in Courtine's research. For the discourse of the monster and the abnormal to arise, it is necessary to have a discourse about what is "normal" and "beautiful", which are discourses about bodies: bodies of Siamese sisters, men with bellies, bodies without arms and legs. Thus, the monstrous body is a discursive practice in a time frame, where the bizarre, the burlesque, the comic generated social enjoyment; that time before the concern with the healthy, with the sanitation of the cities. It is from this historical thinking, this discursive production of monsters, that Courtine reinterprets Michel Foucault's Archaeology.

None of Foucault's methods runs out of itself; seeing himself as genealogical, the philosopher does not think an evolutionary line of his methods, nor do he thinks genealogy and archaeology separate and irreconcilable - it would be a way of making history totally contrary to the Foucaultian form.. Thus, it is important to apply and (re) invent the methods, to see them in their ruptures, discontinuities; applying it without seeking hardens them. May new archeologies be thought of.

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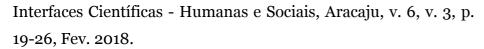
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Tradução*: Carolina Messeder Zahluth*