Lecture - 32
Foucault – What Is An Author - IV

Hello and welcome to this NPTEL course entitled Introduction to Cultural Studies where we were looking at Michel Foucault's essay, What Is An Author. We have already had 3 lectures in this particular text and we will just continue with the text in this lecture as well. So in the last lecture we talked about how Foucault examines the discursive markers of the author function and he talks about the different kinds of author functions.

He historicizes the different author functions. For instance he talks about how the author functions were different when he came to scientific text and literary text in the ancient and middle ages where scientific text needed to have an author function. That needed an individual author to mark the veracity, to authenticate the veracity in the Middle Ages where literary text like the epics and the oral narratives will not require any oral function at all, any author function at all sorry.

They just require an a degree of ancientness, a degree of sacrality which is sufficient to give them an acknowledgeable quality in the middle and ancient times, classical times. But he also examines how the entire thing got reversed in seventeenth and eighteenth centuries with the rise of the printing press where the literary text began to require a very prominent author function, a marker, an individual marker authenticating the content.

Whereas the scientific text just needed to be located, just needed to be situated in a particular discursive field in ensemble of discursive fields in order to pass off or in order to be acknowledged as scientific text, right. So that becomes a very dramatic reversal as it were and then he talked about in the last lecture we saw towards the end how he talked about the different kinds of author functions.

For instance the author function which will be operative for a philosophy author or a philosophy writer will be quite different for the author function of a literary writer okay and he had talked about also the legality of the literary writer, how things such as copyright, royalty these become very important issues and how authorship or the idea of author authority is quite enmeshed or entangled with economy and political and legal discourses.

And you know how the author function becomes discursive marker which could be transgressive and if it becomes transgressive the author can be held accountable for the content which is transgressive and hence he can be penalized or punished because of that okay. So we talked about how different literary works were you know again were traced back to the author, the content of the literary works which are offensive in quality were traced back to the author.
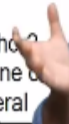
And how the author was attacked sometimes you know, the body of the author was attacked for instance a classic case in point will be Taslima Nasreen, Salman Rushdie and you can think of many other authors in recent times who are held accountable for the controversial content of their works, okay. So and we will just continue with this particular essay in this particular lecture and where Foucault is looking at literary criticism and how literary criticism becomes a very important tool which helps us examine the discursive quality of the marker of the author function, okay. So this should be on your screen as Foucault goes on to sort of examine and I quote him.

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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. So he is looking at a very interesting structural and functional similarity between the ancient Christian principle of acknowledging certain texts as religious texts and rejecting certain other texts as nonreligious texts.

And how a similar principle is in operation when it comes to the author function today. So he goes on to give example how. In order to rediscover the work of an the an author in a work, modern criticism uses methods similar to those of Christian exegesis employed when trying to prove the value of a text by its author's saintliness, okay. So again it is a very interesting return of sacrality over here which becomes very interesting and paradoxically interesting as well when he comes to the very secular so called secular industry of authorship.

There too the saintliness of the author or the purity of the author's presence becomes very important. And obviously we are not talking about saintliness of purity in religious terms. We are talking about purity in terms of clarity. So there needs to be a very clear location, a very clear marker of the author in the modern author industry and the modern publishing industry right. So there needs to be no vagueness at all when it comes to the identity of the author.

So in that sense the author becomes a very pure presence. So we know exactly who the author is. So there is very structural similarity between this kind of a identity production or identity marking and the kind of marking which happened in Christian sort of the entire Christian politics of authorship of certain religious and sacred texts. So he gives an example, Foucault over here. In De Viris Mustribus, Saint Jerome explains that homonym 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 of the individual trademark is not enough when one works within a textual tradition. So you know he talks about how the text could be seen as carrying markers of a particular author's identity. So even if the identity of author is you know is not there or is unclear the text could be seen, the text could be read in a way that reveal the identity of the author through a certain idiosyncratic phases, through certain idiosyncratic markers, through certain texts etc. right.

So again we are looking at a textual strategy of rediscovering the author right. So the entire idea of reading a text is so invested towards discovering the author if the author happens to be absent or if the author happens to be unclear or the author function happens to be unclear at any given point of time, okay. So 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 certain individuals? Saint Jerome proposes four criteria.

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that Christian exegesis employed when trying to prove the value of a text by its author's saintliness. In De Viris Mustribus, Saint Jerome explains that homonym 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: (i) 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).

One, if among several books attributed to an author one is inferior to the others, it must be withdrawn from the list of author's works. The author is therefore defined as a constant level of value. So the first level, the first marker is the marker of value. So if you have for instance if there is controversy about the author's production suppose you have like 10 books of a particular author and we are unclear whether or not those 10 books were authored by the same author by the same person.

So what do you do, the first maker that Saint Jerome proposes over here is the marker of value. So you find out which particular book is of inferior value compared to the others and you withdraw that, user rejected as belonged to the author right. So it does not belong to the author because it falls within a particular permissible standard when it comes to that particular author. So that is the first marker, is the marker of value, number one.

Number two, the same should be done if certain texts contradict the doctrine expounded by in the author's other works. The author is defined as a field of conceptual or theoretical coherence. So this is a very interesting concept over here. The author could be also be seen as a field of theoretical or conceptual coherence. There should be some coherence in the author's oeuvre, right in the author's work.

So if you have one work or you know more than one work which completely contradicts the concept of the author, the conceptual coherence of the author, the conceptual field of the author which is otherwise present across all the other text he can also mark the particular text as not belonged to the author. So the first marker is value, the second marker is conceptual coherence and these are the markers that Foucault is examining as defined by Saint Jerome.

And you can see how obviously Saint Jerome is talking about Christian text over here written by Christian saints and how the same kind of an exegesis could be used when it comes to modern, secular, literary authorship as Foucault is examining over here. So there is a structural parallel that Foucault is examining between Christian authorship, Christian idea of text and more secular industrial idea of text in a more publishing world. So first is value, second coherence.

Third, one must also exclude works that are written on a different style. So again consistency and style becomes a marker of an author function. So we have a text written which is completely different from the style of a particular author and if you do not know if you are unclear about the author of the particular text then we can safely exclude it from particular author if he does not confirm to the dominant style which runs across the other text written by that particular author, okay. So containing words and expressions not ordinarily found in the writer's production.

The author is here conceived as a stylistic unity. Fourthly, finally passages quoting statements made or mentioning events or concern 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. So the final value, the final criterion is historical in quality.

So if you find according to Saint Jerome, if you find references to events, references to incidence and activities which happened historically after the death of the author then you can safely disregard that particular text as an interpolated text. So that section as an interpolated section which the author did not write, or the did not create or compose, okay. So these are the four criteria that Saint Jerome points and what we see running across all the four criteria is the concept of unity. So there is a sense of unity that comes with the idea of authorship, right.

So that is being sort of, that has been, that is the destination that has been chased by readership. So you know a unity in style, a unity and you know conceptual coherence, a unity in terms of value you know quality and lastly a unity in terms of historical you know narrative, right. So all the functions come together and point to us one major thing that runs across all the four different conditions laid out by Saint Jerome and that is the condition of unity and homogeneity.

So the author function becomes a sort of a closure function to a certain extent you can argue. But when you know the author we have a sense of closure. We know exactly the style, we know exactly the period, we know exactly the conceptual coherence etc., the value etc. So all these things come together and give you a construct, the field of the author which is a close field, the closure construct.

So the author becomes a closure construct according to these kinds of arguments and this is exactly what modern secular publishing industry seeks to have, a closure construct when it comes to an author, right. So it should not be too transgressive in a way in a sense that we do not know who the author is that becomes a problem when it comes to the very economically over determined legally over determined modern politics of authorship.

So we need to have an identifiable author, an identifiable marker, a set of markers, identifiable markers which correspond to the presence of the author, okay. And now he is looking at, Foucault looking at how these criteria, the 4 criteria that Saint Jerome talked about as conditions of Christian authorship how these can be these are perfectly applicable when it comes to modern secular authorship or literary criticism as you know it today as Foucault examines it in his times.

Modern literary criticism and I read out Foucault over here, modern literary criticism even when as is now customary is not concerned with questions of authentication still defines the author in much the same way. So there is a structural similarity that needs to be on pact between modern literary criticism and all that Christian tradition describing authorship on certain texts.

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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 togeth or organized around a fundamental or originating contradiction. Finally, the author is a particular source of expression that, in more or less completed form is manifested equally well, and with similar validity, in works, sketches, letters,

The author provides the basis for explaining only the presence of certain events in a work but also the 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. So you know again design, motivation, perspective point of view, personal point of view, social position these becomes markers of a certain kind of work and we can trace it back to a certain individual. Again, what we are looking at is the closure.

So author becomes a closure function when he comes to looking at text. So we can reduce the text, we can look at the text and map it into an author which then becomes very convenient kind of a cause of relationship which fits in perfectly to the industry of authorship that we have today. So 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.

So again all the differences, all the seeming differences, contradictions of the text can be resolved if we evoke the author function in a particular way, in a very functional way okay. The author also serves to neutralize the contradictions that may emerge in a series of texts. So the author becomes a very utility function to neutralize, to go ahead, to confirm, to close, to level away differences.

So the author becomes a very convenient construct in especially in modern industry of authorship, in modern publication industry etc. So again you know Foucault gives a very radical you know sort of retelling of a certain Christian authorship at work in modern times. So 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, right. So all contradictions can be spaced back to an origin, right, to a particular point of inception and that point of inception that point of origin is the author. So we can see how by this time we should be able to recognize the author as a very convenient construct which is used to level away or and address contradictions and account for contradictions, account for conformity and nonconformity.

So the author becomes an accountable function, right, a closure function. So all these functions come together very conveniently in the construct of the author. Finally the author is a particular source of expression that and more or less completed forms is manifested equally well and with similar similar validity in works, sketches, letters, fragments and so on.

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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.

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 begins the

author function into play or brings the author function into play. So paradoxically we have a return of the religious over here. We turn on the sacred over here. So you know we are looking for a absolute function. We are looking for a closure.

Obviously, absolute function becomes a closure by default. The author becomes an absolute unity, the umbrella term for a certain oeuvre of work in which through which all contradictions, all inconsistencies, all fractures, all discontinuities can be accounted for, that umbrella term which is the author, okay. So there is a very interesting similarity of commonality that Foucault examines.

And this is brilliant really if you look at it carefully between the old Christian tradition of describing authorship to text and modern secular industry of authorship that we have experienced today, okay. But the author function is not a pure and simple reconstruction made second hand from a text given as inert material. The text always contains a certain number of signs referring to the author.

So again the text contains certain revelatory signs which expose the author, which mark which points towards the author in a way. These signs well know to grammarians are personal pronouns, adverbs of time and space time and place and verb conjunction or 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, there is more complex and variable. everyone knows that.

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In a novel offered as a narrator's account neither a first-person pronoun nor the present indicative refers exactly to the writer or to the moment in which he writes but rather to al alter ego whose distance from the author varies, often changing in the course of the work. So you know we are looking at the very modern or postmodern difference between the author and the narrator, right. So you know today for instance in any sophisticated literary criticism the idea of the narrator becomes more important. It is oftentimes distanced from the author.

So we are then of the narrator the I the speaking voice becomes a character sometimes unreliable, sometimes deliberately unreliable as in postmodern literature. But that distance between the author and the narrator keeps changing all the time. That is something that Foucault is examining over here. 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. So the author function is actually carried out through this division, through this scission, through the schism the fracture between the narrator and the author. So the fracture itself contains the author function to a great extent. The distance between the narrator and the author that distance itself contains the discursive author function in modern and postmodern literature as Foucault examines it.

So he is actually problematizing this very neat idea of the author as a narrator. So he says this distance will be made between the narrator and the author. Sometimes in postmodern literature the distance is explicitly dramatized and played out. However, despite the distance we still have the gap itself becomes a bearer or the marker of the author function and modern and postmodern literature, okay.

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> 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.
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> 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 ofthe treatise's composition identical neither in its position nor in its functioning to self speaks in the course of a demonstration, and that appears 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.

And then he goes on to say 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 the plurality of self. So there is a plurality of self, a plural self, a certain sense of plurality which is invested in the author function as Foucault examines it.

The self that speaks in the preface to a treatise on mathematics and that indicates the circumstances of the treatise's composition identical neither in its position nor in its functioning to self speaks in the course of a demonstration and that appears in the form of an 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 a set of

previous demonstrations, okay. So the two kinds of I over here that Foucault is dramatizing. The first I is an instance, right. The first I is an individual as you know someone who in a determined place and time completed a certain task. That is a pure author function.

The first I is someone who carried out the task, completed the task, the particular individual etc. The second I is the phenomenon you know where any individual can perform that particular task, given that, provided that that particular individual stays in a discursive field. So the first I is an individual, the second I is an activity and that is something that is very clearly mapped out by Foucault over here. So I conclude or I suppose.

So you know so he talks about different kinds of I, different kinds of authorship functions in modern text. So one I is obviously the individual, the originator, the creator, the source etc. The other I could also be the player, the executor you know the someone who carries out the discursive function in that discursive field if situated in the same discursive field, okay. We could also in the same treatise locate a third set, so he complicates it further.

He says there could be a possible 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. So we have a third self and that could talk about the obstacles encountered, the possibilities that can go from further you know the meaning of the work etc. and this particular self can be situated in the already existing or yet to appear mathematical discourses.

So he is talking about mathematical discourse over here. He is talking about the author in the mathematical discourse. So you know third kind of a self could be, the third I could be that I which is located between what is possible and what you know has already happened. So a liminal kind of an eye is being talked about over here. 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. So this is a very postmodern definition of the author. So he talks about the entanglement, again this is the word I keep throwing at you but I hope this is useful, a very asymmetric entanglement of three different kinds of selves which are invested in the idea of authorship.

So the first self is the individual, the originator, the person who makes the theorem; the person who arrives, the person who articulates first. Second, the second service, the second I is the person who plays out the particular theorem, the particular theory, the particular set of coordinates on a particular discursive field, the player, the executor, the one who carries out the function.

The third I is situated between what is possible and what has already happened right, the minimal I, the moving I between possibility and reality and Foucault says over here that the true author function, the complex author function is an you know emerges from an entanglement of these three different kinds of Is. The individual, the player, and the liminal presence, okay. So these three come together in terms of looking at the proper complex of a function in mathematics as you see it today, okay. A degree of simultaneity is in operation over here, okay.

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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

So no doubt analysis could discover still more characteristics, 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. So what are the traits of author function and again Foucault gives you four traits of author functions and what are those. First, the author function is linked to the juridical and institutional system that encompasses, determines and articulates the universe of discourses.

So the very juridical you know institutional system that determines discourses, universal discourses, so as the first author function, a very legal juridical institutional kind of signifier that is first author function.

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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.

Second, it does not affect all discourses in the same way at all times and in all types of civilization. So it is a very variable function. It is not a absolute function at all. It does not affect all discourses in the same way and you know in the same types of historical period. So it depends on the type of civilization. It depends on type of discourse etc. So it is a very complex variable function.

That is trait number 2. Trait number 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. So it does not depend on a particular spontaneous outburst of a discourse. It is no linear in its quality. It is not

mono-discursive in quality. It is rather multi-discursive in quality. That is another function of the author. It takes up different complex operations right.

It is not really a monolingual, monolithic you know author function that we are talking about over here. It is a very complex cognitive function which takes in heteroglossia of meanings, heteroglossia of coordinates, heteroglossia of discursive possibilities. Fourthly, it does not refer purely and simply to a real individual since it can give rise to simultaneously several selves to several subjects; positions that can be occupied by different classes of individuals, right.

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> 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.
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> 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

So it can transcend the reductionism of an individual. It can becomes more than just one individual. It can become one person divided into many selves and we just saw he had given example little while ago, the producer, the someone who carries out, the player, the producer, the player and the liminal presence. All three service can be simultaneously present or invested in the author function, okay.

So upon this point up to this point sorry, 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 just a book. One can be the author of a theory, tradition, or discipline in which other books and authors will in return find a place. So we can have a sense of macro authorship in which we invent a theory, we authorize a theory, we authorize a discursive field in which many books come into play, many books contributed by different authors, they contribute and consolidate the discursive field.

In that sense you could be a macro author, you know a different kind of an ontology of authorship as possible in that perspective. Now these authors are in a position that I will call transdiscursive, magnificent term if you look at it, transdiscursive. It is a discursive quality which connects different discourses, right. So transdiscursivity is the term that I would want to take from this particular essay.

You know that is the author function that Foucault is pointing out. So that kind of author function which is becoming which is more or less an umbrella term you know something which sees over, overseas different other microauthor functions. The author of a particular discourse, the author of a particular ideology, the author of a particular discursive field, the author of a particular theorem in which different kinds of microauthorships engage him okay.

So that becomes an example of transdiscursive authorship; cutting across disciplines, cutting across different discourses. This is a recurring phenomenon Foucault argues. 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 office nor the authors of religious texts nor the founders of science. In a somewhat arbitrary way we shall call those who belong in this group founders of discursivity, okay. So he talks about another category of authors who emerge in nineteenth century in Europe and we call those authors as founders of discursivity right.

And you can talk about you can think of many kinds of discursivity in operation over here. So discursivity could be racism, discursivity could be politics, discursivity can be biopolitics, discursivity can be ideology, all kinds of discursivity and you know you talk about authors that emerge in nineteenth century. Again, this is a very fertile period in a discursive sense because there is a high point of imperialism, high point of racism begins to happen at this point of time, begins to be systematized at this point of time sorry.

Criminology begins to be systematized at this point of time. So different kinds of discourses are coming together. This is a high point of discourse formation might essentially as Foucault sees it. So unsurprisingly we have several examples of individuals who might be classified as Foucault does as founders of discursivity. So another category of authorship is possible and Foucault is examining that category in the following section.

So I will stop here at this very interesting point today and we will carry on and I will continue with this lecture, this particular section in the next lecture. Thank you for your attention.