European Journal of Philosophical Research. 2026. 13(1)
E-ISSN: 2413-7286
Volume-13/Issue-1/2026

The Archaeology of the Discourse of Madness in Michel Foucault's Philosophy

Dr Slimane Mokhtari
University: Abdelhamid Ibn Badis University, Mostaganem, Algeria. Specialization: Philosophy.
Email: mokhtarislimane1985@gmail.com

Received: 10-09-2025 **Acceptance: 01-06-2026** **Published:06-06-2026**

Abstract

In *History of Madness*, Michel Foucault offers a profound philosophical critique of Western rationality, reframing the history of psychiatry not as a triumph of humanism, but as a tragic narrative of alienation. For Foucault, "madness" is not an objective biological reality, but an existential and social construct fashioned by the mechanisms of power to define the boundaries of human normalcy.

During the 15th and 16th centuries, madness was woven into the very fabric of human experience. Far from being a pathology, the "madman" was a tragic figure who walked among the sane, embodying an alternative, disruptive wisdom. In this era.

In The Modern Age: The Illusion of Liberation and Medical Subjugation

The birth of the modern asylum in the 19th century masked a deeper form of violence under the guise of philanthropy. While figures like Philippe Pinel ostensibly unshackled the mad.

Keywords: Unreason, Michel Foucault, Madness, Archaeology of Knowledge, The Great Confinement, Medicalization, Alienation, Power-Knowledge (*Pouvoir-Savoir*).

Introduction

The journey of inquiry into Foucault's discourse on madness begins in tandem with his famous work on the subject, The History of Madness in the Classical Ageby returning to the very same division in its other applications, particularly "The History of Ideas" or the later "The Birth of the Clinic", through the famous tripartite division in his three "epistemologies", Although, on the subject of madness, Foucault will begin by anticipating the topic with a presentation of madness in the Middle Ages, examining the language of madness and its place in society during the Middle Ages and the periods that followed, and linking this to discourse, as he witnesses the birth of discourse or what constitutes the core of Foucault's philosophy, Foucault's linking of madness to discourse requires an examination of the shifting signs across the ages that express the reality of this subject; each time, a sign conveys a different meaning. Madness consists of linguistic structures that quickly dissipate and take on different hues depending on the specific characteristics of each epistemic era, in an attempt to 'understand why madness took shape at a particular moment, through a specific institutional practice and through a specific apparatus of knowledge.

Understanding the discourse of madness does not follow a historical sequence " he looks at the breaks and changes in how people thought about madness over

Time "[1].

which would be at odds with archaeological research, but rather through the breaks and disconnections between the aforementioned historical periods; not in its continuity and persistence, but rather by tracing it back to the system and to language, and to the topics related to it in relation to society and culture.

"Confinement (or quarantine) in the Classical Age was not merely a medical procedure aimed at treatment; rather, it was a moral and social condemnation fashioned with political and legal tools. The General Hospital was no longer a place for healing as much as it became a space for reorganizing the city and isolating the Other who threatened the order of the bourgeois reason.

Here, madness was transformed from a free, spiritual experience into an object of surveillance and control. The madman was driven into confinement alongside vagrants, the poor, and criminals not because he was ill, but because his very existence represented a moral scandal and a departure from the logic of production and labor."[2]

The discourse of madness is but one manifestation of this system in its relationship with humanity and its various manifestations, Here, Freud's significance to Foucault is highlighted in his emphasis on the internal structures of language within its system, in translating the impressions and realities that abound in the world as signs and symbols expressing silent and hidden meaning. This is particularly evident in Foucault's praise of Jacques Lacan, who, through the patient's discourse and the signs of his neurosis, revealed that the speaker is not the self, but rather the linguistic structures and the system of language itself, and urged him to listen to the language of the madman, whether in its speech or its sound, and to examine the transformation of its signs across the ages which

"Foucault illuminates the profound mutation of the 'medical gaze' (*le regard médical*), unveiling how the clinic as a teaching hospital reshaped the very fabric of pathological knowledge. This marked a pivotal transition from a 'medicine of species, where disease was perceived as an abstract botanical entity detached from the living flesh, to a 'medicine of loci. In this new era, illness was no longer a disembodied phenomenon; it became intimately bound to human anatomy, dwelling deeply within the tangible, visceral geography of the body.

Foucault illuminates the profound mutation of the 'medical gaze' (*le regard médical*), unveiling how the clinic as a teaching hospital reshaped the very fabric of pathological knowledge. This marked a pivotal transition from a 'medicine of species,' where disease was perceived as an abstract botanical entity detached from the living flesh, to a 'medicine of loci.' In this new era, illness was no longer a disembodied phenomenon; it became intimately bound to human anatomy, dwelling deeply within the tangible, visceral geography of the body.

"Foucault illuminates the profound mutation of the 'medical gaze' (*le regard médical*), unveiling how the clinic as a teaching hospital reshaped the very fabric of pathological knowledge. This marked a pivotal transition from a 'medicine of species,' where disease was perceived as an abstract botanical entity detached from the living flesh, to a 'medicine of loci.' In this new era, illness was no longer a disembodied phenomenon; it became intimately bound to human anatomy, dwelling deeply within the tangible, visceral geography of the body."[3]

Each time, it was associated with different connotations that reflected the prevailing episteme. Foucault's first approach to the subject of madness was to treat it as a form of esoteric knowledge an approach that would facilitate his research and exploration of its archives, the

unspoken aspects of the subject, and the interpretation of its symbolism, as he asked: how did each society distinguish between sanity and madness? Foucault would later return to answer the question, stating that the starting point would be multiple epistemes, through a reading of the signs and allusions that linked madness to various meanings. Thus, the starting point was myth and popular imagination, which justified the process of repression and coercion, as was the case with the Ship of Fools , which gives the event its evocative power and its references to the sentiments that have permeated culture and shaped within it the boundaries of a conscience anxious about the world of

" "In this section, Foucault probes how psychiatry conceives of 'illness' as a regression a retreat into the infantile or primordial stages of psychological development, drawing upon the insights of Freud and Piaget. Turning to psychological defenses, he illuminates the intricate mechanisms through which the mentally suffering individual strives to safeguard their existence and identity against a world perceived as inherently threatening. Ultimately, madness ceases to be a mere functional deficit'; it reveals itself as a profound 'way of life' a poignant, existential response to a deeply fractured world."[4]

the madman, through the various formulations in which the madman exists within language and within the practices of social behaviour. So how did Foucault present the concept of madness? And what are the markers that have shaped its various meanings across successive eras and historical periods?

Foucault distinguished these stages he chronicled, as they share a common point: the distinction between madness and reason. This distinction was a clear manifestation of the dominant discourse within the centres of social power across these various eras. The archaeological approach contributed to revealing the mechanisms of understanding and the manner in which the madman was treated. Foucault applied the archaeological method to therapeutic institutions and utilised it to reveal the mechanisms of oppression hidden beneath the doctor’s white coat, illustrating the manner in which patients were treated a treatment that raises questions regarding the human condition of this group. As we move through these stages, we find that the way the madman was viewed has changed, and this is due to that discourse and its linguistic power, whereby the madman occupies a place within that discourse and its variations.” For Foucault, 'truth' is not an abstract or static value to be discovered; rather, it is a 'production' inextricably linked to networks of power. Human beings do not pursue truth out of pure epistemic desire; instead, there is a 'will to power' that drives and animates this pursuit."[5]

The Shift from Sovereign Power to Biopower: Power undergoes a fundamental transformation, shifting from a "sovereign powertraditionally defined by the right to seize property and inflict death to a form of power centered around "the administration of life" (Biopower). This modern iteration focuses on regulating, monitoring, and shaping the bodies of the population and their micro-behaviors.

The Micro-Mechanism of Power:

The researcher illuminates Foucault's rejection of a centralized model of power; it does not emanate solely from a singular locus like the King or the State. Instead, power operates as a "capillary network" or a web of immanent relations. It is deeply embedded within the very fabric of society, the structure of the state, and the internal chemistry of disciplinary institutions such as schools, hospitals, and prisons “[6].

For their view of the madman was contemptuous, since the concept of madness was linked to a range of social, political and scientific practices, on the basis that madness is an evil that must be eradicated; and the shift in discourse and the rhetorical force that dominated that discourse is: what Foucault describes as the power of the law, which controlled the phenomenon of madness through multiple mechanisms of power, we find that language contributed significantly to analysing the meaning of madness and deciphering that prevailing view across the eras through which it passed, as this analysis relied on the archaeological method and the latter's description of those discourses; Foucault worked to deconstruct the discursive modes related to the phenomenon of madness; his aim in all this was to clarify the image of madness by altering the image it had previously held.

Deleuze analyzes Foucault's highly significant thesis:

medicine consists not only of words (theories) but also of visible spaces (the clinic, the morgue, the diseased body). Deleuze demonstrates that knowledge, for Foucault, is both a 'form of seeing' and a 'form of speaking'. These two forms are non-isomorphic; rather, a rift or a fissure lies between them, and it is within this very gap that knowledge is articulated "[7].

Foucault combines the descriptive, report-like method with the critical, philosophical method, considering discourse to be the subject of archaeology, which is based on the study of that subject; that is, discourse is the primary material. We find that the fundamental aim behind this archaeology lies in identifying these discourses as practices governed by specific rules, viewing discourse as a document", Through this archaeology, we find that Foucault sought to liberate madness from the ignorance and barbarism of those eras, where the madman was viewed as a mentally ill person in need of medical treatment; thus, his adoption of the archaeological method served as a mental intervention at the roots of the discursive formations that governed discourse on madness.

Foucault's concern centred on madness itself that is, the search for the discursive meanings of madness by examining that language. Hence, it was imperative for Foucault to interpret the texts and uncover what lay between the lines in order to achieve an objective understanding of everything related to humanity; for his philosophy heralds the birth of an archaeological tendency leading to an epistemological break with what might.

We call it the science of history, for all philosophical discourse is, in fact, historical discourse that narrates a history written by the victor or the dominant party, in the Ibn Khaldunian sense; thus, Foucault seeks, through what is left unsaid in historical discourse, to demonstrate that the historical narratives he has written do not always reflect the truth as it actually occurred, This implies the absence of a set of characteristics that reveal human reality in its unfolding. Through this interrogation of texts, Foucault aims to uncover those practices and treatments imposed on the mad such as coercion, exile and confinement as he sought the roots and conditions under which madness could be constructed as a pathological condition. He found that the history of Western civilisation witnessed a period in which reason ceased to be a moral system and became a natural one; consequently, the opposition between reason and mental disorder ceased to exist.

Foucault's task, through his book "The History of Madness in the Classical Age", lies in his endeavour to highlight that distinction between what is reason and what is mental disorder. He drew his research tools from literature, art and philosophy, and it becomes clear that by

adopting an archaeological approach, he sought to transcend the psychological nature of Western thought, given that archaeology worked to excavate and unearth the intellectual pathways of Western civilisation. and this excavation and exploration led to the discovery that this civilisation was built upon manifestations of marginalisation, abuse, and all forms of arbitrariness and coercion, whilst it was presented to the public as the opposite. Language played a significant role in imbuing the concept of madness with meaning and deciphering its perception throughout the stages of madness chronicled by Foucault, In this analysis, he employed an archaeological approach through which he clarified the image of the madman, challenging the prevailing portrayal. In other words, Foucault sought to present the madman as a person entitled to exercise their freedom and to be liberated from the brutal treatment imposed upon them in those eras, given that the prevailing view regarded the madman as mentally ill and in need of to be treated.

This approach thus delved into the roots of discursive formations through his search for the origins of this phenomenon (madness). From here, based on Foucault's view of madness and his definition of it, madness became a subject of interest for the philosophers and writers of those times through the study of the language of madness, given that madness is a different concept and a perspective distinct from that.

The negative view directed at him, the revelation of how he dealt with the madman, and consequently the stereotype of madness in the Western imagination, Foucault revealed the marginalisation suffered by the madman in society, demonstrating the coexistence of the concepts of madness and coercion. Foucault sought to highlight the meanings and connotations associated with the problem of madness throughout the various historical stages of Western thought, from the Middle Ages to the modern era, via the Renaissance and the Classical periods, In this study, he adopted an archaeological approach through which he explored the historical trajectory of Western thought, citing examples where this method was applied, such as the archaeology of the benevolent gaze, which was notably applied in his comparison of the history of madness with a view to achieving an objective understanding of everything related to humanity, because the madman was viewed with contempt and described as accursed, as if he were inhuman, and could not be accorded the status of a human being, given their belief that madness was a punishment from God.

First: The Classical Era:

1- The supernatural and vices as signs of madness:

Foucault noted a fundamental feature of the Middle Ages: 'The Middle Ages assigned madness a place within the hierarchy of vices; by the beginning of the thirteenth century, it was common in Paris to view madness as part of those categories and among the dozen dichotomies that divide the human soul: Faith, idolatry, purity, debauchery, prudence, madness, obedience, rebellion. Thus, communicating and conversing with him was akin to a fantasy, for he remained perpetually isolated from the outside world, with gaps between him and others; indeed, an animal might have been treated better than him, as the phenomenon of madness was socially ostracised, and the madman during this period was laughed at and treated with contempt and disdain. A belief was widespread in the Middle Ages that madness was an evil spirit, " The Classical era excluded madness both in ideas and in reality "[8].

It took up residence in the patient's body, leading to extreme levels of fear and negative beliefs that it was a form of witchcraft or sorcery, and that it was an illness capable of inhabiting any human body; for Europeans of that era were unfamiliar with the concept of madness and had not the faintest idea what it entailed, being perplexed by this phenomenon. Those afflicted with this condition suffered from isolation; they were banished from society and marginalised to the point where it became impossible for them to live alongside the clergy and the Church, as the clergy completely refused to associate with any kind of illness, particularly this one, for it was a cursed disease and thus seen as a sign of God's wrath. Madness in the medieval period was characterised by the concept of isolation and exclusion within society, owing to what it represented as an exception and a deviation from customary and social norms, particularly given the centrality of religion and the clergy in establishing the body of knowledge and life's orientations. As a marginal phenomenon, it was likewise subject to the same conditions and constraints as various other social and cultural manifestations; therefore, madness must also be considered a product of the conditions of the Middle Ages. Foucault closely followed the stages that characterised discourse on madness, and how the meaning of the madman changed, as they viewed the madman in the same way as they viewed lepers; for madness had become a more dangerous phenomenon than leprosy, "The leper was excluded from life and from living within the church community because his presence nevertheless revealed the image of God; for both the presence and the disappearance of the disease revealed His wrath and His mercy, eht os " [9] areas where leprosy struck were in a state of constant fear, as this disease was seen as a sign of evil, leading them to practise exclusion and isolation. Special hospitals were built for them, which brought joy to the population as the disease disappeared from society. Certain rituals of marginalisation, isolation and exclusion were passed down regarding these patients, so they worked to build places designated for them in order to keep them separate from the disabled.

From society; yet as this faded away, by the end of the Middle Ages, leprosy had disappeared from the Western world. On the outskirts of towns and settlements, there stretched out areas resembling coastlines that the disease no longer threatened, but which it had transformed into desolate, uninhabited wastelands, The insane were cast out of society and knew the fear that leprosy would bring; their fear was that the disease would be transmitted to them and they would become like those afflicted. This led society to regard them as cursed and dead, so they were marginalised and denied the rights enjoyed by the rest of the population.

The disappearance of leprosy was no simple matter; it left behind various manifestations of coercion, isolation and marginalisation. Foucault argues that we must seek the root of these manifestations, and not merely in leprosy itself, but in a far more complex phenomenon that medicine only discovered after the disease had run its course: the phenomenon of madness, which had not yet been recognised, having lain dormant for two centuries. It too would witness the same manifestations as leprosy: exclusion, marginalisation and isolation. Thus, during this era, the phenomenon of madness was socially ostracised due to the hatred and exclusion it engendered.

Furthermore, religious belief also offered an interpretation of this phenomenon, regarding the madman as a punishment from God, "from within the church community, his existence reveals, nevertheless, the image of God, for both the presence and the disappearance of the affliction reveal His wrath and His mercy " [10].

This stems from their belief that madness originates from a demonic spirit and that the madman is under the protection of the devil, and from their assertion that the madman, through his madness, has chosen to be mad by distorting the image in which God created him.

Secondly: Madness in the Renaissance:

1. Death and wisdom as signs of madness:

Madness continued to be viewed at this stage as it had been in the Middle Ages; the madman remained isolated and became a subject of great interest, particularly in literary circles, as madness was regarded as a fantastical monstrosity that represented creativity in itself, possessing knowledge beyond the reach of reason. " The painting of the Ship of Fools carries numerous connotations in Western culture; it symbolises the practice of banishing the mad by ship away from inhabited areas "[11]. Foucault's focus on the painting symbolised the popular imagination, which Renaissance culture linked to myth and the supernatural, describing the mad as fools, so they were expelled from their cities, wandered outside them, and sailed away on that ship, as the latter is prone to anxiety and fear.

The Ship of Fools has its own distinctive features; it symbolised the expulsion experienced by the madman, and it also carries a specific connotation: the formation of a link between the mad and water, embodied in a questioning connection. Thus, we find that madness is a corruption of the mind, and these are human traits; as for water, it represents the turbulence through which the image of nature is distorted that is, both contribute to corruption and destruction. Conversely, we find an optimistic tendency: the madman expresses what is within him with sincerity, placing him in a state of transparency, whilst water is an image of purity and flight. In addition to this, madness in this era has become associated with death; madness is linked to death because they are two similar states, and this is due to the prevalence of death in this era. Writers and literary figures have shed light on madness through their definitions of it, for they cannot make it a platform for truth or rationality; rather, it is a path to fragmentation. This implies that death progresses in stages until one is dead; death is a manifestation of a part of those human dreams and reflections.

The Renaissance era regarded madness

As for an evil that exceeds human capacity, for it transcends and rises above control and mastery, this indicates that it resides within the human psyche and cannot be controlled by most mechanisms and means; thus, this became the prevailing view and the task of Renaissance thinkers in their analysis of all that madness represents, and that it resembles death, for it comes and then fades away within a certain time, "The theme of death remained dominant until the second half of the fifteenth century, and perhaps beyond. What governs human existence is this end from which no one can escape. Irony and madness have replaced death and its gravity.

Thus, death itself cannot be treated by a doctor or any other form of therapy; this indicates that it has become rigid and has reached a stage that is as difficult to resolve as death itself. It is impossible to deal with it because it is nothing more than a state of marginalisation and oblivion, viewed with pity and reverence; as such, it no longer has a place or space within the human condition, and one cannot discuss it or continue to control it, for it transcends that human perspective, as if an unseen hand were controlling and guiding it; that is, it is beyond thought, and likewise cannot be classified as truth. "If madness represents the other, prior face of death, it is a prelude to entering the abyss of absolute nothingness, and the relationship between them

madness and death is that madness represents an absurd mask, whilst death is perhaps nothing more than a lifeless corpse "[12].

The Renaissance era was thus characterised by a significant exacerbation of this phenomenon, attributable to the many causes he highlighted, Death became a recurring theme during that period, causing Renaissance man to suffer greatly from fear and psychological distress that constantly made him contemplate death, particularly as it is a real and certain reality. Added to this were the widespread diseases and epidemics and the wars that raged and so this.

Disease and war exert psychological pressure on the reality of progress and a return to the primitive existence once lived by humankind, for the obstacles, fears and diseases that threaten one's very being are inescapable; nor can one ignore the realities that dominate the age. It can be said that madness took on a significant role during the Renaissance and this difficult period, which gave rise to many phenomena that weighed heavily on humanity, such as the fear of death that dominates human thought; as madness was linked to death because they are one and the same path; death and madness make the individual realise that they are powerless to judge and control. Thus, the Renaissance man's surrender to death was due to that intellectual stagnation and the absence of the role of reason during that period. Whereas the Renaissance classified madness as a source of wisdom, it played a major role in his ideas about madness: "The human mind, in its relationship with wisdom, is nothing but madness "[13].

He thus regarded it as a form of wisdom, and madness was characterised as inherently human, for it pertains to the human self; in his view, it confers the quality of wisdom, and cannot lie outside the bounds of humanity, as it is a distinctive trait bound up with it. The wise man and the madman are one and the same; he therefore viewed the madman as a source of wisdom, and each possessed a quality resembling the other. In spontaneity, we find this correspondence; the madman cannot be considered marginalised by the human self. He regarded madness as a human condition characterised by wisdom, and thus it is distinguished by qualities that elevate its status, being the point of correspondence with certain faculties of the mind, even if it is not part of the mind itself, The painting's view is that madness is a source of wisdom; that is, the two are identical. Indeed, it suggests that madness may even have the upper hand over the wise man, for the latter's intelligence, whilst distinguishing him, renders him less spontaneous than the madman, who reveals all his repressed desires and passions that is, his organic nature. In addition to this, we find that Rasim has portrayed madness as a means to happiness; and to achieve it, we must enter.

The demise of the rational being comes about through the severing of the link between man and reality; hence begins the distrust of madness and all that stems from it be it science, politics or ethic for it is impossible for madness to be a source of truth: "In the end, the human mind does not in fact constitute a spark of the great light, but rather a fragment of darkness ' and this is the reason why the Classical era led to the glorification of reason and the silencing of madness."[14] The Renaissance restored madness to its former image, yet it controlled the sources of its violence; and the Classical era would come to silence it with a strange force "It is fair to say that there is a concomitance in the presence of the classical era's experience in the history of madness and Cartesian meditations, and this is evident specifically in Descartes's work "Meditations on First Philosophy", the stage at which Descartes begins his

methodological doubt with the aim of reaching the truth. This work led to the exclusion of madness, for the classical mind rejected any association with madness, and this heralded the beginning of a new era and a new approach based on the idea of isolating the mad. Thus, through Descartes' aforementioned work, it can be said that the classical era marked an epistemological break with the Renaissance, which, according to Foucault, began with Descartes, marking the start of the classical era's epistemology.

2- **On the Association of Madness with Animality**:

In the classical era, the madman was regarded as an animal, and this was shaped by the imagery and symbols drawn from the classical era itself. In this context, Foucault noted that madness hides behind the mask of the animal; those we see shackled and confined are not human beings, but rather animals that have fallen victim to natural rabies. Here it becomes clear that the Classical era did not merely exclude madness intellectually, but also excluded it in reality that is, both intellectual and practical exclusion. and this practical exclusion is evident specifically in the fact that 'for a century and a half, the mad were placed in these asylums, until one day people discovered their presence in the hospital wards.

'The Madhouse and the Asylum', in which Foucault described the characteristics that define the persecution of the madman during his confinement; among these characteristics, he mentions the strange ways in which the madman adapts to nature with a resilience not found in ordinary people, such as hunger and cold, In this regard, he also refers to a moral dimension represented by the implicit alliance that existed in the classical era between moral and medical authority. This came about following the establishment of specialised places of care (medical clinics) where those afflicted with various illnesses were placed. " The general hospital contains no medical concept whatsoever, neither in its operation nor in its discourse; it is a forum of the regime"[15].

where various methods of coercion were employed, aimed at improving the condition of the body and making it more submissive to authority, on the grounds that the body is subject to bitter torment, for health transforms the fluidity of our bodies into an instrument of sin. In this context, Foucault believes that the confusion between punishment and treatment arose due to the epistemology of the classical era, founded on rationality and reason, which failed to disentangle two contradictory approaches (punishment and treatment .

Thus, all forms of coercion and punishment directed at the mad were practised on the basis of social, moral and therapeutic justifications. " This was the testimony of one of the workers as he described the detention wards, which resembled cages for ferocious animals, where every trait attributed to the mad was used to persecute them "[16].

This practice served as the foundation for the concepts of alienation and estrangement, It can therefore be said that the classical era regarded madness as the embodiment of irrationality and a regression towards animality, which is why the authorities of the classical era sought to prevent the insane from freely expressing their madness; moreover, the authorities established places of confinement, thereby rendering the insane akin to criminals, Those who defied social norms were confined to prisons in order to protect society from the danger of madness.

The classical era viewed madness as an expression of irrationality, and in its association with irrationality, it became synonymous with animality. This led to the isolation of the mad

and prevented them from freely indulging in their madness, as special places of confinement were established, thereby equating the behaviour of the mad with that of the guilty.

Margins

1Michel Foucault, *The History of Madness in the Classical Age*, trans. Jonathan *Murphy and Jean Khalfa (London: Routledge, 2006), 3-5.*

2 Michel Foucault, History of Madness, trans. Said Bengrad (Casablanca: Arab Cultural Center, 1st ed., 2006), p. 145.

3 Michel Foucault, The Birth of the Clinic: An Archaeology of Medical Perception, trans. Ghazi Berri (Beirut: Arab Development Institute, 1986), p. 72.

4 Michel Foucault, Mental Illness and Psychology, trans. Mohamed Arab Sasila (Beirut: University Institution for Studies and Publishing, 1st ed., 2002), p. 55.

5 Sidi Ould Abah, History and Truth in Michel Foucault (Beirut: Dar Al-Montakhab Al-Arabi, 1st ed., 1st printing, 1994), p. 89.

6 Zouaoui Beghoura, Michel Foucault: Excavating the Chemistry of Power, Society, and the State (Beirut: Dar al-Tali'ah, 1st ed., 2001), p. 118.

7 Gilles Deleuze, Foucault, trans. Salem Yafout (Casablanca : Dar Toubkal, 1st ed, 1987), p. 34.

8 Michel Foucault, History of Madness. cit, p538.

9 Ibid., p. 06.

10 Ibid., p. 07

11 Federica Goffi, ed., The Routledge Companion to Architectural Drawings and Models: From the Renaissance to the Digital (New York: Routledge, 2021), P 137.

12 El-Bizri, N. (2021). Foucault, Literature and the Hermeneutics of Modernity. Palgrave Macmillan, P42.

13 Michel Foucault, History of Madness, Op. cit, p. 25.

14 Foucault, Literature and the Hermeneutics of Modernity, , Op. cit, p 42.

15 Ibid., p. 78.

15 Ibid., p. 149.