

WRITERS AND READERS PUBLISHING, INC.

P.O. Box 461, Village Station
New York, NY 10014

Writers and Readers Limited
9 Cynthia Street
London N1 9JF
England

Copyright: © 1993 Lydia Alix Fillingham
Illustrations © 1993 Moshe "MOSH" Süsser
Cover Illustration: Moshe "MOSH" Süsser
Cover Design: Terrie Dunkelberger
Book Design: Daryl Long and Terrie Dunkelberger
Production Assistant: Marcia "MONTANA" DeVoe

This book is sold subject to the condition that it shall not, by way of trade or otherwise, be
re-sold, hired out, or otherwise circulated without the publisher's prior consent in any
form of binding or cover other than that in which it is published and without a similar condi-
tion being imposed on the subsequent purchaser.

All rights reserved. No part of this publication may be reproduced, stored in a retrieval sys-
tem, or transmitted in any form or by any means, electronic, mechanical, photocopying,
recording, or otherwise, without prior permission of the publisher.

Writers and Readers Documentary Comic Book
Copyright © 1993
Library of Congress Catalog Card Number: 94-060331
ISBN # 0-86316-160-X Trade
5 6 7 8 9 0

Manufactured in the United States of America

Writers and Readers Documentary Comic Books are published by Writers and Readers Publishing, Inc.
The trademark, consisting of the words "For Beginners, Writers and Readers Documentary
Comic Books" and the Writers and Readers logo, is registered in the U. S. Patent and
Trademark Office and in other countries.

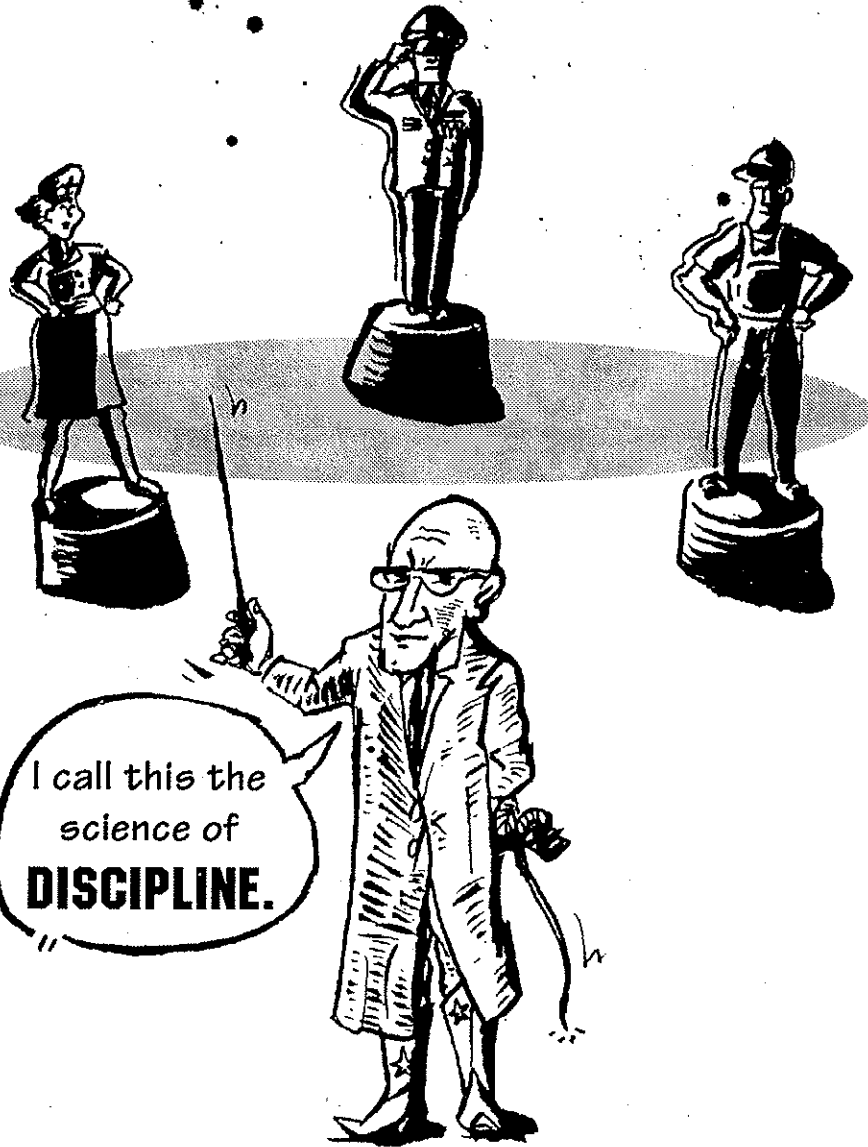
**Writers and Readers—
publishing FOR BEGINNERS™ books
continuously since 1975:**

1975: Cuba • 1976: Marx • 1977: Lenin • 1978: Nuclear Power • 1979: Einstein • Freud • 1980: Mao
Tse Tung • 1981: Capitalism • 1982: Darwin • Economists • French Revolution • Marx's Kapital •
Russian Revolution • Food • Ecology • 1983: DNA • Ireland • 1984: London • Peace • Medicine •
Nazi Germany • 1985: Reagan • Nicaragua • Black History • 1986: Marx Diary • 1987: Zen • Psychiatry • Reich •
Socialism • Computers • Brecht • Elvis • 1988: Architecture • Sex • JFK • Virginia Woolf • 1990:
Nazi Germany • Nietzsche • Plato • Malcolm X • Judaism • 1991: WW II • Erotica • African History • 1992: Philosophy
of Language • 1993: Philosophy of Language • 1994: Philosophy of Language • 1995: Philosophy of Language
of Language • 1996: Philosophy of Language • 1997: Lacan • Shakespeare • Structuralism

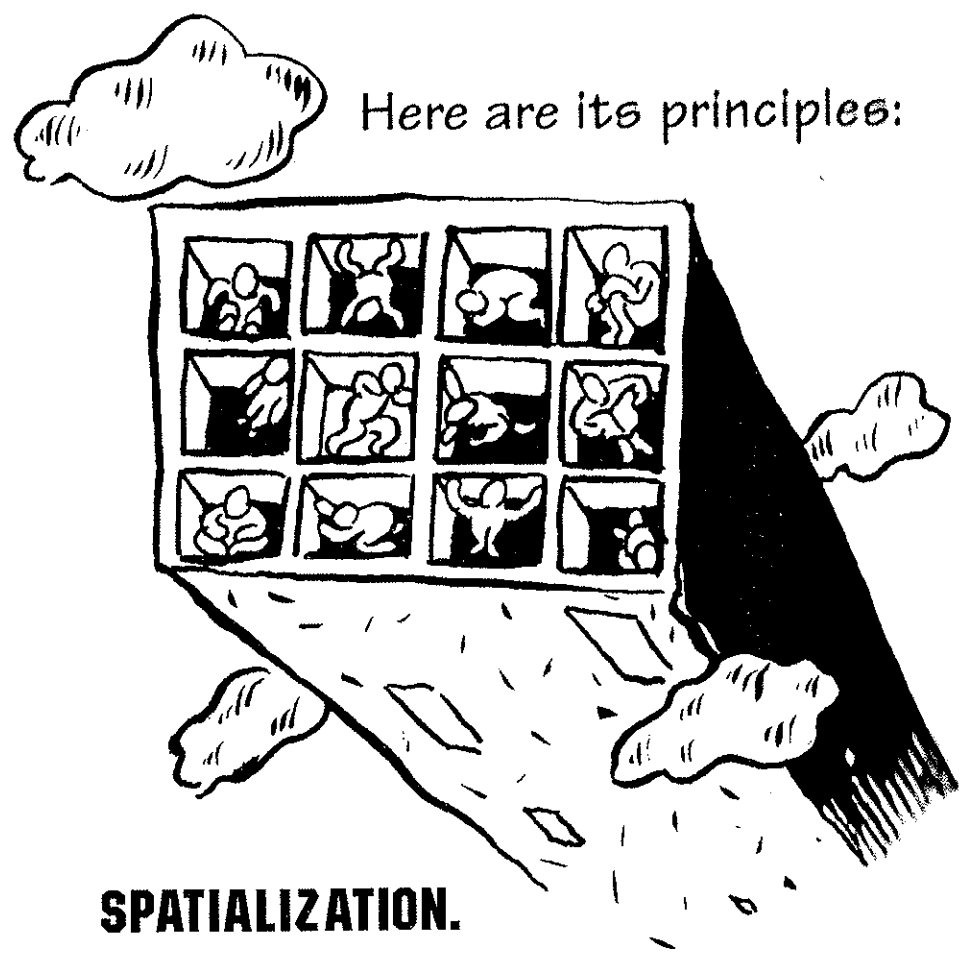


FOUCAULT

FOR BEGINNERS



Now we have to switch the scene to outside the penal system, where, meanwhile, a new science of changing—*engineering* really—the individual develops in the army, schools, hospitals, madhouses, poorhouses, and factories.



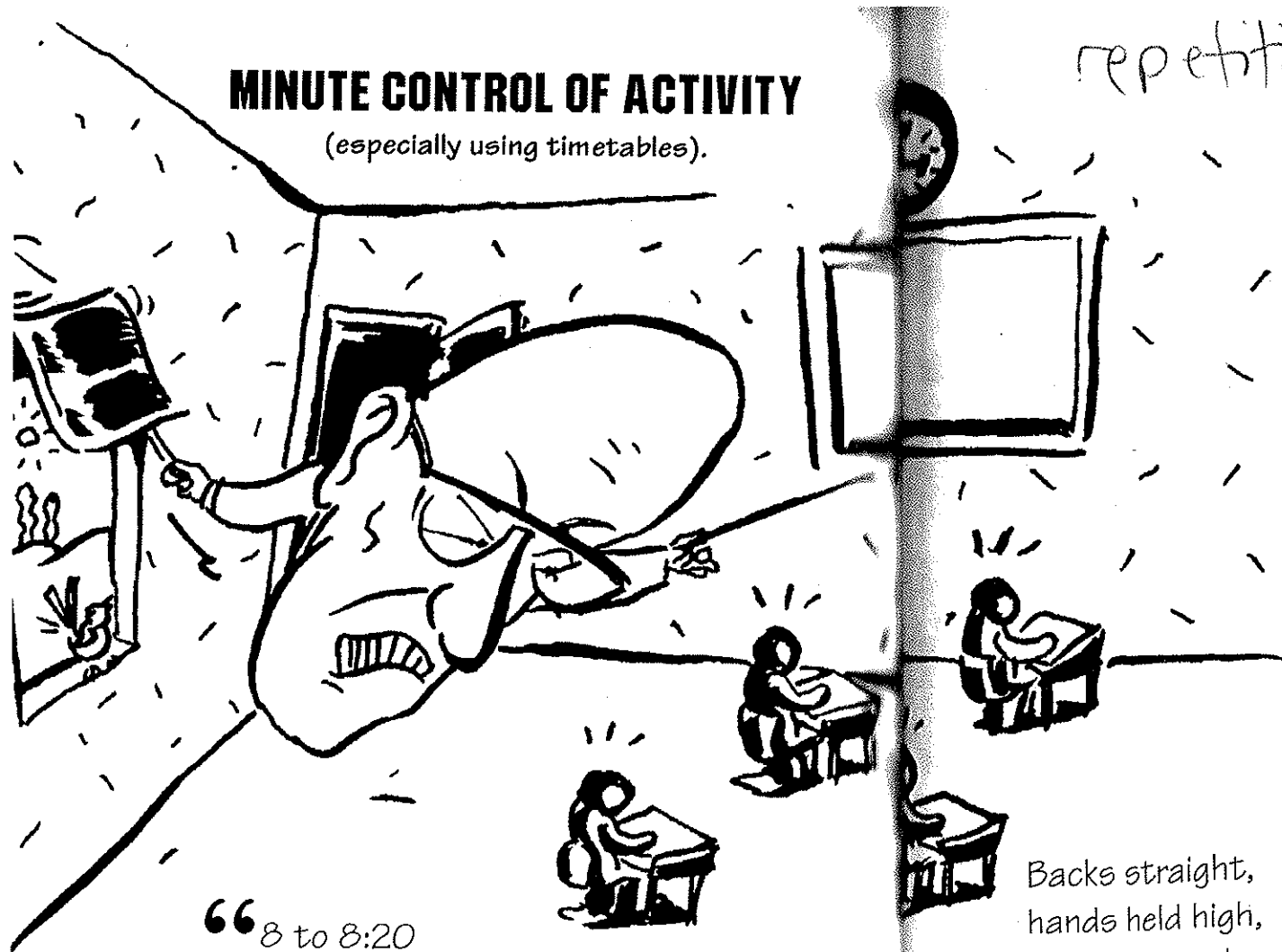
SPATIALIZATION.

A place for everyone, and everyone in his place. Where someone ~~is~~ indicates who and what he is, as in the wards here, or in schools where the best student moves to the head of the class.



MINUTE CONTROL OF ACTIVITY

(especially using timetables).

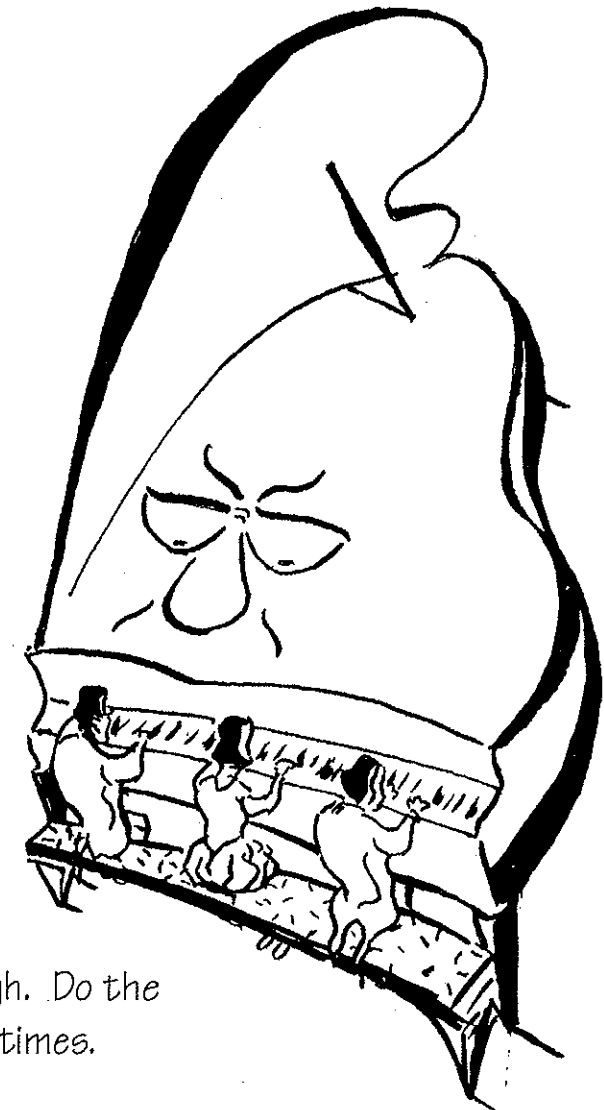


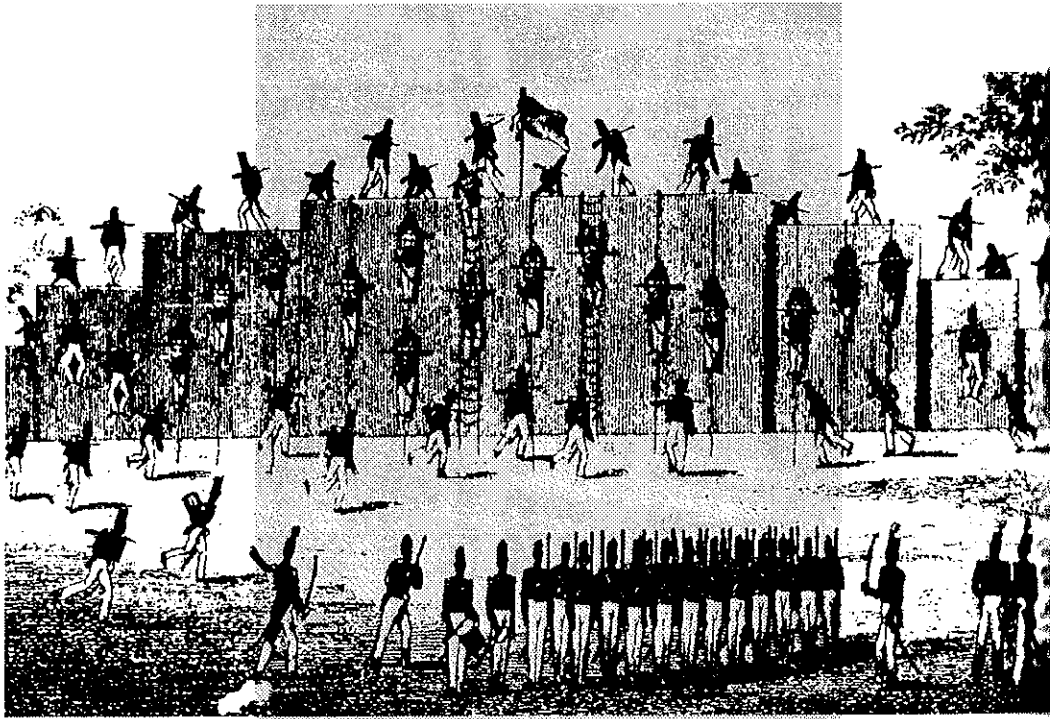
“ 8 to 8:20 will be reading. 8:20 to 8:40, handwriting. 8:40 to 9, spelling; and at 9 there will be a test. Recess is from 9:30 to 9:45, and during that time you will all go outside and you will play. ”

repetitive → REPETITIVE EXERCISES.

Must be both standardized and individualized according to rate of progress. Sufficient repetition creates automatic reactions to stimuli...

Backs straight, hands held high, fingers curved. C. E. G. C. G. E. C. Again, and again, and again. No, Josie, you are not lifting your fingers high enough. Do the exercise 20 more times.





DETAILED HIERARCHIES

A complex chain of authority and training. Each level of the hierarchy keeps watch over the lower ranks.

NORMALIZING JUDGMENTS.

That is, a continual analysis of whether the disciplined one deviates in any way from normality. Laws are traditionally set out only in negative terms. They put limits

- on behavior and decide what is unacceptable.
- But laws rarely talk about what behavior is desired. As a form of power, the law prevents, but does not specify. Disciplinary power is very different: it not only punishes, it rewards. It gives gold stars for good behavior. And the tendency is for that which transgresses its dictates to be defined not only as bad but as abnormal. It is a more subtle use of power that works on the transgressor from the inside, and consolidates the ranks of the "normal" against all others.

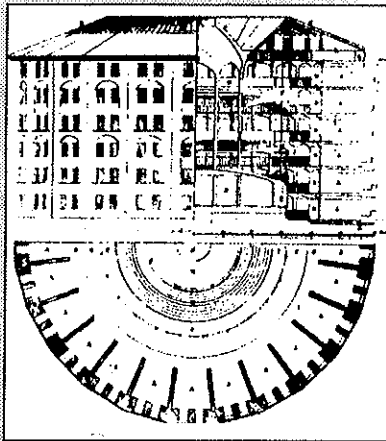
Nowhere is the institutionalized use of a concept of normality used as a technique more fully than in a madhouse. Today's madhouses are a series of gradated wards through which the inmate can move only by good, appropriate, sane behavior, as defined by the authorities of the institution.

The innovations of disciplinary power are all brought together in a single architectural innovation.

The Panopticon

"Morals reformed — health preserved — industry invigorated — instruction diffused — public burdens lightened — Economy seated, as it were, upon a rock — the gordian knot of the Poor-Laws not cut, but untied — all by a simple idea in architecture!"

From the Preface to his *Panopticon* by Jeremy Bentham (1748-1832)



The idea is that every person is isolated in a small room, where they all may be observed at all times by a single person in the center tower. The building would be lit around the perimeter, so that each person could be clearly seen by the central observer, but each inmate would see neither the observer nor any other inmate. Bentham envisioned the same basic concept for factories, schools, barracks, hospitals, madhouses,



and, especially, prisons.

While Discipline was being developed in all these different modes, Punishment was changing as well.

The system centered on pain and spectacle was coming under attack from social theorists, but more important, the spectacles were getting out of hand, becoming a site for political unrest and riots (like the Rodney King riots), and, especially after the French Revolution, great pains were taken to avoid political unrest and riots.

An entire system of carefully articulated and gradated punishments became reduced to a single punishment for all crimes: imprisonment. We are so used to this idea today, it is hard to imagine it as new. But prisons had not been used for punishment, they were simply meant for holding those whose trials were pending, and detaining debtors until they paid off their debts. Many people did not understand the new notion.

Why would putting someone in prison make her a better person?

Why do you want to hide the guilty away? What are you going to do to them?

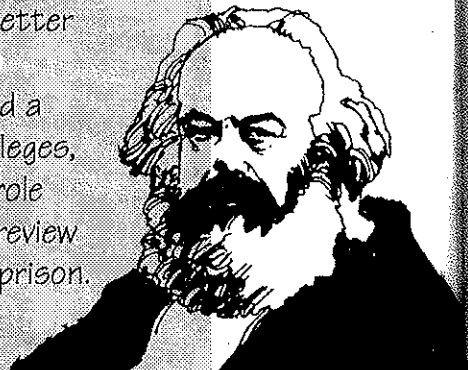
Put the criminals all together, and they'll just form huge crime networks.

Taking away someone's freedom will not teach him how to act as a free man.

That's punishment? They'll live better than an honest poor man!

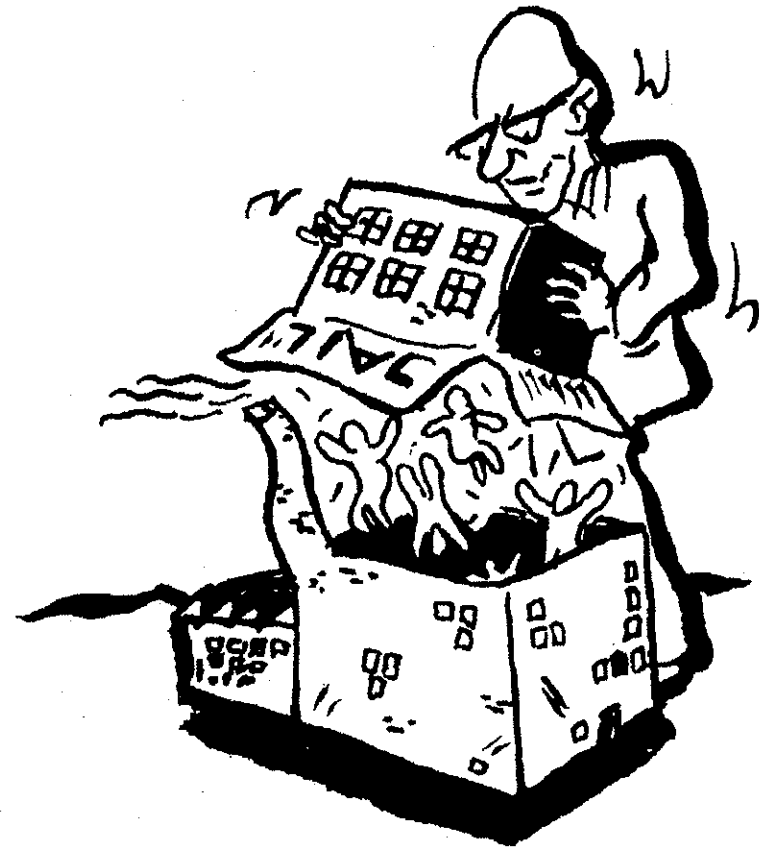
These criticisms were heard from the beginning, and they have been heard ever since.

The Panopticon provided a model for using Discipline in prisons. Disciplinary activity became the standard answer to all criticisms. Prisons would necessarily reform the prisoners because Discipline remakes the individual along entirely new lines. Constant observation and penalties for the smallest infraction of the many rules would start the process. Every second of the day and night could be carefully structured. Work, work, and more work, especially of a boring and repetitive nature, would instill proper work habits in the prisoner. As the prisoners became better behaved, they could gradually be granted a whole series of privileges, culminating in a parole based on a careful review of their behavior in prison.



If the prison does succeed in remaking the individual through this process, what kind of person will be made?

A docile worker who does as ordered without question. An automaton, the perfect fodder for the Capitalist factory.



And what about the ones the prison doesn't remake?

The failures?