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This thesis explores some of the problems posed by the changing practices of knowledge as delineated in the works of Michel Foucault. The various sciences, languages, forms of reasoning, modalities of knowledge are not unified, timeless modes; disciplinary boundaries are contingent and like unities of authorship and oeuvre they are historically bound. Michel Foucault's works, in broad terms, are a "permanent" interrogation of the subsuming of sciences, rationalities, subjectivities under a single philosophical category such as experience in general. They help us imagine new ways of inventing concepts in which they would no longer have a constitutive role. This thesis is an attempt to elucidate the questions that Foucault raises about the history that stands behind such categories.

Foucault's philosophy is skeptical of inherited totalities. It does not attempt to reveal the fundamental nature of human life and politics. Neither does it try to understand the ways they connect with and inform each other. The Foucaultian theatre does not conceive of the political world in architectonic terms. Instead it uncovers the inability of both the entrenched powers of our rational society to maintain themselves and that of the masses (who delude themselves that they are free) to dislodge these powers. This thesis is also, therefore, concentrates on Foucault's mapping of these powers and attempts to thematise the question of finitude, otherness and the death of man. The structure of the argument of this thesis is centred round such problematisations as subject, history, discourse, truth, subjectivity and man.