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13:12), we can believe that in the beatific vision we shall know God with a similar interior directness, as we have never been able to know other men. Compared to God's contacts with my soul, which will flower in the beatific vision, my relations with my fellow men are curiously empty, like relations with brute beasts where there is no "you" to respond to my own "I." At this depth the relevance of the brute animals to the prison-cage becomes somewhat discernible: the animals suggest the effective depersonalization of everything outside the tiny interior point of personal awareness which we call consciousness of self.

The animals, of course, mean other things too. They are the passions, as we know from psychological analysis as well as from the normal symbolism of mystical or paramystical experience. They are the passions not as known by rational study, situated inside the human composite, but the passions as experienced in the existentialist situation—something strangely other, for, while they are present as a kind of living threat, and thus as somewhat assimilable to myself, they are at the same time outside the circle of luminosity which is my conscious interior. Because they come from my "lower" nature, surging up from the dark depths of the senses and the unconscious, they are strangers to my self-consciousness, and hence are "other," felt as outside me, estranged from me by my body (in which, of course, they reside), and even capable, in extreme cases, of occasioning the weird interior alienation known as a "split" personality.

The same theme of self-versus-other which gives force to the prison-cage imagery thus gives force to the animal imagery too. The animal, writes Ortega y Gasset,

has always to be attentive to what goes on outside, to the things around it. Because, even if the dangers and incitements of these things were to diminish, the animal would perforce continue to be governed by them, by the outward, by what is *other* than itself; because it cannot go *within* itself, since it has no *self*, no *chez soi*, where it can withdraw and rest.¹¹

The world outside the self is potential self, in that the self is continuously seeking to *ex-ist* toward it, to assimilate it, but it will not assimilate, it will cooperate only negatively, giving force to the self by contrast. This world, marked off by the body, is inhabited by brute animals as symbols of pure otherness, almost-selves which are nevertheless not selves at all. They are the *un-contained*. They are those

beyond the pale, outside the prison-wall. Their presence shows why this prison is both stronghold and cage, partaking of the ambivalent situation of the human consciousness, where the notion of estrangement from others and that of self-containment are complementary. The interplay of the two notions of self-perfection and self-limitation thus produces the inevitable awkwardness in St. Ignatius' picture, in which that which causes the soul embarrassment (the prison-cage) at the same time affords protection from the brute animals who would swallow man up in pure otherness.

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The notion of containment which here assimilates itself to that of estrangement determines an important characteristic of the division between the self and the other. The division must be pictured not merely as a terminus but as something which surrounds the self on all sides. This gives rise to the familiar mandala or mandala-type design which recurs constantly as symbol of the self in all sorts of art forms and apparently in all human cultures, paleolithic, medieval European, Pueblo Indian, down to our own day. The mandala or "magic circle," which has received so much recent attention as a result largely of the work of Jung,¹² who spent some fourteen years working over the symbols before venturing to interpret them, is a design commonly featuring some combination of circle and square (the predilection for fours and antipathy to threes is marked), with, commonly, a figure of high religious significance at its center—medieval European mandalas often build out from a figure of Christ (but in terms of the *four* evangelists, etc., not of the Trinity). The mandala constructs often appear as the perpetuation of a specific artistic or religio-artistic tradition. Here the most elaborate and beautiful figures are those of the Tibetan Buddhists and of the Orient in general, where mandalas are utilized as instruments for contemplation in the Tantric Yoga and reflected in the crafts, such as rug design. But mandala figures occur also outside any formalized tradition, turning up spontaneously, for example, when individuals of the most diverse cultural origins are encouraged to picture in a design the relation of their selves to the external world, or to form designs symbolizing the ideal integration of their lives or personalities, and so on. Psychological

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