

Thus we begin to see better the mythological content of this love, which is the archetype of petit-bourgeois sentimentality. It is a very particular state of myth, defined by a semi-awareness, or to be more precise, a parasitic awareness. Marguerite is aware of her alienation, that is to say she sees reality as an alienation. But she follows up this awareness by a purely servile behaviour: either she plays the part which the masters expect from her, or she tries to reach a *value* which is in fact a part of this same world of the masters. In either case, Marguerite is never anything more than an alienated awareness: she sees that she suffers, but imagines no remedy which is not parasitic to her own suffering; she knows herself to be an object but cannot think of any destination for herself other than that of ornament in the museum of the masters. In spite of the grotesqueness of the plot, such a character does not lack a certain dramatic richness: true, it is neither tragic (the fate which weighs on Marguerite is social, not metaphysical), nor comic (Marguerite's behaviour stems from her condition, not from her essence), nor as yet, of course, revolutionary (Marguerite brings no criticism to bear on her alienation). But at bottom she would need very little to achieve the status of the Brechtian character, which is an alienated object but a source of criticism. What puts this out of her reach - irremediably - is her positive side: Marguerite Gautier, 'touching' because of her tuberculosis and her lofty speech, spreads to the whole of her public the contagion of her blindness: patently stupid, she would have opened their petit-bourgeois eyes. Magniloquent and noble, in one word 'serious', she only sends them to sleep.

MYTH TODAY

What is a myth, today? I shall give at the outset a first, very simple answer, which is perfectly consistent with etymology: *myth is a type of speech*.¹

Myth is a type of speech

Of course, it is not *any* type: language needs special conditions in order to become myth: we shall see them in a minute. But what must be firmly established at the start is that myth is a system of communication, that it is a message. This allows one to perceive that myth cannot possibly be an object, a concept, or an idea; it is a mode of signification, a form. Later, we shall have to assign to this form historical limits, conditions of use, and reintroduce society into it: we must nevertheless first describe it as a form.

It can be seen that to purport to discriminate among mythical objects according to their substance would be entirely illusory: since myth is a type of speech, everything can be a myth provided it is conveyed by a discourse. Myth is not defined by the object of its message, but by the way in which it utters this message: there are formal limits to myth, there are no 'substantial' ones. Everything, then, can be a myth? Yes, I believe this, for the universe is infinitely fertile in suggestions. Every object in the world can pass from a closed, silent existence to an oral state, open to appropriation by society, for there is no law, whether natural or not, which forbids talking about things. A tree is a tree. Yes, of course. But a tree as expressed by Minou Drouet is no longer quite a tree, it is a tree which is decorated, adapted to a certain type of

consumption, laden with literary self-indulgence, revolt, images, in short with a type of social *usage* which is added to pure matter.

Naturally, everything is not expressed at the same time: some objects become the prey of mythical speech for a while, then they disappear, others take their place and attain the status of myth. Are there objects which are *inevitably* a source of suggestiveness, as Baudelaire suggested about Woman? Certainly not: one can conceive of very ancient myths, but there are no eternal ones; for it is human history which converts reality into speech, and it alone rules the life and the death of mythical language. Ancient or not, mythology can only have an historical foundation, for myth is a type of speech chosen by history: it cannot possibly evolve from the 'nature' of things.

Speech of this kind is a message. It is therefore by no means confined to oral speech. It can consist of modes of writing or of representations; not only written discourse, but also photography, cinema, reporting, sport, shows, publicity, all these can serve as a support to mythical speech. Myth can be defined neither by its object nor by its material, for any material can arbitrarily be endowed with meaning: the arrow which is brought in order to signify a challenge is also a kind of speech. True, as far as perception is concerned, writing and pictures, for instance, do not call upon the same type of consciousness; and even with pictures, one can use many kinds of reading: a diagram lends itself to signification more than a drawing, a copy more than an original, and a caricature more than a portrait. But this is the point: we are no longer dealing here with a theoretical mode of representation: we are dealing with *this* particular image, which is given for *this* particular signification. Mythical speech is made of a material which has *already* been worked on so as to make it suitable for communication: it is because all the materials of myth (whether pictorial or written) presuppose a signifying consciousness, that one can reason about them while discounting their substance. This substance is not unimportant: pictures, to be sure, are more imperative than writing, they impose meaning at one stroke, without analysing or diluting it. But this is no longer a constitutive

difference. Pictures become a kind of writing as soon as they are meaningful: like writing, they call for a *lexis*.

We shall therefore take *language, discourse, speech, etc.*, to mean any significant unit or synthesis, whether verbal or visual: a photograph will be a kind of speech for us in the same way as a newspaper article; even objects will become speech, if they mean something. This generic way of conceiving language is in fact justified by the very history of writing: long before the invention of our alphabet, objects like the Inca *quipu*, or drawings, as in pictographs, have been accepted as speech. This does not mean that one must treat mythical speech like language; myth in fact belongs to the province of a general science, coextensive with linguistics, which is *semiology*.

Myth as a semiological system

For mythology, since it is the study of a type of speech, is but one fragment of this vast science of signs which Saussure postulated some forty years ago under the name of *semiology*. Semiology has not yet come into being. But since Saussure himself, and sometimes independently of him, a whole section of contemporary research has constantly been referred to the problem of meaning: psycho-analysis, structuralism, eidetic psychology, some new types of literary criticism of which Bachelard has given the first examples, are no longer concerned with facts except inasmuch as they are endowed with significance. Now to postulate a signification is to have recourse to semiology. I do not mean that semiology could account for all these aspects of research equally well: they have different contents. But they have a common status: they are all sciences dealing with values. They are not content with meeting the facts: they define and explore them as tokens for something else.

Semiology is a science of forms, since it studies significations apart from their content. I should like to say one word about the necessity and the limits of such a formal science. The necessity is that which applies in the case of any exact language. Zhdanov made fun of Alexandrov the philosopher, who spoke of '*the spherical structure of our planet.*' '*It was thought until now*', Zhdanov said, '*that form alone could be spherical.*' Zhdanov was right: one cannot speak about structures in terms of forms, and vice versa. It may well be that on the plane of 'life', there is but a totality where structures and forms cannot be separated. But science has no use for the ineffable: it must speak about 'life' if it wants to transform it. Against a certain quixotism of synthesis, quite platonic incidentally, all criticism must consent to the *ascesis*, to the artifice of analysis; and in analysis, it must match method and language. Less terrorized by the spectre of 'formalism', historical criticism might have been less sterile; it would have understood

that the specific study of forms does not in any way contradict the necessary principles of totality and History. On the contrary: the more a system is specifically defined in its forms, the more amenable it is to historical criticism. To parody a well-known saying, I shall say that a little formalism turns one away from History, but that a lot brings one back to it. Is there a better example of total criticism than the description of saintliness, at once formal and historical, semiological and ideological, in Sartre's *Saint-Genet*? The danger, on the contrary, is to consider forms as ambiguous objects, half-form and half-substance, to endow form with a substance of form, as was done, for instance, by Zhdanovian realism. Semiology, once its limits are settled, is not a metaphysical trap: it is a science among others, necessary but not sufficient. The important thing is to see that the unity of an explanation cannot be based on the amputation of one or other of its approaches, but, as Engels said, on the dialectical co-ordination of the particular sciences it makes use of. This is the case with mythology: it is a part both of semiology inasmuch as it is a formal science, and of ideology inasmuch as it is an historical science: it studies ideas-in-form.²

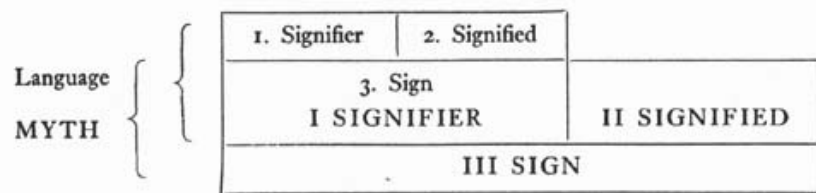
Let me therefore restate that any semiology postulates a relation between two terms, a signifier and a signified. This relation concerns objects which belong to different categories, and this is why it is not one of equality but one of equivalence. We must here be on our guard for despite common parlance which simply says that the signifier *expresses* the signified, we are dealing, in any semiological system, not with two, but with three different terms. For what we grasp is not at all one term after the other, but the correlation which unites them: there are, therefore, the signifier, the signified and the sign, which is the associative total of the first two terms. Take a bunch of roses: I use it to *signify* my passion. Do we have here, then, only a signifier and a signified, the roses and my passion? Not even that: to put it accurately, there are here only 'passionified' roses. But on the plane of analysis, we do have three terms; for these roses weighted with passion perfectly and correctly allow themselves to be decomposed into roses and passion: the former and the latter existed before uniting and

forming this third object, which is the sign. It is as true to say that on the plane of experience I cannot dissociate the roses from the message they carry, as to say that on the plane of analysis I cannot confuse the roses as signifier and the roses as sign: the signifier is empty, the sign is full, it is a meaning. Or take a black pebble: I can make it signify in several ways, it is a mere signifier; but if I weigh it with a definite signified (a death sentence, for instance, in an anonymous vote), it will become a sign. Naturally, there are between the signifier, the signified and the sign, functional implications (such as that of the part to the whole) which are so close that to analyse them may seem futile; but we shall see in a moment that this distinction has a capital importance for the study of myth as semiological schema.

Naturally these three terms are purely formal, and different contents can be given to them. Here are a few examples: for Saussure, who worked on a particular but methodologically exemplary semiological system - the language or *langue* - the signified is the concept, the signifier is the acoustic image (which is mental) and the relation between concept and image is the sign (the word, for instance), which is a concrete entity.³ For Freud, as is well known, the human psyche is a stratification of tokens or representatives. One term (I refrain from giving it any precedence) is constituted by the manifest meaning of behaviour, another, by its latent or real meaning (it is, for instance, the substratum of the dream); as for the third term, it is here also a correlation of the first two: it is the dream itself in its totality, the parapraxis (a mistake in speech or behaviour) or the neurosis, conceived as compromises, as economies effected thanks to the joining of a form (the first term) and an intentional function (the second term). We can see here how necessary it is to distinguish the sign from the signifier: a dream, to Freud, is no more its manifest datum than its latent content: it is the functional union of these two terms. In Sartrean criticism, finally (I shall keep to these three well-known examples), the signified is constituted by the original crisis in the subject (the separation from his mother for Baudelaire, the naming of the theft for Genet); Literature as discourse forms the signifier; and the relation between crisis and discourse defines the work,

which is a signification. Of course, this tri-dimensional pattern, however constant in its form, is actualized in different ways: one cannot therefore say too often that semiology can have its unity only at the level of forms, not contents; its field is limited, it knows only one operation: reading, or deciphering.

In myth, we find again the tri-dimensional pattern which I have just described: the signifier, the signified and the sign. But myth is a peculiar system, in that it is constructed from a semiological chain which existed before it: it is a *second-order semiological system*. That which is a sign (namely the associative total of a concept and an image) in the first system, becomes a mere signifier in the second. We must here recall that the materials of mythical speech (the language itself, photography, painting, posters, rituals, objects, etc.), however different at the start, are reduced to a pure signifying function as soon as they are caught by myth. Myth sees in them only the same raw material; their unity is that they all come down to the status of a mere language. Whether it deals with alphabetical or pictorial writing, myth wants to see in them only a sum of signs, a global sign, the final term of a first semiological chain. And it is precisely this final term which will become the first term of the greater system which it builds and of which it is only a part. Everything happens as if myth shifted the formal system of the first significations sideways. As this lateral shift is essential for the analysis of myth, I shall represent it in the following way, it being understood, of course, that the spatialization of the pattern is here only a metaphor:



It can be seen that in myth there are two semiological systems, one of which is staggered in relation to the other: a linguistic system,

the language (or the modes of representation which are assimilated to it), which I shall call the *language-object*, because it is the language which myth gets hold of in order to build its own system; and myth itself, which I shall call *metalanguage*, because it is a second language, *in which* one speaks about the first. When he reflects on a metalanguage, the semiologist no longer needs to ask himself questions about the composition of the languageobject, he no longer has to take into account the details of the linguistic schema; he will only need to know its total term, or global sign, and only inasmuch as this term lends itself to myth. This is why the semiologist is entitled to treat in the same way writing and pictures: what he retains from them is the fact that they are both *signs*, that they both reach the threshold of myth endowed with the same signifying function, that they constitute, one just as much as the other, a language-object.

It is now time to give one or two examples of mythical speech. I shall borrow the first from an observation by Valery.⁴ I am a pupil in the second form in a French *lycee*. I open my Latin grammar, and I read a sentence, borrowed from Aesop or Phaedrus: *quia ego nominor leo*. I stop and think. There is something ambiguous about this statement: on the one hand, the words in it do have a simple meaning: *because my name is lion*. And on the other hand, the sentence is evidently there in order to signify something else to me. Inasmuch as it is addressed to me, a pupil in the second form, it tells me clearly: I am a grammatical example meant to illustrate the rule about the agreement of the predicate. I am even forced to realize that the sentence in no way *signifies* its meaning to me, that it tries very little to tell me something about the lion and what sort of name he has; its true and fundamental signification is to impose itself on me as the presence of a certain agreement of the predicate. I conclude that I am faced with a particular, greater, semiological system, since it is co-extensive with the language: there is, indeed, a signifier, but this signifier is itself formed by a sum of signs, it is in itself a first semiological system (*my name is lion*). Thereafter, the formal pattern is correctly unfolded: there is a signified (*I am a grammatical example*) and there is a global signification, which is none other than the correlation of the signifier and the signified;

for neither the naming of the lion nor the grammatical example are given separately.

And here is now another example: I am at the barber's, and a copy of *Paris-Match* is offered to me. On the cover, a young Negro in a French uniform is saluting, with his eyes uplifted, probably fixed on a fold of the tricolour. All this is the *meaning* of the picture. But, whether naively or not, I see very well what it signifies to me: that France is a great Empire, that all her sons, without any colour discrimination, faithfully serve under her flag, and that there is no better answer to the detractors of an alleged colonialism than the zeal shown by this Negro in serving his so-called oppressors. I am therefore again faced with a greater semiological system: there is a signifier, itself already formed with a previous system (*a black soldier is giving the French salute*); there is a signified (it is here a purposeful mixture of Frenchness and militariness); finally, there is a presence of the signified through the signifier.

Before tackling the analysis of each term of the mythical system, one must agree on terminology. We now know that the signifier can be looked at, in myth, from two points of view: as the final term of the linguistic system, or as the first term of the mythical system. We therefore need two names. On the plane of language, that is, as the final term of the first system, I shall call the signifier: *meaning* (*my name is lion, a Negro is giving the French salute*); on the plane of myth, I shall call it: *form*. In the case of the signified, no ambiguity is possible: we shall retain the name *concept*. The third term is the correlation of the first two: in the linguistic system, it is the *sign*; but it is not possible to use this word again without ambiguity, since in myth (and this is the chief peculiarity of the latter), the signifier is already formed by the *signs* of the language. I shall call the third term of myth the *signification*. This word is here all the better justified since myth has in fact a double function: it points out and it notifies, it makes us understand something and it imposes it on us.

The form and the concept

The signifier of myth presents itself in an ambiguous way: it is at the same time meaning and form, full on one side and empty on the other. As meaning, the signifier already postulates a reading, I grasp it through my eyes, it has a sensory reality (unlike the linguistic signifier, which is purely mental), there is a richness in it: the naming of the lion, the Negro's salute are credible wholes, they have at their disposal a sufficient rationality. As a total of linguistic signs, the meaning of the myth has its own value, it belongs to a history, that of the lion or that of the Negro: in the meaning, a signification is already built, and could very well be self-sufficient if myth did not take hold of it and did not turn it suddenly into an empty, parasitical form. The meaning is *already* complete, it postulates a kind of knowledge, a past, a memory, a comparative order of facts, ideas, decisions.

When it becomes form, the meaning leaves its contingency behind; it empties itself, it becomes impoverished, history evaporates, only the letter remains. There is here a paradoxical permutation in the reading operations, an abnormal regression from meaning to form, from the linguistic sign to the mythical signifier. If one encloses *quia ego nominor leo* in a purely linguistic system, the clause finds again there a fullness, a richness, a history: I am an animal, a lion, I live in a certain country, I have just been hunting, they would have me share my prey with a heifer, a cow and a goat; but being the stronger, I award myself all the shares for various reasons, the last of which is quite simply that *my name is lion*. But as the form of the myth, the clause hardly retains anything of this long story. The meaning contained a whole system of values: a history, a geography, a morality, a zoology, a Literature. The form has put all this richness at a distance: its newly acquired penury calls for a signification to fill it. The story of the lion must recede a great deal in order to make room for the grammatical example, one must put the biography of the Negro in parentheses if one wants to free the picture, and prepare it to receive its signified.

But the essential point in all this is that the form does not suppress the meaning, it only impoverishes it, it puts it at a distance, it holds it at one's disposal. One believes that the meaning is going to die, but it is a death with reprieve; the meaning loses its value, but keeps its life, from which the form of the myth will draw its nourishment. The meaning will be for the form like an instantaneous reserve of history, a tamed richness, which it is possible to call and dismiss in a sort of rapid alternation: the form must constantly be able to be rooted again in the meaning and to get there what nature it needs for its nutriment; above all, it must be able to hide there. It is this constant game of hide-and-seek between the meaning and the form which defines myth. The form of myth is not a symbol: the Negro who salutes is not the symbol of the French Empire: he has too much presence, he appears as a rich, fully experienced, spontaneous, innocent, *indisputable* image. But at the same time this presence is tamed, put at a distance, made almost transparent; it recedes a little, it becomes the accomplice of a concept which comes to it fully armed, French imperialism: once made use of, it becomes artificial.

Let us now look at the signified: this history which drains out of the form will be wholly absorbed by the concept. As for the latter, it is determined, it is at once historical and intentional; it is the motivation which causes the myth to be uttered. Grammatical exemplarity, French imperialism, are the very drives behind the myth. The concept reconstitutes a chain of causes and effects, motives and intentions. Unlike the form, the concept is in no way abstract: it is filled with a situation. Through the concept, it is a whole new history which is implanted in the myth. Into the naming of the lion, first drained of its contingency, the grammatical example will attract my whole existence: Time, which caused me to be born at a certain period when Latin grammar is taught; History, which sets me apart; through a whole mechanism of social segregation, from the children who do not learn Latin; paedagogic tradition, which caused this example to be chosen from Aesop or Phaedrus; my own linguistic habits, which see the agreement of the predicate as a fact worthy of notice and illustration. The same goes for the Negro-giving-the-salute: as form, its meaning is shallow,

isolated, impoverished; as the concept of French imperialism, here it is again tied to the totality of the world: to the general History of France, to its colonial adventures, to its present difficulties. Truth to tell, what is invested in the concept is less reality than a certain knowledge of reality; in passing from the meaning to the form, the image loses some knowledge: the better to receive the knowledge in the concept. In actual fact, the knowledge contained in a mythical concept is confused, made of yielding, shapeless associations. One must firmly stress this open character of the concept; it is not at all an abstract, purified essence; it is a formless, unstable, nebulous condensation, whose unity and coherence are above all due to its function.

In this sense, we can say that the fundamental character of the mythical concept is to be *appropriated*: grammatical exemplarity very precisely concerns a given form of pupils, French imperialism must appeal to such and such group of readers and not another. The concept closely corresponds to a function, it is defined as a tendency. This cannot fail to recall the signified in another semiological system, Freudianism. In Freud, the second term of the system is the latent meaning (the content) of the dream, of the parapraxis, of the neurosis. Now Freud does remark that the second-order meaning of behaviour is its real meaning, that which is appropriate to a complete situation, including its deeper level; it is, just like the mythical concept, the very intention of behaviour.

A signified can have several signifiers: this is indeed the case in linguistics and psycho-analysis. It is also the case in the mythical concept: it has at its disposal an unlimited mass of signifiers: I can find a thousand Latin sentences to actualize for me the agreement of the predicate, I can find a thousand images which signify to me French imperialism. This means that *quantitatively*, the concept is much poorer than the signifier, it often does nothing but re-present itself. Poverty and richness are in reverse proportion in the form and the concept: to the qualitative poverty of the form, which is the repository of a rarefied meaning, there corresponds the richness of the concept which is open to the whole of History; and to the quantitative abundance of the forms there corresponds a small

number of concepts. This repetition of the concept through different forms is precious to the mythologist, it allows him to decipher the myth: it is the insistence of a kind of behaviour which reveals its intention. This confirms that there is no regular ratio between the volume of the signified and that of the signifier. In language, this ratio is proportionate, it hardly exceeds the word, or at least the concrete unit. In myth, on the contrary, the concept can spread over a very large expanse of signifier. For instance, a whole book may be the signifier of a single concept; and conversely, a minute form (a word, a gesture, even incidental, so long as it is noticed) can serve as signifier to a concept filled with a very rich history. Although unusual in language, this disproportion between signifier and signified is not specific to myth: in Freud, for instance, the parapraxis is a signifier whose thinness is out of proportion to the real meaning which it betrays.

As I said, there is no fixity in mythical concepts: they can come into being, alter, disintegrate, disappear completely. And it is precisely because they are historical that history can very easily suppress them. This instability forces the mythologist to use a terminology adapted to it, and about which I should now like to say a word, because it often is a cause for irony: I mean neologism. The concept is a constituting element of myth: if I want to decipher myths, I must somehow be able to name concepts. The dictionary supplies me with a few: Goodness, Kindness, Wholeness, Humaneness, etc. But by definition, since it is the dictionary which gives them to me, these particular concepts are not historical. Now what I need most often is ephemeral concepts, in connection with limited contingencies: neologism is then inevitable. China is one thing, the idea which a French petit-bourgeois could have of it not so long ago is another: for this peculiar mixture of bells, rickshaws and opium-dens, no other word possible but *Sininess*.⁵ Unlovely? One should at least get some consolation from the fact that conceptual neologisms are never arbitrary: they are built according to a highly sensible proportional rule.

The signification

In semiology, the third term is nothing but the association of the first two, as we saw. It is the only one which is allowed to be seen in a full and satisfactory way, the only one which is consumed in actual fact. I have called it: the signification. We can see that the signification is the myth itself, just as the Saussurean sign is the word (or more accurately the concrete unit). But before listing the characters of the signification, one must reflect a little on the way in which it is prepared, that is, on the modes of correlation of the mythical concept and the mythical form.

First we must note that in myth, the first two terms are perfectly manifest (unlike what happens in other semiological systems): one of them is not 'hidden' behind the other, they are both given *here* (and not one here and the other there). However paradoxical it may seem, *myth hides nothing*: its function is to distort, not to make disappear. There is no latency of the concept in relation to the form: there is no need of an unconscious in order to explain myth. Of course, one is dealing with two different types of manifestation: form has a literal, immediate presence; moreover, it is extended. This stems - this cannot be repeated too often - from the nature of the mythical signifier, which is already linguistic: since it is constituted by a meaning which is already outlined, it can appear only through a given substance (whereas in language, the signifier remains mental). In the case of oral myth, this extension is linear (*for my name is lion*); in that of visual myth, it is multi-dimensional (in the centre, the Negro's uniform, at the top, the blackness of his face, on the left, the military salute, etc.). The elements of the form therefore are related as to place and proximity: the mode of presence of the form is spatial. The concept, on the contrary, appears in global fashion, it is a kind of nebula, the condensation, more or less hazy, of a certain knowledge. Its elements are linked by associative relations: it is supported not by an extension but by a depth (although this

metaphor is perhaps still too spatial): its mode of presence is memorial.

The relation which unites the concept of the myth to its meaning is essentially a relation of *deformation*. We find here again a certain formal analogy with a complex semiological system such as that of the various types of psycho-analysis. Just as for Freud the manifest meaning of behaviour is distorted by its latent meaning, in myth the meaning is distorted by the concept. Of course, this distortion is possible only because the form of the myth is already constituted by a linguistic meaning. In a simple system like the language, the signified cannot distort anything at all because the signifier, being empty, arbitrary, offers no resistance to it. But here, everything is different: the signifier has, so to speak, two aspects: one full, which is the meaning (the history of the lion, of the Negro soldier), one empty, which is the form (*for my name is lion; Negro-French-soldier-saluting-the-tricolour*). What the concept distorts is of course what is full, the meaning: the lion and the Negro are deprived of their history, changed into gestures. What Latin exemplarity distorts is the naming of the lion, in all its contingency; and what French imperialism obscures is also a primary language, a factual discourse which was telling me about the salute of a Negro in uniform. But this distortion is not an obliteration: the lion and the Negro remain here, the concept needs them; they are half-amputated, they are deprived of memory, not of existence: they are at once stubborn, silently rooted there, and garrulous, a speech wholly at the service of the concept. The concept, literally, deforms, but does not abolish the meaning; a word can perfectly render this contradiction: it alienates it.

What must always be remembered is that myth is a double system; there occurs in it a sort of ubiquity: its point of departure is constituted by the arrival of a meaning. To keep a spatial metaphor, the approximative character of which I have already stressed, I shall say that the signification of the myth is constituted by a sort of constantly moving turnstile which presents alternately the meaning of the signifier and its form, a language-object and a metalanguage, a purely signifying and a purely imagining

consciousness. This alternation is, so to speak, gathered up in the concept, which uses it like an ambiguous signifier, at once intellectual and imaginary, arbitrary and natural.

I do not wish to prejudge the moral implications of such a mechanism, but I shall not exceed the limits of an objective analysis if I point out that the ubiquity of the signifier in myth exactly reproduces the physique of the *alibi* (which is, as one realizes, a spatial term): in the *alibi* too, there is a place which is full and one which is empty, linked by a relation of negative identity ('I am not where you think I am; I am where you think I am not'). But the ordinary *alibi* (for the police, for instance) has an end; reality stops the turnstile revolving at a certain point. Myth is a *value*, truth is no guarantee for it; nothing prevents it from being a perpetual *alibi*: it is enough that its signifier has two sides for it always to have an 'elsewhere' at its disposal. The meaning is always there to *present* the form; the form is always there to *outdistance* the meaning. And there never is any contradiction, conflict, or split between the meaning and the form: they are never at the same place. In the same way, if I am in a car and I look at the scenery through the window, I can at will focus on the scenery or on the window-pane. At one moment I grasp the presence of the glass and the distance of the landscape; at another, on the contrary, the transparency of the glass and the depth of the landscape; but the result of this alternation is constant: the glass is at once present and empty to me, and the landscape unreal and full. The same thing occurs in the mythical signifier: its form is empty but present, its meaning absent but full. To wonder at this contradiction I must voluntarily interrupt this turnstile of form and meaning, I must focus on each separately, and apply to myth a static method of deciphering, in short, I must go against its own dynamics: to sum up, I must pass from the state of reader to that of mythologist.

And it is again this duplicity of the signifier which determines the characters of the signification. We now know that myth is a type of speech defined by its intention (*I am a grammatical example*) much more than by its literal sense (*my name is lion*); and that in spite of this, its intention is somehow frozen, purified, eternalized,

made absent by this literal sense (*The French Empire? It's just a fact: look at this good Negro who salutes like one of our own boys*). This constituent ambiguity of mythical speech has two consequences for the signification, which henceforth appears both like a notification and like a statement of fact.

Myth has an imperative, buttonholing character: stemming from an historical concept, directly springing from contingency (a Latin class, a threatened Empire), it is *I* whom it has come to seek. It is turned towards me, I am subjected to its intentional force, it summons me to receive its expansive ambiguity. If, for instance, I take a walk in Spain, in the Basque country,⁶ I may well notice in the houses an architectural unity, a common style, which leads me to acknowledge the Basque house as a definite ethnic product. However, I do not feel personally concerned, nor, so to speak, attacked by this unitary style: I see only too well that it was here before me, without me. It is a complex product which has its determinations at the level of a very wide history: it does not call out to me, it does not provoke me into naming it, except if I think of inserting it into a vast picture of rural habitat. But if I am in the Paris region and I catch a glimpse, at the end of the rue Gambetta or the rue Jean-Jaures, of a natty white chalet with red tiles, dark brown half-timbering, an asymmetrical roof and a wattle-and-daub front, I feel as if I were personally receiving an imperious injunction to name this object a Basque chalet: or even better, to see it as the very essence of *basquity*. This is because the concept appears to me in all its appropriative nature: it comes and seeks me out in order to oblige me to acknowledge the body of intentions which have motivated it and arranged it there as the signal of an individual history, as a confidence and a complicity: it is a real call, which the owners of the chalet send out to me. And this call, in order to be more imperious, has agreed to all manner of impoverishments: all that justified the Basque house on the plane of technology - the barn, the outside stairs, the dove-cote, etc. - has been dropped; there remains only a brief order, not to be disputed. And the adhomination is so frank that I feel this chalet has just been created on the spot, *for me*, like a magical object springing up

in my present life without any trace of the history which has caused it.

For this interpellant speech is at the same time a frozen speech: at the moment of reaching me, it suspends itself, turns away and assumes the look of a generality: it stiffens, it makes itself look neutral and innocent. The appropriation of the concept is suddenly driven away once more by the literalness of the meaning. This is a kind of *arrest*, in both the physical and the legal sense of the term: French imperialism condemns the saluting Negro to be nothing more than an instrumental signifier, the Negro suddenly hails me in the name of French imperialism; but at the same moment the Negro's salute thickens, becomes vitrified, freezes into an eternal reference meant to *establish* French imperialism. On the surface of language something has stopped moving: the use of the signification is here, hiding behind the fact, and conferring on it a notifying look; but at the same time, the fact paralyses the intention, gives it something like a malaise producing immobility: in order to make it innocent, it freezes it. This is because myth is speech *stolen and restored*. Only, speech which is restored is no longer quite that which was stolen: when it was brought back, it was not put exactly in its place. It is this brief act of larceny, this moment taken for a surreptitious faking, which gives mythical speech its benumbed look.

One last element of the signification remains to be examined: its motivation. We know that in a language, the sign is arbitrary: nothing compels the acoustic image *tree* 'naturally' to mean the concept *tree*: the sign, here, is unmotivated. Yet this arbitrariness has limits, which come from the associative relations of the word: the language can produce a whole fragment of the sign by analogy with other signs (for instance one says *aimable* in French, and not *amable*, by analogy with *aime*). The mythical signification, on the other hand, is never arbitrary; it is always in part motivated, and unavoidably contains some analogy. For Latin exemplarity to meet the naming of the lion, there must be an analogy, which is the agreement of the predicate; for French imperialism to get hold of the saluting Negro, there must be identity between the Negro's

salute and that of the French soldier. Motivation is necessary to the very duplicity of myth: myth plays on the analogy between meaning and form, there is no myth without motivated form.⁷ In order to grasp the power of motivation in myth, it is enough to reflect for a moment on an extreme case. I have here before me a collection of objects so lacking in order that I can find no *meaning* in it; it would seem that here, deprived of any previous meaning, the form could not root its analogy in anything, and that myth is impossible. But what the form can always give one to read is disorder itself: it can give a signification to the absurd, make the absurd itself a myth. This is what happens when commonsense mythifies surrealism, for instance. Even the absence of motivation does not embarrass myth; for this absence will itself be sufficiently objectified to become legible: and finally, the absence of motivation will become a second-order motivation, and myth will be re-established.

Motivation is unavoidable. It is none the less very fragmentary. To start with, it is not 'natural': it is history which supplies its analogies to the form. Then, the analogy between the meaning and the concept is never anything but partial: the form drops many analogous features and keeps only a few: it keeps the sloping roof, the visible beams in the Basque chalet, it abandons the stairs, the barn, the weathered look, etc. One must even go further: a *complete* image would exclude myth, or at least would compel it to seize only its very completeness. This is just what happens in the case of bad painting, which is wholly based on the myth of what is 'filled out' and 'finished' (it is the opposite and symmetrical case of the myth of the absurd: here, the form mythifies an 'absence', there, a surplus). But in general myth prefers to work with poor, incomplete images, where the meaning is already relieved of its fat, and ready for a signification, such as caricatures, pastiches, symbols, etc. Finally, the motivation is chosen among other possible ones: I can very well give to French imperialism many other signifiers beside a Negro's salute: a French general pins a decoration on a one-armed Senegalese, a nun hands a cup of tea to a bed-ridden Arab, a white schoolmaster teaches attentive

piccaninnies: the press undertakes every day to demonstrate that the store of mythical signifiers is inexhaustible.

The nature of the mythical signification can in fact be well conveyed by one particular simile: it is neither more nor less arbitrary than an ideograph. Myth is a pure ideographic system, where the forms are still motivated by the concept which they represent while not yet, by a long way, covering the sum of its possibilities for representation. And just as, historically, ideographs have gradually left the concept and have become associated with the sound, thus growing less and less motivated, the worn out state of a myth can be recognized by the arbitrariness of its signification: the whole of Molière is seen in a doctor's ruff.