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A BARTHES READER

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The Eiffel Tower

MAUPASSANT often lunched at the restaurant in the Tower, though he didn't care much for the food: *It's the only place in Paris*, he used to say, *where I don't have to see it*. And it's true that you must take endless precautions, in Paris, not to see the Eiffel Tower; whatever the season, through mist and cloud, on overcast days or in sunshine, in rain—wherever you are, whatever the landscape of roofs, domes, or branches separating you from it, *the Tower is there*; incorporated into daily life until you can no longer grant it any specific attribute, determined merely to persist, like a rock or the river, it is as literal as a phenomenon of Nature whose meaning can be questioned to infinity but whose existence is incontestable. There is virtually no Parisian glance it fails to *touch* at some time of day; at the moment I begin writing these lines about it, the Tower is there, in front of me, framed by my window; and at the very moment the January night blurs it, apparently trying to make it invisible, to deny its presence, two little lights come on, winking gently as they revolve at its very tip: all this night, too, it will be there, connecting me above Paris to each of my friends that I know are seeing it: with it we all comprise

From *The Eiffel Tower and Other Mythologies*.

a shifting figure of which it is the steady center: the Tower is friendly.

The Tower is also present to the entire world. First of all as a universal symbol of Paris, it is everywhere on the globe where Paris is to be stated as an image; from the Midwest to Australia, there is no journey to France which isn't made, somehow, in the Tower's name, no schoolbook, poster, or film about France which fails to propose it as the major sign of a people and of a place: it belongs to the universal language of travel. Further: beyond its strictly Parisian statement, it touches the most general human image-repertoire: its simple, primary shape confers upon it the vocation of an infinite cipher: in turn and according to the appeals of our imagination, the symbol of Paris, of modernity, of communication, of science or of the nineteenth century, rocket, stem, derrick, phallus, lightning rod or insect, confronting the great itineraries of our dreams, it is the inevitable sign; just as there is no Parisian glance which is not compelled to encounter it, there is no fantasy which fails, sooner or later, to acknowledge its form and to be nourished by it; pick up a pencil and let your hand, in other words your thoughts, wander, and it is often the Tower which will appear, reduced to that simple line whose sole mythic function is to join, as the poet says, *base and summit*, or again, *earth and heaven*.

This pure—virtually empty—sign—is ineluctable, *because it means everything*. In order to negate the Eiffel Tower (though the temptation to do so is rare, for this symbol offends nothing in us), you must, like Maupassant, get up on it and, so to speak, identify yourself with it. Like man himself, who is the only one not to know his own glance, the Tower is the only blind point of the total optical system of which it is the center and Paris the circumference. But in this movement which seems to limit it, the Tower acquires a new power: an object when we look at it, it becomes a lookout in its turn when we

visit it, and now constitutes as an object, simultaneously extended and collected beneath it, that Paris which just now was looking at it. The Tower is an object which sees, a glance which is seen; it is a complete verb, both active and passive, in which no function, no *voice* (as we say in grammar, with a piquant ambiguity) is defective. This dialectic is not in the least banal, it makes the Tower a singular monument; for the world ordinarily produces either purely functional organisms (camera or eye) intended to see things but which then afford nothing to sight, what *sees* being mythically linked to what remains *hidden* (this is the theme of the voyeur), or else spectacles which themselves are blind and are left in the pure passivity of the visible. The Tower (and this is one of its mythic powers) transgresses this separation, this habitual divorce of *seeing* and *being seen*; it achieves a sovereign circulation between the two functions; it is a complete object which has, if one may say so, both sexes of sight. This radiant position in the order of perception gives it a prodigious propensity to meaning: the Tower attracts meaning, the way a lightning rod attracts thunderbolts; for all lovers of signification, it plays a glamorous part, that of a pure signifier, i.e., of a form in which men unceasingly put *meaning* (which they extract at will from their knowledge, their dreams, their history), without this meaning thereby ever being finite and fixed: who can say what the Tower will be for humanity tomorrow? But there can be no doubt it will always be something, and something of humanity itself. Glance, object, symbol, such is the infinite circuit of functions which permits it always to be something other and something much more than the Eiffel Tower.

In order to satisfy this great oneiric function, which makes it into a kind of total monument, the Tower must escape reason. The first condition of this victorious flight is that the Tower be an utterly *useless* monument. The Tower's inutility

has always been obscurely felt to be a scandal, i.e., a truth, one that is precious and inadmissible. Even before it was built, it was blamed for being useless, which, it was believed at the time, was sufficient to condemn it; it was not in the spirit of a period commonly dedicated to rationality and to the empiricism of great bourgeois enterprises to endure the notion of a useless object (unless it was declaratively an *objet d'art*, which was also unthinkable in relation to the Tower); hence Gustave Eiffel, in his own defense of his project in reply to the Artists' Petition, scrupulously lists all the future uses of the Tower: they are all, as we might expect of an engineer, scientific uses: aerodynamic measurements, studies of the resistance of substances, physiology of the climber, radio-electric research, problems of telecommunication, meteorological observations, etc. These uses are doubtless incontestable, but they seem quite ridiculous alongside the overwhelming myth of the Tower, of the human meaning which it has assumed throughout the world. This is because here the utilitarian excuses, however ennobled they may be by the myth of Science, are nothing in comparison to the great imaginary function which enables men to be strictly human. Yet, as always, the gratuitous meaning of the work is never avowed directly: it is rationalized under the rubric of *use*: Eiffel saw his Tower in the form of a serious object, rational, useful; men return it to him in the form of a great baroque dream which quite naturally touches on the borders of the irrational.

This double movement is a profound one: architecture is always dream and function, expression of a utopia and instrument of a convenience. Even before the Tower's birth, the nineteenth century (especially in America and in England) had often dreamed of structures whose height would be astonishing, for the century was given to technological feats, and the conquest of the sky once again preyed upon humanity. In 1881, shortly before the Tower, a French architect had elab-

orated the project of a sun tower; now this project, quite mad technologically, since it relied on masonry and not on steel, also put itself under the warrant of a thoroughly empirical utility; on the one hand, a bonfire placed on top of the structure was to illuminate the darkness of every nook and cranny in Paris by a system of mirrors (a system that was undoubtedly a complex one!), and on the other, the last story of this sun tower (about 1,000 feet, like the Eiffel Tower) was to be reserved for a kind of sunroom, in which invalids would benefit from an air "as pure as in the mountains." And yet, here as in the case of the Tower, the naïve utilitarianism of the enterprise is not separate from the oneiric, infinitely powerful function which, actually, inspires its creation: use never does anything but shelter meaning. Hence we might speak, among men, of a true Babel complex: Babel was supposed to *serve* to communicate with God, and yet Babel is a dream which touches much greater depths than that of the theological project; and just as this great ascensional dream, released from its utilitarian prop, is finally what remains in the countless Babels represented by the painters, as if the function of art were to reveal the profound uselessness of objects, just so the Tower, almost immediately disengaged from the scientific considerations which had authorized its birth (it matters very little here that the Tower should be in fact useful), has arisen from a great human dream in which movable and infinite meanings are mingled: it has reconquered the basic uselessness which makes it live in men's imagination. At first, it was sought—so paradoxical is the notion of an empty monument—to make it into a "temple of Science"; but this is only a metaphor; as a matter of fact, the Tower is *nothing*, it achieves a kind of zero degree of the monument; it participates in no rite, in no cult, not even in Art; you cannot visit the Tower as a museum: there is nothing to see *inside* the Tower. This empty monu-

ment nevertheless receives each year twice as many visitors as the Louvre and considerably more than the largest movie house in Paris.

Then why do we visit the Eiffel Tower? No doubt in order to participate in a dream of which it is (and this is its originality) much more the crystallizer than the true object. The Tower is not a usual spectacle; to enter the Tower, to scale it, to run around its courses, is, in a manner both more elementary and more profound, to accede to a *view* and to explore the interior of an object (though an openwork one), to transform the touristic rite into an adventure of sight and of the intelligence. It is this double function I should like to speak of briefly, before passing in conclusion to the major symbolic function of the Tower, which is its final meaning.

The Tower looks at Paris. To visit the Tower is to get oneself up onto the balcony in order to perceive, comprehend, and savor a certain essence of Paris. And here again, the Tower is an original monument. Habitually, belvederes are outlooks upon Nature, whose elements—waters, valleys, forests—they assemble beneath them, so that the tourism of the "fine view" infallibly implies a naturalist mythology. Whereas the Tower overlooks not Nature but the city; and yet, by its very position of a visited outlook, the Tower makes the city into a kind of Nature; it constitutes the swarming of men into a landscape, it adds to the frequently grim urban myth a romantic dimension, a harmony, a mitigation; by it, starting from it, the city joins up with the great natural themes which are offered to the curiosity of men: the ocean, the storm, the mountains, the snow, the rivers. To visit the Tower, then, is to enter into contact not with a historical Sacred, as is the case for the majority of monuments, but rather with a new Nature, that of human space: the Tower is not a trace, a souvenir, in

short a culture; but rather an immediate consumption of a humanity made natural by that glance which transforms it into space.

One might say that for this reason the Tower materializes an imagination which has had its first expression in literature (it is frequently the function of the great books to achieve in advance what technology will merely put into execution). The nineteenth century, fifty years before the Tower, produced indeed two works in which the (perhaps very old) fantasy of a panoramic vision received the guarantee of a major poetic writing (*écriture*): these are, on the one hand, the chapter of *Notre-Dame de Paris* (*The Hunchback of Notre Dame*) devoted to a bird's-eye view of Paris, and on the other, Michelet's *Tableau chronologique*. Now, what is admirable in these two great inclusive visions, one of Paris, the other of France, is that Hugo and Michelet clearly understood that to the marvelous mitigation of altitude the panoramic vision added an incomparable power of *intellection*: the bird's-eye view, which each visitor to the Tower can assume in an instant for his own, gives us the world to *read* and not only to perceive; this is why it corresponds to a new sensibility of vision; in the past, to travel (we may recall certain—admirable, moreover—promenades of Rousseau) was to be thrust into the midst of sensation, to perceive only a kind of tidal wave of things; the bird's-eye view, on the contrary, represented by our romantic writers as if they had anticipated both the construction of the Tower and the birth of aviation, permits us to transcend sensation and to see things *in their structure*. Hence it is the advent of a new perception, of an intellectualist mode, which these literatures and these architectures of vision mark out (born in the same century and probably from the same history): Paris and France become under Hugo's pen and Michelet's (and under the glance of the Tower) intelligible objects, yet without—and this is what is new—losing anything of their materiality; a new

category appears, that of concrete abstraction; this, moreover, is the meaning which we can give today to the word *structure*: a corpus of intelligent forms.

Like Monsieur Jourdain confronted with prose, every visitor to the Tower makes structuralism without knowing it (which does not keep prose and structure from existing all the same); in Paris spread out beneath him, he spontaneously distinguishes separate—because known—points—and yet does not stop linking them, perceiving them within a great functional space; in short, he separates and groups; Paris offers itself to him as an object virtually *prepared*, exposed to the intelligence, but which he must himself construct by a final activity of the mind: nothing less passive than the *overall view* the Tower gives to Paris. This activity of the mind, conveyed by the tourist's modest glance, has a name: decipherment.

What, in fact, is a panorama? An image we attempt to decipher, in which we try to recognize known sites, to identify landmarks. Take some view of Paris taken from the Eiffel Tower; here you make out the hill sloping down from Chaillot, there the Bois de Boulogne; but where is the Arc de Triomphe? You don't see it, and this absence compels you to inspect the panorama once again, to look for this point which is missing in your structure; your knowledge (the knowledge you may have of Parisian topography) struggles with your perception, and in a sense, that is what intelligence is: to *reconstitute*, to make memory and sensation cooperate so as to produce in your mind a simulacrum of Paris, of which the elements are in front of you, real, ancestral, but nonetheless disoriented by the total space in which they are given to you, for this space was unknown to you. Hence we approach the complex, dialectical nature of all panoramic vision; on the one hand, it is a euphoric vision, for it can slide slowly, lightly the entire length of a continuous image of Paris, and initially no "accident" manages to interrupt this great layer of mineral and

vegetal strata, perceived in the distance in the bliss of altitude; but, on the other hand, this very continuity engages the mind in a certain struggle, it seeks to be deciphered, we must find *signs* within it, a familiarity proceeding from history and from myth; this is why a panorama can never be consumed as a work of art, the aesthetic interest of a painting ceasing once we try to *recognize* in it particular points derived from our knowledge; to say that there is a beauty to Paris stretched out at the feet of the Tower is doubtless to acknowledge this euphoria of aerial vision which recognizes nothing other than a nicely connected space; but it is also to mask the quite intellectual effort of the eye before an object which requires to be divided up, identified, reattached to memory; for the bliss of sensation (nothing happier than a lofty outlook) does not suffice to elude the questioning nature of the mind before any image.

This generally intellectual character of the panoramic vision is further attested by the following phenomenon, which Hugo and Michelet had moreover made into the mainspring of their bird's-eye views: to perceive Paris from above is infallibly to imagine a history; from the top of the Tower, the mind finds itself dreaming of the mutation of the landscape which it has before its eyes; through the astonishment of space, it plunges into the mystery of time, lets itself be affected by a kind of spontaneous anamnesis: it is duration itself which becomes panoramic. Let us put ourselves back (no difficult task) at the level of an average knowledge, an ordinary question put to the panorama of Paris; four great moments immediately leap out to our vision, i.e., to our consciousness. The first is that of prehistory; Paris was then covered by a layer of water, out of which barely emerged a few solid points; set on the Tower's first floor, the visitor would have had his nose level with the waves and would have seen only some scattered islets, the Etoile, the Pantheon, a wooded island which was Montmartre and two blue stakes in the distance, the towers of Notre-Dame,

then to his left, bordering this huge lake, the slopes of Mont Valérien; and conversely, the traveler who chooses to put himself today on the heights of this eminence, in foggy weather, would see emerging the two upper stories of the Tower from a liquid base; this prehistoric relation of the Tower and the water has been, so to speak, symbolically maintained down to our own days, for the Tower is partly built on a thin arm of the Seine filled in (up to the rue de l'Université) and it still seems to rise from a gesture of the river whose bridges it guards. The second history which lies before the Tower's gaze is the Middle Ages; Cocteau once said that the Tower was the Notre-Dame of the Left Bank; though the cathedral of Paris is not the highest of the city's monuments (the Invalides, the Pantheon, Sacré-Coeur are higher), it forms with the Tower a pair, a symbolic couple, recognized, so to speak, by Tourist folklore, which readily reduces Paris to its Tower and its Cathedral: a symbol articulated on the opposition of the past (the Middle Ages always represent a dense time) and the present, of stone, old as the world, and metal, sign of modernity. The third moment that can be read from the Tower is that of a broad history, undifferentiated since it proceeds from the Monarchy to the Empire, from the Invalides to the Arc de Triomphe: this is strictly the History of France, as it is experienced by French schoolchildren, and of which many episodes, present in every schoolboy memory, touch Paris. Finally, the Tower surveys a fourth history of Paris, the one which is being made now; certain modern monuments (UNESCO, the Radio-Télévision building) are beginning to set signs of the future within its space; the Tower permits harmonizing these unaccommodated substances (glass, metal), these new forms, with the stones and domes of the past; Paris, in its duration, under the Tower's gaze, composes itself like an abstract canvas in which dark oblongs (derived from a very old past) are contiguous with the white rectangles of modern architecture.

Once these points of history and of space are established by the eye, from the top of the Tower, the imagination continues filling out the Parisian panorama, giving it its structure; but what then intervenes are certain human functions; like the devil Asmodeus, by rising above Paris, the visitor to the Tower has the illusion of raising the enormous lid which covers the private life of millions of human beings; the city then becomes an intimacy whose functions, i.e., whose connections he deciphers; on the great polar axis, perpendicular to the horizontal curve of the river, three zones stacked one after the other, as though along a prone body, three functions of human life: at the top, at the foot of Montmartre, pleasure; at the center, around the Opéra, materiality, business, commerce; toward the bottom, at the foot of the Pantheon, knowledge, study; then, to the right and left, enveloping this vital axis like two protective muffs, two large zones of habitation, one residential, the other blue-collar; still farther, two wooded strips, Boulogne and Vincennes. It has been observed that a kind of very old law incites cities to develop toward the west, in the direction of the setting sun; it is on this side that the wealth of the fine neighborhoods proceeds, the east remaining the site of poverty; the Tower, by its very implantation, seems to follow this movement discreetly; one might say that it accompanies Paris in this westward shift, which our capital does not escape, and that it even invites the city toward its pole of development, to the south and to the west, where the sun is warmer, thereby participating in that great mythic function which makes every city into a living being: neither brain nor organ, situated a little apart from its vital zones, the Tower is merely the witness, the gaze which discreetly fixes, with its slender signal, the whole structure—geographical, historical, and social—of Paris space. This deciphering of Paris, performed by the Tower's gaze, is not only an act of the mind, it is also an initiation. To climb the Tower in order to contemplate Paris

from it is the equivalent of that first journey, by which the young man from the provinces went up to Paris, in order to conquer the city. At the age of twelve, young Eiffel himself took the diligence from Dijon with his mother and discovered the "magic" of Paris. The city, a kind of superlative capital, summons up that movement of accession to a superior order of pleasures, of values, of arts and luxuries; it is a kind of precious world of which knowledge makes the man, marks an entrance into a true life of passions and responsibilities; it is this myth—no doubt a very old one—which the trip to the Tower still allows us to suggest; for the tourist who climbs the Tower, however mild he may be, Paris laid out before his eyes by an individual and deliberate act of contemplation is still something of the Paris confronted, defied, possessed by Rastignac. Hence, of all the sites visited by the foreigner or the provincial, the Tower is the first obligatory monument; it is a Gateway, it marks the transition to a knowledge: one must sacrifice to the Tower by a rite of inclusion from which, precisely, the Parisian alone can excuse himself: the Tower is indeed the site which allows one to be incorporated into a race, and when it regards Paris, it is the very essence of the capital it gathers up and proffers to the foreigner who has paid to it his initiational tribute.

From Paris contemplated, we must now work our way back toward the Tower itself: the Tower which will live its life as an object (before being mobilized as a symbol). Ordinarily, for the tourist, every object is first of all an *inside*, for there is no visit without the exploration of an enclosed space: to visit a church, a museum, a palace is first of all to shut oneself up, to "make the rounds" of an interior, a little in the manner of an owner: every exploration is an appropriation; this tour of the *inside* corresponds, moreover, to the question raised by the *outside*: the monument is a riddle, to enter it is to solve, to

possess it; here we recognize in the tourist visit that initiational function we have just invoked apropos of the trip to the Tower; the cohort of visitors which is enclosed by a monument and processionally follows its internal meanders before coming back outside is quite like the neophyte who, in order to accede to the initiate's status, is obliged to traverse a dark and unfamiliar route within the initiatory edifice. In the religious protocol as in the tourist enterprise, being enclosed is therefore a function of the rite. Here, too, the Tower is a paradoxical object: one cannot be shut up within it since what defines the Tower is its longilineal form and its open structure: How can you be enclosed within emptiness, how can you visit a line? Yet incontestably the Tower is visited: we linger within it, before using it as an observatory. What is happening? What becomes of the great exploratory function of the *inside* when it is applied to this empty and depthless monument which might be said to consist entirely of an exterior substance?

In order to understand how the modern visitor adapts himself to the paradoxical monument which is offered to his imagination, we need merely observe what the Tower gives him, insofar as one sees in it an object and no longer a lookout. On this point, the Tower's provisions are of two kinds. The first is of a technical order; the Tower offers for consumption a certain number of performances, or, if one prefers, of paradoxes, and the visitor then becomes an engineer by proxy; these are, first of all, the four bases, and especially (for enormity does not astonish) the exaggeratedly oblique insertion of the metal pillars in the mineral mass; this obliquity is curious insofar as it gives birth to an upright form, whose very verticality absorbs its departure in slanting forms, and here there is a kind of agreeable challenge for the visitor; then come the elevators, quite surprising by their obliquity, for the ordinary imagination requires that what rises mechanically slide along a vertical axis; and for anyone who takes the stairs, there is the enlarged

spectacle of all the details, plates, beams, bolts, which *make* the Tower, the surprise of seeing how this rectilinear form, which is consumed in every corner of Paris as a pure line, is composed of countless segments, interlinked, crossed, divergent: an operation of reducing an appearance (the straight line) to its contrary reality (a lacework of broken substances), a kind of demystification provided by simple enlargement of the level of perception, as in those photographs in which the curve of a face, by enlargement, appears to be formed of a thousand tiny squares variously illuminated. Thus the Tower-as-object furnishes its observer, provided he insinuates himself into it, a whole series of paradoxes, the delectable contraction of an appearance and of its contrary reality.

The Tower's second provision, as an object, is that, despite its technical singularity, it constitutes a familiar "little world"; from the ground level, a whole humble commerce accompanies its departure: vendors of postcards, souvenirs, knick-knacks, balloons, toys, sunglasses, herald a commercial life which we rediscover thoroughly installed on the first platform. Now any commerce has a space-taming function; selling, buying, exchanging—it is by these simple gestures that men truly dominate the wildest sites, the most sacred constructions. The myth of the moneylenders driven out of the Temple is actually an ambiguous one, for such commerce testifies to a kind of affectionate familiarity with regard to a monument whose singularity no longer intimidates, and it is by a Christian sentiment (hence to a certain degree a special one) that the spiritual excludes the familiar; in Antiquity, a great religious festival as well as a theatrical representation, a veritable sacred ceremony, in no way prevented the revelation of the most everyday gestures, such as eating or drinking: all pleasures proceeded simultaneously, not by some heedless permissiveness but because the ceremonial was never savage and certainly offered no contradiction to the quotidian. The Tower is

not a sacred monument, and no taboo can forbid a commonplace life to develop there, but there can be no question, nonetheless, of a trivial phenomenon here; the installation of a restaurant on the Tower, for instance (food being the object of the most symbolic of trades), is a phenomenon corresponding to a whole meaning of leisure; man always seems disposed—if no constraints appear to stand in his way—to seek out a kind of counterpoint in his pleasures: this is what is called comfort. The Eiffel Tower is a comfortable object, and moreover, it is in this that it is an object either very old (analogous, for instance, to the ancient Circus) or very modern (analogous to certain American institutions such as the drive-in movie, in which one can simultaneously enjoy the film, the car, the food, and the freshness of the night air). Further, by affording its visitor a whole polyphony of pleasures, from technological wonder to haute cuisine, including the panorama, the Tower ultimately reunites with the essential function of all major human sites: autarchy; the Tower can live on itself: one can dream there, eat there, observe there, understand there, marvel there, shop there; as on an ocean liner (another mythic object that sets children dreaming), one can feel oneself cut off from the world and yet the owner of a world.

1964

Introduction to the Structural Analysis of Narratives

THE narratives of the world are numberless. Narrative is first and foremost a prodigious variety of genres, themselves distributed amongst different substances—as though any material were fit to receive man's stories. Able to be carried by articulated language, spoken or written, fixed or moving images, gestures, and the ordered mixture of all these substances; narrative is present in myth, legend, fable, tale, novella, epic, history, tragedy, drama, comedy, mime, painting (think of Carpaccio's *Saint Ursula*), stained-glass windows, cinema, comics, news item, conversation. Moreover, under this almost infinite diversity of forms, narrative is present in every age, in every place, in every society; it begins with the very history of mankind and there nowhere is nor has been a people without narrative. All classes, all human groups, have their narratives, enjoyment of which is very often shared by men with different, even opposing,¹ cultural backgrounds. Caring nothing for the division between good and bad literature, narrative is interna-

From *Image-Music-Text*.

¹ It must be remembered that this is not the case with either poetry or the essay, both of which are dependent on the cultural level of their consumers.