

# Myths Credence: Barthes Vs People In Mythologies By Roland Barthes

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## Abstract

Human has built-in faith in Myth and culture. The man who myths are people's constant belief from ancient times. Trusting the habits followed by the ancestors and making them a reality in the current scenario. Making way for facts and turning them to lie as the myth which people believed shows in the limelight was the view of Barthes in his writings. Comparing the reality and showing the outcome of it either to trust or it simply a fact which a normal man can understand. In Mythologies, Barthes shows people's belief in the unrealistic or unanswerable quest for having faith.

**Keywords:** Roland Barthes, Mythologies, Semiotics, Belief, People.

## Introduction

Mythologies in the world have a more significant impact on people's beliefs. Things are organized, followed, and principled by human beings. In his collection of essays, Roland Barthes explains how people trust and the fact that they tend to understand. Mythologies was a collection of essays by Barthes written for the French literary magazine *Les Lettres Nouvelles* (1953-1957)

The psychological myth type takes place in the whole book of Barthes's *Mythologies*. Human communication is multi-layered, as our language relies on complicated systems of signification which expressing a given statement using explicit jargon might indicate the ideological tendencies of the speaker. Like any other forthcoming system, the law is also multi-layered. This multi-layered nature is born at the minute of conscripting or passing a judgment and reconfigured through explanation, application, and even communication throughout the lifetime of the rule or the judgment.

Barthes undertakes a semiotic commentary of popular cultural objects well known in the French community such as steak and chips, wrestling, and even soap powder and detergents; unearthing the symbolic value of these objects concerning their claim of universality, at times finding that some objects retain significations interrelated with the bourgeoisie and capitalist cultures. He resolves to call the cultural power of these objects myths.

Roland Barthes transcribes in "Myth Today" that a myth is corresponding to a mask that armors people from direct access to authenticity. Barthes advocates that the popular imagination consists chiefly of stories that form myths that shape the mind. He copes that "myth deprives the object of which it speaks of all History." Myth enacts a new concept on an image and drains the image of its exactitudes. Concepts are spent directly when a myth is adopted. Barthes maintains that only media and mythologists can see myths for what they are.

The media easily displays the widespread imagination by the masks before it.

Barthes writes, "man in a bourgeois society is at every turn plunged into a false Nature." Myths extant concepts that distort the truth and matter an illusory view of "Nature." Barthes contends that myths are often used to back a specific view of what should be measured as normal and natural. Barthes cites advertisements as examples of the introduction of myths aimed at twisting unpleasant realities. He discusses advertisements for laundry detergents that depict powdered detergents as luxurious.

The commercials present the myth of luxury to cover up the hostile reality associated with dirty laundry. The myth of luxury is made to give the impression as if it were natural and typical of the homemaker's fixed reality. The grit allied with the task of doing laundry is evacuated by the beauty of the new detergent. The only way to recover reality is to recognize the myth's role in changing the consumers' perception.

Barthes copes that mythology is the best way to do this. Barthes views mythology as a form of protest against the guidance of people's understanding of the world. Mythology exposes reality and is the best method for recognizing the sources that seek to distort public belief.

- "To produce children ... that is your destiny."

Roland Barthes evaluates a story from the popular women's magazine *Elle*. He shares his disbelief at the list in the story of the number of novels each female has published together with the number of children each has. He resists that this serves to reinforce the view that women are primarily mothers and that their careers should not be prioritized. Barthes sees the story as insinuating that writing novels seems merely an acceptable hobby for women who are busy being mothers. He contends that the story veils

the chauvinist view that women are not men's equals and that women's value in society is tied to motherhood.

- "Contemporary toys are made of unpromising materials"

Roland Barthes describes that popular toys are no longer made of wood but are "products of chemistry." Barthes contrasts today's toxic plastic toys with the soft and "poetic" wooden ones of the past. He completes that contemporary plastic toys disunite the child's connection with the natural world. Through toys, children come to accept the most unacceptable of adult realism including separation and combat. Contemporary toys do not stimulate creativity but are made easy to use and non-refundable. Children learn that they are "users" and consumers when they are immersed in play with today's toys.

- "Wine is the juice of the sun and the earth."

Roland Barthes scrutinizes the association between wine and French individuality. He contends that the French are unique in considering the act of consuming wine which is an enjoyable pastime. Other countries value wine for its heady effects. Barthes notes that French people find the absence of wine to be shocking. He claims that "society labels sick, infirm, or brutal anyone who does not believe in wine." The mythology of neighboring wine runs deep in France, and the story of wine is primarily a tale about jingoism.

- "Common sense is the watchdog of petit-bourgeois equations."

Roland Barthes deliberates the philosophy associated with the lower-middle class called the "petit bourgeois" in French. The French representative Pierre Poujade (1920–2003) calls common sense "the narrowest" authenticity because it is based solely on quantitative deliberations. Common sense asserts equations such as "an eye for an eye"

and "penny for penny." Barthes contends that the lower-middle classes of people value impartiality above all else. They are condensed blind to qualitative considerations that reflect a more expanded and complex reality. A doggedness toward common sense is the psychological correspondent of desiring to always persist in a comfort zone. Common sense develops from fear of happenstances that could encounter long-standing traditions about the world.

- "Legal psychiatry hands over to the executioner the madmen."

Roland Barthes critiques "penal reason" or the legal discerning that he observes in the reports about illicit trials in France. He is predominantly concerned with cases where there is no real sign to warrant a guilty verdict. Barthes observes that the suit's strategy is to construct a convincing narrative that recognizes a reasonable motive for the crime. Barthes alleges that the "psychological" witness offered in court is "literary" because it authors a story. He concludes that psychology "plays the role of the Church handing over to the secular arm (Justice) the accused." Narrative evidence replaces real evidence and can make even the most inexplicable of crimes appear reasonable

- "The spectacle is generated by an astonishment of human relations."

Roland Barthes contends that the renowned bicycle race the Tour de France is significant because of the myths that it exemplifies. Barthes borrows the structure of epic poetry to validate the features of the race that look like familiar dramatic stories. He shows that each Tour has an instigation, an ordeal, a journey, a competition, and a cast of characters that gratifies the worldwide audience. The spectators encounter the cast from the tent where the competitors insult and contest each other before the race begins. The relationships between the characters gradually unfold throughout the race. Barthes argues that the

theatrical storyline lends the race its fabled status.

- "The man in the street and the taxpayer ... are characters."

Roland Barthes unveils a critique of the small-minded view of labor rights. Barthes enunciates a "petit-bourgeois" or middle-class logic that reduces the whole story of labor clashes to a simple story describing a fight between two groups of characters. Middle-class logic lacks the complexity needed to assess labor disputes in light of the total political situation. Barthes contends that this is due to an essentialist feature of middle-class thinking that pits an individual against an individual. Barthes claims that the middle class has been conditioned by a common sense not to be capable of assessing the totality of the social conditions.

- "Myth is a peculiar system."

Roland Barthes describes myth as a "second-order semiological system." Semiology is the science of signs. Barthes maintains that myth functions as a means of transforming the first-order sign into a new signifier. Barthes defines the first-order sign as a concept produced in a relationship between a signifier and a signified. He offers the example of the sign "passion" that emerges in the act of giving someone roses as a gift. A myth about "passion" connects passion to a new signifier to produce a second-order signification.

- It is this constant game of hide-and-seek ... which defines myth.

Roland Barthes labels the relationship between meaning and form in mythology. Barthes defines a myth as consisting of a sign and a concept signified. The sign embodies the concept of a myth previously derived meaning from its historical context. Myth functions to transform a sign into a concept by imposing a new form upon it. The process of endowing a sign with a new form drains the sign's original meaning. Barthes maintains that the original meaning of a sign is never completely lost but

re-emerges time and again in the creation of new mythological forms.

- Myth is a value

Roland Barthes defines myth as belonging to the domain associated with values rather than with facts. Barthes notes that "truth is no guarantee" for myth. The form and meaning that come together to create a myth are never final and fixed. Myths can constantly shift and evolve as they are constructed and reconstructed. Myths are values that change along with the circumstances.

Mythologies contain an extended discussion of Barthes's view that myth is a type of speech that communicates a concept using a signifier. This section of the book presents a theoretical analysis of Barthes's project. Barthes's semiology or study of signs builds on the work of the pioneering Swiss linguist Ferdinand de Saussure (1857–1913).

Barthes employs Saussure's distinction between a "signifier" and a "signified" to argue that myth occurs as a

"second-order" system. The myth begins with a signifier which is the sign formed in a linguistic interaction between a signifier and a meaning. Myth builds on a foundation with an established history and significance.

Barthes contends that the myth imposes a new form on a sign by emptying the sign of its prior meaning. He communicates his sense that "there is no fixity in mythical concepts: they can come into being, alter, disintegrate, disappear completely." Barthes argues that myth has a use-value and achieves a specific end by "stealing language."

This is why the myth is the perfect vehicle for promoting a particular political agenda. Myth has the power to make the agenda appear perfectly normal and natural. Only the analyst suspects any duplicitous intentions. Mythology is the best method for revealing the illusions that inform mass media and demonstrating how they function to enforce specific social structures.

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