

Gallop

1. Roland Barthes, *S/Z* (Paris: Seuil, 1970).
2. Roland Barthes, *Sade, Fourier, Loyola* (Paris: Seuil, 1971). All translations mine.
3. Barthes's tag for *Sade, Fourier, Loyola* in *Roland Barthes par Roland Barthes* (Paris: Seuil, 1975).
4. Roland Barthes, *Le Plaisir du texte* (Paris: Seuil, 1973), p. 68.
5. Roland Barthes, *Fragments d'un discours amoureux* (Paris: Seuil, 1977), p. 191.
6. The "chicane" and the "redan" are literally defenses, and serve to underline patterns of neurotic defense in *Sade* and *Loyola* for Barthes (and Lacan). Yet it is precisely the defense provided by a zigzag which allows us our "attack" on Barthes, our disruption of his system. Our offensive has been conducted through a study of the defenses. It seems, ironically, that the defenses of a system's closure are in fact its weaknesses.
7. We are greatly indebted to R. Runyon who by finding this sentence in Barthes's name, unwittingly wrote this paper. ■

# The cover of Ro

Indeed, we often get an impression

# amoureux prese

as though, to borrow the words of

# painting of Tobias

Polonius, our bait of falsehood had

# a scumble, throu

taken a carp of truth. —Freud,

# The configuratio

*Constructions in Analysis* (1937)

# ter R. A prolong

Barthes describes himself as a child waiting for the

# childhood in the

return of his mother: "I went in the evenings to the

# lel to that noncar

U<sup>bis</sup> bus stop, at Sèvres-Babylone; the busses pas-

# based, makes po

sed by several times, she wasn't in any" (*FDA*,

# scribed within a

21).<sup>1</sup> Baby alone, not yet weaned (*sevré*)—from

# roles of Tobias, a

such an endured absence, Barthes maintains,

# in canonical imit

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nd Barthes's recent *Frag*  
 is a puzzle for the reader  
 and the Angel, it constitutes  
 h which the reader scans  
 created by that frame se  
 d gaze discloses prefigu  
 Apocryphal story on wh  
 sible a reading of Goethe'  
 onical legend, and reveals  
 short story of Balzac. Alte  
 ngel, and fish, Barthes and  
 tion, a reunion of readers

language is born: "The child concocts a bobbin,

casts it out and reels it in, miming the departure

and return of the mother" (*FDA*, 22). Distorted

time is transformed into rhythm, and the death of

the other (for to the child absence is tantamount to

death) is delayed. Barthes' new book, *Fragments*

*d'un discours amoureux*, (1977), is likewise born

out of an "extreme solitude" (*FDA*, 5), for it is the

discourse "of someone who speaks within himself,

in love, facing the other (the loved one), who does

not speak" (*FDA*, 7). Like Plato's *Phaedrus*, it is a

*ments d'un discours*

text about both love and literature in which dis-

**er: a fragment of a**

course about one becomes discourse about the

**tes an opaque glaze,**

other. In *The Pleasure of the Text* (1973) Barthes

**the text that follows.**

had already spoken of writing as "the science of

**ems to form the let-**

the ecstasies of language, its kamasutra" (*PT*, 14).<sup>2</sup>

**rations of Roland's**

In the *Fragments*, reading the text becomes a

**ich the painting is**

model for falling in love, and vice versa. Ostensibly

**s *Werther* as a paral-**

an encyclopedia of the gestures of a person in love

**; Barthes's name in-**

(*Anguish, Declaration, Exile, Jealousy, Muteness,*

**ernately playing the**

*Night, Obscene, Rapture, Scene, Tenderness,*

**d the reader engage**

*Union*, and 69 other "figures"), this book becomes,

**s and lovers.**