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6 Jacques Derrida

Jacques Derrida (b. 1930) is a French philosopher, who teaches philosophy at the Ecole Normale Supérieure in Paris. He has, however, arguably had more influence on literary studies than on philosophy, especially in the universities of America, where a school of 'deconstructive' criticism, drawing much of its inspiration from Derrida, has been a major force in the 1970s and 80s, and where he himself is a frequent visitor.

'Structure, Sign and Play in the Human Sciences' in fact belongs to a historic moment in the traffic of ideas between Europe and America. It was originally a paper contributed to a conference entitled 'The Languages of Criticism and the Sciences of Man', held at Johns Hopkins University, Baltimore, in 1966, at which the American academic world experienced at first hand the challenge of the new ideas and methodologies in the humanities generated by European structuralism. (Present on this occasion, as well as Derrida, were Lucien Goldmann, Tzvetan Todorov, Roland Barthes and Jacques Lacan.)

'Structure, Sign and Play' marks the moment at which 'post-structuralism' as a movement begins, opposing itself to classical structuralism as well as to traditional humanism and empiricism: the moment, as Derrida himself puts it, when 'the structurality of structure had to begin to be thought'. Classical structuralism, based on Saussure's linguistics, held out the hope of achieving a 'scientific' account of culture by identifying the *system* that underlies the infinite manifestations of any form of cultural production. The structural anthropology of Claude Lévi-Strauss tried to do this for myth. (See Lévi-Strauss, 'Incest and Myth', section 40 in *20th Century Literary Criticism*.) But, says Derrida, all such analyses imply that they are based on some secure ground, a 'centre' or 'transcendental signified', that is outside the system under investigation and guarantees its intelligibility. There is, however, no such secure ground, according to Derrida—it is a philosophical fiction. He sees Lévi-Strauss as making this disconcerting discovery in the course of his researches, and then retreating from a full recognition of its implications. Lévi-Strauss renounces the hope of a totalizing scientific explanation of cultural phenomena, but on equivocal grounds—sometimes because it is impossible (new data will always require modification of the systematic model) and sometimes because it is useless (discourse is a field not of finite meanings but of infinite play).

Derrida himself had no qualms about embracing 'a world of signs without fault, without truth and without origin, which is offered to our active interpretation', and fathered a new school of criticism based on this *donnée*: deconstruction.

Taking its cue from Derrida's assertion in 'Structure, Sign and Play' that 'language bears within itself the necessity of its own critique', deconstructive criticism aims to show that any text inevitably undermines its own claim to have a determinate meaning, and licences the reader to produce his own meanings out of it by an activity of semantic 'freeplay'.

'Structure, Sign and Play in the Discourse of the Human Sciences' is reprinted here from Jacques Derrida, *Writing and Difference*, trans. Alan Bass (1978). Other books by Derrida which have been influential in literary studies and have been translated into English include *Of Grammatology* (1976) and *Dissemination* (1982).

- CROSS-REFERENCES: 4. Genette
5. Lacan
9. Barthes
15. Abrams
16. Miller

COMMENTARY: Jonathan Culler, 'Derrida', in John Sturrock, *Structuralism and Since* (1979) and *On Deconstruction: theory and criticism after structuralism* (1983)

Christopher Norris, *Deconstruction: theory and practice* (1982)

Structure, sign and play in the discourse of the human sciences

We need to interpret interpretations more than to interpret things.
(Montaigne)

Perhaps something has occurred in the history of the concept of structure that could be called an 'event,' if this loaded word did not entail a meaning which it is precisely the function of structural—or structuralist—thought to reduce or to suspect. Let us speak of an 'event,' nevertheless, and let us use quotation marks to serve as a precaution. What would this event be then? Its exterior form would be that of a *rupture* and a redoubling.

It would be easy enough to show that the concept of structure and even the word 'structure' itself are as old as the *epistēmē*^a—that is to say, as old as Western science and Western philosophy—and that their roots thrust deep into the soil of ordinary language, into whose deepest recesses the *epistēmē* plunges in order

^a A term coined by Michel Foucault (see below, pp. 196–210) to refer to 'the total set of relations that unite, at a given period, the discursive practices that give rise to epistemological figures, sciences, and possibly formalized systems of knowledge'.

to gather them up and to make them part of itself in a metaphorical displacement. Nevertheless, up to the event which I wish to mark out and define, structure—or rather the structurality of structure—although it has always been at work, has always been neutralized or reduced, and this by a process of giving it a center or of referring it to a point of presence, a fixed origin. The function of this center was not only to orient, balance, and organize the structure—one cannot in fact conceive of an unorganized structure—but above all to make sure that the organizing principle of the structure would limit what we might call the *play* of the structure. By orienting and organizing the coherence of the system, the center of a structure permits the play of its elements inside the total form. And even today the notion of a structure lacking any center represents the unthinkable itself.

Nevertheless, the center also closes off the play which it opens up and makes possible. As center, it is the point at which the substitution of contents, elements, or terms is no longer possible. At the center, the permutation of the transformation of elements (which may of course be structures enclosed within a structure) is forbidden. At least this permutation has always remained *interdicted* (and I am using this word deliberately). Thus it has always been thought that the center, which is by definition unique, constituted that very thing within a structure which while governing the structure, escapes structurality. This is why classical thought concerning structure could say that the center is, paradoxically, *within* the structure and *outside it*. The center is at the center of the totality, and yet, since the center does not belong to the totality (is not part of the totality), the totality *has its center elsewhere*. The center is not the center. The concept of centered structure—although it represents coherence itself, the condition of the *epistēmē* as philosophy or science—is contradictorily coherent. And as always, coherence in contradiction expresses the force of a desire.¹ The concept of centered structure is in fact the concept of a play based on a fundamental ground, a play constituted on the basis of a fundamental immobility and a reassuring certitude, which itself is beyond the reach of play. And on the basis of this certitude anxiety can be mastered, for anxiety is invariably the result of a certain mode of being implicated in the game, of being caught by the game, of being as it were at stake in the game from the outset. And again on the basis of what we call the center (and which, because it can be either inside or outside, can also indifferently be called the origin or end, *archē* or *telos*), repetitions, substitutions, transformations, and permutations are always *taken* from a history of meaning [*sens*]²—that is, in a word, a history—whose origin may always be reawakened or whose end may always be anticipated in the form of presence. This is why one perhaps could say that the movement of any archaeology, like that of any eschatology, is an accomplice of this reduction of the structurality of structure and always attempts to conceive of structure on the basis of a full presence which is beyond play.

If this is so, the entire history of the concept of structure, before the rupture of which we are speaking, must be thought of as a series of substitutions of center for center, as a linked chain of determinations of the center. Successively, and in a regulated fashion, the center receives different forms or names. The history of metaphysics, like the history of the West, is the history of these metaphors and

metonymies. Its matrix—if you will pardon me for demonstrating so little and for being so elliptical in order to come more quickly to my principal theme—is the determination of Being as *presence* in all senses of this word. It could be shown that all the names related to fundamentals, to principles, or to the center have always designated an invariable presence—*eidōs*, *archē*, *telos*, *energeia*, *ousia* (essence, existence, substance, subject) *alētheia*, transcendentality, consciousness, God, man, and so forth.

The event I called a rupture, the disruption I alluded to at the beginning of this paper, presumably would have come about when the structurality of structure had to begin to be thought, that is to say, repeated, and this is why I said that this disruption was repetition in every sense of the word. Henceforth, it became necessary to think both the law which somehow governed the desire for a center in the constitution of structure, and the process of signification which orders the displacements and substitutions for this law of central presence—but a central presence which has never been itself, has always already been exiled from itself into its own substitute. The substitute does not substitute itself for anything which has somehow existed before it. Henceforth, it was necessary to begin thinking that there was no center, that the center could not be thought in the form of a present-being, that the center had no natural site, that it was not a fixed locus but a function, a sort of nonlocus in which an infinite number of sign-substitutions came into play. This was the moment when language invaded the universal problematic, the moment when, in the absence of a center or origin, everything became discourse—provided we can agree on this word—that is to say, a system in which the central signified, the original or transcendental signified, is never absolutely present outside a system of differences. The absence of the transcendental signified extends the domain and the play of signification infinitely.

Where and how does this decentering, this thinking the structurality of structure, occur? It would be somewhat naive to refer to an event, a doctrine, or an author in order to designate this occurrence. It is no doubt part of the totality of an era, our own, but still it has always already begun to proclaim itself and begun to *work*. Nevertheless, if we wished to choose several 'names,' as indications only, and to recall those authors in whose discourse this occurrence has kept most closely to its most radical formulation, we doubtless would have to cite the Nietzschean critique of metaphysics, the critique of the concepts of Being and truth, for which were substituted the concepts of play, interpretation, and sign (sign without present truth); the Freudian critique of self-presence, that is, the critique of consciousness, of the subject, of self-identity and of self-proximity or self-possession; and, more radically, the Heideggerean destruction of metaphysics, of onto-theology, of the determination of Being as presence.^b But all these destructive discourses and all their analogues are trapped in a kind of circle. This circle is unique. It describes the form of the relation between the history of metaphysics and the destruction of the history of metaphysics. There is no sense in doing without the concepts of metaphysics in order to shake

^b See p. 104 n.s. above.

metaphysics. We have no language—no syntax and no lexicon—which is foreign to this history; we can pronounce not a single destructive proposition which has not already had to slip into the form, the logic, and the implicit postulations of precisely what it seeks to contest. To take one example from many: the metaphysics of presence is shaken with the help of the concept of *sign*. But, as I suggested a moment ago, (as soon as one seeks to demonstrate in this way that there is no transcendental or privileged signified and that the domain or play of signification henceforth has no limit, one must reject even the concept and word 'sign' itself—which is precisely what cannot be done.) For the signification 'sign' has always been understood and determined, in its meaning, as sign-of, a signifier referring to a signified, a signifier different from its signified. If one erases the radical difference between signifier and signified, it is the word 'signifier' itself which must be abandoned as a metaphysical concept. When Lévi-Strauss says in the preface to *The Raw and the Cooked* that he has 'sought to transcend the opposition between the sensible and the intelligible by operating from the outset at the level of signs,'² the necessity, force, and legitimacy of his act cannot make us forget that the concept of the sign cannot in itself surpass this opposition between the sensible^c and the intelligible. The concept of the sign, in each of its aspects, has been determined by this opposition throughout the totality of its history. It has lived only on this opposition and its system. But we cannot do without the concept of the sign, for we cannot give up this metaphysical complicity without also giving up the critique we are directing against this complicity, or without the risk of erasing difference in the self-identity of a signified reducing its signifier into itself or, amounting to the same thing, simply expelling its signifier outside itself. For there are two heterogeneous ways of erasing the difference between the signifier and the signified: one, the classic way, consists in reducing or deriving the signifier, that is to say, ultimately in *submitting* the sign to thought; the other, the one we are using here against the first one, consists in putting into question the system in which the preceding reduction functioned: first and foremost, the opposition between the sensible and the intelligible. For the *paradox* is that the metaphysical reduction of the sign needed the opposition it was reducing. The opposition is systematic with the reduction. And what we are saying here about the sign can be extended to all the concepts and all the sentences of metaphysics, in particular to the discourse on 'structure.' But there are several ways of being caught in this circle. They are all more or less naive, more or less empirical, more or less systematic, more or less close to the formulation—that is, to the formalization—of this circle. It is these differences which explain the multiplicity of destructive discourses and the disagreement between those who elaborate them. Nietzsche, Freud, and Heidegger, for example, worked within the inherited concepts of metaphysics. Since these concepts are not elements or atoms, and since they are taken from a syntax and a system, every particular borrowing brings along with it the whole of metaphysics. This is what allows these destroyers to destroy each other reciprocally—for example, Heidegger regarding Nietzsche, with as much lucidity and

^c 'Sensible' meaning 'perceptible through the senses'.

rigor as bad faith and misconstruction, as the last metaphysician, the last 'Platonist.' One could do the same for Heidegger himself, for Freud, or for a number of others. And today no exercise is more widespread.

What is the relevance of this formal schema when we turn to what are called the 'human sciences'? One of them perhaps occupies a privileged place—ethnology. In fact one can assume that ethnology could have been born as a science only at the moment when a decentering had come about: at the moment when European culture—and, in consequence, the history of metaphysics and of its concepts—had been *dislocated*, driven from its locus, and forced to stop considering itself as the culture of reference. This moment is not first and foremost a moment of philosophical or scientific discourse. It is also a moment which is political, economic, technical, and so forth. One can say with total security that there is nothing fortuitous about the fact that the critique of ethnocentrism—the very condition for ethnology—should be systematically and historically contemporaneous with the destruction of the history of metaphysics. Both belong to one and the same era. Now, ethnology—like any science—comes about within the element of discourse. And it is primarily a European science employing traditional concepts, however much it may struggle against them. Consequently, whether he wants to or not—and this does not depend on a decision on his part—the ethnologist accepts into his discourse the premises of ethnocentrism at the very moment when he denounces them. This necessity is irreducible; it is not a historical contingency. We ought to consider all its implications very carefully. But if no one can escape this necessity, and if no one is therefore responsible for giving in to it, however little he may do so, this does not mean that all the ways of giving in to it are of equal pertinence. The quality and fecundity of a discourse are perhaps measured by the critical rigor with which this relation to the history of metaphysics and to inherited concepts is thought. Here it is a question both of a critical relation to the language of the social sciences and a critical responsibility of the discourse itself. It is a question of explicitly and systematically posing the problem of the status of a discourse which borrows from a heritage the resources necessary for the deconstruction of that heritage itself. A problem of *economy* and *strategy*.

If we consider, as an example, the texts of Claude Lévi-Strauss, it is not only because of the privilege accorded to ethnology among the social sciences, nor even because the thought of Lévi-Strauss weighs heavily on the contemporary theoretical situation. It is above all because a certain choice has been declared in the work of Lévi-Strauss and because a certain doctrine has been elaborated there, and precisely, in a *more or less explicit manner*, as concerns both this critique of language and this critical language in the social sciences.

In order to follow this movement in the text of Lévi-Strauss, let us choose as one guiding thread among others the opposition between nature and culture. Despite all its rejuvenations and disguises, this opposition is congenital to philosophy. It is even older than Plato. It is at least as old as the Sophists^d. Since the statement of the opposition *physis/nomos*, *physis/technē*, it has been relayed to

^d Philosophers and teachers active in Greece in the fifth century BC.

us by means of a whole historical chain which opposes 'nature' to law, to education, to art, to technics—but also to liberty, to the arbitrary, to history, to society, to the mind, and so on. Now, from the outset of his researches, and from his first book (*The Elementary Structures of Kinship*) on, Lévi-Strauss simultaneously has experienced the necessity of utilizing this opposition and the impossibility of accepting it. In the *Elementary Structures*, he begins from this axiom or definition: that which is *universal* and spontaneous, and not dependent on any particular culture or on any determinate norm, belongs to nature. Inversely, that which depends upon a system of *norms* regulating society and therefore is capable of *varying* from one social structure to another, belongs to culture. These two definitions are of the traditional type. But in the very first pages of the *Elementary Structures* Lévi-Strauss, who has begun by giving credence to these concepts, encounters what he calls a *scandal*, that is to say, something which no longer tolerates the nature/culture opposition he has accepted, something which *simultaneously* seems to require the predicates of nature and of culture. This scandal is the *incest prohibition*. The incest prohibition is universal; in this sense one could call it natural. But it is also a prohibition, a system of norms and interdicts; in this sense one could call it cultural:

Let us suppose then that everything universal in man relates to the natural order, and is characterized by spontaneity, and that everything subject to a norm is cultural and is both relative and particular. We are then confronted with a fact, or rather, a group of facts, which, in the light of previous definitions, are not far removed from a scandal: we refer to that complex group of beliefs, customs, conditions and institutions described succinctly as the prohibition of incest, which presents, without the slightest ambiguity, and inseparably combines, the two characteristics in which we recognize the conflicting features of two mutually exclusive orders. It constitutes a rule, but a rule which, alone among all the social rules, possesses at the same time a universal character.³

Obviously there is no scandal except within a system of concepts which accredits the difference between nature and culture. By commencing his work with the *factum* of the incest prohibition, Lévi-Strauss thus places himself at the point at which this difference, which has always been assumed to be self-evident, finds itself erased or questioned. For from the moment when the incest prohibition can no longer be conceived within the nature/culture opposition, it can no longer be said to be a scandalous fact, a nucleus of opacity within a network of transparent significations. The incest prohibition is no longer a scandal one meets with or comes up against in the domain of traditional concepts; it is something which escapes these concepts and certainly precedes them—probably as the condition of their possibility. It could perhaps be said that the whole of philosophical conceptualization, which is systematic with the nature/culture opposition, is designed to leave in the domain of the unthinkable the very thing that makes this conceptualization possible: the origin of the prohibition of incest.

This example, too cursorily examined, is only one among many others, but nevertheless it already shows that language bears within itself the necessity of

its own critique. Now this critique may be undertaken along two paths, in two 'manners.' Once the limit of the nature/culture opposition makes itself felt, one might want to question systematically and rigorously the history of these concepts. This is a first action. Such a systematic and historic questioning would be neither a philological nor a philosophical action in the classic sense of these words. To concern oneself with the founding concepts of the entire history of philosophy, to deconstitute them, is not to undertake the work of the philologist or of the classic historian of philosophy. Despite appearances, it is probably the most daring way of making the beginnings of a step outside of philosophy. The step 'outside philosophy' is much more difficult to conceive than is generally imagined by those who think they made it long ago with cavalier ease, and who in general are swallowed up in metaphysics in the entire body of discourse which they claim to have disengaged from it.

The other choice (which I believe corresponds more closely to Lévi-Strauss's manner), in order to avoid the possibly sterilizing effects of the first one, consists in conserving all these old concepts within the domain of empirical discovery while here and there denouncing their limits, treating them as tools which can still be used. No longer is any truth value attributed to them: there is a readiness to abandon them, if necessary, should other instruments appear more useful. In the meantime, their relative efficacy is exploited, and they are employed to destroy the old machinery to which they belong and of which they themselves are pieces. This is how the language of the social sciences criticizes *itself*. Lévi-Strauss thinks that in this way he can separate *method* from *truth*, the instruments of the method and the objective significations envisaged by it. One could almost say that this is the primary affirmation of Lévi-Strauss; in any event, the first words of the *Elementary Structures* are: 'Above all, it is beginning to emerge that this distinction between nature and society ('nature' and 'culture' seem preferable to us today), while of no acceptable historical significance, does contain a logic, fully justifying its use by modern sociology as a methodological tool.'⁴

Lévi-Strauss will always remain faithful to this double intention: to preserve as an instrument something whose truth value he criticizes.

On the one hand, he will continue, in effect, to contest the value of the nature/culture opposition. More than thirteen years after the *Elementary Structures*, *The Savage Mind* faithfully echoes the text I have just quoted: 'The opposition between nature and culture to which I attached much importance at one time . . . now seems to be of primarily methodological importance.' And this methodological value is not affected by its 'ontological' nonvalue (as might be said, if this notion were not suspect here): 'However, it would not be enough to reabsorb particular humanities into a general one. This first enterprise opens the way for others which . . . are incumbent on the exact natural sciences: the reintegration of culture in nature and finally of life within the whole of its physico-chemical conditions.'⁵

On the other hand, still in *The Savage Mind*, he presents as what he calls *bricolage* what might be called the discourse of this method. The *bricoleur*, says Lévi-Strauss, is someone who uses 'the means at hand,' that is, the instruments he finds at his disposition around him, those which are already there, which had

not been especially conceived with an eye to the operation for which they are to be used and to which one tries by trial and error to adapt them, not hesitating to change them whenever it appears necessary, or to try several of them at once, even if their form and their origin are heterogenous—and so forth. There is therefore a critique of language in the form of *bricolage*, and it has even been said that *bricolage* is critical language itself. I am thinking in particular of the article of G. Genette, 'Structuralisme et critique littéraire,'⁶ published in homage to Lévi-Strauss in a special issue of *L'Arc* (no. 26, 1965), where it is stated that the analysis of *bricolage* could 'be applied almost word for word' to criticism, and especially to 'literary criticism.'

If one calls *bricolage* the necessity of borrowing one's concepts from the text of a heritage which is more or less coherent or ruined, it must be said that every discourse is *bricoleur*. The engineer, whom Lévi-Strauss opposes to the *bricoleur*, should be the one to construct the totality of his language, syntax, and lexicon. In this sense the engineer is a myth. A subject who supposedly would be the absolute origin of his own discourse and supposedly would construct it 'out of nothing,' 'out of whole cloth,' would be the creator of the verb, the verb itself. The notion of the engineer who supposedly breaks with all forms of *bricolage* is therefore a theological idea; and since Lévi-Strauss tells us elsewhere that *bricolage* is mythopoetic, the odds are that the engineer is a myth produced by the *bricoleur*. As soon as we cease to believe in such an engineer and in a discourse which breaks with the received historical discourse, and as soon as we admit that every finite discourse is bound by a certain *bricolage* and that the engineer and the scientist are also species of *bricoleurs*, then the very idea of *bricolage* is menaced and the difference in which it took on its meaning breaks down.

This brings us to the second thread which might guide us in what is being contrived here.

Lévi-Strauss describes *bricolage* not only as an intellectual activity but also as a mythopoetical activity. One reads in *The Savage Mind* 'Like *bricolage* on the technical plane, mythical reflection can reach brilliant unforeseen results on the intellectual plane. Conversely, attention has often been drawn to the mythopoetical nature of *bricolage*.'⁶

But Lévi-Strauss's remarkable endeavor does not simply consist in proposing, notably in his most recent investigations, a structural science of myths and of mythological activity. His endeavor also appears—I would say almost from the outset—to have the status which he accords to his own discourse on myths, to what he calls his 'mythologicals.' It is here that his discourse on the myth reflects on itself and criticizes itself. And this moment, this critical period, is evidently of concern to all the languages which share the field of the human sciences. What does Lévi-Strauss say of his 'mythologicals'? It is here that we rediscover the mythopoetical virtue of *bricolage*. In effect, what appears most fascinating in this critical search for a new status of discourse is the stated abandonment of all reference to a *center*, to a *subject*, to a privileged *reference*, to an origin, or to an

⁶ See Gérard Genette, 'Structuralism and Literary Criticism', pp. 62–78 above.

absolute *archia* [beginning]. The theme of this decentering could be followed throughout the 'Overture' to his last book, *The Raw and the Cooked*. I shall simply remark on a few key points.

1. From the very start, Lévi-Strauss recognizes that the Bororo myth which he employs in the book as the 'reference myth' does not merit this name and this treatment. The name is specious and the use of the myth improper. This myth deserves no more than any other its referential privilege: 'In fact, the Bororo myth, which I shall refer to from now on as the key myth, is, as I shall try to show, simply a transformation, to a greater or lesser extent, of other myths originating either in the same society or in neighboring or remote societies. I could, therefore, have legitimately taken as my starting point any one representative myth of the group. From this point of view, the key myth is interesting not because it is typical, but rather because of its irregular position within the group.'⁷

2. There is no unity or absolute source of the myth. The focus or the source of the myth are always shadows and virtualities which are elusive, unactualizable, and nonexistent in the first place. Everything begins with structure, configuration, or relationship. The discourse on the acentric structure that myth itself is, cannot itself have an absolute subject or an absolute center. It must avoid the violence that consists in centering a language which describes an acentric structure if it is not to shortchange the form and movement of myth. Therefore it is necessary to forego scientific or philosophical discourse, to renounce the *epistêmê* which absolutely requires, which is the absolute requirement that we go back to the source, to the center, to the founding basis, to the principle, and so on. In opposition to *epistemic* discourse, structural discourse on myths—*mythological* discourse—must itself be *mythomorphic*. It must have the form of that of which it speaks. This is what Lévi-Strauss says in *The Raw and the Cooked*, from which I would now like to quote a long and remarkable passage:

The study of myths raises a methodological problem, in that it cannot be carried out according to the Cartesian principle of breaking down the difficulty into as many parts as may be necessary for finding the solution. There is no real end to methodological analysis, no hidden unity to be grasped once the breaking-down process has been completed. Themes can be split up *ad infinitum*. Just when you think you have disentangled and separated them, you realize that they are knitting together again in response to the operation of unexpected affinities. Consequently the unity of the myth is never more than tendential and projective and cannot reflect a state or a particular moment of the myth. It is a phenomenon of the imagination, resulting from the attempt at interpretation; and its function is to endow the myth with synthetic form and to prevent its disintegration into a confusion of opposites. The science of myths might therefore be termed 'anaclastic,' if we take this old term in the broader etymological sense which includes the study of both reflected rays and broken rays. But unlike philosophical reflection, which aims to go back to its own source, the reflections we are dealing with here concern rays whose only source is hypothetical. . . . And in seeking to imitate the

spontaneous movement of mythological thought, this essay, which is also both too brief and too long, has had to conform to the requirements of that thought and to respect its rhythm. It follows that this book on myths is itself a kind of myth.⁸

This statement is repeated a little farther on: 'As the myths themselves are based on secondary codes (the primary codes being those that provide the substance of language), the present work is put forward as a tentative draft of a tertiary code, which is intended to ensure the reciprocal translatability of several myths. This is why it would not be wrong to consider this book itself as a myth: it is, as it were, the myth of mythology.'⁹ The absence of a center is here the absence of a subject and the absence of an author: 'Thus the myth and the musical work are like conductors of an orchestra, whose audience becomes the silent performers. If it is now asked where the real center of the work is to be found, the answer is that this is impossible to determine. Music and mythology bring man face to face with potential objects of which only the shadows are actualized. . . . Myths are anonymous.'¹⁰ The musical model chosen by Lévi-Strauss for the composition of his book is apparently justified by this absence of any real fixed center of the mythical or mythological discourse.

Thus it is at this point that ethnographic *bricolage* deliberately assumes its mythopoetic function. But by the same token, this function makes the philosophical or epistemological requirement of a center appear as mythological, that is to say, as a historical illusion.

Nevertheless, even if one yields to the necessity of what Lévi-Strauss has done, one cannot ignore its risks. If the mythological is mythomorphic, are all discourses on myths equivalent? Shall we have to abandon any epistemological requirement which permits us to distinguish between several qualities of discourse on the myth? A classic, but inevitable question. It cannot be answered—and I believe that Lévi-Strauss does not answer it—for as long as the problem of the relations between the philosopheme or the theorem, on the one hand, and the mytheme or the mythopoem, on the other, has not been posed explicitly, which is no small problem. For lack of explicitly posing this problem, we condemn ourselves to transforming the alleged transgression of philosophy into an unnoticed fault within the philosophical realm. Empiricism would be the genus of which these faults would always be the species. Transphilosophical concepts would be transformed into philosophical naïvetés. Many examples could be given to demonstrate this risk: the concepts of sign, history, truth, and so forth. What I want to emphasize is simply that the passage beyond philosophy does not consist in turning the page of philosophy (which usually amounts to philosophizing badly), but in continuing to read philosophers *in a certain way*. The risk I am speaking of is always assumed by Lévi-Strauss, and it is the very price of this endeavor. I have said that empiricism is the matrix of all faults menacing a discourse which continues, as with Lévi-Strauss in particular, to consider itself scientific. If we wanted to pose the problem of empiricism and *bricolage* in depth, we would probably end up very quickly with a number of absolutely contradictory propositions concerning the status of discourse in structural ethnology. On the

one hand, structuralism justifiably claims to be the critique of empiricism. But at the same time there is not a single book or study by Lévi-Strauss which is not proposed as an empirical essay which can always be completed or invalidated by new information. The structural schemata are always proposed as hypotheses resulting from a finite quantity of information and which are subjected to the proof of experience. Numerous texts could be used to demonstrate this double postulation. Let us turn once again to the 'Overture' of *The Raw and the Cooked*, where it seems clear that if this postulation is double, it is because it is a question here of a language on language:

If critics reproach me with not having carried out an exhaustive inventory of South American myths before analyzing them, they are making a grave mistake about the nature and function of these documents. The total body of myth belonging to a given community is comparable to its speech. Unless the population dies out physically or morally, this totality is never complete. You might as well criticize a linguist for compiling the grammar of a language without having complete records of the words pronounced since the language came into being, and without knowing what will be said in it during the future part of its existence. Experience proves, that a linguist can work out the grammar of a given language from a remarkably small number of sentences. . . . And even a partial grammar or an outline grammar is a precious acquisition when we are dealing with unknown languages. Syntax does not become evident only after a (theoretically limitless) series of events has been recorded and examined, because it is itself the body of rules governing their production. What I have tried to give is an outline of the syntax of South American mythology. Should fresh data come to hand, they will be used to check or modify the formulation of certain grammatical laws, so that some are abandoned and replaced by new ones. But in no instance would I feel constrained to accept the arbitrary demand for a total mythological pattern, since, as has been shown, such a requirement has no meaning.¹¹

Totalization, therefore, is sometimes defined as *useless*, and sometimes as *impossible*. This is no doubt due to the fact that there are two ways of conceiving the limit of totalization. And I assert once more that these two determinations coexist implicitly in Lévi-Strauss's discourse. Totalization can be judged impossible in the classical style: one then refers to the empirical endeavor of either a subject or a finite richness which it can never master. There is too much, more than one can say. But nontotalization can also be determined in another way: no longer from the standpoint of a concept of finitude as relegation to the empirical, but from the standpoint of the concept of *play*. If totalization no longer has any meaning, it is not because the infiniteness of a field cannot be covered by a finite glance or a finite discourse, but because the nature of the field—that is, language and a finite language—excludes totalization. This field is in effect that of *play*, that is to say, a field of infinite substitutions only because it is finite, that is to say, because instead of being too large, there is something missing from it: a

center which arrests and grounds the play of substitutions. One could say—rigorously using that word whose scandalous signification is always obliterated in French—that this movement of play, permitted by the lack or absence of a center or origin, is the movement of *supplementarity*. One cannot determine the center and exhaust totalization because the sign which replaces the center, which supplements it, taking the center's place in its absence—this sign is added, occurs as a surplus, as a *supplement*.¹² The movement of signification adds something, which results in the fact that there is always more, but this addition is a floating one because it comes to perform a vicarious function, to supplement a lack on the part of the signified. Although Lévi-Strauss in his use of the word 'supplementary' never emphasizes, as I do here, the two directions of meaning which are so strangely compounded within it, it is not by chance that he uses this word twice in his 'Introduction to the Work of Marcel Mauss,' at one point where he is speaking of the 'overabundance of signifier, in relation to the signifieds to which this overabundance can refer':

In his endeavor to understand the world, man therefore always has at his disposal a surplus of signification (which he shares out amongst things according to the laws of symbolic thought—which is the task of ethnologists and linguists to study). This distribution of a *supplementary* allowance [*ration supplémentaire*—if it is permissible to put it that way—is absolutely necessary in order that on the whole the available signifier and the signified it aims at may remain in the relationship of complementarity which is the very condition of the use of symbolic thought.¹³

(It could no doubt be demonstrated that this *ration supplémentaire* of signification is the origin of the *ratio* itself.) The word reappears a little further on, after Lévi-Strauss has mentioned 'this floating signifier, which is the servitude of all finite thought':

In other words—and taking as our guide Mauss's precept that all social phenomena can be assimilated to language—we see in *mana*, *Wakau*, *oranda* and other notions of the same type, the conscious expression of a semantic function, whose role it is to permit symbolic thought to operate in spite of the contradiction which is proper to it. In this way are explained the apparently insoluble antinomies attached to this notion. . . . At one and the same time force and action, quality and state, noun and verb; abstract and concrete, omnipresent and localized—*mana* is in effect all these things. But is it not precisely because it is none of these things that *mana* is a simple form, or more exactly, a symbol in the pure state, and therefore capable of becoming charged with any sort of symbolic content whatever? In the system of symbols constituted by all cosmologies, *mana* would simply be a zero symbolic value, that is to say, a sign marking the necessity of a symbolic content *supplementary* [my italics] to that with which the signified is already loaded, but which can take on any value required, provided only that this value still remains part of the available reserve and is not, as phonologists put it, a group-term.

Lévi-Strauss adds the note:

'Linguists have already been led to formulate hypotheses of this type. For example: "A zero phoneme is opposed to all the other phonemes in French in that it entails no differential characters and no constant phonetic value. On the contrary, the proper function of the zero phoneme is to be opposed to phoneme absence." (R. Jakobson and J. Lutz, 'Notes on the French Phonemic Pattern,' *Word* 5, no. 2 [August 1949]:155). Similarly, if we schematize the conception I am proposing here, it could almost be said that the function of notions like *mana* is to be opposed to the absence of signification, without entailing by itself any particular signification.'¹⁴

The *overabundance* of the signifier, its *supplementary* character, is thus the result of a finitude, that is to say, the result of a lack which must be *supplemented*.

It can now be understood why the concept of play is important in Lévi-Strauss. His references to all sorts of games, notably to roulette, are very frequent, especially in his *Conversations*,¹⁵ in *Race and History*,¹⁶ and in *The Savage Mind*. Further, the reference to play is always caught up in tension.

Tension with history, first of all. This is a classical problem, objections to which are now well worn. I shall simply indicate what seems to me the formality of the problem: by reducing history, Lévi-Strauss has treated as it deserves a concept which has always been in complicity with a teleological and eschatological metaphysics, in other words, paradoxically, in complicity with that philosophy of presence to which it was believed history could be opposed. The thematic of historicity, although it seems to be a somewhat late arrival in philosophy, has always been required by the determination of Being as presence. With or without etymology, and despite the classic antagonism which opposes these significations throughout all of classical thought, it could be shown that the concept of *epistēmē* has always called forth that of *historia*, if history is always the unity of a becoming, as the tradition of truth or the development of science or knowledge oriented toward the appropriation of truth in presence and self-presence, toward knowledge in consciousness-of-self. History has always been conceived as the movement of a resumption of history, as a detour between two presences. But if it is legitimate to suspect this concept of history, there is a risk, if it is reduced without an explicit statement of the problem I am indicating here, of falling back into an ahistoricism of a classical type, that is to say, into a determined moment of the history of metaphysics. Such is the algebraic formality of the problem as I see it. More concretely, in the work of Lévi-Strauss it must be recognized that the respect for structurality, for the internal originality of the structure, compels a neutralization of time and history. For example, the appearance of a new structure, of an original system, always comes about—and this is the very condition of its structural specificity—by a rupture with its past, its origin, and its cause. Therefore one can describe what is peculiar to the structural organization only by not taking into account, in the very moment of this description, its past conditions: by omitting to posit the problem of the transition from one structure to another, by putting history between brackets. In this 'structuralist' moment, the concepts of chance and discontinuity are indispensable. And Lévi-Strauss does in fact often appeal to them, for example, as concerns that structure of struc-

tures, language, of which he says in the 'Introduction to the Work of Marcel Mauss' that it 'could only have been born in one fell swoop':

Whatever may have been the moment and the circumstances of its appearance on the scale of animal life, language could only have been born in one fell swoop. Things could not have set about acquiring signification progressively. Following a transformation the study of which is not the concern of the social sciences, but rather of biology and psychology, a transition came about from a stage where nothing had a meaning to another where everything possessed it.¹⁷

This standpoint does not prevent Lévi-Strauss from recognizing the slowness, the process of maturing, the continuous toil of factual transformations, history (for example, *Race and History*). But, in accordance with a gesture which was also Rousseau's and Husserl's, he must 'set aside all the facts' at the moment when he wishes to recapture the specificity of a structure. Like Rousseau, he must always conceive of the origin of a new structure on the model of catastrophe—an overturning of nature in nature, a natural interruption of the natural sequence, a setting aside of nature.

Besides the tension between play and history, there is also the tension between play and presence. Play is the disruption of presence. The presence of an element is always a signifying and substitutive reference inscribed in a system of differences and the movement of a chain. Play is always play of absence and presence, but if it is to be thought radically, play must be conceived of before the alternative of presence and absence. Being must be conceived as presence or absence on the basis of the possibility of play and not the other way around. If Lévi-Strauss, better than any other, has brought to light the play of repetition and the repetition of play, one no less perceives in his work a sort of ethic of presence, an ethic of nostalgia for origins, an ethic of archaic and natural innocence, of a purity of presence and self-presence in speech—an ethic, nostalgia, and even remorse, which he often presents as the motivation of the ethnological project when he moves toward the archaic societies which are exemplary societies in his eyes. These texts are well known.¹⁸

Turned towards the lost or impossible presence of the absent origin, this structuralist thematic of broken immediacy is therefore the saddened, *negative*, nostalgic, guilty, Rousseauistic side of the thinking of play whose other side would be the Nietzschean *affirmation*, that is the joyous affirmation of the play of the world and of the innocence of becoming, the affirmation of a world of signs without fault, without truth, and without origin which is offered to an active interpretation. *This affirmation then determines the noncenter otherwise than as loss of the center.* And it plays without security. For there is a *sure* play: that which is limited to the *substitution* of *given* and *existing*, *present*, pieces. In absolute chance, affirmation also surrenders itself to *genetic* indetermination, to the *seminal* adventure of the trace.

There are thus two interpretations of interpretation, of structure, of sign, of play. The one seeks to decipher, dreams of deciphering a truth or an origin which escapes play and the order of the sign, and which lives the necessity of interpret-

ation as an exile. The other, which is no longer turned toward the origin, affirms play and tries to pass beyond man and humanism, the name of man being the name of that being who, throughout the history of metaphysics or of ontotheology—in other words, throughout his entire history—has dreamed of full presence, the reassuring foundation, the origin and the end of play. The second interpretation of interpretation, to which Nietzsche pointed the way, does not seek in ethnography, as Lévi-Strauss does, the ‘inspiration of a new humanism’ (again citing the ‘Introduction to the Work of Marcel Mauss’).

There are more than enough indications today to suggest we might perceive that these two interpretations of interpretation—which are absolutely irreconcilable even if we live them simultaneously and reconcile them in an obscure economy—together share the field which we call, in such a problematic fashion, the social sciences.

For my part, although these two interpretations must acknowledge and accentuate their difference and define their irreducibility, I do not believe that today there is any question of *choosing*—in the first place because here we are in a region (let us say, provisionally, a region of historicity) where the category of choice seems particularly trivial; and in the second, because we must first try to conceive of the common ground, and the *différance*^f of this irreducible difference. Here there is a kind of question, let us still call it historical, whose *conception, formation, gestation, and labor* we are only catching a glimpse of today. I employ these words, I admit, with a glance toward the operations of childbearing—but also with a glance toward those who, in a society from which I do not exclude myself, turn their eyes away when faced by the as yet unnamable which is proclaiming itself and which can do so, as is necessary whenever a birth is in the offing, only under the species of the nonspecies, in the formless, mute, infant, and terrifying form of monstrosity.

NOTES

1. The reference, in a restricted sense, is to the Freudian theory of neurotic symptoms and of dream interpretation in which a given symbol is understood contradictorily as both the desire to fulfill an impulse and the desire to suppress the impulse. In a general sense the reference is to Derrida's thesis that logic and coherence themselves can only be understood contradictorily, since they presuppose the suppression of *différance*, ‘writing’ in the sense of the general economy. Cf. ‘La pharmacie de Platon,’ in *La dissemination*, pp. 125–26, where Derrida uses the Freudian model of dream interpretation in order to clarify the contractions embedded in philosophical coherence. [Translator's Note]
2. *The Raw and the Cooked*, trans. John and Doreen Wightman (New York: Harper and Row, 1969), p. 14. [Translation somewhat modified.]
3. *The Elementary Structures of Kinship*, trans. James Bell, John von Sturmer, and Rodney Needham (Boston: Beacon Press, 1969), p. 8.
4. *Ibid.*, p. 3.
5. *The Savage Mind* (London: George Weidenfeld and Nicolson; Chicago: The University of Chicago Press, 1966), p. 247.
6. *Ibid.*, p. 17.

^fDerrida's term punningly unites the senses of ‘to differ’ and ‘to defer’.

7. *The Raw and the Cooked*, p. 2.
8. *Ibid.*, pp. 5–6.
9. *Ibid.*, p. 12.
10. *Ibid.*, pp. 17–18.
11. *Ibid.*, pp. 7–8.
12. This double sense of supplement—to supply something which is missing, or to supply something additional—is at the center of Derrida's deconstruction of traditional linguistics in *De la grammatologie*. In 'The Violence of the Letter: From Lévi-Strauss to Rousseau' Derrida expands the analysis of Lévi-Strauss begun in this essay in order further to clarify the ways in which the contradictions of traditional logic 'program' the most modern conceptual apparatuses of linguistics and the social sciences. [Translator's Note]
13. 'Introduction à l'oeuvre de Marcel Mauss,' in Marcel Mauss, *Sociologie et anthropologie* (Paris: P.U.F., 1950), p. xlix.
14. *Ibid.*, pp. xlix–l.
15. George Charbonnier, *Entretiens avec Claude Lévi-Strauss* (Paris: Plon, 1961).
16. *Race and History* (Paris: Unesco Publications, 1958).
17. 'Introduction à l'oeuvre de Marcel Mauss,' p. xlv.
18. The reference is to *Tristes tropiques*, trans: John Russell (London: Hutchinson and Co., 1961). [Translator's Note]