

ROLAND BARTHES

(1915–1980)

Roland Barthes was born in France and earned a license in classical letters at the Sorbonne. He taught in various institutes in France, Romania, and Egypt while continuing to study and write about philology, semiology, sociology, and structuralism. One of France's most distinguished new critics, Barthes's unorthodox thinking kept him in the cultural and academic limelight. His most influential works include *Camera Lucida: Reflections on Photography*, *A Lover's Discourse: Fragments*, *The Pleasure of the Text*, and *Mythologies*.

TOYS

"Toys" is terse and concise; its implications broad and critical. Barthes suggests that children, brought up on toys, are unwittingly learning cultural values as they play. So in a very real sense, children are little adults, moving around and absorbing values without realizing what is happening to them. Barthes trusts that creativity could serve as an antidote to such cultural poisoning.

¹ French toys: One could not find a better illustration of the fact that the adult Frenchman sees the child as another self. All the toys one commonly sees are essentially a microcosm of the adult world; they are all reduced copies of human objects, as if in the eyes of the public the child was, all told, nothing but a smaller man, a homunculus to whom must be supplied objects of his own size.

Invented forms are very rare: a few sets of blocks, which appeal to the spirit of do-it-yourself, are the only ones which offer dynamic forms. As for the others, French toys *always mean something*, and this something is always entirely socialized, constituted by the myths or the techniques of modern adult life: the army, broadcasting, the post office, medicine (miniature instrument cases, operating theaters for dolls), school, hair styling (driers for permanent-waving), the air force (parachutists), transport (trains, Citroëns, Vedettes, Vespas, petrol stations), science (Martian toys).

The fact that French toys *literally* prefigure the world of adult functions obviously cannot but prepare the child to accept them all, by constituting for him, even before he can think about it, the alibi of a Nature which has at all times created soldiers, postmen and Vespas. Toys here reveal the list of all the things the adult does not find unusual: war, bureaucracy, ugliness, Martians, etc. It is not so much, in fact, the imitation which is a sign of an abdication, as its literalness. French toys are like a Jivaro head, in which one recognizes, shrunk to the size of an apple, the wrinkles and hair of an adult. There exist, for instance, dolls which urinate; they have an esophagus, one gives them a bottle, they wet their nappies; soon, no doubt, milk will turn to water in their stomachs. This is meant to prepare the little girl for the causality of house-keeping, to "condition" her to her future role as mother. However, faced with this world of faithful and complicated objects, the child can only identify himself as

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owner, as user, never as creator; he does not invent the world, he uses it: There are, prepared for him, actions without adventure, without wonder, without joy. He is turned into a little stay-at-home householder who does not even have to invent the mainsprings of adult causality; they are supplied to him ready-made: He has only to help himself, he is never allowed to discover anything from start to finish. The merest set of blocks, provided it is not too refined, implies a very different learning of the world: Then, the child does not in any way create meaningful objects, it matters little to him whether they have an adult name; the actions he performs are not those of a user but those of a demiurge. He creates forms which walk, which roll, he creates life, not property: Objects now act by themselves, they are no longer an inert and complicated material in the palm of his hand. But such toys are rather rare: French toys are usually based on imitation, they are meant to produce children who are users, not creators.

The bourgeois status of toys can be recognized not only in their forms, which are all functional, but also in their substances. Current toys are made of a graceless material, the product of chemistry, not of nature. Many are now molded from complicated mixtures; the plastic material of which they are made has an appearance at once gross and hygienic, it

destroys all the pleasure, the sweetness, the humanity of touch. A sign which fills one with consternation is the gradual disappearance of wood, in spite of its being an ideal material because of its firmness and its softness, and the natural warmth of its touch. Wood removes, from all the forms which it supports, the wounding quality of angles which are too sharp, the chemical coldness of metal. When the child handles it and knocks it, it neither vibrates nor grates, it has a sound at once muffled and sharp. It is a familiar and poetic substance, which does not sever the child from close contact with the tree, the table, the floor. Wood does not wound or break down; it does not shatter, it wears out, it can last a long time, live with the child, alter little by little the relations between the object and the hand. If it dies, it is in dwindling, not in swelling out like those mechanical toys which disappear behind the hernia of a broken spring. Wood makes essential objects, objects for all time. Yet there hardly remain any of these wooden toys from the Vosges, these fretwork farms with their animals, which were only possible, it is true, in the days of the craftsman. Henceforth, toys are chemical in substance and color; their very material introduces one to a coenaesthesia of use, not pleasure. These toys die in fact very quickly, and once dead, they have no posthumous life for the child.