

Les sorties du texte, ed. Anikó Ádám and Anikó Radvánszky, Paris, L'Harmattan, A propos, 2021.

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The study titled *Les sorties du texte*, edited by Anikó Ádám and Anikó Radvánszky, aims to analyze the work of Roland Barthes and the underlying ideas behind it in the light of our current knowledge. Regarding the juxtaposition and the individual elaboration of the various elements of Barthes' thought system, the method used in this volume mainly follows the methodology used by Barthes in his essay addressing Georges Bataille's *Le gros orteil*. This is reflected in the studies with different themes placed directly next to each other, which – though not without some arbitrary simplification – can be grouped into four categories based on their topics: the first examines Barthes' intellectual and personal presence within the circles of contemporary French and Hungarian intellectuals; the second deals with Barthes' semiology; the third studies Barthes' political thinking; and the fourth – through eight different studies – offers a versatile insight into the works of the French author or the general tendencies of his thoughts.

The first group, which focuses on biographical elements and Barthes' influence on his contemporaries, includes the writings of Franc Schuerewegen and Gergely Angyalosi (*Barthes' Olivetti* and *Barthes and Hungary*). Both texts examine Barthes' presence: on the one hand, the presence of the person who is typing on his typewriter, giving gifts, and traveling, and on the other hand, the intellectual presence, namely the influence on contemporary thinkers and the remembrance of Barthes in the individual (*Barthes' Olivetti*) or collective (*Barthes and Hungary*) memory. Gergely Angyalosi's study primarily focuses on Barthes' intellectual presence through the reception of his first Hungarian editions, particularly from the perspective of local structuralist linguistics and literary studies. In contrast, Schuerewegen's essay concentrates on Barthes as an individual who left a mark on the memory of his former student, Antoine Compagnon. Accordingly, the mentioned text reviews

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Compagnon's work *L'Age des lettres*, a narrative that explores certain episodes of Barthes' life. The writings of Schuerewegen and Angyalosi conclude that Barthes had a significant impact on the intellectual circles of his time: on the one hand, as a foreign author who was well-received within the Hungarian literary studies (*Barthes and Hungary*), and on the other hand, as a respected and inspiring teacher who encouraged his student to continue his own oeuvre (*Barthes' Olivetti*).

The studies in the second thematic group examine Barthes' theories on linguistic meaning. Zsuzsa Simonffy approaches these theories from a semantic perspective (*From Optical Metaphor to the Semantics of Perspectives*), while Anikó Radvánszky discusses them from a linguistic-philosophical viewpoint (*The Empty Sign*). These studies identify a kind of relativization of meaning within the Barthesian conception of signs. Zsuzsa Simonffy's writing outlines this relativism along pragmatic necessities that inevitably influence meaning. The last-mentioned therefore does not prevail independently but is embedded in a sociocultural context that narrows potential connotations. According to Zsuzsa Simonffy, this recognition indicates the entrenchment of the semantics of perspectives in Barthes' thinking. Anikó Radvánszky's study also deals with the question of meaning, but she borrows her analytical methods from the philosophy of space and linguistic space. Despite the different approach, the study reaches a similar conclusion to the previously mentioned one, according to which Barthes becomes aware of the inseparable relativity of meaning from pragmatic factors. The sign is "empty" because it does not refer to substances but forms a neutral space around which pragmatically defined functions can prevail. So, the conclusions of both studies demonstrate how Barthes problematizes the sign through the pragmatic unraveling of the concept of meaning.

The third group of studies examines Barthes' political thinking through the research of Marciniak-Pinel (*The Reinterpretation of Marginality in Barthes*) and Nikoletta Házás (*Eros / Mythos / Logos*). The common point between the two studies is Barthes' resistance to herd mentality, both on an individual and social level. According to Marciniak-Pinel, individual resistance in Barthes' work is expressed as a form of individualism based on the concept of idiorhythm, that is, an individualism that strives for a specific pace of life and lifestyle, regardless of any form of collectivism, including the collectivism realized in marginality. Regarding the social aspects of herd mentality, according to Nikoletta Házás, Barthes' criticism refers to „myths” in the sociolinguistic sense. These myths enforce a kind of herd mentality and collectivism through clichés resulting from the common connotations of everyday discourse. The study examines this phenomenon through the methodology of

Barthes' *Mythologies*, mapping the myths of today, in this case the clichés related to family life and romantic relationships. Through the analysis of "modern emotional ideologies", the applicability and usefulness of Barthes' methodology are revealed. Therefore, the above-mentioned studies examine Barthes' criticism of herd mentality from theoretical (*The Reinterpretation of Marginality in Barthes*) and practical (*Eros / Mythos / Logos*) perspectives.

The eight studies in the fourth thematic group show significant diversity. In addition to analyses of Barthes' more famous works, such as *A Lover's Discourse: Fragments* (Éva Martonyi, *Roland Barthes and Traditional Literary Taste*) or *Roland Barthes by Roland Barthes* (Marie Olivier, *The Dispersed Self of Roland Barthes, or the Play of Chance*), the group includes general observations regarding the author's thinking, such as the intellectual kinship between Gilles Deleuze and Barthes (Tímea Gyimesi, *Intermezszos*), the role of the mask concept in Barthes' thinking (Anikó Ádám, *The Masks of the Text*), or the importance of intertextuality (Dumitra Baron, *Following the Hand*). Elvira Pataki's essay, *Annotations on Roland Barthes' Platonic Beginnings: En marge du Criton*, not only informs about Barthes' thinking but also explores its origins through the analysis of *En marge du Criton*. The study describes how antiquity, especially Platonic thought and its later adaptations, influenced Barthes from his youth. Ibolya Maczák's article, *The Same – but Different: Roland Barthes and the New Directions in Compilation Studies*, also explores Barthes' relationship with earlier authors and text editing methods, focusing on *Sade*, *Fourier*, *Loyola*. The main subject of the research is the compilation and its various concepts from the aspect of identity and difference; in other words, whether compilation can be considered an independent product or if it is merely a question of structure regarding the novelty in it. As for Mohammad Reza Fallah Nejad's writing, *Roland Barthes' Novel Poetics*, the study mainly explores Barthes' essays from the perspective of poetics, even suggesting the possibility that Barthes' essays reflect unfulfilled ambitions as a novelist. Thus, this fourth thematic group of the book stands out for its exceptional diversity, offering a comprehensive account of various aspects of Barthes' work.

In fact, this versatility of approaches gives meaning to the title of the collection of studies. "*Les sorties du texte*" was originally the title of Barthes' article on Georges Bataille's essay *Le gros orteil*. The methodology of this textual analysis was to explain the most different elements of Bataille's writing separately, without connecting them in a coherent logical structure. This time, Barthes' oeuvre is the subject of a similar analysis in the present collection of studies. The authors present their examinations without adhering to a predetermined structural composition (aside

from three themes that loosely connect some adjacent studies by their subject). The result of this concept is a kind of subversion of form, which loosens the framework of thinking by blurring the rigid boundaries between objectivity and subjectivity, as well as between the scientific and the non-scientific. In this sense, the "exits" (the collection's studies) serve as multiple stimuli, encouraging readers to further consider the subjects, allowing for individual establishment of logical connections rather than directing them toward a predetermined path. So, the methodology inspired by Barthes serves not only to inform about his oeuvre but also to convey Barthes' somewhat anti-academic attitude.

All in all, *Les sorties du texte*, according to Barthes' practice, serves a dual purpose: on one hand, the studies shed light on and reconsider the "text" of Barthes' oeuvre, with particular focus on personal and spiritual presence, semiological thinking, political reflections, works, and his intellectual attitude. On the other hand, through its distinctive composition, the volume conveys Barthes' method of *lecture en écharpe* by placing thematically divergent studies directly beside each other, thereby encouraging readers to develop their own interpretations and further reflections. Therefore, *Les sorties du texte* definitely fits well into the intellectual heritage of Roland Barthes to the extent that it seeks to bring objectivity and subjectivity closer together.