



WHAT MUST ALWAYS BE REMEMBERED IS THAT MYTH IS A TOGGLE SYSTEM; ... THE SIGNIFICATION OF THE MYTH IS CONSTITUTE BY A SORT OF

WAY, IF I AM IN A CAR AND I LOOK AT THE SCENERY THROUGH THE WINDOW, I CAN AT WILL FOCUS ON THE SCENERY OR ON THE WINDOW-PANE.



CONSTANTLY MOVING TURNSTILE WHICH PRESENTS ALTERNATELY THE MEANING OF THE SIGNIFIER AND ITS FORM, A LANGUAGE OBJECT AND A

AT ONE MOMENT I GRASP THE PRESENCE OF THE GLASS AND THE DISTANCE OF THE LANDSCAPE; AT ANOTHER, ON THE CONTRARY, THE TRANSPARENCY



METALANGUAGE, A PURELY SIGNIFYING AND A PURELY IMAGINING CONSCIOUSNESS. ... THE MEANING IS ALWAYS THERE TO PRESENT THE FORM;

OF THE GLASS AND THE DEPTH OF THE LANDSCAPE; BUT THE RESULT OF THIS ALTERNATION IS CONSTANT: THE GLASS IS AT ONCE PRESENT AND EMPTY TO



THE FORM IS ALWAYS THERE TO OUTDISTANCE THE MEANING. AND THERE NEVER IS ANY CONTRADICTION, CONFLICT, OR SPLIT BETWEEN THE MEANING AND THE FORM: THEY ARE NEVER AT THE SAME PLACE. IN THE SAME

ME, AND THE LANDSCAPE UNREAL AND FULL. THE SAME THING OCCURS IN THE MYTHICAL SIGNIFIER: ITS FORM IS EMPTY BUT PRESENT, ITS MEANING ABSENT BUT FULL.

# myth

Myths serve the ideological function of naturalization - 'to make the cultural natural', as John Fiske puts it - in other words, to make dominant cultural and historical values, attitudes and beliefs seem entirely 'natural', 'normal', self-evident 'common-sense' and thus 'true'. British news programmes, for instance, allude to the myth that 'we all favour moderation'. 'The extreme effect of myths is to hide the ideological workings of a text's signs and codes. The denotations appear so true that the signs seem to be the things themselves... Myths turn social signs into facts. The power of such myths is that they 'go without saying' and so appear not to need to be deciphered, interpreted or demystified.



Mythic signs are messages that don't raise questions or inspire critical thinking