“Breezes Through Rooms with Light: Kanai Mieko by Roland Barthes by Kanai Mieko”

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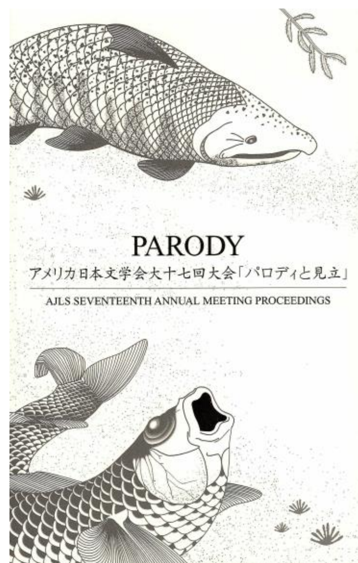

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BREEZES THROUGH ROOMS WITH LIGHT: KANAI MIEKO BY ROLAND BARTHES BY KANAI MIEKO

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In the essay entitled "Tekusuto to tekusuchuā" (Text and Texture, 1986 and 88),[1] Kanai Mieko (b. 1947) compares the musings of a man who looks at an old photograph of his lost mother in her own story, "Mado" (The Window, 1976), with a similar passage in Roland Barthes's *La Chambre claire* (1980; in English translation, *Camera Lucida*, 1981). The order of the two works' publication dates—Kanai's story having been published four years before Barthes's book—as well as the lack of translation of either text into any language that the other author had access to proves that this is no case of intended parody (let alone plagiarism). This apparent coincidence led the French literature scholar turned critic Yoshikawa Yasuhisa to praise Kanai as a visionary predating Barthes.[2] Yoshikawa's unsolicited defence of her work, in the context of his gesture as a saviour of Japanese literature from its marginalization in the world, perplexed Kanai, who in her dialogue with the critic Kidono Tomoyuki appears untroubled by the relative obscurity of the Japanese language and its distance from the perceived frontier of theory where Barthes's work is located. The conventional allegation of the Japanese borrowing of ideas from the West—or "parodying" them—does not bother Kanai as much as it seems to concern Yoshikawa. Her assertion of a curious bond between Roland Barthes's text and her own stems from elsewhere.

[1] The original publication venue was the "geppō" (literally meaning "Monthly report," a promotional brochure conventionally inserted in each volume of a series publication) in the third volume of *Shin Iwanami kōza tetsugaku* (New philosophy compendium published by Iwanami shoten), May 1986. Later, she published the same essay (only removing a reference to her own publication) as a piece written by a fictional character solicited for a publication of the same title, in *Indian samā* (1988). See p. 70 for more.

[2] Yoshikawa 1995, p. 110. Perhaps another comment on Kanai by Yoshikawa, that her critical sensibility "lets singularity bury in anonymity" (p. 110) might deserve serious attention in our context of the study of parody. To the extent that Kanai's text is not a "quotation" of Barthes, her text and his are not parodying each other, and yet their similarity calls for "anonymous" and shared reserve, distinct from either author's singular, unique and (not the least important) copyrighted literary property, a concept that used to haunt production and reception of modern literature. Kanai and Kidono Tomoyuki mock Yoshikawa's praise as spaced-out. See Kanai and Kidono 2002, pp. 190–191.

The disturbed, and disturbing, chronology in the two similar passages—the mother-son age gap being toppled by the passing of time between the shooting of the mother's photograph when she was a young girl and the son's viewing of it as an adult—evidences the conundrum inherent in photographic representation. The layering of disparate temporalities in photography offers an opportunity for us to reconsider the relationship between original creation and copy in the study of parody. In the two cases in question, the viewer (the son) assumes a position of authority and advantage over the viewed (the mother) that is bestowed upon him by the subject-object relationship embodied in the act of viewing. In both works, that hierarchical relationship is complicated by the parent-offspring relationship, which further invalidates the notion of a stable lineage between origin and copy.

The issue at stake for me, however, is not particularly the problematization of temporality in photography, shared by Barthes and Kanai. Neither am I concerned with the absence of intentionality of either author to borrow from the other. What intrigues me most is the way Kanai observes the distinction between the two comparable passages. She identifies two specific points that split the otherwise similar cases. First, while Barthes gazes at his mother's picture with affection and longing, the narrator-protagonist of Kanai's story "does not love his mother so dearly."[3] The photograph that Barthes speaks so intently of is famously absent from the book, which is otherwise generously adorned by photographs, for the reason that the image only exists for him.[4] The suppression of visual representation of the loved one (or a gesture at that), which has been problematized by scholars,[5] confirms intimacy between the two, especially as Barthes explains that in the senility of her last days she had reverted to the girlhood captured in the photograph. In contrast, the absence of the crucial picture of the mother in Kanai's story, which is not accompanied by any photograph, does not indicate such a private pact between mother and son. It is significant not only that the reader is excluded from the image of the mother, but also that the son, the viewer-narrator, fails to achieve any sense of bond with his mother as a girl. The slippage in perception is even more acutely and strategically presented in Kanai's text, wherein the ruptured temporality leads us to considerations of fundamental questions of time-space.

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[3] Kanai 1988, p. 157.
[4] Barthes 1981, p. 73.
[5] See Weissberg 1997, p. 113; Knight 1997, pp. 138–39; and especially Olin 2002.

The second definitive distinction Kanai points to is that while the image of Barthes's mother serves as a source of light, light dissipates from the image of the mother of Kanai's protagonist. In Barthes's text light comes to the viewer, who basks in it, while in Kanai's text light eludes the viewer, who is left with anxiety: "Where did the light [that surrounded my mother] disappear to?" [6] Given that the word "photograph" literally means inscription of light, the trajectories of light and their consequences are essential to the two authors' stances vis-à-vis photography. In other words, the engagement with photography by both authors does not stay on the level of subject matter but is revealed as a philosophical inevitability. While one can point out that in Barthes's case the abundance of light is only possible in the absence and verbal conjuring up of the image, Kanai's case seems to suggest how photographs reject and let go of light.

In this essay I shall inquire into this fundamental solidarity between parody and photography and also between parody and a significant detail of each scene, the drapery fabric that Kanai and Barthes share a fascination with, signalling the trans-sensorial translation as well as diffusion of subjectivity in the process of translation.

While the above-cited essay, Kanai's "Text and Texture," quotes from and compares "Mado" and *Camera Lucida*, the essay itself is also quoted almost in its entirety in a novel by Kanai, entitled *Indian Samā* (Indian Summer, 1988). Within the novel the self-quotation functions as a piece that a character (Aunt Chieko to the narrator-protagonist Momoko), a novelist and caricature of Kanai, has written for the volume in the philosophy compendium by distinguished publisher Iwanami shoten, the exact venue wherein Kanai published the essay. Kanai revised the version within the novel slightly and yet distinctly, by eliminating the citation of the short story collection *Tango shū* (Vocabulary List, 1979) that included "Mado," which would have been a trace of the author's presence off the novelistic discourse. By this manoeuvre, Kanai keeps the slight chasm between the character and the author herself, or the texts (imagined entities) and the publications (material entities), insinuating a parodic effect that involves both proximity and declination.

A more discreet and perhaps manipulative quotation from Kanai's essay is made within another of her essays, "Kairaku to kentai" (Pleasure and Lassitude). This text is the second of the two postscripts to another collection of short stories, *Akarui heya no naka de* (In the Room with Light, 1986), to whose title we shall return later. It is uncommon to have

[6] Kanai 1988, p. 158.

two postscripts in the same edition of a book, without the lapse of time that warrants another, new reflection on the text from the author. The first postscript, entitled “Atogaki, aruiwa <unubore> ni tsuite” (Postscript, or on <Narcissism>), seems to meet the expectation of the reader in a writing of that kind; it references the collection of stories as well as other contemporaneous writings by Kanai, making suggestions as to how the volume should be read. “Pleasure and Lassitude,” on the other hand, does not refer to *In the Room with Light*, the text that it is attached to, at all. Instead it deals almost exclusively with Roland Barthes, most prominently (though not exclusively) about his work *Roland Barthes by Roland Barthes*.

The two texts by Kanai come in close proximity. Thus, where Kanai cites Barthes’s *The Fashion System* in “Pleasure and Lassitude” and “Text and Texture”:

> Barthes loves the strange terms = signs, as though he were caressing them with his hand.[7]

> This book by Barthes is … as though he were enjoying the tactile sensation of the signs rather than conducting semiological analysis. Not only because the signs in *The Fashion System* are clothes, quite tactile surfaces … one hears sighs from Barthes as he caresses signs.[8]

And again, speaking more generally of books by Barthes:

> Most readers (if I could go so far as to so presume) would open books by Barthes to empathize with the poignant pleasure of falling in love with something.[9]

> It may be true that “one always fails to talk about what one loves.” Nevertheless, or because of that, I would open books by Barthes (as well as those by others) to empathize with the poignant pleasure of falling in love with something and failing to talk about it.[10]

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[7] Kanai 1986b, p. 216.
[8] Kanai 1988, p. 155.
[9] Kanai 1986b, p. 216.
[10] Kanai 1988, p. 155.

It is worth noting that when the two texts by Kanai resonate with each other, they are talking about intimacy, both tactile ("caress") and emotional ("empathy" or "love"). The textual intimacy and the theme of intimacy concur, releasing parody from the conventional idea of being "merely" technical.

Kanai elaborates on the notion of empathy ("kyōkan"): "Empathy—is slight perspiration."[11] This sentence constitutes an entire paragraph, commanding attention from the reader. To understand this corporeal translation of the mental state, we might turn to the epigraph of another Kanai story, "Pikunikku" (Picnic, 1979), which is a quotation from the philosopher Watanabe Satoru: "Is sweat [a part of] the body or [of] the environment?"[12] Perspiration forms the interface of self and other, a result of encounter with each other rather than a product of either. Compared to it, "empathy" is something that blurs the boundaries of subjectivities.

This take on "empathy" seems to apply to parody, wherein what is parodying what, or which one precedes the other, becomes ambiguous. Parody by default involves "reading." Reading, or the memory of having read, is essential to writing in Kanai's mind. Thus her axiom: "I write as I have read" (which itself is quoting Gotō Meisei),[13] or the title of one of her essay collections, "What on earth to do with writers who don't read?" (*Hon o kaku hito yomanu hito, tokaku kono yo wa mamanaranu*, part 1, 1989; part 2, 1993). Kanai further articulates the reason for reading as "for the pleasure of remembrance of things familiar" and thus specifically not in search of something new.[14] This definition of reading complicates the conventional understanding of origin and copy. Origin is already something that the reading subject has known, and thus the reader does not copy what s/he reads, but rather what s/he reads is found to be a copy of what s/he has already known or thought about.

Chronological order is even further complicated by Kanai's confessed practice of "folding corners of pages to mark memorable passages."[15] She muses that encountering something familiar may or may not be accidental, but it is predictable if not preordained. The process of rereading, guided by the folded corners, bends the temporal order once again, making it impossible to identify the beginning and end of the

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[11] Kanai 1986b, p. 216.
[12] Kanai 1979b, p. 146.
[13] Kanai 1987, p. 147.
[14] Kanai 1988, p. 155.
[15] Kanai 1986b, p. 217.

linear process of borrowing. The present is informed by the past that may not have preceded the present in the first place.

In “Text and Texture” Kanai tells us how she loves to leaf through Roland Barthes’s books, including *Kare jishin ni yoru Roran Baruto* (the Japanese translation of *Roland Barthes par Roland Barthes*, 1979) and *Akarui heya* (likewise, *La Chambre claire*), which she keeps beside her bed. The latter translation came out in 1985 and then was reprinted in 1997. In both editions the book is of 157 pages, with the dimensions of 19 x 13 x 2 cm, making it just as “thin and small”[16] and easy to hold in the hands while in bed, as Kanai confesses to doing occasionally, as its French or English edition. Barthes is not only for reading, but also for fondling; spending time with Barthes is as much about fingers as about the eye/mind. It is a matter of fetishism.

Folded corners of the pages resemble thumbnails for indexing. Indeed, Kanai’s texts are more indexical of than similar to Barthes’s texts, connected to his by way of metonymy rather than metaphor. Aside from physical intimacy with the Frenchman’s books, Kanai’s engagement with Barthes remains tangential and incidental. In fact her procedure resembles his in its seemingly, if deceptively, tangential and incidental contacts with other texts and non-textual registers. In the following instance, Kanai’s thought wanders from Barthes’s text and into her private memory, which is, as Laura Marks has noted, more closely connected to the non-optical senses,[17] as is the case here:

> I have not gazed at these pictures intently. For these pictures in the book by Barthes make my memory froth toward the light in pictures from my childhood and toward the photographer’s voice, saying “Be still for a minute, don’t blink,” and the momentary tension of trying not to blink.[18]

Barthes’s book seduces Kanai to go on a tangent. Her thought does not stay in focus but drifts out of the context, traversing space rather than pursuing a line, weaving fabric rather than pulling a thread, and embracing ambience rather than forming a narrative. Thus, Kanai

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[16] Kanai 1988, p. 157.
[17] Marks 2000, p. 130.
[18] Kanai 1986b, p. 218. What Kanai is referring to is the sequence of pictures preceded by the following: “To begin with, some images: they are the author’s treat to himself, for finishing his book. His pleasure is a matter of fascination (and thereby quite selfish). I have kept only the images which enthrall me, without my knowing why….” (Barthes 1977a, p. 3).

contemplates: "So even though I open Barthes's book all the time, throughout the year, I think I have hardly read it."[19] By leaving Barthes's content behind, she comes closer to Barthes's mode of operation, which is to create the apparent deception of leaving textual structure to chance, concealing meticulously and strategically the placement of fragments.

The intimacy materializes even when meaning is lost in translation:

> Barthes's books ferment boredom, or lassitude, to use one of his favourite words. The photograph captioned "Boredom: a panel discussion" and the one captioned "Distress: lecturing" on the same page as well as the portrait of Barthes as a boy sitting in a blank space on the opposite page—all representing Barthes's face out of focus, typical of amateur photographs—arouse in me indescribable lethargy—not to be confused with helplessness.[20]

The "distress" in English reflects the original French "détresse."[21] Both words mean suffering from lack of means to overcome difficulties. The Japanese translation that is quoted by Kanai is "yorubenasa," literally meaning "shorelessness," which denotes the condition of not knowing where to turn to for help. While the sentiment is not entirely different from what the original suggests, the divergence is considerable, and as Kanai exploits the nuance of uncertainty, tentativeness, and being in the middle of nowhere, rather than the meaning of agony, Barthes's caption in the Japanese translation drives her text in quite a different direction. Thus the liberal translation even sharpens the angle at which Kanai goes offshore. Ironically, however, since the French or English caption of the photograph is itself tangential to Barthes's narrative, Kanai's interpretation seems to capture Barthes's predominant sentiment of ambiguity. Thus, translation ceases to be a medium between languages but becomes an active catalyst in the erosion of boundaries of identity.

As Kanai admits to her sporadic and subjective reading of Barthes's texts, she characterizes the passages that attract her attention as follows:

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[19] Kanai 1986b, p. 219.

[20] Kanai 1986b, p. 217. I have used Richard Howard's translation of the two captions in Barthes 1977a, p. 25. The list of illustrations in the volume identifies the time-place of the photograph captioned "Distress: lecturing" as "Tokyo, 1966" (Barthes 1977a, p. 186).

[21] Barthes 1977a, p. 25, and Barthes 1975, p. 29.

> … That I have hardly read it means that I read in others' books only the passages that I feel as though I had written myself"[22]

Thus she is not looking for new information or insight but only the familiar in Barthes. The degree of familiarity that is sought can be to the extent that she feels she could have written the passages herself. Here, not only the temporal order between origin and copy but the boundary of subjectivities is eroded.

> The reason I like [*Camera Lucida*] is that I feel as though I had already read it somewhere—read it, in fact, in a book I have written myself. Do I appear terribly narcissistic in saying this?[23]

Kanai's love for Barthes is compared to narcissism, as the threshold of subjectivity has been crossed. The reader becomes the writer, who may have been preceded by the reader.

> Is there any point in understanding or 'getting' Barthes? Such understanding pales in comparison with my near conviction that I had written the last line of *Roland Barthes by Roland Barthes*, "I am not through desiring."[24]

This passage articulates the distinction between reading someone's text for the sake of analysis and living with it to the extent that the reader becomes one with the writer. In the former activity, one deciphers the text to "understand" its meaning. In so doing, one assumes the advantageous position of an observer whose sovereignty is not to be questioned. In the latter activity, one's integrity is eroded as well as that of the other (the author), as the critical distance essential to the former case is lost and the two subjectivities merge. This is the point at which parody reaches its apogee, where the boundary between the one who parodies and the one who is parodied no longer withstands erosion.[25]

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[22] Kanai 1986b, pp. 218–19. A similar comment can be found in "Text and Texture": "Am I a reader content in the contemptible petit-bourgeois conceit, who reads only what she understands in a book?" (Kanai 1988, p. 158)
[23] Kanai 1988, p. 157.
[24] Kanai 1986b, p. 219.
[25] The poet, novelist and critic of French culture Matsuura Hisaki noted that his writings involving Barthes are not "about Barthes" but thoughts developed "along with" Barthes. See Matsuura 2003, p. 78.

PHOTOGRAPHY AND FABRIC

> The artist simultaneously separates and brings together, in both space and time.[26]

Kanai and Barthes are both interested not only in photography, but also in fabric. Their common engagement of photographs of window drapery reveals an intriguing analogue for the art of parody. Drapery fabric and photography both interfere with and exploit the passage of light; drapery divides and connects rooms, just as photography differentiates and brings together spaces within and outside the frame. Photography may not exclusively represent what the photographer meant to convey (Barthes's "third meaning" looms within the frame), but it also only selectively represents a scene, leaving much outside the frame. Thus, Marguerite Duras contemplates:

> I believe photographs promote forgetting. That's how it tends to work now. The fixed, flat, easily available countenance of a dead person or an infant in a photograph is only one image as against the million other images that exist in the mind.[27]

Similarly, the contemporary French philosophy scholar Kobayashi Yasuo remarks that photography is not about one selected image but about the numerous rolls of film that were left behind in favour of the ultimate one.[28] It's about negativity: it is what is out of the frame, what is not printed, what is in the "space-off"[29] that matters and makes photographs matters of relevance in themselves rather than representations of "that which was there." Similarly, sewing takes not only a needle and thread that connect pieces of cloth but also scissors that cut the cloth into parts, some of which are then discarded. And likewise, intertextuality is not just about connection of texts but also about leaving behind the earlier texts except for what resonates in the newer version. By photographing or sewing, one attaches unlikely relevance to separate moments that will be reviewed in sequence to constitute an arbitrary history. The ambiguous activity that both drapery and photography are engaged in is also taking place in parody, wherein similarities and differences are constantly brought to the fore of the reader's consciousness. Thus, the choice of

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[26] Arnaud 2005, p. 12.
[27] Duras 1990, p. 89.
[28] Kobayashi 1992, pp. 120–21.
[29] de Lauretis 1987, p. 26.

both drapery and photography as subject matter is methodologically accountable, rather than a matter of personal choice exercised by Kanai and Barthes.

Drapery fabric is a site *par excellence* in which to consider the merging of the senses: tactile, visual and auditory. Not only does it parallel (inter)text in its merging of subjectivities, it merges senses that are experienced by any given subject. Thus, T'ai Smith observes in her essay on Bauhaus photographic representation of fabric:

> When hung against a window, spacing between the threads allows light to shine through, emphasizing the light-reflective quality of the rayon. As drapery, the material works with the optical effects of light, but these effects do not always appeal to vision's sense of recognition; rather they function within the space to let light in or to protect the inhabitant from being seen from outside. (…) Thus, even the effect of light through the fabric is registered or experienced haptically. (…) Blankets, curtains, pillow coverings, upholstery, wall and floor coverings (Wand-Bespannstoff)—all textiles occupying the interior spaces of architecture, trains, automobiles, and so on—are grasped by the subject through a combination of touch, movement, and vision.[30]

Smith suggests that tactility and vision are not separate from each other as commonly perceived but merge in the experience of fabric. If so, would textual and visual representation of such experience arouse haptic sensation in the viewer? It is not as though the haptic experience of fabric would necessarily replace the cognitive operation known as analysis, which is associated with the optic function. While the polarity involving subject and object, or mind and body, is dissolved in the haptic, subjectivity itself is not lost if ambiguated. For the viewer of photographs visually representing fabric to feel the fabric's texture synesthetically, memory of comparable fabric is necessary.

In "Text and Texture," Kanai offers a detailed observation of the texture of the curtain that covers the window in the frontispiece of Barthes's *Camera Lucida*.

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[30] Smith 2006, pp. 20–21.

> The last book by Barthes, *Camera Lucida*, employs a colour photograph (a Polaroid picture by Daniel Boudinet)[31] as a sort of epigraph, and this photograph is indeed a picture of drapery fabric. The overall tone being in blue, there is a fluffed cushion sewn of the apparently same fabric as the chaise or bed that it sits on, which is placed in the front of the picture, and behind it a curtained window from which bright daylight seeps in. The blue curtain, its fabric worn out and porous to the extent it is ripped in one place, shows the seams and folds in navy blue, and the overlap slightly ajar in a thin, small triangle. The fabric of the curtain could be either merino wool or cotton, woven coarsely with tightly thrown threads. The room with light. This room is simultaneously shattered from and soaked in the dazzlingly white sunshine that must be abundant in the exterior. The bright light dyes the upper part of the window, like "the blaze through the gap wherein the textures intersect" (Antonin Artaud) with the fabric like an osmotic membrane letting the liquefied light permeate [the space]. One can judge from the way the folds and seams are subtly askew and puffed that this window is open and lets breezes into the room. It is also possible to recognize the railing of the terrace outside the window, which appears in the picture as a horizontal line or a long stain-like portion in a darker hue that crosses the curtain horizontally.[32]

To further advance Kanai's observation, what might have evaded the viewer's attention is the fact that the room featured in Boudinet's picture is not filled with light; it is a rather somber room because of the dark blue curtains that let in just a sliver of light. In contrast, Watanabe Kanendo's picture that constitutes the entire dust jacket of Kanai's *In the Room with Light* presents a room that receives light from outside. There are blue curtains as well as lace curtains, which are drawn aside to reveal what lies outside the big windows/glass doors: there are more windows of the building opposite, probably across a courtyard. However, the overall impression is that despite the exposure to the exterior, it's not

[31] Diana Knight relates the importance of this photograph by Boudinet, which she suggests that Barthes saw while in the process of writing *La Claire chambre*. She argues that the color scheme of the photograph that partly determines the nature of light in the room is reflected in Barthes's description of the image of his mother. See Knight 1997, p. 138.
[32] Kanai 1988, pp. 156–57.

shimmering bright, as it is cloudy outside. Boudinet's photograph on the other hand suggests an abundance of light that both penetrates and is blocked by the curtains, as Kanai closely observes in the passage quoted above. There we feel anticipation of light, perhaps accompanied with hesitation to welcome light, whereas Watanabe incites anxiety, or unfulfilled desire for more light that should have filled the room and appears to never do so, as the best concerted efforts have already been made by opening the curtains, to a less than desired effect. The room in Watanabe's picture looks unfulfilled for another reason: it is scarcely furnished. There is a blue sofa that is reminiscent of the seating in Boudinet's photograph ("the chaise or bed," observes Kanai, in "Text and Texture"[33]) as well as some kind of makeshift table and a framed photographic print on the wall, hung slightly askew. One might speculate that this is a room that has been left vacant, with only unneeded furniture left behind. The sense of barrenness forms a striking contrast with Boudinet's image, whose dominant ambience is hopefulness. Thus the two photographs are invested with opposite temporal and spatial trajectories in terms of light, which corresponds to the comparable passages from Barthes's and Kanai's respective texts that we examined according to Kanai at the beginning.

CONCLUSION

It is significant that the texts by Barthes that Kanai keeps quoting after the publication of *In the Room with Light*—not only *Camera Lucida* but also *Roland Barthes by Roland Barthes*—are photographic narratives. As parody must expose seams rather than appearing seamless in order to stage parodic effects, photographic images can never be one with the represented objects—they need to reveal dissonance with their objects to claim any critical value. As Milan Kundera points out, "A person may conceal himself behind his image, he can disappear forever behind his image, he can be completely separated from his image: a person can never be his image."[34] The declination—*différance*—is also the only tie between original and copy. As Serge Tisseron says in his book *Le Mystère de la chambre claire* (The Mystery of Camera Lucida), itself intended as a response to Barthes's reflections on photography, as is obvious from the title, "photography evidences less the object 'which was there' than 'that which was lived' by the photographer," who "is

[33] Kanai 1988, p. 156.
[34] Kundera 1999, pp. 316–17.

breathed into the world the moment he breathes it in."[35] Photography materializes the reality of "continuity of existence and the world" ("d'une continuité de l'être et du monde"), which comes across through "terminal separation" and "re-connection" ("de leur coupure et de leur reconnexion permanente") of the object and image.[36] As his body lives the moment that he takes the picture, the photographer becomes aware of non-visual effects, such as touch, aroma, taste and sense of the air, which return to him later when he views the pictures.

This role of the photographer is comparable to that of the reader-turned-writer that Kanai is. She "lives" Barthes's text by leafing through and fondling the book, exerting her fingers as well as her eye/mind, and while dwelling on passages that captivate her, she departs from them at a tangent that compels "terminal separation" from Barthes and yet "re-connects" her with him as well. A contact point is not only where one meets another but also where one separates oneself from another. Textual parody is thus comparable to photographic presentation, in the double-edged interface of two subjectivities that possess disparate temporalities.

Instead of complying with chronology, hierarchy and distinction between acts or subjectivities of the photographer, object and viewer, photography reconfigures the temporality and spatiality that surround the subject and object of representation. Thus photography is an art of parody by default and *par excellence*, showing us relationships that are not limited to the linear but instead are expansive; not static but, rather, dynamic; and not unilateral but multidirectional. The adjacency of textual spaces, recognized horizontally rather than vertically/hierarchically, as is often seen in genealogical studies of "literary influence," are not unlike the horizontal motion of the breezes through rooms next to each other. Kanai's collision with Barthes's photographic texts was not accidental, though it was not intentional either; it was meant to be—for good reason and to great effect.

[35] Tisseron 1992, p. 67. "Au moment où le photographe inspire le monde, il se laisse aspirer par lui. … Bien plus qu'un <<ça a été>> de l'objet, la photographie atteste un <<ça a été vécu>> par le photographe" (Tisseron 1986, p. 60).

[36] Tisseron 1992, p. 67; Tisseron 1986, p. 60.

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