

The Death of the Author (By Roland Barthes)

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Abstract: Death of the Author “birth of the reader”. Birth of the reader must be ransomed by the death of Author.

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1. INTRODUCTION

The literary concept of the “death of the Author” was explored by the French literary critic and the cultural theorist Roland Barthes in the 1960s. He raised the question of from where the meaning of a text comes from. IS it in the text or is it produced in the act of reading ? Literature is that neuter that composite that oblique into which every object escapes, the trap where all identity is lost, beginning with the very identity of the body that writes. Traditionally meaning was thought to reside within the text, expressing the original intention of the Author. Rolland Barthes in “The pleasure of the text” says:

“I am interested in language because it wounds or seduces me. ” Probably this has always been the case; once an action is recounted, for intransitive ends and no longer in order to act directly upon reality-that is, finally external to any function but the very exercise of the symbol-this disjunction occurs, the voice loses its origin, the author enters his own death, writing begins. (P. 147)

“Each of us has his own rhythm of suffering.”

A perfect reader should concentrate on the text without giving any importance to writer or his intentions. Barthes refers to the power of language which imprisoned its subject thereby destroying their identities. Human language hardly provides any exit, there are numerous entries. As soon as the reader enters the body of writing, he upsets or overturns the meaning originally intended by the Author. The reader may go to the extent of conceiving the very opposite or the negative of what was author intended. The text in fact is not different from others but is different within. The nature of the text is fragmentary as it is woven of Quotations from other texts and even other languages. The notion of inter text refers to the transportation of one text into another within the matrix of all texts.

The author -centred ideology was anxious to unite the man with his work. The failure of the work was attributed to the failure of this man because the literary work was supposed to reflect his personality, his tastes, his life and passions. Thus the text was considered to be the voice of a single person which supposedly confided in readers.

Roland Barthes in “A lover’s Discourse: fragments “ says:

“The lovers fatal identity is precisely this: I am the one who waits. ”

Barthes challenged this notion and he dethroned the Author as well as the literary critic who was author centred in his approach. Barthes says-“. Language is never innocent. ”

The author is a modern figure, produced no doubt by our society insofar as, at the end of middle ages, with English Empiricism, French rationalism and the personal faith of reformation, it discovered the prestige of the individual or to put it more nobly of the” human person. ” (p. 147)

Rolland Barthes says- “To whom could I put this question (with any hope of an answer)?Does being able to live without someone you loved mean you loved her less than you thought. . . . ? Roland Barthes argued that meaning is produced in

the act of interpretation. "It is language which speaks, not the Author." The essential meaning of a work depends on the "impressions" of the reader, rather than the "passions" or "tastes" of the writer; "a text's unity lies not in its origins", or its creator, but "in its destination," or its audience. So it is logical that with regard to literature it should be positivism, resume and the result of capitalist ideology, which has accorded greatest importance to the author's "personality". The author still rules in the manuals of literary history, in biographies of writers, in magazine interviews and even in the awareness of literary men, anxious to unite, by their private journals, their personality and their work. The image of literature to be found in contemporary culture is tyrannically centred on author's personality. (P. 147)

Author's writing is more logical and mathematical analysed proof than on religious ideas and the result of capitalist ideology. It is automatic writing by accepting the principle and the experience of a collective writing. Critics say:

(A) Baudelaire's work is the failure of man.

(B) He is the voice of one.

(C) He always presents his new original modern ideas not Based on societies, Greek literature and Bible.

(D) He is the voice of many influences.

(E) Author's empire is very powerful.

Language is a system, a direct Subversion of all codes. Surrealism helped secularize the image of the author. "IN Lover's Discourse fragments," Roland Barthes says- "I encounter millions of Bodies in my life; of these millions, I may desire some hundreds but of these hundreds, I love only one."

Mallarme in his entire" poetics " says-

(A) A writing is not the author, it is a language (linguistics), which speaks, which "performs" through pre-existing impersonality.

(B) An author's writing is almost "chance" nature of his activity.

(C) Mallarme unceasingly questioned and mocked the au

The absence of Author is not only a historical fact, or an act of writing, a complete transformation of modern text. Language knows a "subject", not a "person", ends this subject, void outside of the very utterance which defines it, suffices to make language "work", that is, to exhaust it. (P. 148)

A. Classic writers say-

- a. The person who writes is more significant.
- b. Write with an opening of recording, observing, of representing.

B. Linguisticians -

They write by following the vocabulary of oxford school.

C. Modern writers (Scriptors)-

Buried the author.

He is born simultaneously with his text.

According to Barthes," The bastard form of mass culture is humiliated repetition. . . . always new books, programs, films, items but always the same meaning. "

A text does not consist of a line of words, releasing a single "theological" meaning, but is the space of many dimensions, in which are wedded and contested various kinds of writing, no one of which is original: the text is a tissue of citations, resulting from the thousand sources of culture: Decipher says that once the Author is gone, a text becomes quite useless. (P. 149)

Roland Barthes In "A Lover's Discourse : fragments" says-

“As a jealous man, I Suffer four times over: because I blame myself for being so, because I fear that my jealousy will wound the other, because I allow myself to be subject to a banality: I suffer from being excluded, from being aggressive, crazy and. . . Common.”

Baudelaire tells-“He created for it a standing dictionary much more complex and extensive than the one which results from vulgar patience of purely literary themes.” succeeding the author, the writer no longer contains within himself passions, humours, sentiments, impressions. (P. 150)

Barthes’s ideas are similar to those expressed by Marcel Duchamp in “The Creative Act”. “All in all, the creative Act is not performed by the artist alone:” literature by refusing to text a “secret”, that is, an ultimate meaning counter-theological, proper, revolutionary. According to Marcel Duchamp, “The creative act “, 1957. “All in all, the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualification and thus adds his contribution to the creative act.”

The birth of the reader must be at the cost of the death of the Author.

Roland Barthes says- “To try to write love is to confront the muck of language; that region of hysteria where language is both too much and too little, excessive and Impoverished.”

In literary theory,” The death of the author” was accompanied by “the birth of reader,” and a new emphasis upon reading and interpretation as a creative act of making meaning.

In his view, reading is an activity where meaning is produced, rather than passively consumed. In the visual arts, the “death of the author” was signalled by the shift from the Abstract Expressionist model of picture as Expression of the Artist’s emotion towards a new paradigm that focuses on The Viewer’s experience. This applies as much to happenings,as it does to post painterly Abstraction and Minimalism.

Barthes in his essay gives credit to the reader.

According to Joss Whedon-

“All worthy work is open to interpretations the author did not intend. Art is n’t your pet-it’s your kid. It grows up and talks back to you.”

In his essay, Barthes-

- Give credit to the reader.
- Including the author historicizes and therefore limits the text.
- The author cannot express himself because what he thinks must be translated by a dictionary that is not a direct representation of his thoughts.
- A text is not a” line of words releasing a single ‘theological’ meaning”; rather, it is a “multi-dimensional space in which a variety of writings, none of them original, blend and Clash.”

On being asked what his short story “The Scarlet Ibis” was about James Hurst says:

. . . Authors seldom understand what they write. That is why we have critics. His theory is reader centred, not - author centred.

Herman Melville, Moby -Dick says-

“Book! you lie there; the fact is, you books must know your places. You’ll do to give us the bare words and facts, but we come into supply the thoughts.”

He refers to text an “as imitation that is lost.”

According to William Shakespeare's Hamlet-

King: I have nothing with this answer, Hamlet; these words are not mine.

Hamlet: No, nor mine now.

Barthes in his essay says that “in the multiplicity of writing, everything is to be disentangled, nothing deciphered. . .”.

It is only by denying the author’s authority that the unlimited power of language can be understood in the multiplicity or signification or meanings of a literary text; by suppressing author to make place for the rightful place of the reader.

Edgar Allan Poe says-

“Every fiction should have a moral; and, what is more to purpose, the critics have discovered that every fiction has. ”

2. CONCLUSION

The text being made up of many texts is sought to be held together by reader who is always engaged in the process of disentanglement or of discovering new meanings.

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