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Implication of Death with Special Reference to the Death of Author by Roland Barthes

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Abstract

The etymological relation between author and authority implies the hierarchical authority inherent in the texts' addressor. The authority of the writer of the text stems from his perception as the source of the text, similar to the perception of the signified in general as the source of the sign. Therefore I wish to capture in the concept Author-ity a wider system of connections between the act of representation and its validity, a system that is manifest as authority within the social order, since the semiotic relations between the source and its copy include a necessary dimension of hierarchy, whether between addressor and addresseror between signifier and signified. The politics of literature or of representation in general, are one aspect of Author-ity and the other aspect literature or the representation that is in politics. The relationship between polities and its justification is relationship of representation; the holder of authority claims it since the authority he uses represents a more elementary authority, whether it is the will of the people, the will of the people, the word of god or civil rights. Therefore politics will always require representation, whether by a member of parliament representing the sovereign citizen, or by a novel that structure the ideology that justifies the government.

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Introduction

Initially to understand Author-ity the same way Michel Foucault understands power, as an inherent, omnipresent component of human existence. Foucault wishes to describe power as a relationship that operations from all directions, not only as a power of expressional used by one person against another. In any case the foucauldian discussion makes it possible to speak of power in a discourse that is not a discourse of condemnation. Currently it is slightly difficult to speak of the validity of literature. Modern culture expects literature to be the individuals concern and to influence the social sphere only through the individual. A brief historical review and an examination or the Romen and Jewish cultures towards the end of classical antiquityreveal that in other periods of time texts had a different effect on life which allows us to trace a short genealogy of Author-ity. The origin of the etymological connection between authors and authority lies in the Roman term auctor. It is good to understood by the way of the historical etmological political discussion of Hannah Arendt. Mikhail Bakhtin concentrates on the authority that is represented in the fictional world, although his work precedes the post-structuralist theme of "The Death of the Author' Following a critical examination of "Death of the Author", I will attempt to propose an alternative to is by reviewing pre-modern discourse practices.

Translating the structure of political authority into terms of representation and meaning, one can say that the holder of authority does so due to this representing his predecessors; He has inherited his authority and represents it, He inherits it by representing it. For Arendt, authority representation enables political authority to be something other than the application or threat of

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force. This also is the structure that has provided the Christian community of faith its authoritative and hierarchical institutional form. In Arendt's opinion, the ecclesiastical patriarchal institution succeeded in maintaining a structure of authority even as the Roman Empire's System of violent coercion was crumbling, precisely because the roman system of authority did not rely on its power of coercion.

As far as we are concerned here, this definition allows an understanding of the role of the addressor of the text. The auctor is the founder, the source of inspiration and hence his significance in a society in which political authority is founded on the tradition of the constituting moment. Arendt sees in the Roman patriarchal structure of authority the beginning of the tradition of the author of the text:

The author is the source of constitution inspiration, the outset and therefore also the source of authority of the text. This is the system that had transmitted by tradition the Greek writer as authors and later on did the same for the Christian saints. Further on, the study of literature borrowed from the ecclesiastical tradition the tools for philological verification of the author's identity. Dunde,p.127-129

The authority of the author is derived here from the fact that in the world that he represents there is an absolute chasm between him and the present in which his story is told. This chasm between the absolute past and the imminent present creates a social and normative mythical. Bhaktin's description of the epos adds to Arendt's depiction of authority an epic or mythical ontology in which, as in Plato's ontology and epistemology, real phenomena acquire their validity solely due to their representation of a higher form of existence, which is manifest in

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a mythical past. Contrary to Arendt, Bakhtin is unhappy with this commitment to the past. He describes the epic authoritative distance only to celebrate its demise with the appearance of the modern novel. Bakhtin applauds the novel as it eradicates the chiasm between what is represented in the story and the reality in which it is read. According to him, the present as a central artistic and normative orientation creates a revolution in modern creative consciousness and enables the eradication of the hierarchical chasm. The process undergone by the novel, as outlined by Bakhtin is a process of liberation. The novel belongs to the present, describes the contemporary world of the reader and therefore also enjoys the same status as the reader. The novel also is not committed to textual and narrative traditions of to renowned hereas, idiomatically characterized by rigid conventions.

Nationality as an imagined peer group of equal subject is created out of this very liberation. The literary existence of this society is built upon positioning all the possible characters on the same normative level. This notion of the modern novel is shared by Benedict Anderson, who describes the novel as a representation system that creates a structure of simultaneity and therefore enables the society of equal subjects, which is the basis for nationality. This political justification paralleling the modern novel creates the imagined community through the social contract or Rawls' veil of ignorance:

When Roland Barthes announced the Death of the Author his argument was a statement of principal supporting the hermeneutics of suspicion by taking a further step in releasing the text from the authority of the author. Barthes also positions his argument in a wider political culture context as a liberal revolutionary argument that affects relationship beyond those of the author

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and the text since he see in The Death of the Author a continuation of Nietzsche's Death of God. As in the Latin term of author Barthes too uses the temporal relationship to describe a hierarchical relationship of source and copy: He positions his view point against the traditional concept that see the author as the text's past. Barthes dethrones the author and replaces the heroic moment of text creation with a complex impersonal process of writing:

We know now that text's is not a line of words releasing a single theological meaning the message of the Author-God. But a multi-dimensional space in which a variety of writing none of them original blend and clash. The text is a tissue of quotations drawn from the innumerable centers of culture.

The lesson De- Saussure learns from mankind's commitment to language is that the doctrine of the social contract according to which the authority of the law and government depends upon the freedom of the individual and the mutual willingness to surrender it in order to constitute sovereignty – is implausible. This position is derived from examining language as an actual social phenomenon:

In fact on society has ever known its language to be anything other than something inherited from previous generations, which it has no choice but to accept. Ferdinand, p.71

The dissonance in Barthes thinking expresses the contradiction between the post liberal theory that Barthes uses the structuralist theory and the modern liberal revolutionary ethos and sentiment that require pointing to an essential entity from whom one desires liberation.

Historically, the author has been privileged by being viewed as the source of the meaning of a literary work and that the author ought to be central point of all acts of interpretation. For

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example the Romantics has this belief that the poem is the result of the spontaneous overflow of the powerful

Felling of the poet.More recently the author has been removed from his privileged position resulting in views such as Barthes's that the author is only the effect rather than the cause of the text. Foucault examines the Author as a concept made up by the various discourses since it hasn't been before coming of a text. Sean Burke in his book, The Death and Return of the Author: Criticism and Subjectivity in Bathes, Foucault and Derrida refers to this new postmodern plan offered by Bathes and Elucault:

Roland Barthes in this article, Authors and Writer claims that " the author is the only man, by definition , to lose his own structure and that of the world in the structure of language hence it can never explain the world. It seems that the author has no relation with his text and the text will be separated from his creator. Similarly, at the beginning of – The Death of the Author, written in 1967 and publish in 1968, after quoting a sentence from Balzac's Sarrasine Barthes, challenges the role of the author by inquiring:

Conclusion:

The ideological production of a society determines the author function limitation on the ways a text can be read and so readers and critics interpretation can be restricted through appealing to – authorial intention. However it can change over time. Paradoxically, Foucault sees the concept of author as an ideological production as a means of exciting new meanings to readers but it is not a kind of complete freedom and it shows itself as a suppression of infinite

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interpretations or as – thrift in the proliferation of meaning. This point is reminiscent of Derrida's paradoxical position towards metaphysical system of thought.

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