

Roland Barthes, "The Death of the Author" (1977)

In his story "Sarrasine" Balzac, describing a castrato disguised as a woman, writes the following sentence: "This was woman herself, with her sudden fears, her irrational whims, her instinctive worries, her impetuous boldness, her fussings, and her delicious sensibility." Who is speaking thus? Is it the hero of the story bent on remaining ignorant of the castrato hidden beneath the woman? Is it Balzac the individual, furnished by his personal experience with a philosophy of Woman? Is it Balzac the author professing "literary" ideas on femininity? Is it universal wisdom? Romantic psychology? We shall never know, for the good reason that writing is the destruction of every voice, of every point of origin. Writing is the neutral, composite, oblique space where our subject slips away, the negative where all identity is lost, starting with the very identity of the body writing. No doubt it has always been that way. As soon as a fact is narrated no longer with a view to acting directly on reality but intransitively, that is to say, finally outside of any function other than that of the very practice of the symbol itself, this disconnection occurs, the voice loses its origin, the author enters into his own death, writing begins. The sense of this phenomenon, however, is varied; in ethnographic societies the responsibility for a narrative is never assumed by a person but by a mediator, shaman, or relator whose "performance" - the mastery of the narrative code - may possibly be admired but never his "genius."

The author a modern figure, a product of our society insofar as, emerging from the Middle Ages with English empiricism, French rationalism and the personal faith of the Reformation, it discovered the prestige of the individual, of, as it is more nobly put, the "human person." It is thus logical that in literature it should be this positivism, the epitome and culmination of capitalist ideology, which has attached the greatest importance to the "person" of the author. The author still reigns in histories of literature, biographies of writers, interviews, magazines, as in the very consciousness of men of letters anxious to unite their person and their work through diaries and memoirs. The image of literature to be found in ordinary culture is tyrannically centered on the author, his person, his life, his tastes, his passions, while criticism still consists for the most part in saying that Baudelaire's work is the failure of Baudelaire the man, van Gogh's his madness, Tchaikovsky's his vice. The explanation of a work is always sought in the man or woman who produced it, as if it were always in the end, through the more or less transparent allegory of the fiction, the voice of a single person, the author "confiding" in us. Though the sway of the Author remains powerful (the New Criticism has often done no more than consolidate it), it goes without saying that certain writers have long since attempted to loosen it. [Barthes here discusses French-language authors, like Mallarmé and Proust, who have insisted that language speaks, not the author. Surrealism also desacralized the image of the Author.] Linguistically, the author is never more than the instance writing, just as I is nothing other than the instance saying I: language knows a "subject," not a "person," and this subject, empty outside of the very enunciation which defines it, suffices to make language "hold together," suffices, that is to say, to exhaust it.

The removal of the Author [. . .] is not merely an historical fact or an act of writing; it utterly transforms the modern text (or - which is the same thing - the text is henceforth made and read in such a way that at all its levels the author is absent). The temporality is different. The Author, when believed in, is always conceived of as the past of his own book: book and author stand automatically on a single line divided into a before and an after. The Author is thought to nourish the book, which is to say that he exists before it, thinks, suffers, lives for it, is in the same relation of antecedence to his work as a father to his child. In complete contrast, the modern scriptor is born simultaneously with the text, is in no way equipped with a being preceding or exceeding the writing, is not the subject with the book as predicate; there is no other time than that of the enunciation and every text is eternally written here and now. The fact is (or, it follows) that writing can no longer designate an operation of recording, notation, representation, "depiction" (as the classics would say); rather, it designates exactly what linguists, referring to Oxford philosophy, call a performative, a rare verbal form (exclusively given in the first person and in the present tense) in which the enunciation has no other content (contains no other proposition) than the act by which it is uttered - something like the I declare of kings or the I sing of very ancient poets. [. . .] We know now that a text is not a line of words releasing a single "theological" meaning (the "message" of the Author-God) but a multidimensional space in which a variety of writings, none of them original, blend and clash. The text is a tissue of quotations drawn from the innumerable centers of culture. [. . .] The writer can only imitate a gesture that is always anterior, never original. His only power is to mix writings, to counter the ones with the others, in such a way as never to rest on any one of them. [. . .] Succeeding the Author, the scriptor no longer bears within him passions, humors, feelings, impressions, but rather this immense dictionary from which he draws a writing that can know no halt: life never does more than imitate the book, and the book itself is only a tissue of signs, an imitation that is lost, infinitely deferred.

Once the Author is removed, the claim to decipher a text becomes quite futile. To give a text an Author is to impose a limit on that text, to furnish it with a final signified, to close the writing. Such a conception suits criticism very well, the latter then allotting itself the important task of discovering the Author (or its hypostases: society, history, psyche, liberty) beneath the work: when the Author has been found, the text is "explained" - victory to the critic. Hence there is no surprise in the fact that, historically, the reign of the Author has also been that of the Critic, nor again in the fact that criticism (be it new) is today undermined along with the Author. In the multiplicity of writing, everything is to be disentangled, nothing deciphered; the structure can be followed, "run" (like the thread of a stocking) at every point and at every level, but there is nothing beneath: the space of writing is to be ranged over, not pierced; writing ceaselessly posits meaning ceaselessly to evaporate it, carrying out a systematic exemption of meaning. In precisely this way literature (it would be better from now on to say writing), by refusing to assign a "secret," an ultimate meaning, to the text (and to

the world as text), liberates what may be called an antitheological activity, an activity that is truly revolutionary since to refuse to fix meaning is, in the end, to refuse God and his hypostases - reason, science, law.

[Barthes goes back to Balzac, then cryptically refers to Greek tragedy.] Thus is revealed the total existence of writing: a text is made of multiple writings, drawn from many cultures and entering into mutual relations to dialogue, parody, contestation, but there is one place where this multiplicity is focused and that place is the reader, not, as was hitherto said, the author. The reader is the space on which all the quotations that make up a writing are inscribed without any of them being lost; a text's unity lies not in its origin but in its destination. Yet this destination cannot any longer be personal: the reader is without history, biography, psychology; he is simply that someone who holds together in a single field all the traces by which the written text is constituted. Which is why it is derisory to condemn the new writing in the name of a humanism hypocritically turned champion of the reader's rights. Classic criticism has never paid any attention to the reader; for it, the writer is the only person in literature. We are now beginning to let ourselves be fooled no longer by the arrogant antiphrastical recriminations of good society in favor of the very thing it sets aside, ignores, smother, or destroys; we know that to give writing its future, it is necessary to overthrow the myth: the birth of the reader must be at the cost of the death of the Author.