

People's Democratic Republic of Algeria

Ministry of Higher Education and Scientific Research

Kasdi Merbah Ouargla University

Faculty of Letters and Languages

Department of Letters and English Language



Dissertation submitted in partial fulfilment of the requirement for the master's degree in field of
English Language and Literature

Specialty: **Literature and Civilisation**

The Death of the Author and the Revival of the Story

A Reading of Gabriel García Márquez's Writings

Presented and publicly defended by

Assia Mezouar

Supervised by

Dr.Amina Badidja

Jury

Pr.Farida Sadoune	Kasdi Merbah university Ouargla	Chairperson
Dr. Amina Badidja	Kasdi Merbah university Ouargla	Supervisor
Dr. Fouzia Bahri	Kasdi Merbah university Ouargla	Examiner

Academic Year: 2025\2026.

Dedication

Dreams may weave their fragile thread, Truth and shadows both are spread. Through the silence, voices call, Read, and let me bridge it all.

I dedicate this work to my greater supporter in my educational career and my life my mother.

To my father and sisters, Asma, Anfal, Aya, Arwa, Abrar, Alla, and Assil who mean the world to me, without you I wouldn't be the person I am today.

To Abdelkadir, Manel, and all my friends. Thank you for being my support system all along this journey.

I am grateful to everyone that was part of my journey.

Mezouar Assia

Acknowledgements

I would like to express my sincere gratitude to my supervisor Dr. Amina Badidja, all the words in this world cannot describe my gratitude to you. Thank you for guiding me in this journey and thank you for your patience and helpful advice.

To all teachers and professors who added a valuable perspective and encouragement throughout my academic journey, I am grateful to all your hard work.

I am grateful to my family and my beloved ones.

To all those who have always been there for me, when I was in need.

Abstract

This study is conducted to introduce Roland Barthes seminal concept of “The Death of the Author” and apply it on Gabriel García Márquez’s realist fiction, particularly “No One Writes to the Colonel” and “There are No Thieves in this Town”. It investigates how Márquez’s narratives can be read independently out of authorial biography and intention, emphasizing the reader’s active role in constructing meaning. Through Barthesian and Reader-Response frameworks, the study examines how textual autonomy invites readers to engage with the work beyond authorial commentary, transforming them into co-creators of meanings. Therefore, this research demonstrates that the vitality of Márquez’s fiction lies in its openness and its capacity to generate multiple readings that transcend the boundaries of authorial control. The study findings reveal that Gabriel Márquez narrative openness exemplifies Barthes’s notion of textual autonomy, confirming that meaning in Márquez’s fiction emerges through the reader’s interpretive engagement rather than authorial intent.

Keywords: *Death of the Author; Reader-Response Theory; Textual autonomy; Meaning*

Construction.

Résumé

Cette étude a pour objectif de présenter le concept fondamental de Roland Barthes, « *La mort de l’auteur* », et d’en proposer une application à la fiction réaliste de Gabriel García Márquez, notamment « *Personne n’écrit au colonel* » et « *Il n’y a pas de voleurs dans cette ville* ». Elle examine comment les récits de Márquez peuvent être lus indépendamment de la biographie et de l’intention de l’auteur, en mettant l’accent sur le rôle actif du lecteur dans la construction du sens. À travers les cadres théoriques barthésien et de la théorie de la réception, l’étude analyse comment l’autonomie du texte invite le lecteur à s’engager au-delà du commentaire auctorial, le transformant en co-créateur de significations. Ainsi, cette recherche démontre que la vitalité de la fiction de Márquez réside dans son ouverture et sa capacité à générer une pluralité de lectures qui transcendent les limites du contrôle de l’auteur. Les résultats de l’étude révèlent que l’ouverture narrative chez Gabriel García Márquez illustre pleinement la notion barthésienne d’autonomie textuelle,

confirmant que le sens dans sa fiction émerge de l'engagement interprétatif du lecteur plutôt que de l'intention auctoriale.

الملخص

أجريت هذه الدراسة لتقديم مفهوم رولان بارت الأساسي لـ "موت المؤلف" وتطبيقه على روايات غابرييل غارسيا ماركيز الواقعية، ولا سيما "لا أحد يكتب إلى العقيد" و"لا يوجد لصوص في هذه المدينة". وهو يبحث في كيفية قراءة روايات ماركيز بشكل مستقل عن السيرة الذاتية للمؤلف ونيته، مع التركيز على الدور النشط للقارئ في بناء المعنى. من خلال الإطار البارثي وإطار استجابة القارئ، تدرس الدراسة كيف تدعو استقلالية النص القراء إلى التفاعل مع العمل بما يتجاوز التعليق المؤلفي، وتحويلهم إلى مشاركين في خلق المعاني. ولذلك يوضح هذا البحث أن حيوية روايات ماركيز تكمن في انفتاحها وقدرتها على توليد قراءات متعددة تتجاوز حدود سيطرة المؤلف. تكشف نتائج الدراسة أن الانفتاح السردي لغابرييل ماركيز يجسد فكرة بارت عن استقلالية النص، مما يؤكد أن المعنى في روايات ماركيز يظهر من خلال المشاركة التفسيرية للقارئ بدلاً من نية المؤلف.

- الكلمات المفتاحية: موت المؤلف، نظرية استجابة القارئ، استقلالية النص، بناء المعنى

Contents

General Introduction	7
CHAPTER-I. The Death of the Author and the Reading of the text (a Theoretical Framework)	13
I.1. Introduction	14
I.2. Introducing Roland Barthes's ideas and Concepts:.....	14
I.3. Reader-Response Theory:	15
I.4. The Revival of the Story	17
I.4.1. Reader's role.....	17
I.5. Gabriel García Márquez and Narrative Innovation.....	18
I.5.1. Introduction to Gabriel García Márquez.....	19
I.5.1.1. Characteristics of Magical Realism	19
I.5.1.2. Influence of Oral-storytelling Traditions.....	20
I.5.2. Márquez within.....	20
I.5.2.1. Postmodernism	20
I.5.2.2. Reader-Oriented Criticism.....	21
I.5.2.3. Narrative Technique that Weakens Authorial Control.....	21
I.5.2.4. Non-linear Storytelling.....	22
I.5.2.5. . Ambiguity and multiplicity	22
I.5.3. Conclusion.....	22
CHAPTER-II. Signs of The Death of the Author in Márquez's Fiction 23	
II.1. Introduction.....	24
II.2. The Death of the Author on "No One Writes to the Colonel"	24
II.2.1. Corpus summary:.....	25
II.2.2. The Revival of the Story and Narrative Technique "No One Writes to the Colonel".....	25
II.2.3. Authorial absence	26
II.2.4. Multiple Interpretation and Instability of Truth	27

II.3. Application of Barthes’s Theory on “There Are no Thieves in this Town”	29
II.3.1. Corpus summary:.....	29
II.4. The Revival of the Story and Narrative Technique.....	29
II.4.1. Authorial Absence	30
II.4.2. Truth in “There are no Thieves in this Town”	31
II.5. Conclusion.....	32
General Conclusion	32

General Introduction

Background of the study

A substantial body of literature has been developed around Latin-American literature. Historically, Latin American literature was passed down through generation through oral-storytelling traditions. They often discussed the themes of resistance and identity, culture and traditions, memory and oral tradition. The Latin American literature to the indigenous is more than just art, it is a tool to speak their voice and defend their land. During the late 50's and the early 60's a literary movement contributed to spreading the Latin American literature worldwide known as "The Boom". The Boom is mostly associated with Julio Cortaza of Argentina, Carlos Fuentes of Mexico, Mario Vargas Liosa of Peru, and Gabriel Garcia Márquez of Colombia. These writers challenged the traditions; they shifted the focus from traditional narrative forms and adopted a more experimental approach.

One of most the most famous and controversial published work of the French critique Roland Barthes is "The Death of the Author" published in 1967. Roland Barthes argues, in his essay that a text meaning is determined by the reader rather than the author himself. He confirmed "the birth of the reader must be at the cost of the death of the author (147). Barthes denied the previous belief that focuses on the author and his intent in creating meaning and challenged those beliefs by supporting to focus more on the text and how the reader engages with it.

Gabriel García Márquez (born March 6, 1927, Aracataca, Colombia—died April 17, 2014, Mexico City, Mexico). He was a Colombian novelist and one of the greatest writers of the 20th century. He was awarded the Nobel Prize for Literature in 1982 for his masterpiece "One Hundred Years of Solitude". Márquez is the best-known Latin American writer in history. In addition to his masterly approach to the novel, he was a superb crafter of short stories and an accomplished journalist. In both his shorter and longer fictions, García Márquez achieved the rare feat of being accessible to the common reader while satisfying the most demanding of sophisticated critics. Nonetheless, Gabriel Márquez is among the most participants in magical realism, a literary genre that creates a unique space between magic and real, magical realism merges everyday life with extraordinary and fiction.

This study investigates the transfer of interpretive authority from author to reader specifically within "No One Writes to the Colonel" and "There Are no

Thieves in this Town” by Gabriel García Márquez. Arguing that the reader’s interpretation to a text is crucial for a narrative to surpass the author’s intent and live. Through this study I am willing to investigate the reader’s role in generating meaning, applying Roland Barthes theory “The Death of the Author” on Márquez’s writing.

Barthes begins ‘The Death of the Author’ with an example, taken from the novel *Sarrasine* by the French novelist Honoré de Balzac. Quoting a passage from the novel, Barthes asks us who ‘speaks’ those words: the hero of the novel, or Balzac himself? If it is Balzac, is he speaking personally or on behalf of all humanity?

Barthes’ point is that we cannot know. Writing, he boldly proclaims, is ‘the destruction of every voice’. Far from being a positive or creative force, writing is, in fact, a negative, a void, where we cannot know with any certainty who is speaking or writing.

Moving away from our traditional idea of “the Author” can help us to see the relationship between writer and text in new ways. However, in Barthes’ radical new way of viewing the relationship between the two, writer and text are born simultaneously, because whenever we read a literary work, we are engaging with the writer here and now, rather than having to go back four hundred years to consider Shakespeare the Renaissance ‘author’. ‘Shakespeare’, as writer, exists now, in the moment we read his works on the page in the twenty-first century.

Writing is a performative act which only exists now we read the words on the page, because that is the only moment in which those words are given meaning – and they are given their meaning by us, who interpret them. Instead, we should think of not ‘the Author’ but ‘the scribe’ (French term which means, essentially, “copyist”). We shouldn’t view a work of literature as a kind of secular version of a sacred text, where the “Author” is a God who has imbued the text with a single meaning. Instead, the literary text is a place where many previous works of literature “blend and clash”, a host of influences and allusions and quotations. Indeed, “none of them”, Barthes asserts, is “original”. Therefore, the text is a tissue of quotations.

Barthes concludes ‘The Death of the Author’ by arguing that imposing an Author on a text limits that text, because we must view the literary work in relation to the author who wrote it. Its meaning must be traced back to the person who produced it. But writing, for Barthes, doesn’t work like that: it’s a ‘tissue of signs’ which only have meaning when the reader engages with them. The meaning of a text lies ‘not in its origin but in its destination’, and that in order for the reader of

the text to exist and have meaning as a term, we must do away with this idea that the author determines the meaning of the text.

“The death of the author “ stated bold ideas, Barthes claims that for the reader to fully engage in a text there must be no authority that can influence his understanding of the text and the background of the author must be separated from the text to allow the reader to interact with the text. However, Roland argues that the author doesn’t have to be fully dead for the reader to be born, in fact in some texts the reader needs to be aware of the author and his background so the reader can understand the meaning of the text better and understand what the author meant to deliver (Barthes).

Reader-response theory shifts the centre of attention from the author “the creator of a text” to the reader “the creator of meaning”, this system rejects the concept of fixed meaning and opens a broader system where the reader is a co-creator of meaning. The reader is constantly interpreting meanings, one text can have unlimited interpretations, it is all because of the context that the reader experiences the text within, his background, his knowledge even his lifestyle can affect his understanding of a text. According to Stanly Fish, “Meaning is an event ... happening between the words and in the reader’s mind ... made visible by the regular introduction of a ‘searching’ question (‘what does this do?’). ... In short, there is little sense of process and even less of the reader’s actualizing participation.” (Shmoop Editorial Team).

Gabriel García Márquez is a genius who mastered magical realism, a genre that blends real with surreal.

A study published in International Journal of Social Impact “Exploring Magical Realism: Unpacking the Themes of Gabriel García Márquez's Works”, this study investigated Márquez narrative style in *One hundred Years of Solitude*, *Chronicle of Death Foretold*, and *The Autumn of the Patriarch*. Nonetheless, Márquez’s famous using a mixture of magical realism, oral traditions, and memory, he didn't redefine the narrative structure, but he also speaks for those whom voice was unheard. In short Márquez' was able to innovate and create artistic literary masterpieces and defending his cultural and traditional identity at the same time. His power is weaved in is legacy that serve both the aesthetic artistic career and serving his society and humanity in a broader lens (Ramesh et al).

Before becoming a famous figure in Latin American literature, Gabriel García Márquez started his career as a journalist, this craft would serve his literary work in delivering facts. His journalism craft nurtured his style, in almost all of his tales, Gabriel uses irony and humour to deliver a message instead of direct

commentary. His social and political opinion is clear to the reader. Márquez chooses to force the reader to see the truth rather than offering direct moral or ideological statement. Marquez motivates the reader to read and interpret what reality is by themselves. This narrative strategy aligns with postmodernism. Thus, questioning the stability of truth and exposes its potential as illusion. (Popescu)

Significance of the study:

This research examines the role and “absence” of the author through the lens of Roland Barthes’ seminal essay, “The Death of the Author.” By applying this post-structuralist framework to Gabriel García Márquez’s works, specifically *No One Writes to the Colonel* and “There Are No Thieves in This Village”, this study explores how meaning is generated by the reader rather than dictated by the author’s biography or intent. Moreover, analysing how Gabriel García Márquez’s narrative style affect his authorial presence, focusing on his narrative technique in which he forces the reader to engage with text and fill the gaps of a text.

There is a lack of study on how Márquez’s texts resist his own biography, how does the narrative structure intentionally sever ties with the “Author-God” in his realist text. This study will focus on Márquez fiction through the lens of the death of the author combined with the autonomy and revival of narrative itself, examine how Marquez denies his authorial presence in “No One Writes to the Colonel” and “There Are no Thieves in this Town”

Research problem:

The core of Roland Barthes’ theory, “The Death of the Author” argues that a writer’s intentions and biography are irrelevant to the meaning of their work. And how the text lives after the death of his creator.

There are limited studies on Gabriel Márquez’s realist novels and stories. therefore, I aim to read two of his fictions that are not magical realism related, and study how Marquez constantly refuses to control his text and provide space for reader to create meaning according to their context.

Research questions

- How does the “Death of the Author” function in Márquez’s realist novellas, where the “authorial voice” is intentionally minimalist to force a “reader-driven revival” of the narrative’s emotional weight?

- To what extent do the “narrative gaps” in *No One Writes to the Colonel* and *There Are No Thieves in This Town* empower the reader to revive the story as a universal myth rather than a localized historical account?
- In the absence of traditional “Magical Realism,” how does the reader’s subjective response to the “absurdity of the mundane” in these two works act as the primary engine for the story’s revival?

Objective of the study

The aim of this study is to:

- Analyse the concept of the death of the author on Gabriel García Márquez writings and how his intent leads to the reader’s birth.
- Examine the “narrative gap “in *No One Writes to the Colonel* and *There Are No thieves in this town* to see how this gap encourages the reader’s interpretation of the story.
- Examine how the reader’s subjective response to the “absurdity of the mundane” serves as the primary engine for narrative revival in the absence of traditional Magical Realism.

Methodology:

This study adopts a qualitative research approach, combining Roland Barthes theory “The Death of the Author “1967, and Reader response theory alongside with postmodernism, focusing on how Gabriel Garcia Marquez challenges the traditional concept of “Author-God” through his narrative structure in “No One Writes to the Colonel "and “There Are No Thieves in this Town”.

Division of the Dissertation chapters:

This Chapter is divided into two chapters:

Chapter One: The Death of The Author and the Reading of the text (A Theoretical Framework). This chapter provides a theoretical framework of Barthes’s essay “The Death of the Author” it explores the concept of authorial absence and the reader’s active role in constructing meaning within the text.

Chapter Two: The signs of The Death of the Author in Márquez’ fiction. This chapter provides analysis of Gabriel Márquez’s short stories “No One Writes

to the Colonel” and “There Are No Thieves in this Town ” through the lens of Barthes’s Theory and Reader-Response Theory.

CHAPTER-I. The Death of the Author and the Reading of the text (a Theoretical Framework)

1.1. Introduction

This chapter presents an overview of Barthes's theory and the autonomy of the text focusing on excluding the author's background. In "The Death Of The Author" Barthes presents a controversial idea, *the reader's birth comes with the cost of the author's death*, this idea resonates with Reader-Response theory, where critics like Stanley Fish and Wolfgang Iser argue that the interpretation of a text is an active process in which the reader must be free from authorial authority to construct personal meaning. The omission of authorial authority is pivotal for a narrative to transcend the writer's intent and allow the reader to become a *co-creator* of meaning.

Similarly, in Postmodernism, critics like Jacques Derrida the founder of Deconstruction posits that texts can be contradictory in meaning ("Deconstruction"), also Roland Barthes criticized authorial authority and shifting meaning from authorial intent to reader's interpretation (The Death of the Author), these critics challenged the traditional idea of "*Author-God*", they argued that meaning is not fixed however, it is changing constantly depending on the reader's personal experience, cultural background and traditions. In this view, interpretation becomes a dynamic process and the reader becomes the creator of meaning ("Postmodernism and Truth").

1.2. Introducing Roland Barthes's ideas and Concepts:

" The Death of the Author "Essay

"The Death of the Author," written in 1967 and published in 1968, defined itself via the limitations imposed by Structuralism and other modes of formalist criticism. While the article was well received in France, particularly in the wake of the student uprisings of May 1968, which were themselves reactions against the restrictions imposed by authority, the essay has frequently been misjudged by critics (Almujali 2).

Roland Barthes's Essay "the death of the author" discusses how the presence of the author's biography and authority limits the reader's interpretation. When the author disappears, the reader takes the central role, activating the text through personal analysis and critical reading of the work itself (143-148).

Dr. Oliver argues by supporting Barth's ideas that this obsession with the author became a modern phenomenon. This obsession started during the Renaissance pursued from the idea of "The individual" (Tearle).

The Death of the Author ideas prolong the structuralist theory, as they both neglect the author's biography and focus on the written work, however, Roland Barthes goes further, arguing that meaning is not fixed by the author but is rather created by the reader. The reader is responsible for transcending the written words on paper and bringing them to life (Barthes 146).

This perspective shifts the authority from author to reader; it goes hand in hand with Reader-Response theory, a new era in literature criticizing previous structuralist's beliefs "Author-God" "that gives authors the authority to determine the text's meaning. In Barthes's view, the reader must be given the ultimate freedom to understand, imagine, and create.

1.3. Reader-Response Theory:

Roland Barthes idolized the reader; he shifted the power from the author to the reader, empowering the reader and giving him authority over the creator of the actual text. Barthes believed that the reader is "born" only when the author's voice fades, allowing the story to be revived through the reader's understanding. Nevertheless, Roland was against the traditional belief of "Author -God" and encouraged the idea of "multiplicity of meaning ". Every reader can interpret the text based on his understanding and generate new meaning without limits (147-148).

Reader response criticism is a literary theory that focuses on the individual reader's experience and interpretation of a text It asserts that the meaning of a text is not fixed and objective but rather subjective and dependent on the reader's interpretation and response to it.

According to this theory , readers bring their own experiences, values, and beliefs to the text which shape their understanding and response to it .this means that each reader's interpretation of a text is unique and can vary depending on factors such as their cultural background , personal experiences , and emotional state. (Habib 604-708).

Reader response theory can be applied to any genre of literature, from poetry to novels to plays. it is often used in conjunction with other approaches to literary analysis, such as feminist or psychological criticism to explore the ways in which a text can be interpreted and experienced by different readers. When we consider how the **implied reader** might read a text, we are thinking about reader

responses that might be different from our own. Steven Lynn notes,” *For people who rejoice in the diversity of experiences and responses and opinions, reader-response criticism will be especially interesting, not only because of our different orientations and abilities, but also because of the different ways that partition and perceive our experiences*” (86).

According to Stanley Fish, meaning is not fixed; it’s not written on paper waiting to be extracted, however it’s a process that happens in the reader’s mind through his engagement with the text. He explains,“ *The concept is simply the rigorous and disinterested asking of the question, what does this word, phrase, sentence, paragraph, chapter, novel, play, poem, do?; and the execution involves an analysis of the developing responses of the reader in relation to the words as they succeed one another in time*” (25) .

Fish emphasis on what the text does more than what it means highlights his claims that meaning cannot be separated from the reader’s experience.

It is believed that the concept of meaning is inherently dynamic and deliberately shaped by the context in which it exists. Context refers to the circumstances or factors that surround situations or expressions, influencing how meaning is created, interpreted, and understood. The significance of context can be observed in various domains, including language, culture, relationships, and social norms. Without context, words and actions may carry multiple meanings or fail to convey their intended message.

Giving that meaning is never fixed but constantly reshaped by context; literary works that employ open endings exemplify this principle most vividly. By refusing to provide a single, definitive conclusion, such texts invite readers to construct meaning in relation to their own cultural, personal, and situational contexts.

The Barthesian approach argues that a text is anything that can be read(142-148), different readers can give different interpretation to the same text, even when the written material is the same; those words can hold different meaning, in this case who determines what the text really means?

Whether the reader’s interpretation aligns with the author’s intent or not, every possible interpretation is right; it is right because it came from the signs that the reader had received through his interaction with the text.

Open-ended meaning systems are a dynamic approach to understanding meaning, emphasizing the adaptability of interpretations that evolve with changing contexts. Unlike fixed meaning constructs, which usually offer rigid definitions and interpretations, open-ended meaning systems acknowledge that meaning does not exist in isolation. Rather, it is shaped and reshaped by a variety of factors including cultural backgrounds, individual experiences, and situational contexts.

However, many critics argued strongly against Reader-response and Barthes's opinion on his essay "The Death Of The Author", E.D. Hirsch claimed that when the text is done its meaning had already been determined by the author's intention; without this anchor the interpretation risks become arbitrary. Eco writes, "The limits of interpretation coincide with the rights of the text (which does not mean with the rights of its author)" (6).

1.4. The Revival of the Story

Monika Fludernik, in her article "*Recent Concepts of Narrative and the Narratives of Narrative Theory*", explains how narrative evolves within the field of narratology and highlights the shift from structuralist approaches to poststructuralist perspectives.

A story never really dies. Literature continues breathing across decades and centuries, as if it were timeless. The works that we call now "classics" novels, poems and tales were written hundreds of years ago, yet they still speak to us today. Stories live even after their creators are gone. Barthes pushes this idea furthermore in the death of the author, even when the author is alive their absence in interpretation allows the text itself to flourish. Freed from ties of the author. Shakespeare is a perfect example of how a story continues to live. His plays, Hamlet, Macbeth, Romeo and Juliet were written over 400 years ago, yet they are still relevant, studied and interpreted by readers today (Shakespeare).

The debate on authorship, authority, power, and control remains until this day. Roland Barthes encourages the absence of the author's authority and neglects the author's power over his text.

Once the author is removed, the narrative emerges as a complete and autonomous structure, freed from any definite control. Its wholeness provides a free landscape in which readers may understand, interact, and interpret its meaning without limitation (Barthes 146-184).

I.4.1. Reader's role

If a text is never read, it holds no value as if it never existed. When the author is no longer the origin of meaning, the reader becomes the producer of meaning. Post-structuralism insisted on the pivotal role of the reader as the ultimate creator of meaning. In a text gap that the reader must fill, the reader is the one that evaluates the text and produces its meaning (Iser 196).

Author holds no authority over his text once it's done; this shifts the reading from being a complete passive process to an active process which gives the reader space to read a text critically allowing a positive interaction. The text becomes autonomous; written texts gain permanent independence once you detach them from the author's intention and biography. No strings attached to the author's psychology; this leaves a text open to multiple reading (Edyta16).

The reader holds power over the text in which he takes the responsibility of generating meaning. The engagement between text and reader includes more than plain reading and understanding; it's the action of emerging the written material with the person's emotions and prior knowledge.

According to Louise Rosenblatt, reading is not the action of receiving; however, it is a transaction; it is a conversation between the reader and the page. The reader reads a text with his emotions, experiences, and cultural context (71).

This highlights that meaning is not fixed, and it differs from one reader to another; Rosenblatt's idea resonates with Iser's notion of "gap" where text contains gaps, and reader is required to fill those gaps through his active reading surpassing passive reception (Iser 167).

In Gabriel García Márquez's short stories, meaning is not restricted by the author's intent, instead it's the emergence of the reader's active reading. Post-structuralism resonating with Barthes's "The Death Of The Author" insists on rejecting fixed meaning while Reader-Response theory emphasizes the reader's role in filling the gaps and producing meaning. Stories such as "No One Writes To The Colonel" and "There Are No Thieves In This Town " are a good example for this dynamic .

This study will analyze two of Gabriel García Márquez's short stories, "No One Writes to the Colonel" and "There Are No Thieves in This Town "through the lens of Roland Barthes essay, Post-structuralism and Reader-Response theory.

I.5. Gabriel García Márquez and Narrative Innovation

Gabriel Márquez is a genius who mastered narrative craft, weaving the real with magic, his ability to give voice to those who were silenced by society and history, his writings discussed sensitive subjects such as political issues, historical colonial trauma and modern challenges using his personal style in which he merges facts with fantastic incorporating Latin American oral storytelling traditions and folklore, in this context magical realism becomes more than just a literary device, it becomes a form of resistance and a powerful instrument expressing cultural memory and identity (Bell-Villada and López-Calvo).

I.5.1. Introduction to Gabriel García Márquez

Gabriel García Márquez, often affectionately called “Gabo,” is one of the most celebrated figures in Latin American and world literature. His landmark novel *One Hundred Years of Solitude* (1967) not only secured him the Nobel Prize in Literature in 1982 but also transformed the trajectory of his career, establishing him as a pioneer of magical realism. Through his blending of myth, history, and everyday life, García Márquez created a narrative style that has influenced countless writers worldwide, including Haruki Murakami. Much of Gabo’s work is influenced by his personal experience, growing up in Aracataca, Colombia under his grandfather's care, he was inspired with oral storytelling traditions and political tales. During Márquez’s childhood Colombia was going through political conflicts. The *Banana Massacre (1928)* caused trauma to all Colombians to later resurface in Márquez’s fiction. Thus, Márquez’s literary context is inseparable from the intersection of personal memory, national history, and cultural movements, this made his works a reflection of Latin America’s identity (literary Devices Editors).

I.5.1.1. Characteristics of Magical Realism

Magical realism is a literary genre that weaves supernatural or fantastical elements into otherwise realistic narratives, treating them as normal. It emerged as a movement in mid-20th century Latin America (Craven).

Key elements of this genre:

_ Magical elements in realistic setting, the story usually takes place in an existing place in real life, but unnatural things happen within it.

_ Characters accept the supernatural without surprise, nobody questions why or feels amazed, they just accept it as if it is a very normal act.

_Social and political critique, delivered through fantastic elements rather than direct commentary.

_Myths, legends, and folklore, woven into the narrative fabric, grounding the “magic” in cultural tradition rather than invention.

(“magical realism 101”).

I.5.1.2. Influence of Oral-storytelling Traditions

Oral storytelling methods have been crucial in indigenous communities for passing down information, history, and cultural customs from one generation to the next. These tales serve as a common legacy and serve to capture the collective wisdom of a society. For instance, Indigenous tribes preserve their cultural identity and protect the survival of their traditions by passing down these tales orally (Ramesh et al 248).

Furthermore, storytelling has been utilized for ages to communicate across linguistic and cultural boundaries. They promote empathy and understanding among people by effectively expressing difficult concepts and feelings in a familiar and approachable way. Oral storytelling traditions are used by indigenous societies to preserve information and cultural practices, while in modern society, storytelling continues to influence how we see the world and motivate us to act. Whether in classic or contemporary formats, storytelling continues to be a potent force that unites us as people and deepens our awareness of the world we live in (Ramesh et al 248).

I.5.2. Introduction of Márquez

I.5.2.1. Postmodernism

For centuries many scholars in different fields studied “Truth” whether psychology, philosophy, or literature. Truth is always connected to what is right and good. However, in postmodernism lens there is no absolute truth, instead truth is subjective depending on the human’s perspective, shaped by their experience.

Nietzsche dismantles the idea of truth in “On Truth and Lies in a Normal Sense “. He argued that truth is subjective, illusion, and a metaphor. Postmodernist authors adapted his beliefs and notions that argue that there is no absolute truth as it’s a relative concept that vary from one to another, it’s an illusion that been transformed into reality as we cannot prove the truth of anything so all become true and untrue at the same time. truth is always conditional construct of varying perspectives this was most profoundly found in nihilism at the beginning of the 20th century. This manifests in literature in some authors' work

like (Kafka, Lawrence, and Eliot). Example, *Atonement*: the novel is centered around a post modernism theme where we witness how understanding and explaining truth from McEwan's point of view did change lives and destroy them (the lives of Cecilia and Robbie). The idea of no truth expanded to a universal matter because there is no truth; we cannot have universal human rights or morals, and all remain uncertain (Badidja 1_2).

Truth in García Márquez's writing is never fixed; it is often a mixture of fact and fiction, reality imagination. His career as a journalist not only shaped his precise, reportorial style but also nurtured his sources, enabling him to deliver narratives that are truthful even when they disappear between the lines (Literary Devices Editors).

I.5.2.2. Reader-Oriented Criticism

García Márquez deliberately writes about truth and emerges with fiction, giving space to readers to participate in its construction.

Nonetheless, almost all of Márquez's works are constructed to include the reader in the process of constructing meaning. His stories are filled with gaps and ambiguities. These gaps hook the reader's attention and challenge him/her. In this way Márquez's text exemplifies Wolfgang Iser's notions of the "gap" that allows the reader to activate his/her imagination, Stanley Fish's emphasis on interpretive communities.

I.5.2.3. Narrative Technique that Weakens Authorial Control

Considering Márquez as one of the most influential figures in magical realism, his narrative technique is central to the magical realist effect.

Márquez's narrative technique is a pillar of his literary identity and plays an essential role in the realization of magical realism. His storytelling style combines journalistic precision with mythical imagination, allowing fantasy to emerge naturally from everyday life.

_Deadpan narration: The narrator recounts supernatural events with journalistic detachment. For instance, the ascension of Remedios Beauty into the sky is presented as a routine occurrence.

_Oral tradition: The prose mimics the rhythms of oral storytelling, with long, flowing sentences and repeated motifs.

_Dense intertextuality: Márquez draws on biblical references, classical myths, indigenous folklore, and historical events, blending them into a narrative tapestry that is both local and universal.

_Unreliable narrators and nonlinear structures: These techniques challenge readers' assumptions about truth and objectivity, inviting them to navigate multiple layers of meaning.

_Nonlinear and cyclical time: Márquez resists Western notions of progress and rationality by disturbing linear chronology leaving meaning open-ended.

(Ramesh et al 250).

I.5.2.4. Non-linear Storytelling

Márquez uses non-linear narrative frequently; he employs techniques such as fragmented chronologies and multiple perspectives, enhancing reader complexity and engagement. Gabo manipulates time, in "One Hundred Years of Solitude", "we can see how history repeats itself across generation, as if history is circular ("García Márquez's Narrative Techniques").

Moreover, non-linear storytelling is a technique that intensifies the reader's psychological involvement. By employing memory, non-linear chronology and cyclical time, it draws the reader to engage with the text both cognitively and affectively, thereby reinforcing the reader's role as co-creator of meaning.

I.5.2.5. . Ambiguity and multiplicity

Jacque Derrida in his deconstruction theory presents the term "difference" arguing that we understand the meaning of words in contrast of the meaning of other words such like evil and good , happiness and sadness .He also argues that our understanding of meaning comes from continues process of deferring ,Derrida deconstruction that a text do not have a single fixed meaning but rather more possible interpretations(Derrida).

Furthermore, Reader-response theory plays a significant role in shaping our understanding of multiplicity of meanings by emphasizing that meaning is not solely inherent in the text but is co-created by the reader. This perspective allows for a diverse range of interpretations based on personal experiences, emotions, and cultural backgrounds. By acknowledging the active role of readers, recognizing that literature is a dynamic interaction between the text and its audience, leading to an endless variety of meanings (Habib 649).

I.5.3. Conclusion

This chapter provides Barthes's theory, which emphasizes the central role of the reader; it helped readers to engage more deeply with their inner thoughts and emotions, providing a blank canvas for their imagination. Consequently, the reader's prior knowledge and experience determine the newly constructed meaning. Reader-response theory alongside Barthesian theory challenges traditional notions of authorship and authority; their emphasis on the reader's role paves the way to multiple interpretation. The more the text is read, the higher the likelihood of generating new meaning, rereading a single text in different setting or state of mind results in different interpretation; thus, an individual can create numerous meanings based on their interaction with the text.

CHAPTER-II. Signs of The Death of the Author in Márquez's Fiction

II.1. Introduction

This chapter provides an analytical reading of Márquez's fiction "No One Writes to the Colonel" and "There Are no Thieves in this Town". This study adopts a Barthesian framework offering reading of both texts through Roland Barthes concept of "The Death of the Author ". The analysis explores how Gabriel Márquez managed to create powerful text without imposing authorial control and how his narrative style initiates an active reading process, inviting readers to contribute to meaning making. Furthermore, this chapter examines how truth is portrayed in these stories and how does the author reveal it.

II.2. The Death of the Author on “No One Writes to the Colonel”

II.2.1. Corpus summary:

“No one Writes to the colonel” by Gabriel Garcia Márquez was first published in 1958 in Mito magazine, later expanded to a novella in 1961. The story opens in a series of unexplained events; the colonel wakes up one rough morning, waiting for almost sixty years. However, the narrator does not reveal what the colonel is waiting for. Two characters are having a conversation (the colonel and his wife) but they were given no names. Who are these people?

With this opening, the narrator created a mysterious setting. No direct introduction to the story, no names, only two people having a conversation about a dead person. This confusion motivates the reader to put explanations and assumptions.

The story is around a couple,” the colonel and his wife” in Colombia, during a time of material law. Their only son Agustin who was killed by the authorities for passing out subversive literature at a cockpit. The story tells the everyday struggles of the couple due to poverty, and the colonel’s long waited pension after his retirement (Márquez).

Gabriel Márquez erased his authorial presence by refusing to name the characters, he created an open field this invites the reader as a co-creator, according to Roland Barthes, it is known as Hermeneutic Code (17-20) the writer creates mysterious and intriguing elements that prompts the reader to ask questions and sets interpretation.

II.2.2. The Revival of the Story and Narrative Technique “No One Writes to the Colonel”

Márquez is known as a famous figure in magical realism. However, his novella “No One Writes to the Colonel” is one of the fictions that is known as his most realist novellas.

In “No One Writes to the Colonel” the writer provides no authorial guidance, at the beginning of the story the colonel wakes up on a rough morning, and he starts to have a conversation with his wife about a dead man. The use of medias res at the opening of the story (no names mentioned, the colonel waiting) is a technique that Márquez uses to resist his authorial presence, this technique

resonates with Barthes five narrative codes alongside with his essay “the death of the author”.

The novella narrative is notable for its economy of language; the writer used concise prose. He started the story with “The colonel took the top off the coffee can and saw that there was only one little spoonful left.” (3) the sentence is short and direct; it sets the mood immediately and situates the reader into the daily life of the colonel. The reader finds himself creating meaning, questioning and answering himself out of curiosity. When the reader is confused, he becomes more eager to read critically. In Barthesian term, this is a perfect example for hermeneutic code; the text raises questions, who is this colonel? And the author does not answer the reader’s question and leaves it to his interpretation.

Another notable factor in Márquez's story, cyclical waiting in the text Gabriel writes “For nearly sixty years —since the end of the last civil war—the colonel had done nothing else but wait” (3). The colonel’s waiting became a routine, despite sixty years of waiting he kept waiting for his mail to arrive. The colonel’s life is repetitive everyday he faces the same struggles and repeats his same habit in one passage the author writes “The colonel with his habitual way of walking which resembled that of a man retracing his steps to look for a lost coin.” (13), retracing the same steps for a lost coin is an image that encapsulates the futility of his sixty years of waiting for a pension.

Márquez’s use of anonymity and silence intensifies novella’s realism (“*Semantic Autonomy*”). From the start until the end of the story, the Colonel and his wife remain unnamed; they are mentioned as “the Colonel” and “his wife” their untold names keeps their identities anonymous and transforms them into symbolic figures, Their dialogue is punctuated and concise in one of their conversations where the Colonel remarks, “You look like a magpie,” and his wife replies, “One has to be half a magpie to dress you,” (18). The speech between them is brief and the silence between the lines. Such narrative strategy compels the reader to be co-creator in constructing meaning. In Reader-response anonymity and brevity of speech activate Wolfgang Iser’s concept of “gap” (167).

II.2.3. Authorial absence

Gabriel Márquez narrative structure omits his presence; in the story the author is not visible, Gabriel does not try to impose his authority over the text, instead he leaves meaning open to interpretation. His silence and minimal narration; the dialogues are spare and punctuated. Márquez avoids explanatory

commentary and offers no explanation. The author in this situation does not control or tell the reader how he must react to the text or what emotions he must feel. In contrary, Márquez lets the reader interact with the text in isolation. His empathy toward the colonel's disappointment comes naturally through personal interpretation:

The colonel—his eyes fixed on the little box waited for the postmaster to stop in front of it. But he didn't. The doctor interrupted his reading of the newspapers. He looked at the colonel. Then he looked at the postmaster seated in front of the telegraph key, and then again at the colonel. "We're leaving," he said. The postmaster didn't raise his head. "Nothing for the colonel," he said. The colonel felt ashamed. "I wasn't expecting anything," he lied. (13)

In this passage, the author provided no explanation; only one single word "ashamed" he avoids commenting or giving insight about the Colonel's true feeling at that moment. This case allows the reader to imagine what the Colonel must have felt; it was disappointment, shame, or the colonel just got used to receiving no mail.

Moreover, Márquez's minimal narration demonstrates his authorial absence. Aligned with "The Death of the Author" by Barthes and textual "gaps" by Wolfgang Iser. With no author intent, Márquez transfers interpretive authority to the reader. Who must fill the gaps that are left by the author within the text and generate meaning through both his engagement and imagination.

The ending of text resists closure. The colonel's last word "Shit" (83) leaves the reader suspended in ambiguity. This ending gives no satisfaction to readers, the colonel remains without his pension, the rooster fight looms uncertain, and the couple continues their struggle. This open-ended conclusion reinforces the reader to imagine what would happen to the couple. Did the colonel ever receive his pension? Did the rooster win? It's all left to the reader's interpretation.

Although 'No One Writes to the Colonel' is considered a realist novella. However, the anonymity, the silence and the unsolved closure contribute to positioning the text in the "writerly" category. According to Barthes, when a text is experimental, it requires active participation of readers to establish the meaning of the text. Such texts resist passive reading and fixed meaning; they exist for multiplicity of meaning rather than one person's interpretation (the author).

II.2.4. Multiple Interpretation and Instability of Truth

“No One Writes to the Colonel” was written during “La Violencia” a bloody decade of gunfire in Colombia (1948-1958). In this sensitive period of political repression and social despair, Márquez wrote about the political issues and violence that Colombia was suffering from. The novella tells the tale of unnamed man who spend years of his life waiting for his pension, the pension represents the government who is unwilling to deliver justice. The long waiting of the protagonist becomes a symbol of the Colombian citizen's futile hope for justice in such corrupt system (Mamboral).

Furthermore, in one of the most striking lines from the story when the colonel said: “it's the first death from natural causes which we've had in many years” (13).

This line captures the image of the reality of the Colombian society, death by violence had become normalized because of the violence that they have been living for years, gunfire and political killing became normal than dying from natural causes. Through this irony, Márquez in this context destabilized “truth” by exposing the reality of society; he urged the reader to judge what is ordinary and what is not and interpret the boundaries between illusion and truth (Márquez 13).

Nonetheless, another face of truth and illusion is the fundamental polarized couple. To the colonel, the rooster is a winning rooster; he gives him hope and faith that they can earn money when he fights. However, his wife has no faith in the rooster; she wants immediate benefit for her and her husband's survival. She confronted her husband “you can't eat hope” (55). To her the colonel's faith in that rooster is just a delusion, and to the colonel the rooster is his resistance from losing hope; it is his Truth.

This tension between the couple creates a hermeneutic gap that invites multiple interpretations. Some readers may see that the colonel is right, hope is a necessity in life, it is the only option to face corruption and life struggles, others may take the wife's side, hope can be an illusion that blinds the human. Márquez refuses to solve this conflict, he leaves the truth unstable and open for the reader to decide.

If a reader from a country that went through government oppression, civil war, corruption or political tension, he can relate to Márquez's stories. Thus, both cultural and historical context are a crucial contribution when engaging with the story of “No One Writes to the Colonel”, this text represents historical and

political state of the Colombian society during the 40's-50's. However, the novella transcends its Colombian setting to represent other society who suffered from injustice. Márquez mirrors the collective experience of those who live under corrupted authorities, making the text a message of resistance.

It is the universality of Marquez's writing style that allows readers from different races, different cultures, with different contexts to be able to relate with his description of struggle, especially socio-political issues.

II.3. Application of Barthes's Theory on "There Are no Thieves in this Town"

II.3.1. Corpus summary:

"There Are No Thieves in this Town "is a short story, it tells the tale of a young man named Dámaso in his early 20s married to an older women named Ana. Ana was 6 months pregnant; their living conditions were bad especially for a couple that were expecting a baby soon.

Gabriel Márquez presents another realist fiction, he presents an unlikeable character portrayed in the protagonist Dámaso, a young man suffers in poverty, reckless, blowing money on alcohol and prostitutes while his wife waits for him at home. One night he attempted to rob the local pool hall. However, in the end he robs three billiard balls," she untied the string and saw that there were three billiard balls, two white ones and a red one, dull and very worn from use" (104).

When read through Barthes's theory, the narrative transcends its social realism. The author's voice recedes, allowing the story to speak. In There are no Thieves in this Town, Gabriel Márquez presents Dámaso as a sample of society, he suggests that in any community there will be thieves and there will be people like Dámaso, Despite the fact that Dámaso's character is portrayed as this reckless man with no morals, thus, the author did not judge him. Instead of telling readers what to think and how to feel about Dámaso's character, he lets the reader decide and judge him through the engagement with the text.

II.4. The Revival of the Story and Narrative Technique

Barthes suggested symbolic codes are a "battle" between contrasting signs (S/Z). For example, Gabriel Marquez described the town where the theft happened as a small friendly town, "' everybody knows everybody else'." (108)

But the whole town shift after the incident, chaos all over the town looking for the thief, everyone started to suspect strangers and a series of racist accusation. According to Barthes this *symbolic code* is when contradiction appear in the story, the town being upright community a women from town said, “there are no thieves in this town” (108) functions as a contradiction because in fact the thief is one of them, yet people started to spread rumors about the stranger that stole the billiard balls, suspecting the robber must be an outsider not one of the locals.

The narrative itself reveals meaning without the author’s interpretation, The reader’s view of the people from town is changing with the changing of the events gradually. In one hand People are linking the robbery to a stranger just because he is not one of them, in the other hand Dámaso, the one who convicted the crime is witnessing innocent people being bullied by authority and citizens with no regret.

II.4.1. Authorial Absence

According to Barthes, it is multivalent; the text carries multiple meanings; it is not trapped in one fixed meaning. The text is reversible, which means it can be re-read in different directions for example when Ana recounts the arrest, her compassion contrasts her husband’s reaction:

“They caught the stranger” she said.

Dámaso waited before he spoke.

“Who said?”

“They caught him at the movie,” said Ana.

“Everyone is over there,”

She related a distorted version of the arrest. Dámaso didn’t correct her.

“Poor man.” Ana sighed.

“Why poor?” protested Dámaso heatedly.

“So, you would rather have me be the one in the trap.” (114)

This passage can be read and interpreted into various meanings, here Ana was telling her husband about the man that she thinks was innocent and she feels

sorry for him. But Dámaso replies defensively, he does not show regret or empathy toward the man that was captured. Ana's compassion vs Dámaso's selfishness reveals the relationship dynamic. The couple is on two separate boats, she is driven by emotion and care, she shows her empathy toward her husband, "You should have remembered that I was here, unable to sleep, thinking that you were being brought home dead every time there was a noise in the street." (105)

Márquez narrates the events in a settle tone; he leaves no moral judgement to him. There is no difference between what is likely and what is not. Thus, he fulfills his mission of storytelling.

The crime of stealing billiard balls created chaos in town. Rumors and gossip started to spread; people started questioning who the thief might be.

II.4.2. Truth in "There are no Thieves in this Town"

Gabriel Márquez constructed the plot of the story as an exposure to social fragility. Through the events that follow the robbery, the author exposes the truth. It is the truth of the people who pretended to be morally pure but through the course of events their actions of spreading violence against other races defined their true morals. Furthermore, the truth in the story was not declared by Gabriel comment, the reader himself was able to interpret their actions with what they pretended to be (Márquez 106-138).

The truth in the story is objective. Each character sees the truth differently. As Friedrich Nietzsche said, truth is an illusion. What seems to be true to Ana is different from Damaso, and the people in town.

Damaso's theft might be excused because of his poverty and the baby that he is expecting with his wife Ana, He was desperate, his only solution to earn money is through robbery so he can provide what they are lacking, Stealing the billiard balls was not a crime but a survival strategy that reflects the social injustice. In Damaso's view this is truth and him showing no empathy toward the people who were accused and captured thinking they better be in jail instead of him reveals how truth factors are under pressure. However, his wife Ana is more compassion, when she heard about the incident that happened to the man that was beaten and accused to be the thief, she felt sorry for him.

Márquez exposes how truth can shift, what may seem right to one character is wrong in others perspective. Echoing Nietzsche's claim about the *Truth*.

Now comes the reader's role. This instability in how truth is portrayed through different perspectives allows the reader to search within the story and interpret each action with their own understanding of truth. The reader might perceive Dámaso's behavior as selfish or reckless, yet they justify his reality as a result of desperation. Therefore, Márquez transformed the act of reading into judging morals and understanding the psychology of characters.

Reader is responsible for constructing Truth rather than receiving a fixed truth from the author.

In the end of the story Damaso returned the billiard balls because of the guilt he felt and the useless crime he attempted. When Ana knew that he was going to return the balls by himself, she feared the shame how people would react when they know that Damaso is the thief, she tried to stop him with all her strength,"" You won't leave here as long as I'm alive,""(132), but Damaso did not listen to her and he left the house after a fight between them.

When Dámaso handed the balls to Roque, he was expecting returning the balls is the end. However, he finds himself in debt of 200 pesos (138).

Dámaso's intention to do the right thing ended up being a failure; Roque manipulated the truth. He convinced all people in town that the thief stole 200 pesos along with billiard balls, but the reality there was nothing but 25 cents.

II.5. Conclusion

This chapter analyzed Gabriel Marquez's fiction through Roland Bartes semiotic concept in "The Death of the Author". The Barthesian theory, and Barthes five codes allow the reader to go through the text in more depth. Márquez's fiction is an excellent example of how the story exist independently without its creator; his authorial absence allows the narrative to transcend individually and stand as enduring symbol of Latin American literature.

General Conclusion

General conclusion

When we read, we don't read the text as it is, words written by someone we may or may not know, we read a text with our ideologies, our emotions, and our experience in life; the text is no longer a product it becomes a living entity that we engage with and feel through.

This study is conducted to show how readers can read a text without reference to the author. Thus, as Roland Barthes discussed in his essay "The Death of the Author", a text must be read to what it can contain of meanings not for its author.

The writer is dead once he completes the act of writing, he metaphorically "dies". The text now is an independent entity holds no value then, comes the reader to revive the story with no links or ties. The reader is free allowed to read the text engage with it and interpret meaning. Therefore, the text is a product shaped by two authorities the author who wrote it and give it form, and the reader, who becomes it's a co-creator of meaning.

According to Barthes, he in essence excludes the author from the virtue to access the world of interpretation, shifting the focus to reader, the reader can understand and interpret. Nonetheless, one of the reader worries is whether if he is understanding the text as the writer wanted to be understood or not, but to Barthes it does not matter if the understanding of the text is right or wrong, readers are free, narratives can live for infinite interpretation and holds countless meanings.

With Barthes concepts and Reader-response theory, this study went deeply into Gabriel Marquez's fiction and the multiple meanings they hold. To Latin Americans, his stories are the voice of people who had no power to defend their identity, he writes about the history of his people and the suffering they endured. Moreover, Marquez's narrative challenges social morality and human behaviour, transforming fiction into a mirror of collective memory and ethical reflection. Furthermore, it becomes clear that his literature speaks to both the specific and the universal. It is deeply rooted in the landscapes, politics, and spiritual beliefs of Latin America, yet it also offers insights into the human experience that resonate across cultures.

Marquez's narrative structure challenges the traditions of passive reading through his intricate interplay of truth and illusion. By employing non-linear storytelling and embracing authorial absence, he invites readers to become active participants in constructing meaning and interpret truth to their own principles.

Furthermore, Gabriel Marquez's text can be read and understood without knowing him or his biography. Although he is a widely known figure in literature, yet he does not impose his intent on his text, Gabriel tells the story beautifully and hand it to readers.

In conclusion, this study was an overview analysis of Marquez's fiction through the lens of Roland Barthes "The Death of the Author", and Reader response theory. In which the author is dead, and the reader is born to revive the story.

Recommandation:

This study invites a reconsideration of the author's role within literary interpretation and pedagogy. It is recommended that literary educators move beyond biographical and intentionalist approaches, encouraging students to engage with texts as autonomous aesthetic entities. Such a shift would cultivate interpretive freedom and reinforce the reader's active participation in meaning-making.

Furthermore, academic programs should integrate Reader-Response Theory and phenomenological perspectives into their curricula. These frameworks highlight the dynamic relationship between text and reader, aligning with contemporary calls for participatory reading practices that challenge hierarchical notions of authorship.

Future research is encouraged to explore the interdisciplinary dimensions of narrative revival, particularly how post-structuralist and cultural theories intersect with digital storytelling and interactive media. Comparative studies between traditional and digital narratives may reveal how the "revival of the story" manifests across evolving literary forms.

Scholars are also advised to reassess critical methodologies in literary analysis, adopting models that balance textual autonomy with contextual awareness. This approach would move beyond rigid authorial determinism and open new pathways for interpretive plurality.

Finally, translation and cross-cultural reception studies should examine how the concept of the "death of the author" transforms across linguistic and cultural boundaries. Such inquiry could illuminate diverse reader engagements and contribute to a more global understanding of narrative autonomy.

References

Shmoop Editorial Team. "Wolfgang Iser Quotes." Shmoop. Shmoop University, Inc., 11 Nov. 2008. [Wolfgang Iser Quotes](#)

"Open-Ended Meaning Systems: Understanding Meaning That Evolves with Context." Diverse Daily, <https://diversedaily.com/open-ended-meaning-systems-understanding-meaning-that-evolves-with-context>

Habib, M. A. R. A History of Literary Criticism: From Plato to the Present. Blackwell Publishing, 2005. PDF file.

Richardson, Brian. "Recent Concepts of Narrative and the Narratives of Narrative Theory." Style, vol. 34, no. 2, 2000, pp. 168–75. JSTOR, <http://www.jstor.org/stable/10.5325/style.34.2.168>.

Lorek-Jezińska, Edyta, and Katarzyna Wieckowska. "Perspectives on Authorship and Authority." Analyses/Rereadings/Theories: A Journal Devoted to Literature, Film and Theatre, Uniwersytet Łódzki (University of Łódź), 2020.[\(99+\)](#) [Perspectives on Authorship and Authority](#)

Fiveable. "6.1 Origins and characteristics of Magical Realism – World Literature II." Edited by Becky Bahr, Fiveable, 2026, <https://fiveable.me/world-literature-ii/unit-6/origins-characteristics-magical-realism/study-guide/egx9t0hKIOfRYPKY>.

LiteraryDevices Editors. "Metaphor" LiteraryDevices.net. 2013. Web. 4 Nov. 2014, https://changingminds.org/explanations/critical_theory/concepts/postmodernism_truth.htm.orks of Gabriel García Márquez

Changingminds.org. "Postmodernism and Truth." Postmodernism and Truth, changingminds.org/explanations/critical_theory/concepts/postmodernism_truth.htm.

Archive.org. "No one writes to the colonel : and other stories : García Márquez, Gabriel, 1928- : Free Download, Borrow, and Streaming : Internet Archive." No one writes to the colonel : and other stories, archive.org/details/noonewritestocol00garc/page/138/mode/2up.

Ramesh, S., R. Isvariya, M. Nagalakshmi, and V. Vijayalakshmi. "Exploring Magical Realism: Unpacking the Themes of Gabriel García Márquez's Works."

International Journal of Scientific Inquiry, Oct. 2025, <https://www.ijsi.in/wp-content>

Badidja, Amina. "The truth in post modernism in Ian McEwan's Atonement." n.d.

"Author, Text, and Writing: Roland Barthes and 'The Death of the Author'". Journal of the College of Languages (JCL), no. 48, June 2023, pp. 1-16, <https://doi.org/10.36586/jcl.2.2023.0.48.0001>.

Bell-Villada, Gene H., and Ignacio López-Calvo. "Introduction to Gabriel García Márquez." *The Oxford Handbook of Gabriel García Márquez*, edited by Gene H. Bell-Villada and Ignacio López-Calvo, Oxford University Press, 2021. *Oxford Academic*, 10 Nov. 2021, <https://doi.org/10.1093/oxfordhb/9780190067168.013.37> ([doi.org in Bing](#)).

"Semantic Autonomy: Textual Interpretation Beyond Authorial Intent." Philosophy Institute, 13 Jan. 2026, <https://philosophy.institute/research-methodology/semantic-autonomy-textual-interpretation>.