

---

# *Writer's Statement about "The Death of Authority"*

---

GABRIELA TAMAYO

Writing in the genre of a creative story is simply going with the idea. As a hobby, I would creatively write, and dream of one day publishing one of my stories with a renowned publisher. To be honored in this way for a genre of writing that I already knew like the back of my hand has been a high honor and a privilege. But again, it all begins with the idea.

Backtracking to the first day of the assignment, I had pondered what to do. But it was from the first light bulb that went off in my head that I knew that Alan's quote would become the climax of the story, with the murderer of Authority being Alan himself. Therefore, figuring out the logical steps the detective would have to take to reach that conclusion—without having the story feel rushed—was very difficult. In reviewing favorite quotes and paraphrases of mine from articles and journals that the class was given throughout the semester, I came across the so-called "Roger and Janet" from Penrose and Geisler's study. I then incorporated Janet, who was wary and unsure, as the direct link to Roger, who was confident and sure of himself. Through his confidence and smooth transition into various Discourses he had introduced his friends and some other characters like the Modes of Belonging. With the creative story taking over from then on, Roger could then discuss his encounter with Alan and his own suspicions, thereby completing the story.

Creating the resolution and cool-down from the climax of the story was also a challenge, since I wanted to wrap up the story as a lesson to teach others to not neglect authority, without it seeming overly-rushed and perhaps a little ridiculous. Explaining myself afterwards to my audience of new incoming Composition I students seemed very simple, as I had consistently explained my methods for doing the things I did to my peers and professor through the peer reviews. The biggest challenge, though, was having to introduce and quickly explain unfamiliar terms to this audience during the story. Paraphrasing most of the definitions and keeping them as straightforward as possible was the only way to contain the flow of the story, while not making the speech seem clunky and out of place. More complicated terms required something more though. This is why most terms are characters, since it establishes their individual and separate meanings while also simplifying their definitions.

Maintaining the film noir, sort of dark and distressed detective vibe that came from movies in the pages of the story without making the writing or main character seem cheesy to a fault was a constant worry. I asked anyone who had the time—including my teacher and peers—if the tone was consistent and appropriate. I was still slightly stuck in that unsure phase between high school and college, and this dark story about a murder would never have been acceptable in high school. But I know now that it's not as dark as I once thought in terms of a college classroom setting, which is a creative relief!

It was a great success and accomplishment that had plenty of challenges in its creation. Drafting and perfecting any piece requires a part of you wholeheartedly. It's therefore extremely rewarding when one gets recognized for their hard work. Having the honor to be placed in *Stylus* truly makes all the extra effort I had put in from the beginning entirely worth it.