

**DEATH DRIVE IN MAGICAL REALISM IN GABRIEL
GARCÍA MÁRQUEZ' BOOK *STRANGE PILGRIMS***

THESIS



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The field of literature emerged during World War II by post-colonialism. One of the leading literary phenomena is post-colonialism. According to studies compiled for the anthology *Magic Realism: Theory, History, Culture* (1995) by Lois Parkinson Zamora and Wendy B. Faris, post-colonialism interweaves in the genealogy of genre called magic realism as non-identical theoretical discourses. Magical realism, involving real and fantasy, material and supernatural, living and dying females and males, mixes all these elements.

Magical realism is a term used in literature to portray a circumstance or a scene that is a blend of ordinary realities and magical aspects that are effortlessly combined into a single narrative (Barton, 1999). Those magical realistic texts appear very natural and so odd, but because of the facts that are still the main component of the story itself, the readers can still connect (Barton, 1999).

In magical realism itself, the word magic emphasizes fantasy where its truth is amplified and equipped with something quite distinct from how it ordinarily is. Therefore, because of the transparency and clinical specifics drawn to it, everything just rendered something completely different from that whole reality's separate common element (Faris, 1995). In addition to his explanation, Franz Roh (cited in Faris, 1995) states that this notion of magic is built to further defy reality.

The magical aspects that are used to be the opposite of realistic lies in the plotting and scheming of the plot about how the protagonist portrays the life of their characters as they encounter the magic in their lives, seeing it like all other incidents that occur to them. Characters in the story of magical realism deal with

magical situations and conditions as if it were what the creator of the world is supposed to ever be, much like an average person deals about daily things. They prove that these magical components are indeed aspect to their life (Hegerfeldt, 2005).

Any other various forms of magical realism exist. A type of magical realism is called grotesque realism. The narrative style has three forms, according to Jeanne Delbaere-Garant (1995): psychic, mythic and grotesque. Grotesque realism is a mixture of South American baroque, tall tale of North American, and 'carnavalesque' of Bakhtinian in Delbaere-Garant's description.

In magical realist works, where its magical features become merged with absurd, magical and grotesque elements, famous tellers' chaotic sensibility appears to amplify and misrepresent reality to make it more believable. This had been used not only for typical literary work, but also for some kind of exaggeration that produces a sense of absurdity and misunderstanding and interpenetration of varying domains such as animate or inanimate, or even human or animal (Garant, 1995).

Gabriel García Márquez is one of the authors of magical realism who wrote some impactful writing at that era, such as the *One Hundred Years of Solitude* and *Autumn of Patriarch*. Because of his works, he received a Nobel Award. However, the researcher chooses one of his books *Strange Pilgrims*. *Strange Pilgrims* is a series of 12 closely bound short stories written in the 70s and 80s but released in 1992 due to the severe writing's slowness (Márquez, 1992, p. 1992).

There are several main theme portrayed by the *Strange Pilgrims* book, which are supernatural, death and frustation (“Strange Pilgrims Themes”, 2018). In this study, the researcher only picked up death as the main issue for the research in order to reveal how death drive was depicted in the magical realism literary work. For example, one of the stories tells about an exiled ex-president who has been sick for years and waiting for his death. Another example is a disaster that could make a person end his own life. The researcher can conclude that some of the characters have an impulse towards death, which is going to be called later as death drive. Sigmund Freud coined this theory in his book entitled *Beyond the Pleasure Principle* in 1920.

Freud said that “the aim of life is death” and “inanimate things existed before living ones” (Freud, 1920, p. 32). Those real factors joined with the reality of magical components inside the novel by one way, or another make a completely new viewpoint of death drive when the characters experience them themselves all through the short stories. This makes the death drive inside magical realist book practically entrancing to be investigated. Each story has its own astounding stories about death drive, and each character may have a distinctive sort of death sense inside their inclination. Furthermore, in their regular daily existence, or even set off by cataclysmic event as a marker of death, the death theme could be more magical than how the creator made these short stories.

This is why the researcher gets intrigued to explore the magical realism in literary works, thus how the creator utilizes the genre to speak to how death drive is taken care of by each short story with those unique attributes. Since there had

1.4 Significance of the Study

This study aims to elaborate how Gabriel García Márquez depicts magical realism in *Strange Pilgrims* and how death drive depicted in *Strange Pilgrims* through magical realism perspective. The researcher believes that this thesis will benefit students seeking magical realism and how to implement literary works especially in magical realism and death drive field of study more thoroughly. They could also study how magical realism is represented in literary works to improve their comprehension of magical realism and how death drive is depicted in characters particularly in magical realism literary works. The study and review of literary research relevant to magical realism based on the book *Strange Pilgrims* will be established in this study.

1.5 Scope and Limitation

This research aims to analyze the work by Gabriel García Márquez entitled *Strange Pilgrims*. This research merely focuses on the selected short stories that depict death drive in magical realism. To be precise, those are *Bon Voyage*, *Mr. President*, *The ghosts of August*, *Maria dos Prazeres*, *Tramontana*, *Miss Forbes's Summer of Happiness*, *The Trail of Your Blood in the Snow*. The elements of the story become a much more major component to be examined to tackle the statement of the problems listed above.

The researcher used the concept of magical realism concept characteristics derived from Wendy B. Faris' work titled *Ordinary Enchantments: Magical Realism and Remystification of Narrative*. The researcher used Sigmund Freud's theory from his book entitled *Beyond the Pleasure Principle* for death drive.

CHAPTER II

THEORETICAL FRAMEWORK

This chapter elaborates the structure of this research in order to support the issues that discussed by the researcher. In this study, the researcher used magical realism's characteristics in narratives by Wendy B. Faris according to her book *Ordinary Enchantments: Magical Realism and Remystification of Narrative*, followed by death drive psychoanalysis described by Sigmund Freud in his book *Beyond the Pleasure Principle*.

2.1 Magical Realism

Magical realism is considered as one of the literary genres that have been often used in literary works. Franz Roh (1925) coined the term in a book entitled *After Expressionism: Magical Realism*. The term was initially named after a new style of painting in Germany, which was an alternative to expressionism's romanticism. "Magical realism" name was aimed to emphasize the sense of magical, fantastic and strange of usual objects in reality if people observe closely (Roh, 1925).

The genre was growing in popularity in South America when *After Expressionism: Magical Realism* was translated into Spanish in 1927. During a stay in Paris, French-Russian Cuban writer Alejo Carpentier was influenced by magic realism. He further developed Roh's concept into what he called "marvelous realism," a distinction he felt applied to Latin America as a whole.

In 1955, literary critic Angel Flores coined the term “magical realism” (as opposed to “magic realism”) in English in an essay, stating that it combines elements of magic realism and marvelous realism. He named Argentine author Jorge Luis Borges the first magical realist, based on his previously-published collection of short stories *Historia Universal de la Infamia* (A Universal History of Infamy).

Wendy B. Faris researched this particular genre. In her book, she investigated magical realism in contemporary literature, in other world literary works after World War 2, under *Ordinary Enchantments: Magical Realism and Remystification of Narrative*. Faris said that magical realism has become so important within contemporary literary works, especially in post-colonial culture (Faris, 2004)

Magical realism has modified the form of realism in western culture, so it changed its representation. This genre was able to make the reader find difficulties in differentiating reality in magic. It combines realism and fantastic, so the magical things seem to be represented normally, blurring the distinction between them (Faris, 2004). Faris also said that magical realism, as a type of expression worldwide, has become so important as it has given essential social work the narrative field; within its narratives, marginal voices, lowered traditions, and emanant works of literature have produced masterpieces (Faris, 2004).

Recently, in writings, the notion of culture has developed in the text. Faris has become intriguing because in the magic realist story method, the voices that marginalized reappear. Scholarly works overwhelmed by western realist

viewpoint have gotten equivalent in the magical components' presence in the genre itself represented by culture in the east (Faris, 2004, p. 1).

This magical realism technique of narrative used to "radically modifies and replenishes the dominant mode of realism in the West, challenging its basis of representation from within." (Faris, 2004, p. 1). But in the control of western culture, it used to reappear the voices that marginalized of disappearing voices. This method is optimized to reveal realism's structure. The strategy was used to reveal the magical structure coordinated by the Western perspective and bring out a move to the magical structure that also evolved from the narrative. Faris worked the comprehension was one of the ways the marginalized voices that have been lowered, later show up from within prominent components which fulfilled a realist point of view or perspective.

Besides, Faris (2004, p. 1) has said: " magical realism combines realism and the fantastic so that the marvelous seems to grow organically within the ordinary, blurring the distinction between them". At that point in the above statement, it is again explained that the combination between realism and illusion becomes magical realism, the distinction between the two components appears obscure in this combination, so things have been viewed as spectacular events appear to be normal and ordinary because the accounting procedure utilized is realistic story method which consists of magical components inside.

Because of it is demonstrated the logical inconsistency between the two components in magical realist literary work in which components of magic arise inside realistic components, Faris (2004, p.1) addresses " magical realism has also

contributed to the growth of a postmodern literary sensibility" All that said, in one area, magical realist literary works involve irregularities between the magical and realistic elements.

This notion, that Faris addressed, aims to reveal a narrative of magical realism literary works. In magical realism, the story is utilized by the creator to express out aspects of the book which under the radar and debilitate to show up into abstract work because of the control introduced by the viewpoint of western realism, as Faris emphasized. Thus, a narrative of magical realism method exists to adjust the mastery, that there is the other component in this life, which are the elements of magic that have been opposed by the realism's rule.

Faris (2004) addressed that reader should note at the outset, however, that magical realism is not just a postcolonial style. It also represents innovation and the re-emergence of submerged narrative traditions in metropolitan centers. In turn, that phenomenon can be understood in part in the context of literary globalization as a writing back from the peripheral colonies, but only in part.

Faris attempts to make an inference that the narrative method of magical realistic attempts to issuing culture thought about insignificant by realist domination and the insignificant component at that point introduced in modern times. Aspects that were assumed real were later distorted only by a marginalized element, which is magic.

Faris addressed that particularly that the magical realism's concept of characteristics qualities has five attributes. Those characteristics are the

Although it disturbs the tendency to understand, the irreducible elements spread the guidance of readers, attaching messages made by their readers to the postmodern extension of written messages. (Faris, 2004).

Faris wrote that certain issues usually contain the irreducible element used in magical realism works. Concerning what happens outside of abstract works, the problem may be discussed. In featuring such issues, irreducible elements often upset the common rationale of circumstances and logical results (Faris, 2004).

2.1.2 The Phenomenal World

The second characteristic in magical realism is the realistic side of the phenomenal world that Faris finds that to be. "Realistic depictions make an anecdotal world that looks like the one we live in, frequently by broad utilization of detail" (Faris, 2004, p. 14). This phenomenal world is a logical aspect of magical realism which forestalls the transition of magical realist fantasy into a dream in which this current life utterly leaves it. This is why magical realism differs from a dream or a rational narrative.

The magical implemented is not anything fabulous that shows up from nowhere; it is, in any case, a hidden part that pulsates everything inside the phenomenal world. The phenomenal world that is the environment for the magical elements is split into two types: the recent truth and the historiography truth. Truth becomes a foundation for enchantment, either the primary type or the following kind, to not travel, turning out to be phenomenal narratives.

2.1.3 Unsettling Doubts

The third feature of magical realism addressed by Faris is the unsettling doubts. The unsettling doubts are where the reader hesitates between two conflicting understandings of events before the final sorting of the unchanging part (Faris, 2004).

Hesitation depends on the reader's social world. They feel awkward about magic shown up in magical realist fiction on the off possibility that he learns about the way of life-based on exact reasoning, or vice versa, whether they know about the way of life dependent on magical logic, they feel good with the appearance of magic in magical realist fiction. Hesitation occurs, especially for Western readers, since the enchantment being portrayed through a specific perspective and realistic mode. Faris also said the hesitation often arises because of the unification of different culture in magical realism.

Faris (2004) stated that the question of belief is central here, this hesitation frequently stemming from the implicit clash of cultural systems within the narrative, which moves toward belief in extrasensory phenomena but narrates from the post-Enlightenment perspective and in the realistic mode that traditionally exclude them.

The absolute element may be blurred by hesitation because it is hard to recognize the component more than essential. There is a hesitation for modern Western readers to accept the event as the dream or imagination of an individual and acknowledge that as a spiritual phenomenon. Presumably, the scenes of magical realism look like visions, but those are not dreams, and messages will

pick them by ordering them as dreams and stopping them from seeing. “Magical realist scenes may seem dreamlike, but they are not dreams, and the text may both tempt us to co-opt them by categorizing them as dreams and forbid that co-option” (Faris, 2004, p. 17).

Hesitation can confuse the final part, for example, episodes in dreams. Magical realist visuals may tend to be fanciful, be that as it may when dreaming these seem doubtful due to the current attributes of its fantasies were extraordinary. Because we are probably aware that any fantasy is commonly treated either as a slice of supernatural magic in many cultures, including disclosing either prescience about possible circumstances. We are constantly driven to dwindle by the element, but we may also hesitate because of the amazing characteristics. As shown by Faris, there are three kinds of hesitation, these are hesitation brought about by the text, hesitation brought about by object property, and hesitation brought about by the social base of the reader itself.

2.1.4 Merging Realms

The fourth characteristic is merging realms. In this characteristic, readers experience the closeness and near-merging of the two worlds (Faris, 2004). Merging realms in magical realism regularly join the conventional world and current world, if we see the point of view of social history. It puts the magical world along with the rational world. This narrative approach can be seen by combining the term "realism" and "magic" under this type way as a technique that unites the sides of two separate worlds, putting realistic elements together with fantasies.

Faris (2004) stated: "From a metafictional perspective, if fiction is exhausted in this world, then perhaps these texts create another contiguous one into which it spills over, so that it continues life beyond the grave, so to speak" (p. 22). Magical realism resides in a place in the middle of, or a room of vulnerability, during the period spent putting these two worlds together. Those are two extended worlds. Therefore, it is no more an issue of one or the other real or unrealistic, but the opposite side of the noticeable truth.

2.1.5 Disruption of Time, Space and Identity

According to Faris' notion, disruption of time, space, and identity is the fifth characteristic of magic realism. In this section, by citing Fredric Jameson expressing which structural constructs and worldly convention, become annulled through uniformity of realism, Faris opened her claim.

It accomplishes "the rise of another space and another fleetingness" because realism's spatial homogeneity nullifies the more established types of hallowed space as Frederic Jameson (cited in Faris, 2004, p. 23) sets out the undertaking of realism. Similarly, the recently estimating clock and quantifiable routine supplant "more established types of custom, holy, or repetitive time." If we read depiction by Jameson, the disintegration can be sensed of this method by magical realism author's messages, and by other present-day and postmodern ones also (Faris, 2004).

Suppose the fleeting current proportions turn into magical realism's objective to communicate the types of temporary magical measure from modern culture. In that case, the spatial structures confined in the modern day are also

spoken through this story method. The limit of spatial magic, which can be separated from spatial fact, bursts through the whole messages of magical realism and the other way around.

As their Gothic archetypes of the nineteenth century, various magical realist narratives portray almost hallowed and ceremonial walled-in places, but these consecrated places are also not completely waterproof; so they unleash their magical tale waters over the rest of the writings and the worlds they depict, similarly when beyond truth saturates them (Faris, 2004).

On portraying singular identity, Faris (2004) said that the multivocal idea of the account and the social hybridity which describe the genre magical realism reaches out to the characters, that incline to an extreme assortment. These qualities arise within the characters' physical body. In the modern view, identity can be seen through the viewpoint that a single person resides within the entity, allowing them to identify him on another person, encountering the disrupting incident. Within a person, many identities could exist. As Faris put it, this latter concept thus splits the demand established in present time universe and reveals other underrated invention systems.

Overall, the concept of magic realism is depicted by five characteristics of magic realism, as a narrative technique, utilizing magical elements and the narrative methodology itself of magical realism writers. Moreover, the correlation between magic and reality is observed from the five characteristics described, for example, the blurry boundaries within magic and reality that makes the reader hesitate, the bridge between magic and real in the middle of stories, and the

Instinct is classified into Eros (the life instinct) and Thanatos (the death instinct). The instinct of life is the instinct that coordinates with the protection of the organism and species. These instincts integrate the considerable needs of hunger, thirst, sex, etc. In any case, they often incorporate creative desires, such as workmanship, music, poetry, affection, and teamwork. The instincts of nature are responsible for all our good thoughts and actions in Freud's (1920) view. In the end, however, Freud felt compelled to recognize the dull, threatening nature of human instinct. Individuals cause wars, hurt one another and put an end to everything. They developed the possibility of death instinct or Thanatos, it is the harm of the person and species, to account for our ruinous urges. Freud (1920) said that humans have not one but two primary instincts, Eros' life-giving instinct, one of the Greek words for love, and Thanatos' death instinct, the Greek word for death.

Having advanced, particularly through *Instincts and Their Vicissitudes* in 1915, a dualism in which lust struggle against the sense of self-drives, in *Beyond the Pleasure Principle* in 1920, Freud (1920, p.44) defined the drive of death as a negative title contrary to drive of life: "The opposition between the ego or death instincts and the sexual or life instincts would then cease to hold and the compulsion to repeat would no longer possess the importance we have ascribed to it".

Freud attempted to explain the death instinct's redundancy tendency that replaces the theory of pleasure principle, regardless of dreams generated through trauma, post-traumatic dreams, or compulsive children's games, or even in

defense of analysts from care. Freud (1920, p. 38) believed that that "the point of all life is death," that "lifeless things existed before living ones " and that "all that living kicks the bucket for inner reasons". Freud (1920, p. 52) explains, according to August Weismann, "a sharp distinction between ego-instincts, which we equated with death instincts, and sexual instincts, which we equated with life instincts". Therefore, Freud (1920, p. 53) proceeded in comply with the dualistic concept of the drives: "even more dualistic than before now that we describe the opposition as being not between ego instincts and sexual instincts but between life instincts and death instincts".

Freud (1920, p. 55) discovered help for his contentions in Fechner's strength standard: "The dominating tendency of mental life ...is the effort the reduce, to keep constant or to remove internal tension due to stimuli ...a tendency which finds expression in the pleasure principle; and our recognition of this fact is one of our strongest reasons for believing in the existence of death instincts".

A strong distinction was drawn between three principles by Freud (1924, p. 160): "The Nirvana principle, a term by Barbara Low, belonging as it does to the death instinct, has undergone a modification in living organisms through which it has become the pleasure principle ... the pleasure principle represents the demands of the libido; and the modification of the latter principle, the reality principle, represents the influence of the external world". While Freud acknowledged the speculative essence of his theory of the final drive, he continued to adhere to it in the rest of his research.

In the emotional state of brain areas that can trigger nerves of excitations for the subconscious, the origin of the death drive located. It requires stress throughout the limbs, dictated by a whole physical instinct. Its manifestation seems to be in the id, and then within the impact from the ego, and even in the superego, in which libidinization is limited. In mental illness, the superego is controlled by a pure culture of the death instinct" (Freud, 1920), such that the ego will impel the victim to suicide.

This urge's nature appears highly immune toward forming, distraction, or relocation and expresses itself in vague yet intense ways. A "work of the negative" was defined as the action of this almost invisible energy (Green, 1999). The target is its muscle strength, the executing organ, which helps the purpose get achieved. Ironically, our libido is the target of the death drive here, subject to the *destrudo* constraint, as Weiss (1950) said, contributing to predominant masochism and sadism. Its purpose is disconnection, decline, or even destruction, as shown by Freud's statements. If the final stage is to get organic life back to an inorganic state, "the purpose of the death drive is to fulfil as far as is possible a disobjectalising function by means of unbinding" (Green, 1999, p. 85). Therefore, it is in the absolute sense of an irreducible process.

Freud referred about that many times throughout his earlier papers after describing the concept of whole the death instinct in *Beyond the Pleasure Principle*. He discussed it in *Group Psychology and the Study of the Ego* in 1921 as the root of human violence and aggression as well as in *The Libido Theory* in 1923. Freud then established the theory in *The Ego and the Id* in 1923, especially

in the chapters on "the two classes of instincts" and "the dependent relationships of the ego."

Then, after a disagreement with Fritz Wittels, who leapt to a hasty inference regarding a link with the death of Freud's daughter Sophie in January 1920 and thus the development of the principle of the death drive, in *The Economic Problem of Masochism* by Freud in 1924, Freud returned to this idea in where he suggested major masochism either as proof and also as a residual of its correlation with Eros and death drive. Yet he also further explained the negative therapeutic approach. The notion of unconscious regret then found out that "moral masochism becomes a classical piece of evidence for the existence of fusion of instinct. Its danger lies in the fact that it originates from the death instinct and corresponds to the part of that instinct which has escaped being turned outwards as an instinct of destruction" (Freud, 1920, p. 170).

Freud (1925) clarified in his brief essay on *Negation*: "Affirmation, as a substitute for uniting, belongs to Eros. Negation, the successor to expulsion, belongs to the instinct of destruction" (p. 239). In *Civilization and Its Discontents* in 1930, he addressed anxiety in correlation with the development of drives and returned to this topic.

The death drive in psychoanalytic theory opposes Eros. Eros is defined in this study as a tendency towards harmony and peace, whereas the instinct to destruction is the death drive. The death drive in post-Freudian analysis often is referred to as Thanatos. However, its theoretical concept has little foundation in Freud's research.

Eventually, to his Eros theory of human behavior and attitude, Freud added the concept of Thanatos or death instinct. Thanatos energy boosts destruction and death but as contrasted to the libido energy generated by Eros. Freud (1920) claimed that the shift of the Thanatos' negative energy to others was the basis of aggression.

Within Eros and Thanatos conflict, negative energy partially directed to other object or people to mitigate self-destruction or suicide of a person. An aggressive drive is a powerful form of death's instincts. Aggressiveness is another form of death drive that directed to substituted objects. It is indeed destructive for an individual to confront with anyone because their life instinct's power mitigated their death drive was being disrupted by the pressures of the instinct of life and some other barriers in his personality that mitigate death's instinct.

The death drive is separated into two ways which are internally and externally. Destructive acts, such as suicide or masochist, are considered internally. Meanwhile, if it is externally, the destructive acts directed to another object or subject such as breaking stuff, or even murder.

Psychological confrontation is never a conflict of the ego and the drives, yet rather within the life drive and death drive, as Melanie Klein said (1930). The immediate response to the death drive experience is true, anxiety. For Jacques Lacan (1960), in correlation with the theoretical and conceptual, the death drive as something beyond the pleasure principle forms the strongest starting point for presenting his definition of the "real". However, he also said that the death drive to be "the necessary condition for the natural phenomenon of the instinct in

entropy to be taken up at the level of the person, so that it may take on the value of an oriented instinct and is significant for the system insofar as the latter as a whole is situated in an ethical dimension", the devastating element inherent through desire and pleasure (Lacan, 1960, p. 204).

Freud believed in dualistic theory as he said: "the dualistic theory according to which an instinct of death or destruction or aggression claims equal rights as a partner with Eros as manifested in the libido, has found little sympathy and has not been accepted even among psychoanalysts" (Freud, 1937, p. 224) until at the end of his life. The latter view the idea of the drive to death as a result of Freud's speculations about issues which could be clarified mostly without it, such as the "reversal into its opposite" process (Freud, 1915).

Others have often opposed to the death drive theory that this may suggest that psychological tension, the foundation of psychoanalysis, may no longer be the expression of living experience alone because the death drive is "evidently innate, intrapsychic from the beginning, and not secondarily internalized" Or since "this drive restricts the field in which conflicts can be elaborated both internally and externally; it introduces a fatalism into the gradual progression of the treatment and brings out the negative therapeutic reaction instead of a relational problem between analyst and analysand" (Freud, 1925, p 50). Nevertheless, some have taken more interest in the technique of Freud and are shocked by the "quality of a foreign body, within psychoanalytic theory, that characterizes the conflict between Eros and the death drive which emerges here from the use of dialectical procedures in which Freud is not well versed." (Freud, 1925, p. 52)

The literary work starts with the short story *Bon Voyage, Mr. President*. This story tells about an ex-president of the Caribbean, who was exiled after his service length as president. Then he was sent to Geneva for medical treatments, as he suffered from unknown injury of his body. He met someone from his hometown, called Homero, which would help Mr. President take care of his medical treatment before he died. But he did not die at the end of the story.

In the story, it was stated that Mr. President was prohibited from drinking coffee and eating anything at all by his doctor. He was diagnosed by the doctor he had an appointment before he arrived here in that city, Geneva, that he had sickness that occurred in his backbone. But he felt the pain in some of the part of his organs.

When the light was turned off, the illuminated X-ray of a spinal column appeared on a screen, but he did not recognize it as his own until the doctor used a pointer to indicate the juncture of two vertebrae below his waist.

‘Your pain is here,’ he said.

For him it was not so simple. His pain was improbable and devious, and sometimes seemed to be in his ribs on the right side and sometimes in his lower abdomen, and often it caught him off guard with a sudden stab in the groin. The doctor listened to him without moving, the pointer motionless on the screen. ‘That is why it eluded us for so long,’ he said. ‘But now we know it is here.’ Then he placed his forefinger on his own temple and stated with precision:

‘Although in strictest terms, Mr. President, all pain is here’ (Márquez, 1992, p. 3-4).

Therefore, it could be dangerous for him if he violated the prohibition as he felt the pain in some of his body. He said that he was not allowed to eat anything, by his means the prohibitions itself which in the book didn’t mention

travelling from Madrid to Paris for their honeymoon. Nena's finger was bleeding in the trip, but it would not stop until the story finished. Her husband did not initially pay much attention, but then he finally realized that something is wrong with his wife and took her to a hospital in Paris.

In this short story, the most noticeable irreducible element is Nena Daconte's bleeding that never stops. It is illogical because as a human being, we can heal a wound by blood clotting.

The blood comes from a wound made by Nena Daconte's with rose's thorn, which logically, it was not a very severe wound. But in the story, the author illustrated as if it was seriously injured by showing that the blood was ever stopped. "...and then accepted the roses. As she took them she pricked her finger on a thorn, but she handled the mishap with a charming ruse. 'I did it on purpose,' she said, 'so you'd notice my ring.'" (Márquez, 1992, p. 169-170)

Billy and Nena began to travel by the new car that they just owned. It was a gift from their parents to a new married couple. After the incident that happened in the previous quotation, it was shown that some time has passed because of Billy's portrayal of driving through the outside of Madrid. "He had gone through all the private and public schools, repeating courses over and over again, until he was left adrift in a limbo of indifference." (Márquez, 1992, p. 170). But Nena did not notice and aware about her finger that had been bleed since the incident, which means that the wound was not severe initially. "Nena Daconte did not realize that her finger was bleeding until they left Madrid on an afternoon that had turned transparent after the storm." (Márquez, 1992, p. 171)

While they were in their car, Nena unconsciously sucked the blood of her finger each time it bled. That means the blood was never stopped. She believed that the blood would clot over time, but it did not.

Later, while she was telling her husband the shortest routes to the border, she sucked her finger in an unconscious way each time it bled, and only when they reached the Pyrenees did she think of looking for a pharmacy. (Márquez, 1992, p. 171)

They finally reach the Pyrenees, a Spain state border. She felt that her finger got worse as time went by, so she needs a pharmacy to take care of her finger. "...Nena Daconte realized that her finger with the wedding band on it was still bleeding." (Márquez, 1992, p. 162). But unfortunately, the closest city to where they right now are too far away, and there will be no pharmacy along the way. They asked the guard of the frontier in the Pyrenees.

As was his habit, the guard, his mouth full of bread, answered that it was no affair of his, least of all in a storm like this, and closed the window... He explained that the closest city was Biarritz, but in the middle of winter, and in that wind howling like wolves, they might not find a pharmacy open until Bayonne, a little farther on. (Márquez, 1992, p. 164).

Before they reached Bayonne, as the guard said, there was no pharmacy around. So, they need to continue their trip, but Nena Daconte had to endure the pain on his finger that had been bleeding for many hours.

Before they reached Bayonne, it began to snow again. It was no later than seven, but they found the streets deserted and the houses closed to the fury of the storm, and after turning many corners and not finding a pharmacy, they decided to drive on (Márquez, 1992, p. 164).

Nena Daconte's finger was still bleeding even after they passed Bayonne. She was exhausted. Then she tried to squeeze her finger and then fell asleep.

“Nena Daconte, on the other hand, was exhausted,... And so after Bayonne she wrapped a handkerchief around her ring finger, squeezing it tightly to stop the blood that was still flowing, and fell into a deep sleep” (Márquez, 1992, p. 164-165).

It has been eleven hours since Billy drove, yet it did not show any sign of blood clotting, so the blood did not stop. “You've been driving for more than eleven hours, and you haven't eaten a thing” (Márquez, 1992, p. 172). It was even worse. The bloodstains were all over her blouse and skirt. “In the bathroom Nena Daconte saw that she had bloodstains on her blouse and skirt, but she did not try to wash them out” (Márquez, 1992, p. 173).

She tried to freeze her finger by hanging her arm out of the window hoping the blood will clot, but it did not. “Nena Daconte hung her arm out the window, certain that the icy air from the fields had cauterizing properties. This tactic proved useless too,...” (Márquez, 1992, p. 174).

The bleeding became worst as they reached Paris. “In the suburbs of Paris her finger bled in an uncontrollable flood, and she felt as if her soul were escaping through the scratch” (Márquez, 1992, p. 174). After that, they reached the hospital, and the nurses and doctor immediately took care of Nena Daconte. But after two days, Nena Daconte was bleeding to death because the blood could not stop. She had been handled by the expert, but they were unable to save her life. “Nena Daconte had bled to death at ten minutes past seven on the evening of Thursday, January 9, after sixty hours of failed efforts by the most qualified specialists in France” (Márquez, 1992, p. 186).

2. Phenomenal World

This characteristic of this genre is the side of the realism of magical realism. It resembles the world we live in, but with the particle of magic, distinguishing it from much fantasy and allegory (Faris, 2004).

The first finding was in *The Trail of Your Blood in The Snow* again, when Billy Sanchez paid attention to his care, instead of his wife. “He was so delighted with his big, £ 25.000 toy that he did not even ask himself if the radiant creature asleep at his side—the bandage on her ring finger soaked with blood” (Márquez, 1992, p. 165). Nena Daconte was completely ignored by his excitement. Hence, he did not realize that his wife was bleeding.

Billy drove eleven hours without stopping. This was also evidence that he was intoxicated by his new car. “‘You’re a wild man,’ she said. ‘You’ve been driving for more than eleven hours...’” (Márquez, 1992, p. 172). In real life, sometimes people are preoccupied with things they love. Therefore, they often forget important things. “The intoxication of the new car kept him going. He had not slept very much on the plane, but he felt wide awake and energetic enough to be in Paris by dawn” (Márquez, 1992, p. 172).

Not only Billy, but everyone at the airport did not notice Nena’s injury. “As she took them she pricked her finger on a thorn, but she handled the mishap with a charming ruse... no one noticed that her finger had begun to bleed. They all turned their attention to the new car” (Márquez, 169-170).

They were looking for a pharmacy, but did not find any. Strangely, Billy was happy because he could drive his car again without being interrupted; he did

not concern about her wife's finger. "...and after turning many corners and not finding a pharmacy, they decided to drive on. The decision made Billy Sanchez happy. He had an insatiable passion for rare automobiles..." (Márquez, 1992, p. 164). This is the depiction of how Billy was still preoccupied with his car and ignoring his wife.

Billy Sanchez was still preoccupied with his new vehicle, even his wife's blouse and the skirt was covered in bloodstain. He didn't respond to Nena when she was making fun of her wound and blood.

In the bathroom Nena Daconte saw that she had bloodstains on her blouse and skirt, but she did not try to wash them out... Yet as soon as they were back in the car it began to bleed again... 'If anyone wants to find us it'll be very easy,' she said with her natural charm. 'All they have to do is follow the trail of my blood in the snow' (Márquez, 173-174).

Beside Billy's delight to his new car, another characteristic of a phenomenal world was the strange policy of the hospital where Nena Daconte was being treated. It only allowed the visitor to visit the patients of the hospital only on Tuesdays. And the time to visit was also limited from nine to four. In real life, the usual visiting hours in hospitals are not prohibited only one day in a week. The quoted text shows that visitors were only allowed on Tuesdays, which means once a week.

"There, at last, an Asturian maintenance man helped him communicate with the receptionist, who in fact confirmed that Nena Daconte had been admitted to the hospital, but that visitors were allowed only on Tuesdays, from nine to four" (Márquez, 1992, p. 177).

Billy went to meet the ambassador. He was concerned about not being able to visit Nena at the hospital because of the visiting day and hour limitation. But the ambassador's statement strengthens the aspect of the phenomenal world, the strangeness of the story.

He understood Billy Sanchez's concern but reminded him, without losing any of his discretion, that they were in a civilized country whose strict norms were founded on the most ancient and learned criteria, in contrast to the barbaric Americas, where all one had to do to go into a hospital was bribe the porter. 'No, dear boy,' he said. His only recourse was to submit to the rule of reason and wait until Tuesday (Márquez, 1992, p. 183).

Later in the story, it was revealed that Billy was the most wanted in France because of Nena Daconte's death. Everyone had been looking for him, but his whereabouts remained unknown to them.

The ambassador himself took care of the formalities for the embalming and the funeral, and stayed in touch with the police prefecture in Paris during the efforts to locate Billy Sanchez. An emergency bulletin with his description was broadcast from Friday night to Sunday afternoon over radio and television, and during those forty hours he was the most wanted man in France (Márquez, 1992, p. 186).

Another oddness was when Billy Sanchez went out by Friday night when he went to the cafeteria, a public space. But Billy had no idea that he was the most wanted person in France. That is why he acted as nothing has happened. Oddly, based on the quotation below, people around him should have recognized him because the announcement was broadcasted all over France for forty hours.

He got out of bed on Friday wounded by the evil night he had spent, but determined to give definition to his life. He decided at last to break the lock on his suitcase and change his clothes, since all the keys were in Nena Daconte's bag, along with most of their money and the address book where, perhaps, he might have found the number of someone they knew in Paris. At his usual cafeteria

He sat on a wooden bench under the yellow leaves in the deserted park, contemplating the dusty swans with both his hands resting on the silver handle of his cane, and thinking about death (Márquez, 1992, p. 3).

He had been there for more than an hour, thinking of nothing but death,...(Márquez, 1992, p. 5).

He had felt a pain in his body, including liver, kidneys pancreas, and prostate. But the doctor said that the real pain is in his mind.

‘That is why it eluded us for so long,’ he said. ‘But now we know it is here.’ Then he placed his forefinger on his own temple and stated with precision:

‘Although in strictest terms, Mr. President, all pain is here’ (Márquez, 1992, p. 4).

Instead of following the doctor’s prescriptions, he violated the doctor's prohibitions by drinking coffee in the cafe.

Following his doctors' orders, he had given up the habit of coffee more than thirty years before, but had said, ‘If I ever knew for certain that I was going to die, I would drink it again.’ Perhaps the time had come.

‘Bring me a coffee too,’ he ordered in perfect French. And specified without noticing the double meaning, ‘Italian style, strong enough to wake the dead’ (Márquez, 1992, p. 6-7).

Not only coffee, he also ate beef with Homero in the restaurant.

‘In fact, I'm not allowed to eat anything.’
‘You're not allowed to have coffee either,’ said Homero, ‘but you drink it anyway.’

‘You found that out?’ said the President. ‘But today was just an exception on an exceptional day’ (Márquez, 1992, p. 10).

Coffee was not the only exception he made that day. He also ordered charcoal-broiled ribs of beef and a fresh vegetable salad with a simple splash of olive oil for dressing. His guest ordered the same, and half a carafe of red wine (Márquez, 1992, p. 10).

After the surgery, the irony is, that as opposed to, the President recuperates enough to try getting back to legislative issues, ascribing his chance for another opportunity to his fortunate remain in Geneva.

For six months he had been eating meat and all kinds of shellfish, and could drink up to twenty cups a day of the bitterest coffee... On the day he turned seventy-five, he drank a few glasses of exquisite Martinique rum, which agreed with him, and began to smoke again. He did not feel better, of course, but neither did he feel worse. Nevertheless, the real reason for the letter was to tell them that he felt tempted to return to his country as the leader of a reform movement-a just cause for the honor of the nation-even if he gained only the poor glory of not dying of old age in his bed (Márquez, 1992, p. 34-35).

The next short story is *The Trail of Your Blood in the Snow*. The researcher found death drives in this story in Nena Daconte's character. It was shown in the story that Nena's finger was bleeding continuously until she died. In the process, Nena struggled to stop the finger from bleeding. She sucked her finger or wrapped it around with handkerchief.

...she sucked her finger in an unconscious way each time it bled,... And so after Bayonne she wrapped a handkerchief around her ring finger, squeezing it tightly to stop the blood that was still flowing, and fell into a deep sleep (Márquez, 1992, p. 164-165).

Later in the story, Nena threw her handkerchief into the trash, and as she got into the car, she hung her arm out the window, with expectations that the winter air will freeze and cauterize her wound. She was not concerned about it. Instead, she makes fun of it by saying "If anyone wants to find us it'll be very easy," she said with her natural charm. "All they have to do is follow the trail of my blood in the snow" (Márquez, 1992, p. 174). Then, she even looked happy with her illustration.

She had a dream about her death, and from that time, she felt the death was following her. It can be seen from the following quote:

Three months ago it had been revealed to her in a dream that she would die, and from that time on she had felt closer than ever to this child of her solitude (Márquez, 1992, p. 103).

Her death drive emerges from that dream. Person's dreams are affected by external factors of the individual. It could be their environment, their closest people, how people treated them. Maria said that her mother sold her when she was fourteen years old in the port. Her mother abandoned her without money, without fluency of language, without name. They felt lonelier even when they were together because they had so little in common. They hated each other for many years and they just realize it after they feel really unsettled for each other (p. 109).

Based on the background story of Maria, the researcher concluded that her dream; which later triggered her death drive in the story, heavily affected by her miserable past. After the dream that she had, she began the preparations of her future death. She prepared her funeral so she could easily die without concerning anyone, according to the following quotation: "She had anticipated the posthumous distribution of her belongings and the disposition of her body with so much care that she could have died at that moment without inconveniencing anyone" (Márquez, 1992, p. 103). This action is the result of the death drive which has emerged in her mind.

Maria also passed her legacy to the people she loved even before she has not died. She chose who will inherit her legacy very carefully. Even very cheap goods were given to the people closest to her heart. When Maria took care her legacy, the

CHAPTER IV CONCLUSIONS

Conclusions is where the researcher reflects the study that has been done. In this section, the researcher concluded this study that discussed magical realism and death drive found in the chosen literary work *Strange Pilgrims* by Gabriel Garcia Márquez.

4.1 Conclusions

The researcher found that this literary work truly is a magical realist work, by analyzing using Wendy B. Faris's concept of five characteristics of magical realism: irreducible element, phenomenal world, unsettling doubts, merging realms, and disruptive of time, space and identity. The literary work contains all the five characteristics that have been mentioned.

Starting with irreducible elements, the researcher found some aspects of the story that represent one of the characteristics concepts in *Bon Voyage, Mr President* and *The Trail of Your Blood in the Snow*. The next characteristic is the phenomenal world. The researcher found the characteristic, again in *The Trail of your Blood in the Snow*, by depicting the setting in the story. Unsettling doubts is the third characteristics which also can be found in *The Trail of your Blood in the Snow*. Merging realms, the next characteristics, is one of the most used magical realism authors' aspects. In short story *Ghosts of August*, the merging of two realms occurred between reality and the supernatural world. The fifth characteristic is the disruption of time, space and identity. In the short story *Miss*

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