

Representation of Travel Writing in Gabriel García Márquez's *Un Métier De Rêve*: Carl Thompson's Travel Writing Study

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Abstract. Travel writing, a subgenre of literature, depicts a writer's journey in visiting unfamiliar places. The author experienced negotiation between himself and the others about similarities or differences. In the travel writing, a reality is a reference emphasized the most, rather than mere imagination or fiction. This study aims to examine the representation of travel writing in *Un Métier de Rêve* by Gabriel García Márquez and to uncover the influence of the narrator's personal perspective (the self) on his view of Europeans (the others). The story in short story *Un Métier de Rêve* is one of Gabriel García Márquez's travel stories included in *Douze Contes Vagabonds*. This type of research is descriptive-analytic research using literature studies. The data collection technique involves reading, noting, and sorting. In analyzing the data, which includes words, phrases, dialogues, monologues, feelings, and behavior of the characters, the researcher conducted data interpretation by proving or debating a matter through valid evidence using Carl Thompson's travel writing theory, which consists of three concepts, namely: Reporting the World, Revealing the Self, and Representing the Other. The results of the study on Gabriel García Márquez's *Un Métier de Rêve* show that Márquez seeks to portray the world he encountered rationally and objectively, even the subjective element found in the short story still appears to be objective. As a result, there is an ambiguity found that is uncovered due to the contestation between fact and fiction in travel writing. In addition, the influence of the ideology of the former colonial state apparently provides a particular emphasis on Márquez's strategy in writing his travel stories.

Keywords: *Gabriel García Márquez, Travel Writing, Literatur*

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INTRODUCTION

Talking about literature means talking about human beings and their lives. The complicated yet appealing aspects of human lives often become the main material in a literary creation. It can come from either imagination or real life experiences. The statement is in line with the opinion of [Kurniawati and Atikurrahman \(2021\)](#) that the process of creating literary works is inseparable from human life experiences. Therefore, the content of the story in literary works often stems from the author's real life experiences.

In the literary world, there are sub-genres that are increasingly developing alongside the evolution of literary work writing, such as historical prose, biography, travelogue, and so on. The diversity of literary genres proves that the scope of literary works is very wide, covering all aspects of life, including people travel stories. During these journeys, people discover new or unfamiliar things in their lives that motivate them to immortalize their experiences through written travel notes ([Basumatary, 2018; Hidayah et al., 2022](#)).

The tradition of documenting journeys through writing has actually been done for centuries. Those writings were then used as references when readers travel to the same places ([Ekasiswanto, 2017](#)). This is because when humans face something unfamiliar, distant, and threatening, they will rely on their experiences in dealing with new things and rely on what they have read about what they encountered ([Said, 2010: 139; Sinangjoyo & Damasdino, 2018](#)). The content of travel stories usually deals with natural conditions, geographic conditions, astronomical, demographic, social, cultural, and human interaction. Travel stories presented in written form by Carl Thompson are called travel writing, which is translated into Indonesian as *sastra perjalanan*, meaning the travel notes of a traveler, either individual or group, to reach a certain destination. Travel Writing or *sastra perjalanan* is any record that documents the encounter between self and other, and records negotiations over similarities or differences found during travel based on facts ([Moroz, 2021; Nasution, 2015; Utami et al., 2022](#)).

[Thompson \(2011\)](#) states that travel writing or *sastra perjalanan* is a narrative of the author's experiences during travel, whether visiting unfamiliar places or meeting new people, by incorporating personal or subjective aspects. It is because in travel writing, it is not only about the place visited, but also the author's response to the place, such as impressions, thoughts, and feelings. Therefore, the author does not only write about the objectivity of the journey such as the time, place, and events, but also describes the impressions or reactions to the place, thoughts, impression, and feelings while traveling. That is because subjectivity has a deeper intimacy and involvement that can provide detailed information that is not found in objective observations ([Dwijayanti & Putra, 2020](#)). Thus, travel writing, as a term, is understood in an inclusive context which means that travel writing is not just about discussing the experiences gained from the journey, but it is beyond that, the writing produces documents that are correlated with the journey or cultural artifacts.

The places visited and the experiences gained during a journey can be presented in a book in such a way that the book has more benefit and authority than the actual experiences, places, and objects described ([Said, 2010: 140; Šolić, 2021](#)). The

book referred to here is a work of prose such as a novel or collection of short stories, as it is believed by society to be a complete and complex reflection of the universe. Books that can be categorized as travel writing genre can be found in various countries, especially in Western countries, which are the birthplace of this genre of writing. One example is the collection of short stories about travel written by Gabriel García Márquez titled *Douze Contes Vagabonds* (1992). The book is a collection of twelve short stories translated into French from the original Spanish book, *Doce Cuentos Peregrinos*.

Douze Contes Vagabonds is a work written by Márquez for 18 years, inspired by the author's travel experiences in various European countries (Puri, 1993). The twelve stories mostly depict Latin American characters who travel to cities in Europe, such as Barcelona, Geneva, Carasa, Rome, and Paris: a father who was grieving in Rome after failing to secure an audience with the Pope regarding his daughter's body (La Santa); a man who fell in love at first sight with a woman he met at the Paris airport and felt frustrated at not having a chance to introduce himself because the woman slept throughout the flight (*L'Avion de la Belle Endormie*); a wanderer who was forced to leave Vienna because a dream fortune teller told him to leave the city and not return for five years (*Un Métier de Rêve*) (Márquez, 1992). The last short story has drawn the researcher's attention and becomes the subject of this study material.

In detail, the short story tells the story of a character known as "I" who is interested in the life of Frau Frida, whose real name is unknown, who is on the tongue of men, blessed with a special ability. Implicitly, the author seems to assert that every person has talents that can be useful to himself or others at any time (Andou, 2021). This can be seen in the portrayal of Frau Frida, a girl with supernatural powers who could interpret other people's dreams, predict the future, and even anticipate what was to come. She sold her services to see people's future and thus enabled them to know what to do. For several years, she sold her services to a family in Vienna. García Márquez, who plays the role of "I" as well as the omniscient narrator, was said to attend school with her in Vienna. One day, she told him to leave Vienna and not to return for the next five years. The character "I" immediately obeyed her because he saw her conviction when she spoke about her dream. Several years later, he met her again in Spain. Unfortunately, an unforeseen natural disaster struck, and the woman was found dead in a car thrown against a wall after a storm in Havana. The woman named Frau Frida left a memory for the author (Márquez, 1992). The story content does not explicitly talk about a journey because the author focuses more on the story of Frau Frida, who sells dreams. However, if examined more deeply through hermeneutic reading; there are elements of travel writing in the story. Consistent with Laurent's opinion (2019) that even though the narrative in the story does not explicitly describe a journey, Márquez always manages to make his readers go on their own journeys, often getting lost in the story mix of tragedy and comedy. Thus, a theory is needed to prove the existence of representations of travel writing in *Un Métier de Rêve*.

Several studies have studied the works of Gabriel García Márquez and the topic of travel writing, including: Pénélope Laurent's *Doce cuentos peregrinos* (1992) de Gabriel García Márquez ou le coup de la panne en Caravelle (2019),

which sees Márquez's work as a travel writing that seeks to destroy old idols such as the belief in the possibility of meeting between two worlds, Europe and America. Laurent also studies textual dysfunction strategy to deeply explore the cultural and linguistic misunderstandings that are assumed to be caused by Europeans' ironic deviations that appear in the narrative and European cultural icons references. Her research found that those misunderstandings were often added with fantasy and hyperbole to a degree.

Novi Kurniawati and Moh Atikurrahman's *Le Flâneur du tiers monde: diri, liyan, dan kisah perjalanan dalam Bon Voyage Monsieur Le Président!* (2021), reveal the motives of the traveler (narrative subject) who comes from the Third World to the First World, Europe. Additionally, this research also uncovers the relationship of postcolonial discourse (self and others) with narration in the story of *Bon Voyage Monsieur Le Président!*. Kurniawati and Atikurrahman state that the narration in the travel story is full of countries that were once European colonies. The author is assumed to have shown the imperialism that France had imposed on Latin America and attempted to subvert that imperialism.

Imam Shofi'i and Tengsoe Tjahjono's *Representasi Sastra Perjalanan dalam Kumpulan Cerpen Surat dari Praha dan Antologi Puisi Kepada Kamu yang Ditunggu Salju Karya Yusri Fajar* (2018) studied someone's journey in short stories and poems in *Surat dari Praha*. Through the concept of depicting the world (reporting the world) by Thompson, Shofi'i and Tjahjono revealed that the depiction of the world in the short stories and poems they studied is full of subjectivity, as the author describes himself more. Therefore, the travel story is similar to an autobiography.

Those studies greatly contribute to this article on how the portrayal of self (Latin America) and other (Europe) in the works of Gabriel García Márquez and how Carl Thompson's theory is used as a tool for analyzing literature. Unlike previous studies, this article focuses on studying one of the short stories in *Douze Contes Vagabonds* titled *Un Métier de Rêve*. Besides no other researchers who have specifically studied this short story, this study does not only look at travel writing on issues of self and others or subjectivity and objectivity like previous studies, but also discusses how strong travel writing is in the short story by combining three concepts of travel writing; reporting the world, revealing the self, and representing the other.

Carl Thompson in *Travel Writing* (2011) presents several main concepts to identify travel writing as a writing genre. The first concept is reporting the world. This concept has the idea that the purpose of travel writing is to bring news or depictions of the outside world by spreading information about unknown people and places to readers (Thompson, 2011: 62). When a description of a world written, it undergoes a transformation from a travel experience to a travel text. So, accuracy and objectivity influence the depiction of the place, which may diverge from its complex reality.

Secondly, revealing the self-concept is a statement as the form of the self-assumption values of the travel writing writer about their experiences during the journey. Its goal is to improve oneself, as a search for identity, or to reaffirm the identity. Fussell (1980: 203) stated that revealing the self does not only present the visible/real journey or describes what is seen during the journey, but also a journey within oneself, a sensitive and emotional journey related to the psychological

processes that occur within oneself during the actual journey.

Thirdly, the concept of representing the other. The simple understanding of this concept is to show the process within a cultural group, which identifies and highlights the differences between the culture of their own and the culture of other groups. In a deeper definition, this concept specifically refers to the processes and strategies where a culture depicts another culture not only on the differences, but also how the progress/development of the other culture compares to their own culture (Thompson, 2011).

Regarding the concept of travel writing by Carl Thompson, results in the emerging questions are: How is the representation of travel writing in the short story *Un Métier De Rêve* by Gabriel García Márquez? How does the narrator's personal perspective (self) influence his view of the Westerners (other) in the short story *Un Métier De Rêve* by Gabriel García Márquez? To answer these two main research questions, the researcher uses three main concepts from Carl Thompson's theory of travel writing. The representation of travel writing depicted by Márquez in the short story *Un Métier De Rêve* has not been extensively studied by other researchers because the story of the journey is considered too short, blurry, and vague with a larger theme of suicide (Puri, 1993). Most studies of Márquez's short story collection use magical realism theory, however the researcher is interested in studying one of his short stories using a different perspective, namely travel writing, given that the process of writing the short story collection took 18 years and during that time the author traveled to Europe. The study of travel writing was chosen because literary analysis is often considered stagnant and always revolves around literary psychology, literary sociology, and semiotics. Thus, this study can be seen as a new alternative in interpreting literature, especially short stories, from a travel writing perspective.

RESEARCH METHOD

This research uses a descriptive-analytical method to implement the concept of travel writing described in the background because it aims to explain, describe, and emphasize responses to the issues presented in travel writing. This research qualitatively conducted where the data observation was in the form of dialogues or narrations in the story being analyzed based on the concept of travel writing theory by Carl Thompson. The data source used in this study is *Un Métier De Rêve* in the collection of short stories *Douze Contes Vagabonds* (1992) by Gabriel García Márquez. The primary data of this research is in the form of quotes of words, phrases, dialogues, monologues, feelings, and actions of characters in *Un Métier De Rêve* obtained by reading the material object.

In the data collection process, the steps taken by the researcher were (1) reading *Un Métier De Rêve* by Gabriel García Márquez, (2) conducting literature reviews to obtain information that supports research and creating a research framework structure, (3) selecting the appropriate quotes and categorizing them into three data groups based on the three concepts of travel writing by Carl Thompson. First, data group related to reporting the world by selecting texts that describe the world, both subjectively and objectively. Second, data group related to

revealing the self, and third, data group related to representing the other. As mentioned above, this research is qualitative so the data analysis focuses on an interpretive approach. The researcher carried out several stages, namely (1) interpreting the data collected by proving or debating something based on valid evidence based on the three concepts of travel writing by Carl Thompson. For example, whether or not certain data has different objectivity, especially in describing the world, (2) concluding thoroughly regarding the representation of travel writing in the short story *Un Métier De Rêve* based on the concept of travel writing theory by Carl Thompson. This research cannot be carried out by means of a single analysis. However, it requires the travel writing theory by Carl Thompson in the form of its three main concepts. This analysis method is focused on reporting the world, revealing the self, and representing the other.

RESULTS AND DISCUSSION

Reporting the World

The first concept of travel writing is as a report about unfamiliar places and people through the depictions of the world. By becoming a report, travel narratives demand objectivity, factualness, and logic while attempting to avoid subjective fictional elements. The need for these reasonable aspects is recognized not only by travel writers but also by their readers (Jaya, 2018). That is because both writers and readers need to devise strategies or procedures to minimize the distorting effects of the writers' subjectivity and ideology. However, even travel writing that emphasizes its objectivity and accuracy sometimes presents incomplete data or parts of a more complex reality, requiring the subjective side of the writer (Purwaningsih, 2015).

There are two perspectives presented by the author of the short story *Un Métier de Rêve* in depicting the world he encounters, either subjectively or objectively. As a report on the world, this travel narrative moves in two opposing directions. First, it strongly emphasizes objective depictions of the unknown world when visited without including the author's personal opinions or responses to that world. Second, it emphasizes the author's own views, opinions, and emotional responses to the world.

Objective depiction of the world is a depiction that is presented based on what is experienced and witnessed, without involving the personal response, feelings, ideology, views, and judgments of the author. There is a distance between the writer and the world depicted in travel stories, whether expressed in detail or not (Insani & Hindun, 2022; Putra, 2018). Like the following quote found in the short story *Un Métier de Rêve* by Gabriel García Márquez.

À neuf heures du matin, tandis que nous prenions le petit déjeuner sur la terrasse du Habana Riviera, un terrible coup de mer en plein soleil emporta plusieurs automobiles qui roulaient sur la promenade du Malecón ou qui étaient garées le long du trottoir, et l'une d'elles demeura incrustée dans un mur de l'hôtel. Ce fut comme une explosion de dynamite qui sema la panique dans les vingt étages de l'immeuble et réduisit en poussière la vitre du grand hall. (Márquez, 1992: 60)

At nine in the morning, while we were having breakfast on the terrace of the Habana Riviera under the bright sun, a huge wave hit the shore with tremendous force, sweeping away several cars that were driving on the Malecón promenade or parked along the sidewalk, and embedding one of them into the hotel wall. It was like a dynamite explosion that caused panic on the twenty floors of the building and turned the large hall window into dust. (Márquez, 1992: 60)

In his travel story during his time in Cuba, the author experienced an extraordinary event. A storm hit the hotel where he was having breakfast which caused tremendous chaos. Many tourists thrown into the air, the glass in the hotel lobby shattered, several cars were carried away by the wind, and one car was stuck in the hotel wall. The author's description of this terrible natural disaster was depicted objectively. Márquez described what he witnessed without pretense and maintained a distance between himself and the object. In addition, he also described that the cause of the wind storm was due to a very large tidal wave. The wave appeared the road between Malecón and the hotel, causing havoc on anything it passed. The report regarding the people and places that experienced the unfamiliar event in the quote data described in detail and comprehensively. By being a report, the quote disregards the subjective fictional aspect, allowing the logical aspect contained in it to be captured by the reader and minimizing confusion caused by the author's personal opinions. That is in line with the theory proposed by Thompson (2011: 71–72) that a writers must have a procedure and strategy in describing something they encounter so that no distorting effect arise.

The author also describes the situation after the disaster, especially the depiction of a car stuck in the hotel wall which is something considered foreign. The logical and objective forces regarding depicting a car stuck in a hotel is clearly evident in the world's depiction strategy. However, the description does not only focus on what is considered foreign; like a tsunami on the terraces of the Habana Riviera. Márquez also gives the impression that something that is originally familiar becomes foreign. For example, when he explains the local situation after a disaster which in fact has become commonplace if a disaster occurs then things will get chaotic. In his research, Jaya (2018) refers to this as a comparison technique, meaning the author gives an overview of something to create a foreign impression by detailing what he saw. The depiction of the comparative technique in describing the world objectively can be seen in the following quote.

Mais quand la grue l'extirpa de la meurtrière on découvrit le cadavre d'une femme attachée avec sa ceinture de sécurité au siège du conducteur. Le choc avait été si brutal qu'il ne lui restait plus un seul os intact. Elle avait le visage broyé, les bas déchirés et les vêtements en lambeaux, et elle portait un anneau d'or en forme de serpent aux yeux d'émeraude. (Márquez, 1992: 60)

But as the crane pulled the car out, a female's body was found, still buckled in the driver's seat. The impact was so hard that not a single bone was left intact. Her face was shattered, her boots were torn, and her clothes were ripped.

She wore a gold ring shaped like a snake with emerald eyes. (Márquez, 1992: 60)

Apart from depicting the condition of the place or atmosphere, Márquez also tells the story of the people he encountered as victims of the chaos. The female victim was described as a body that no longer had an intact form. Her face was shattered, her clothes were torn, her bones were crushed, and she wore a gold ring shaped like a snake with emerald eyes that reminds the narrator of someone from his past. Through his depiction of the human victims of the deadly storm, Márquez, as the narrator, provides additional information about the natural disaster that struck Cuba. His objective depiction in the quoted passage can be categorized as a close objective where the writer describes a static or unchanging condition (Thompson, 2011: 84–85). This can be seen in his narrative that describes the death and the condition of the victim's body to explain the victim's condition that is of special concern to the author. With his report, Márquez's story becomes one of objectivity, factuality, and logic, with no subjective fictional elements.

Besides the objective depictions of the world, subjectivity is also necessary so that readers can understand the world reported through the writer's perspective. If objective depictions of the world emphasize factual and logical elements and avoid the author's narrative to limit the impressionistic impression, then conversely, subjective depictions of the world are included so that the narrative presented includes the involvement of the author, their assessment, and emotional response (Das, 2019). Both are like two sides of the same coin that mutually complement each other. The writer's subjectivity can make readers feel close, and the places described will feel more real (Fahmilda & Zulikha, 2021). Because travel writing serves as a form of life writing, it is important for readers to be familiar with the author's everyday life. In the short story *Un Métier de Rêve*, there are quotes as a world report by including the writer's personal response accompanied by the use of language style.

Vienne était encore une ancienne ville impériale que sa position géographique entre les deux mondes irréconciliables issus de la Seconde Guerre mondiale avait fini par transformer en paradis du marché noir et de l'espionnage international. (Márquez, 1992 :61)

Vienna is still an old imperial city whose geographical position lies between two worlds that could not be reconciled as a result of World War II, which eventually turned it into a haven for the black market and international espionage (Márquez, 1992:61).

From the quote above, the author's subjectivity was shown as the person who personally felt from the quote above, we can see the author's subjectivity as someone who personally experienced the conditions of life in Vienna. As a traveler, the author seems to have insights about the places he visited. That is to provide new information to his readers. The information provision is reflected in the quote that shows Márquez describing Vienna as a former imperial city based on what he saw and

witnessed. The depiction of the world in this quote does not only include elements of subjectivity but also includes expressions with a literary style and emotional analysis of the city of Vienna. According to [Nixon \(1992\)](#), travel reports like this are commonly found in contemporary travel writing which contains the oscillation between autobiographical mode, emotional connections, and semi-ethnographic mode. The report combining various elements can be seen in the author's description of the Austrian capital, depicting it as a paradise for international black markets and espionage. The use of the word 'haven' in the quote proves the author's personal impression of a place expressed subjectively by describing it as a haven, which may not necessarily be perceived as such by others. Additionally, the use of hyperbole in the quote affects the portrayal of an object, making the reader feel like they were there with the traveler, transforming an unknown place into a recognizable one. That is consistent with what [Nasution \(2015\)](#) stated in his study that the narrative of a place that combines subjectivity, literary style, and emotional aspects of a traveler's journey is not limited to report only, but also includes certain information that they want to convey, whether it is the atmosphere, culture, or even the moral state of a place.

Revealing the Self

The character's journey to Cuba, who experienced a terrible natural disaster and found a female body, made him recall his past before starting his journey. From his flashback, the narrator includes himself in looking at the situation or circumstances he experienced during the journey, which is in line with the second concept, revealing the self. Revealing the Self means a statement as a form of the travel writing author's self assumptions values towards what he experienced during the journey.

Márquez, the narrator, in this section tends to depict himself in the past and even tries to compare himself to affirm his identity, which he then pours into the short story. In this case, subjectivity in writing is emphasized more in the author when he went traveling in his past. This can be seen in the following quote.

Sa conviction était telle que le soir même je pris le dernier train pour Rome. Et je fus si impressionné que depuis ce jour je me considère comme le survivant d'une catastrophe qui ne m'est pas arrivée. Je n'ai jamais remis les pieds à Vienne. ([Márquez, 1992 :63](#))

My belief was so real that same night I took the last train to Rome. That event left such an impression on me that since that day, I considered myself a person who was saved from a disaster that did not happen to me. I never set foot in Vienna again. ([Márquez, 1992:63](#))

After recalling his past in Vienna, the narrator believed that the female who became a victim of a terrible natural disaster in Cuba was someone he once knew. The woman, named Frau Frida, is portrayed in the story as someone who could predict a someone's future through her dreams. The people she predicted for always believed in what Frau Frida said, including the narrator himself. This fortune-teller once told him to leave Vienna immediately and not to return for the next five years. The narrator had no doubt in his mind, and he immediately left Vienna.

Memories of past events made a strong impression on the author, and at some point in his journey, he underwent the process of comparing his current life and past. The narrator digs deep into himself and discovers that his current self is better than his previous self. This is because he believes he has survived all the bad fates that could have befallen him if he had remained in Vienna. What the narrator experiences corresponds to Fussel's experience (1980: 203) argue that revealing the self is a combination of outward and inward journeys to express the ideal aesthetic dimension in travel writing. The point is that the author not only provides or describes the journey that appears before us, but at the same time experiences an inner journey, a journey that is sensitive, emotional, and leads to the psychology that plays alongside the actual journey.

Representing the Other

In travel writing or *sastra perjalanan*, the term "other" exists as a way of denoting the difference between one culture or people and another. Simply put, in travel writing, the term "other" is a form of emphasizing and identifying differences between one culture and another, identifying and highlighting differences between one's own culture and those of other groups, sometimes thick with discriminatory practices between what is familiar (self) and unfamiliar (other) (Apriyono, 2020). In a deeper definition, otherization refers to processes and strategies of how one culture portrays the other culture that is not only different but also how the other cultures evolve/thrive relative to the culture of the explorer/author. This is consistent with what Thompson (2011: 132) said, arguing that when describing cultures, explorers generally create a dichotomy in the degree of difference between their own culture (self) and the cultures they visit (others). Moreover, the ideological aspects of travel writing tend to rhetorically create room for hostility and contempt for groups or "other" cultures. In travel writing, there is sometimes an element of postcolonial discourse on behalf of the author. In the short story *Un Métier de Rêve*, these discourses are written by Marquez, whether intentionally or not.

Je crus qu'elle était la seule Autrichienne à cette longue table de bois, car elle parlait sans reprendre haleine un espagnol rudimentaire avec un accent de quincaillerie. Pourtant, née en Colombie, elle était partie pour l'Autriche entre les deux guerres alors qu'elle n'était encore qu'une enfant ou presque, afin d'y étudier la musique et le chant. À l'époque où je fis sa connaissance, elle avait une trentaine d'années mais en paraissait plus car elle n'avait sans doute jamais été belle et avait commencé à vieillir avant l'âge. (Marquez, 1992 :61)

I think she was the only Austrian seated at the long wooden table because she held her breath and spoke imperfect Spanish with a heavy accent. But no, she was born in Colombia and went to Austria as a child during the war, where she studied music and singing. When I first met her, she was in her 30s, but she looked older, probably because she had never looked pretty and started to age before she got older. (Marquez, 1992 :61)

In this narration, the author's attempt to portray others as inhabitants of the

place where he has met. The meeting with a woman named Frau Frida began when the narrator first came to Vienna. One day, while he was dining at a tavern, the narrator at the same table was attracted to a snake ring worn by a woman. Then he thought the woman was the only Austrian because her Spanish accent wasn't very good. Needless to say, the only reason he thought she was Austrian was her imperfect Spanish. Indirectly, this portrays the Austrian as others (people) with a bad Spanish accent. In fact, the reason Frau Frida is not good at Spanish is that she lives a nomadic life and has absorbed many languages. This is interpreted as an attempt to demonstrate supremacy in the sense of Thompson's notion of travel writing as representing the others. As a narrator of travel writing, Márquez makes remarks that seem to justify his image of culture, in this case, language, to varying degrees. In a deeper account, [Thompson \(2011: 132\)](#) more specifically refers to the processes and strategies by which adherents of one culture describe another culture as not only different but inferior, creating hostile spaces.

Apart from that, Márquez also talks about what Frau Frida's face looks like. The narrator thinks that she is not beautiful and looks older than her age. This statement shows an attempt of otherization to construct an identity formation between the self and the other. In fact, beauty standards differ from country to country and culture to culture. The narrator's view of beauty may differ from the beauty of the place he has found. Márquez's discriminatory values seem to be very clear, as the quote above states that Frau Frida never looks beautiful. He inferiorizes someone he has met during the trip to make himself superior.

Je n'ai connu personne qui ressemblât plus à l'idée que l'on peut se faire d'un pape de la Renaissance : glouton et raffiné. Même contre sa volonté, c'était toujours lui qui présidait à table. Matilde, son épouse, nouait à son cou une serviette qui évoquait davantage une serviette de barbier qu'une serviette de table mais c'était la seule façon d'empêcher qu'il ne se couvre de sauce. (Márquez, 1992: 64)

I don't know anyone who looks like a Pope in the Renaissance: greedy and refined. Against her will, he was always the mistress of the table. His wife, Matilde, had a napkin wrapped around her neck that looked more like a barber's cutlery than a napkin, and it was the only way to protect herself from the sauce. ([Márquez, 1992: 64](#)).

Márquez was particularly impressed with the Chilean writer, Pablo Neruda, calling him the best writer of the 20th century. Pablo once visited Spain and met Márquez while dining at Calvarreiras. In the story above, Pablo's third wife, Matilde, is described as being very greedy, eating three whole lobsters and devouring other dishes with her eyes. Although the quote above does not contain any discriminatory elements, but it is implied that Matilde portrays the greedy and covetous behavior of Renaissance's Pope. As a former colonial native, the author amplifies his efforts of otherization to people with character and behavior representative of Europeans who are never satisfied with what they have. [Kurniawati dan Atikurrahman \(2021\)](#) explain that Márquez cannot be separated from two, reversing aspirations and at the

same time detaching himself from European influences. One of his ways of reconciling with his position is to put himself in a position of superiority. It can be seen from the story, it tends to insult other groups, namely Europeans. Whether intentionally or not, it directs the reader's point of view and emphasizes Europeans as people who have always felt inadequate, as is evidenced by the many countries that became European colonies. Furthermore, this is related to Edward Said's postcolonial study called *Orientalism* (Thompson, 2011: 133–134). Yudsono (2009). explains that postcolonialism is not just a theory, but a perception of issues related to colonialism such as literature, politics, history, and economics, and so on. As a travel writer, Márquez can be characterized as a postcolonial travel writer. According to Thompson (2011: 163) all the cultural and ethnic travel writers that emerged in the 1960s are postcolonial because they have displayed different characteristics from white writers. One of Márquez qualities as a postcolonial writer is that his writings include an attempt to oppose Western attitudes.

CONCLUSION

Gabriel García Márquez short story *Un Métier de Rêve* identifies him, the author, as a travel writer who tells the story of his journey not only by presenting informative, rigid, and scientific travel reports but also presenting interesting stories to readers about the lives of people or the culture he has encountered at the same time. By portraying a journey that incorporates objectivity and subjectivity into his writings, Márquez is more likely to describe what he has encountered in an objective and informative way although there is also a subjective perception which is a way of self-expression that Márquez presents in his work. This short story shows that the author's journey is not only an outward journey but also an inward journey. In revealing the self-identification, the narrator sees himself reminiscing about his past life, thus realizing the fact that he is better than he is now (the self) because he believes that he had survived all the bad destinies that might happen if he did not travel.

In identifying others, the work can be classified as a journey written by a postcolonial author, given that Marquez is once from a European colonial state, which can strengthen otherization efforts for those who represent Europeans in nature and conduct who are never content with what they have. This is shown when he confronted a greedy man and identified him as the origin of the Renaissance. Thus, Márquez acknowledges his superiority and dislikes the nature of Europeans (others) as greedy nations.

Therefore, the author believes that the short story *Un Métier de Rêve* not only represents travel writer in the form of reporting the world, revealing the self, and representing the other in it, but also that Márquez has won the people's trust as a writer by using a special strategy by dealing with a subjective approach prior to objective observation, the reader is given an image of himself as a person from a former colony country. This study demonstrates that the short story investigated is a representation of travel writing and has a significant impact on the personal perspective (the self) when looking at others.

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