



**PSYCHOANALYTIC STUDY OF DEATH AND
LIFE DRIVES IN JOJO MOYS' ME BEFORE
YOU, JOHN GREEN'S THE FAULT IN OUR
STARS, AND IAN MCEWAN'S THE CHILDREN
ACT**

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THESIS APPROVAL PAGE

I certify that in my opinion the Dissertation submitted by Manar Kamil Saeed SHUBBARALI entitled "PSYCHOANALYTIC STUDY OF DEATH AND LIFE DRIVES IN JOJO MOYS' ME BEFORE YOU, JOHN GREEN'S THE FAULT IN OUR STARS, AND IAN MCEWAN'S THE CHILDREN ACT" is fully adequate in scope and in quality as a dissertation for the degree of PhD in English literature.

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This dissertation is accepted by the examining committee with a unanimous vote in the Department of English as a PhD dissertation. July 27,2023

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DECLARATION

I hereby declare that this thesis is the result of my own work and all information included has been obtained and expounded in accordance with the academic rules and ethical policy specified by the institute. Besides, I declare that all the statements, results, materials, not original to this thesis have been cited and referenced literally.

Without being bound by a particular time, I accept all moral and legal consequences of any detection contrary to the aforementioned statement.

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FOREWORD

First and foremost, I am grateful to Allah, the almighty and the most gracious, for the blessing of health and happiness that enabled me to finish this dissertation. Second, blessings and peace be upon our prophet Muhammad who brought light into the world from darkness.

I am extremely grateful to my supervisor, Assoc. Prof. Dr Tavgah SAEED for her invaluable advice, continuous support, and patience during my PhD study. She has been a great inspiration to me throughout my academic research and daily life due to her vast knowledge and experience.

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ABSTRACT

As time passes, people become more conscious of the wearying battle between good and evil that occurs every day. It worsens when they suffer various consequences due to this incredibly risky accompaniment to everything they do daily. In Greek, the words "Eros" and "Thanatos" denote, respectively, "love" and "death." Sigmund Freud used the concepts of "Eros" and the "death instinct" (which is typically referred to as "Thanatos") as psychological concepts in *Beyond the Pleasure Principle* (1920). "Eros," the libidinal, sexual, or life desire, seeks to bring all living things closer together. "Thanatos" causes the death of living things and appears as violent or destructive emotions. As a consequence of his particular scientific investigation, Sigmund Freud accurately explained and provided answers to all of the potential unanswered concerns regarding any mental processes that have been an actual status for humanity. Freud focused on the deepest levels of humans brains. Even if there is a vast gap between them (Eros and Thanatos), people with sufficient education are consistently taught that Eros, the positive aspect of humans lives, will ultimately triumph. The urge to become inorganic, often known as the death instinct or death drive, drives all living things. It does not just show up; when a piece is linked to Eros, its impact is made clear, mainly through repeating impulses.

A human is also alive because of the conflict and race between these two impulses. A healthy life demands a balanced fight. By incorporating elements of his personal history into his novels, David Herbert Lawrence brought about a true revolution in literature by illuminating this terrible conflict. The characters in postmodern literature, where the fight permeates the entire book, are also very much victims of this battle. This study reflects the conflict between Eros and Thanatos in three novels; John Green's *The Fault in Our Stars*, Jojo Moys' *Me Before You*, and Ian McEwan's *The Children Act*. The study deals with four chapters and conclusions which sum up the main findings of the dissertation.

Keywords: Good; Evil; Eros; Thanatos; Struggle; Victims; Freud.

ÖZET

Zaman geçtikçe, insanlar her gün iyi ve kötü arasındaki yorucu mücadeleye daha fazla farkındalık kazanırlar. Bu inanılmaz riskli eşlikleri nedeniyle her gün yaptıkları her şeyden dolayı çeşitli sonuçlar yaşadıklarında daha da kötüleşir. Yunanca'da "Eros" ve "Thanatos" kelimeleri sırasıyla "aşk" ve "ölüm" anlamına gelir. Sigmund Freud, "Eros" ve genellikle "Thanatos" olarak adlandırılan "ölüm içgüdü" kavramlarını Psikoloji Üzerine (1920) adlı eserinde psikolojik kavramlar olarak kullandı. "Eros", libidinal, cinsel veya yaşam arzusu, tüm canlıları birbirine yaklaştırmaya çalışır. "Thanatos" ise canlıların ölümüne neden olur ve şiddetli veya yıkıcı duygular olarak ortaya çıkar. Sigmund Freud'un özel bilimsel çalışmasının bir sonucu olarak, insanlık için gerçek bir durum olan herhangi bir zihinsel sürece ilişkin tüm potansiyel cevapsız soruları doğru bir şekilde açıkladı ve cevap verdi. Freud, insan beyninin en derin seviyelerine odaklandı. Eros ve Thanatos arasında büyük bir boşluk olsa da, yeterli eğitimi olan insanlar Eros'un, insan hayatının olumlu yönü olduğuna inanarak, sonunda galip geleceğini öğretilirler. İnorganik olma arzusu, genellikle ölüm içgüdü veya ölüm sürücüsü olarak bilinen, tüm canlıları harekete geçirir. Sadece ortaya çıkmaz; bir parça Eros ile bağlantılı olduğunda, etkisi özellikle tekrarlayan dürtüler yoluyla belirgin hale gelir.

İnsanlar bu iki dürtü arasındaki çatışma ve yarış sayesinde de hayattadırlar. Sağlıklı bir yaşam dengeli bir mücadeleyi gerektirir. Kişisel tarihine romanlarına dahil ederek, David Herbert Lawrence korkunç bu çatışmayı aydınlatarak edebiyatta gerçek bir devrim yarattı. Savaş kitabın her yerini sardığı postmodern edebiyattaki karakterler de bu savaşın kurbanlarıdır. Bu çalışma, üç romanda (John Green'in Yıldızların Altında, Jojo Moys'un Senden Önce ve Ian McEwan'ın Çocukların Yasası) Eros ve Thanatos arasındaki çatışmayı yansıtmaktadır. Çalışma, dört bölüm ve tezin ana bulgularını özetleyen sonuçları ele almaktadır.

Anahtar Kelimeler: İyi; Kötü; Eros; Thanatos; Mücadele; Kurbanlar; Freud.

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SUBJECT OF THE RESEARCH

This study aims at covering the psychological analysis of Eros and Thanos in postmodern novels to clarify the authors' problems related to their point of view life and death.

PURPOSE AND IMPORTANCE OF THE RESEARCH

The purpose of this study is to explore the authors' approaches throughout *selected postmodern novels*. This study focuses on the novels Jojo Moys' *Me Before You*, John Green's *The Fault in Our Stars*, and Ian McEwan's *The Children Act*" The authors deal with the struggle between Eros and Thanos throughout the novels.

The study will help the readers figure out the meaning of Eros and Thanos , why it happens with close reference to Jojo Moys' *Me Before You*, John Green's *The Fault in Our Stars*, and Ian McEwan's *The Children Act*".

METHOD OF THE RESEARCH

Psychoanalytic method is used by referring to the view of different psychologists ; as Freud , Klein and Maslow, Michael Kahn, Otto Kernberg, Fatima Caropreso, Richard Theisen Simanke, Zajonc, Lacan, Marcuse and Smith.

HYPOTHESIS OF THE RESEARCH

The analysis uses Sigmund Freud's psychoanalytic theory as its primary analytical tool in addition to the views of other psychologists such as Klein and Maslow, Michael Kahn, Otto Kernberg, Fatima Caropreso, Richard Theisen Simanke, Zajonc, Lacan and Smith. It employs a descriptive qualitative approach to literary research.

SCOPE AND LIMITATIONS / DIFFICULTIES

This study is limited to focusing only on the concept of life drive (Eros) and death drive (Thanatos) how the writers use and apply this concept in all the selected novels.

1. INTRODUCTION

1.1. Psychoanalytic Theory of Death and Life Drives (Eros and Thanatos)

Death and life create the history of human life in the world. *Life* is the age specified for human beings to live in the world, while death is the termination of life that comes to every existing individual and human being. Connected to life and death, humans have their specific lives to live or sustain in this world. The typical drive that stimulates all living individuals to do somewhat is called 'instinct.' In 1870, the term "instinct" was coined by Wilhelm Wundt to describe any repetitive behaviour. It drives most living individuals' actions and attitudes, which is significant to understand. An individual can indicate that he or she does some reactions because of drives, which means he or she does not think or learn about them. In his book, *Beyond the Pleasure Principle* (1960), Sigmund Freud describes instinct as a motivational force. He argues that humans' genetic needs, such as having sex, eating, and sleeping, motivate them to energy performance. Life instinct is a force that enables individuals to maintain life and motivates them to continue living. On the other hand, death instinct causes living individuals to strive for an inorganic state. Many people need help to control their two instincts intelligently; consequently, it is hard to comprehend them through their actions.

The pioneering neurologist of the 20th century who invented psychoanalysis was Sigmund Freud (1856–1939). Modern psychology greatly benefits from his research on consciousness, the unconscious, dreams, sexuality, and violence. He revolutionizes how psychology is approached by describing how the human mind works. His groundbreaking theories continue to be debated and employed as a framework for understanding human behavior. Freud first mentions the life and death impulses in *Beyond the Pleasure Principle*. He observes that two conflicting inclinations have been at odds since the beginning of human life. People need to live their lives but also have the urge to wreck them. Physiology is the basis for Freud's two conflicting instincts of life and death (Freud, 2001, p.49). The German scientist E. Hering's concept of two antagonistic substances "operating in contrary directions, one constructive or assimilatory and the other destructive or dissimilatory," inspired Freud (ibid.,2001,p.49).

Freud discusses Death and sexual(life) drives in his work *Das Ich und das Es* (1923), translated as *The Ego and the Id*; he states that human personality can be divided into three components: the Ego, the Id, and the Super-Ego. Michael Kahn states,

The Id is where our instincts originate, and it is a part of our unconsciousness that demands pleasure. The Id is the part of the human psyche that tells what they want, regardless of whether it is possible. The Id refers to the needs and what people need to be satisfied (Erickson & Murphy, 2008, p. 76).

Even though the Id is not connected to people's consciousness, it is not out of control since it is controlled by physical drives and powered by two energies within them. Freud uses the term Eros for the sexual drive and Thanatos for the death drive, but Freud himself never uses Thanatos though he discusses it and writes about it (Tomlinson, 2011:p. 80). Eros and Thanatos come from Greek mythology, where Eros represents Love and sexual desire, along with the survival of both individuals and the human race. In contrast, Thanatos represents Death and the aggressive desire to bring everything to an at the same time, the fear of the end. The drives are something that humans have. Humans are born with a sexual drive and die with it, which is always a part of them. Freud explains this by saying: "The life instincts—or sexual instincts—active in each cell can partially neutralize the death instincts[...]" (Freud, 2001, p. 50) and thus be preserved by the love object. The life drive controls the death drive by overflowing libido toward the love object (ibid.,50).

According to Freud, Everything is centered on relationships between pleasure and suffering. People are driven to seek out pleasure and avoid suffering. Freud believed that people tended to flee from pain. In *Civilization and its Discontent* , Freud emphasizes that "the only purpose in life is to seek pleasure" (Freud, 2002: p. 4514) . In this sense, happiness is equated with Eros, whereas suffering is equated with Thanatos; hence, people constantly seek to avoid or disregard Thanatos and embrace Eros. The idea that there is a natural principle of entropy, a tendency for life termination, labeled as the Death drive, or Thanatos, is given weight by Freud's drives theory. According to Freud, it is a balancing propensity for a fulfilling life, also known as the Life drive or Eros.

Living things want to reach death, and all life's journeys end. Freud used "cathecting" to describe a love object's libido running wild. In this case, Eros, or the life instinct, succeeds in cathecting against the death instinct to protect itself. In "Being in

Love and Hypnosis," Freud examines the ego's place in romantic love. The ego in love treats the adored object as his ego (Higgins, 1997, :p. 10). In other words, according to Freud, "When we are in love, a considerable amount of narcissistic libido overflows onto the object" (Freud, 2001: 38). As the ego in love diminishes, the object of love gradually becomes "sublime and precious" (Ibid.).as the Ego in Love decreases in value. As a result, the object of love consumes the Ego, and self-sacrifice begins (ibid.). The Ego is at a stage where the individual can perform self-sacrifice and cannot see any flaw in the loved object.

Drive Theory is introduced to understand antagonistic actions. It receives much criticism. Nevertheless, it is still considered one of the most significant innovations in psychoanalysis. The idea of drive plays an important role early in the development of psychoanalysis. It is an 'appetitive interior force' (ibid.).

According to Freud, the human body constantly strives to achieve homeostasis and responds by starting drives when disturbed. In psychological terms, these drives are erotic and hostile impulses that occur in the brain, which the individual seeks to fulfill to yield to homeostasis. In his later works, however, Freud moderates the emphasis on drives. He assumes that since drives are not fixed, other factors, such as social circumstances, impact them (ibid.).

In his *Beyond the Pleasure Principle*, Freud claims that the sexual drive is connected to self-preservation, a natural or instinctive tendency to keep the human race alive (Freud, 1920, p. 65). Eros seeks to bring humans together for the sake of making love and, by doing that, keeps the human race alive. Love pulls humans together, and the original goal of sexual instincts would be the tendency of two bodies to unite. Humans want to come closer sexually, partly because the sexual drive is one of the primary drives in their lives. The death drive is often considered a counterpart to the sexual drive. As indicated, Freud claims that "we all have a death drive, self-destructive behavior that takes its forms physically, as well as psychologically" (ibid.).

Freud claims that the death drive is a human subconscious impulse (Erickson & Murphy, 2008, p. 76). Humans are unaware of their death drive and what death looks like, and since they do not know the characteristics of death, they react by fearing it. Since they do not know what is beyond death's threshold, the death drive is a part of their subconscious. Death can be both terrible and beautiful. According to Freud, "the

death drive is the instinct to return to the emptiness that preceded humans birth" (Freud, 1920), p. 64) because this drive is present "to reestablish a state of things that is disturbed by the emergence of life" (Gay, 1923, p. 50), or as psychoanalysts, Fatima Caropreso and Richard Theisen Simanke write: "life is a side trip or a detour on the road to death" (Ibid.,p.98), but everybody does not agree. The death drive may not simply be a life drawn to Death (Caropreso & Simanke, 2011:p. 86-107). Fatima Caropreso and Richard Theisen Simanke are psychoanalysts who have written extensively on life and death drives. They have developed a theory that expands on the work of Freud and Kernberg. According to Caropreso and Theisen Simanke, the life drive is focused on self-preservation and species preservation. They argue that the life drive is closely linked to the concept of love and drives humans towards forming social bonds and creating communities.

On the other hand, the death drive is focused on aggression and destruction, and the dissolution of the self. They argue that the death drive is closely linked to the concept of hate and drives humans towards breaking down social structures and the dissolution of communities. Caropreso and Theisen Simanke also emphasize the importance of transformation in understanding the life and death drives. They argue that both drives are constantly in the transformation process and that the tension between them drives this process. They suggest that psychoanalytic therapy aims to help individuals navigate this tension and achieve a healthy balance between life and death drives.

Overall, Caropreso and Theisen Simanke's work on the life and death drives represents an essential contribution to the field of psychoanalysis and has helped to expand and refine humans understanding of these fundamental instincts. On the contrary, according to Robert Rowland Smith, "the death drive is the instinct to come back to life, not to die, but to haunt, which suggests life itself, rather than being fully alive, is already a form of the energetic haunting" (Smith, 2010, p.20).

Therefore, Freud's Theory of Drive cannot be understood in isolation. Although the human body strives to satisfy its needs, it does not consider the broader Society and environment. Drive Theory allows further testing and demonstrating other theories and phenomena, such as Zajonc, influenced by social and environmental factors. Even though Drive Theory has changed and improved significantly nowadays, the fundamentals remain unchanged (Smith, 2010, p.20).

Zajonc explains Social facilitation as the presence of a spectator can encourage or destroy a task depending on whether the task requires an 'incorrect dominant response' or a 'correct dominant response.' When a person has a 'correct dominant response,' he/she discovers that the duty is easy, while with an 'incorrect dominant response,' he/she discovers that the duty is hard. Individuals demonstrate performances as dominant responses when surrounded by passive audiences, resulting in a deep stimulation state. The dominant response may be beneficial to an individual's development and performance. However, if damaging, this individual will perform poorly and be unproductive (*ibid.*).

The narcissistic theory of libido, which extends to individual cells, transforms the human sexual instinct into Eros, aiming to combine and hold the living matter in place. According to humans, sexual instincts are related to the part of Eros focused on objects. Some researchers speculate that Eros appears to be a life instinct that arises when life begins to contrast with death instincts when an inorganic substance takes on life. Freud (1961, p.55) assumes that these two instincts are merged from the beginning, thereby resolving the puzzle of life.

Death instincts certainly exist, but Eros is distinct because it sustains life. Death instincts arise from expending mental or emotional energy in bodily zones that can excite the psyche when a biological urge is generated. This tension indeed results from the muscular system. The locus of its function is in the Id, followed by the Ego, then the super-ego, where libido is restricted. To reconcile Eros and Thanatos, knowing what factors will act as an indulgence of driving points(*ibid.*).

As defined in Freud's theory of drives, the death drive, or Thanatos, is thought to be a force that causes entropy or the dissolution of life. Freud recognizes the existence of a counterbalancing tendency for maintaining life known as the Life Drive, or Eros. The psychoanalytical analysis of the struggle between Eros and Thanatos inspired the philosophical critique of civilization (*ibid.*).

It is thought that "the phenomenon of life" can be revealed through the contestants' "instantaneous or ordinarily contrasting actions" (*Civilisation and its Discontents*, 2002, p. 4509). When the God of Death is Thanatos, and the God of Love is Eros, both are synonymous with the so-called death drive(s), and carrying this burden feels romantic and mystic. Despite this, Freud asserts that all his concepts come from

personal experience, generalizing only insofar as it is beneficial for therapeutic purposes (Freud, 1964, p. 2957). In his analysis of sadism in *Beyond the Pleasure Principle*, he asserts that he adopts a destructive drive alongside Eros, who are in a dual relationship (Freud, 1920: p. 3755). Even so, he goes pretty far in his "speculation" (ibid., p. 3760) in explaining the origins of these two drives and what they are trying to achieve. Freud's metaphysical considerations are intended to improve his therapeutic method and illuminate the development of bourgeois Society in Freud's era in terms of both individuals and culture. A key consideration in *Civilisation and Its Discontents* is understanding the criticisms of modernity, for example, anti-cultural sentiments; humans need to understand their basic drives and interface. Moreover, they can only serve a practical purpose after being recognized as values, not just random notions.

The Death drive is a component of Freud's theory before introducing it as a significant opposition between ego drives (Ichtriebe) and sexual drives (Sexualtriebe), an assessment based on each individual's dual Nature. While it is an independent entity, it only cares about its existence. However, it is a member of the species for which it is responsible for propagating. The ego drives of the individual are expressed through his standing for himself (egotism); his sexual drives are expressed by how he passes them on to others. Consequently, Eros indeed corresponds to sexuality (Freud, 2002: p. 4508) even though, in particular, sexuality refuses to be simply reproduction, as Freud defines it (das Genital).

When humans let someone else into their life, they must give up a few of their egoistic pleasures. Therefore, they often find that the egoistic and sexual drive struggle. Nevertheless, in *Beyond the Pleasure Principle*, Freud is forced to revisit this differentiation when he observes that narcissism, an ego drive, is a lack of erotic drive and the source of libido. Thus sexual drives are not only about the individual's advancement in reproduction but also about concentrating on his or her existence (Freud, 1920, p. 3753). Consequently, the two-fold Nature of the virtual drives cannot be explained by each creature's 'dual role.

It is essential to reconsider and "extend" the concept of sex (Ibid., p. 3752); Freud changes the term "Eros" in his writings later on. Although sexuality/Eros is supposed to be about individuals exceeding themselves, it becomes increasingly less about reproductive procreation. Instead, procreation becomes part of a single, more

fundamental, abstract process, particularly in making higher unities. Narcissism is also a greater unity between two people, comparable to how the relationship is an identity shared by two individuals or what respect a mother has for the embryo in her womb. This extended kind of Eros is when Eros becomes a fundamental force. All these things are part of Eros, which maintains higher unities.

However, the survival instinct, which underlies the egotistic ego drives, belongs to Eros. Thus the opposing drive must be evaluated. It is not about remaining as one. It is more about eliminating unities, the death drive, and Thanatos. As an abstract principle, humans can see that there are "anabolism" (Aufbau) and "catabolism" (Zerfall) (Id and Ego: p. 3975):

I concluded that, in addition to the ego drive to preserve organic life, there must also exist the opposing force that seeks to soften and restore these drives to their primal, inorganic state (Civilisation and its Discontents, 2002: p. 4509).

Humans have two critical drives, Eros and Thanatos, which originate naturally when they enter this world. Thanatos is not about survival, which is, after all, about self-preservation, but rather about finding the straight path to decay. Psychologist Freud becomes aware of how stimulating and counter-intuitive the idea is — that death is not something that 'happens to humans, but rather something inherent to our very being — so humans need to be attentive to the reason he measures both drives to be essential to understand the procedures of life (ibid.).

In Psychoanalytic Notes on A Case Of Paranoia, Freud discusses the inner devastation of the withdrawal of libidinal drive from the world in 1911; nine years earlier, he incorporated into his theory the death drive, which is compared to an "apocalypse," an "internal catastrophe can also be seen in the analysis of the case of Schreber, whose "subjective world has ended once he withdraws his love from it" (Freud, 1986:p. 2437). This will not make sense because ego drives and sexual impulses are different, as removing love from the world will result in greater narcissism. Some believe that personal growth will be strengthened in a world lacking libido. However, removing libido from the world seems fundamentally counterproductive, maybe because the absence of Eros implies the absolute control of Death, the urge to eliminate unities. Psychiatrist Sigmund Freud explains the possible origin of life in Beyond the Pleasure Principle, which offers vital clues on understanding how the two drives interact.

The pleasure principle and death drive are interrelated. Throughout the article, *Beyond the Pleasure Principle*, Freud describes how the mind strives to maintain a consistent level of pleasure by reducing the amount of excitement within it as much as possible or stabilizing its level (Freud, 1920: p. 3716). As a result, the pleasure principle satisfies an individual's desire to eliminate the tension and avoid excessive tension in the process. It is, therefore, essential to keep the individual's excitement as low as possible by either "scratching the itch" or "channeling" this annoyance to the outside world (aggression as a means to resolve sexual frustration).

Nevertheless, desire holds its own according to a different principle, namely the standard of reliability, which is not created naturally from life, but rather from the steady march of the world, i.e., the continuation of physical laws. Understanding this clarifies how the pursuit of minimal excitation is intrinsically connected to Death, as is the pursuit of minimal excitation with minimal excitation. As stated above, "From this description, it is apparent that this principle regards the universal quest of all living matter as the return to the inorganic world" (*ibid.*, p. 3761). According to this definition, Death is the organism's wish to return to an inorganic state. Therefore, Death is the purpose of existence (*ibid.*, p. 3740), indicating that Thanatos is an astrophysical norm that all life shares. As a result, the cell follows the quickest path to decomposition, and Freud states that "for a long period, perhaps, living matter in a forest is continuously being generated and dying" (*ibid.*). Despite the irritations and diversion as the death drive approaches the organic, the pleasure principle helps the creature find its way to its destruction. A second issue is where this deviation from the direct path to Death originates. After all, if all that life wants to do is let go of the pressure and return to its non-living form, then it is odd that it is so deprived at it.

There is no doubt that Freud is trying to avoid a religious or ceremonial analysis in which Eros is seen as the positively influencing life force and undermining the death drive. However, Eros is also distinct from the death drive and does not arise from it: The view from which we view the world has always been dualistic (Freud, 1920:p. 3754). Accordingly, the focus must be on how Freud speculates regarding Eros and the mutual relationship between cells (*ibid.*, p. 3751).

As a result, life drives, or sexual drives [= Eros], provide some protection to other cells by neutralizing their death drives (which are the processes they establish) so that

those cells can sustain themselves, while other cells do the same for them (Freud, 1920:p. 3751). Thus, if a cell is left alone, it will succumb to the death drive and self-destruct; however, if it is acquired by another cell, thus becoming part of a greater whole, it will have a different trajectory. It is the outside world that maintains the survival of a cell. However, while Eros is passively perceived, its function is distributed by acceptance only when the cell injects its libidinal energy into the object. Cathexis is Objectbesetzung, which may be translated as 'occupation of the object (by the subject)' or 'occupation of the object (of the subject). A cell may pass on Eros through passive cathexis (another takes that thing as its object). However, Eros is initially felt by living creatures through active cathexis (another takes the object). A living organism initially experiences Eros as passive cathexis (a cell is considered an object). More importantly, the cells distinguish between inside and outside, which is why cathexis is associated with Eros in the first place (Freud, 1964b: p. 2933)

Thanatos' straight line becomes crooked when a cell delivers libidinal energy to another cell, and the object cell survives because of this libidinal energy. Freud's dualistic system has changed again: Originally, the body desired to survive against the opposition between ego drives and sexual desires. In other words, survival impulses occur only after an organism is appropriated as an object by another. They originate from the outside after infusing libido (Freud, 1923: p. 3963f.). Likewise, Eros enters the world as a single cell and is captured as the object of a second cell, forcing it into greater unity within itself by a cell's desire to preserve another cell for whatever reason. In any case, with the death drive's emergence, Eros adds more aberrations, resulting in higher and higher units from this point on. In any case, Freud believes this accident happened because of a coincidence. The first fundamental distinction between Thanatos and Eros can be that Thanatos comes from within the organism and seeks to abolish the unity (restoration of the inorganic state). In contrast, Eros comes from beyond and drives the organism to create a higher level of unity. The apocalypse of the death desire also explains why Schreber's libido is removed from his environment after extinguishing his libidos (Freud, 1923: p. 3963f.).

Suppose the establishment of higher units is the outcome of Eros, and Eros is inherent in life. In that case, the physical inorganic universe may be understood as the condition of total disintegration. In Kantian terms, the universe is multifaceted, without

unities. It seems that each organism has a limited ability to tolerate this irritation until it must "pass it on," which ensures the regeneration of narcissism and the maintenance of Eros (Freud, 1964b:p. 2940); (Freud, 1976: p. 3466). Later on, humans will examine this process in greater detail, but for now, they must understand the pleasure principle in the context of both the death drive and Eros' maintenance. Humans' libidinal energy will not require indulging elsewhere, and they will not have to join with other creatures if tension is infinite. However, because of Eros, humans have tension, and narcissism never reaches its peak (Drives and their Vicissitudes: p. 2958). This implies that stress continues to build within the individual being, and when it reaches a limit, it is directed to the outside following the pleasure principle. Meanwhile, because of Eros's pressure, the latter never achieves its aim of zero tension (the inorganic state).

Eros and life are fundamentally linked; humans can interpret this by looking at its various aspects. A cosmological explanation of Eros may have prompted Freud to be concerned that the argument would push him into a ministerial position, given his inference from astrophysical constancy (the continuation of physical laws). As a result of Eros "setting in" when a cell is taken over as an object by another entity, isn't this similar to the Genesis myth, in which God creates the cosmos as his object? However, this link may be optional. He links Darwin's "survival of the fittest" to the "more general law of survival of the healthy" (Dawkins, 2016: ch.2) . The tendency toward stability is different from Eros' drive for greater unity. However, they are similar in many ways. This shows that cosmological explanations of complexity, including life, do not necessarily contradict scientific thinking. Finally, humans can ask if black holes, planets, and stars can be regarded as higher unities or if only living beings (organisms) can. Eros can be explained by cosmology but can also be explained by "vitalistic" philosophy. Because of Freud's explanation that inorganic matter is in continual dissolution, humans must assign him the "vitalistic" interpretation since Eros is the whole of life (Dawkins, 2016: ch.2).

To sum up, both Eros and Thanatos' dynamics are as follows: Every living creature has an innate propensity for self-destruction or the breakdown of its coherence. As it develops, it receives libidinal energy from the outside until it needs to channel its libido towards another living being, transmitting that energy to them. Therefore, the

object's penchant for self-destruction is reduced. Until people get more specific, all of this is abstract.

The death drive was crucial in Melanie Klein's theory of personal identity and emotional life. Klein's object relations theory focuses on how the infant develops self-awareness and a sense of self-awareness, which are fundamental for ego development and the ability to form relationships. In contrast to Freud, Klein believed that the death drive is already active in infants through feelings like hatred, jealousy, and destructiveness. According to Freud, objects were not necessary as representatives of instincts. On the other hand, Klein assumes that instincts have always been aimed at objects from the get-go rather than unfocused psychic urges. (Frosh, 1999: 122). In Klein's words:

The primordial anxiety is, in my opinion — which differs from Freud's on this point — the threat of destruction emanating from the death instinct within, and it is the Ego which, acting in support of the life instinct — perhaps even being activated by the life instinct — deflects that threat to some extent outwards. I view this process as the primary action of the Ego, whereas Freud assigned the organism's complete defense against the death drive to the organism (Klein, 1957: 22).

Klein believed the infant was immersed in an imaginary world from birth, supporting the link between drives and objects. An infant's first object of affection is the breast. Such encounters with external objects lay the groundwork for early psychosocial development. "Klein provides not only a bridge between classical and object relations theory but also a distinct perspective of advancement that combines social and biological points of view in the single concept of an instinct," says the author (Frosh, 1999, p. 122). The Kleinian theory provides some explanations for the infant's proclivity for objects. They could, for instance, be essential in the instincts themselves, emerge from the infant's desire to understand pictures of human body parts as he or she recognizes them, or emerge from the newborn's interest in understanding pictures of human body parts as he or she recognizes them. The assumption that the infant is genetically programmed to experience the death drive forms the basis for developing the obsessive-compulsive position, which is central to Kleinian theory. The child's anxiety must be alleviated by experiencing these destructive emotions. The infant directs this destructiveness toward the external world, principally toward the mother or primary caretaker at this phase. By directing these primitive fantasies towards her, the child aims to remove the terrible negative and the resulting internal stressful feelings. Ironically, this defense mechanism

also increases anxiety because the newborn now worries about the retaliation of the object towards whom his/her destructive Nature was oriented. Because of this fear, the mother's body (or parts of the mother's body), such as the breasts, become connected with the death drive (Frosh, 1999, p. 122).

Troubled by negative thoughts that the newborns cannot control, the youngster now fears utter annihilation through retaliation – an impossible position that must be solved. As a result, the child's coping strategy categorizes the object as good or evil. It is critical to distinguish between two components, suitable (breast) and bad (breast), because the better (the idealized part of the mother with which the infant lovingly and egotistically identifies) is vulnerable to contamination from the death drive experience, associated with motherly desperation and deprivation (Klein, 1957: p. 23).

The purpose of this separation approach is to preserve both the ideal object (the excellent mother/breast) and the self by reducing the detrimental anxiety induced by the death drive. Klein saw the Freudian notions of projection and introjection as the roots of this paranoid splitting tendency. In this stage, the kid projects negative and good sentiments onto the outside world and absorbs what it imagines people and the outside world to be in the event of introjection. Freud described projection as the eradication of unconscious urges toward things. Klein, on the other hand, went a step further than Freud. She believed that projection and introjection occur due to and within unconscious fantasy. She wrote about the fundamental mechanics of ego formation. (Klein, 1957, p. 24).

In Klein's object relations theory, drives are fundamental to forming the self and perceiving others. According to her, the newborn is inclined to powerful emotions—destruction, anger, and jealousy – constantly directed toward an object. As a result, anxiety appears early in life, and coping mechanisms become an essential aspect of early human development. Essentially, the ability of a kid to love determines the success of a good coping technique that leads to the development of a healthy individual.

Psychoanalyst Otto Kernberg states, "Physical examples of the death drive are that we hurt ourselves in different ways or make war" (Kernberg, 2011, pp. 173-190). According to Kernberg, the death drive is a fundamental human instinct that drives toward aggression, destruction, and, ultimately, death. It represents the part of the human psyche that seeks to break down and destroy the structures and boundaries that define

humans as individuals. On the other hand, the life drive is the instinct that drives toward self-preservation, growth, and creative expression. It represents the part of our psyche that seeks to maintain and enhance our sense of self and identity. Kernberg believes that death and life drives are present in all human beings and are in constant conflict. He argues that balancing these two drives is crucial for humans' mental health and well-being and that imbalances can lead to various psychological problems, including personality disorders. Kernberg's concept of death and life drives has been influential in psychoanalysis and used to explain various human behaviors and motivations. However, it has also been criticized by some theorists who question the existence and relevance of these hypothetical drives.

Otto Kernberg, a modern psychologist inspired by Melanie Klein, believes that the death drive theory is essential for clinical findings since it emphasizes the primary fight between love and hatred. Freud understood life's battle as fundamentally oriented on sexual urges and aggressiveness. On the other hand, Kernberg's observation of disordered conduct in men led him to assume that the death drive is a supplementary rather than the central urge. Kernberg distinguishes between a fierce desire's biological and psychological bases, contributing to our knowledge of the death drive and its different expressions. Kernberg's primary publication, "The Idea of the death drive: a clinical viewpoint" (2009), summarizes his central results, integrating the most current neuroscience studies concerning emotions and instincts. This study defines the effect as an automatic disposition of a behavioral mechanism induced by external factors. In Kernberg's opinion, instinct (for example, the flight-or-fight reaction) is formed when a chain or sequence of actions is formed. As a result of the combination of inborn physiological stimuli and environmental factors, an instinct is formed. On the other hand, a drive is a collection of emotional reactions structured around subconscious interpretations; hence, the drive is constructed around effects. Kernberg notices:

The main system of motivation effects. They are incorporated into the superordinate aggressive and sexual drives, respectively. In turn, the manifestation of the urges takes the form of variable degrees of activation of their personal effects along libidinal and aggressive investments. In summary, the main drivers of motivation are effects. They group into Freudian drives or hierarchically superordinate urges, activating their constituent affectively valenced representations to appear as unconscious fantasies (Kernberg,2009, p. 1011).

Kernberg differentiates biological hostility from an aggressive drive, often called the death drive (pathological). He refers to Freud's initial hypothesis that impulses are

biological, verified by extensive clinical observation and neurobiological studies of primary aggressiveness (Kernberg, 2009, p. 1012). Like other animals, individuals have a genetically encoded hostile response to aggravation, which is a reaction to lack in the surroundings as witnessed in a newborn baby mammal's territorial protection to protect its origin of sustenance and home or in aggressive mating habits, our primary desire for affection and connection may be organically tied to this natural part of aggressiveness. Humans also display similar innate tendencies, but this does not explain the causes of destructive, violent conduct beyond these natural responses to danger or irritation necessary for individual or species' survival. Kernberg thinks that, in addition to the pleasure principle and the dissatisfaction that results when the pleasure principle's demands are disobeyed, there are severely self-destructive psychopathological constellations that offer weight to the idea of a death drive.

The clinical evidence demonstrates a never-ending desire to harm oneself for the recurring compulsion that Kernberg provides (originally one of Freud's primary anchor points in support of his death drive theorization; Kernberg, 2009, p. 1013). Repetitive compulsion may be able to fix an issue in some situations, but it may also be a subconscious reminder of a traumatic encounter with a harmful object. Masochism, sexual sadism, and excessive self-directed aggression are other pathological manifestations of the death desire. The signs and symptoms of this phenomenon range from acute self-mutilation, such as amputation of limbs, to unrestrained cruelty to oneself and others (Kernberg, 2009, p. 1014). Suicidal thoughts and actions are only one more type of self-destruction that Kernberg discusses. The development of suicidal intentions was outlined by Freud (post-dual-drive theory) as the outcome of directing the hostility toward the lost object inward.

This idea was developed further by Melanie Klein in her depressed position theory, a school of thought that looked at how ambivalence is frequently present in grieving. On the other hand, the purpose of a pathological display of suicidal tendencies carried out by narcissistic individuals unable to handle the idea of defeat, failure, and humiliation is to secure the self's grandiosity by demonstrating mastery over truth, overseeing life without fear of Death and suffering (Kernberg, 2009, p. 1016).

In his argument, Kernberg (2009, p. 1017) cites research on group behavior by psychoanalysts Freud, Bion, Turquet, and Anzieu to support his claim that unstructured

groups frequently project their desires and super-ego functions onto a leader. The reduction of group anxiety will result from the accomplishment of this endeavor. To protect the perfection and security of the ideal society, such social settings face the risk of releasing the death drive in the form of animosity against perceived dangerous outsiders (Kernberg, 2009,p.1017). Kernberg portrays the death drive as the major motivator of pathological self-destructive behaviors. This theory claims that, contrary to what Freud and Klein originally believed, the death drive is not primarily a tendency but rather a sign of the "dominant unconscious desire towards self-destructiveness," "that it is a "particularly grave, organized motivational system" that aims not only to "destroy the self, but very essential, to destroy significant others as well, whether it is out of guilt, revenge, envy, or triumph" (Kernberg, 2009, pp. 1018–1017).

To conclude, Kernberg considers the Death drive a secondary phenomenon because he differentiates between a biological representation intended to preserve life and a negative desire that extends beyond the drive's existence. Despite focusing on individuals in his clinical studies, Kernberg's theory takes on a social criticism component when he finds that the death desire does occur in collective contexts to safeguard their perceived ideology. Individually, the death drive attempts to destroy tangible and particular connections with significant persons. The self and the sufferer can benefit significantly from aggression directed towards the self and others. He underlines the death drive's excellent persuasive capabilities, which are regularly abused.

Another influential contemporary theorist is Jacques Lacan, who built upon Freud's ideas and developed his theory of the life and death drives. Lacan argued that the death drive is closely linked to the symbolic order and the sense of lack or incompleteness inherent in human experience. He suggested that the life drive is driven by the desire to overcome this lack and achieve a sense of wholeness or completion. The French psychoanalyst Lacan argued that the death drive plays a significant role in human psychology. According to Lacan, the death drive is closely linked to the symbolic order, the system of language, culture, and social norms that shapes our understanding of the world (Mitchell,1999,p.130).

Lacan argued that the death drive arises from the fundamental human experience of lack or incompleteness caused by our separation from the maternal body and the loss

of the sense of wholeness humans experience in the womb. This lack creates a desire to return to a state of unity and wholeness, which can manifest in various ways, including self-destructive behaviors. Lacan saw the death drive as a force that operates beneath conscious awareness and drives humans toward a state of dissolution and non-existence. He argued that the death drive conflicts with the life drive, which drives humans toward self-preservation and the pursuit of pleasure. According to Lacan, this conflict between the life and death drives is a fundamental aspect of human experience. It is often played out in human relationships with others and with society as a whole. (Mitchell,1999,p.130)

Overall, Lacan's ideas about the death drive have been influential in psychoanalysis and have contributed to understanding the complex interplay between the conscious and unconscious aspects of the psyche.

Other contemporary theorists have challenged the concept of the life and death drives altogether. Some argue that the concept needs to be more complex and reductionist and fully capture the complexity of human motivation and behavior. Others argue that the concept needs to be updated and reflect the current understanding of neuroscience and biology. While the concept of life and death drives remains a topic of debate and discussion among contemporary psychologists and psychoanalysts, it continues to be an important and influential idea in psychology.

To learn how to love, it is essential to recall that Eros is the God of Love. Considering the two fundamental drives (Life and Death), people cannot overlook that they are both impersonal and largely unknown to them. However, as Freud himself proclaims, their interplay is observable in all phenomena of life. Even though Eros continuously creates a higher unification, Love and sexuality are prime examples of this process.

In personal human development, Love is a very late skill to learn, and they want to be loved in their early childhood. Since most suicidal tendencies include feeling unloved, humans need to feel worthy of Love to neutralize this drive. The "giving back" activity occurs when humans learn active cathexis when the passive affection of their parents and surroundings is experienced. Neither Freudian theory nor the economic interpretation in which humans' libidinal capacity reaches its limit is sufficient to explain personal human development as they move from passive to active behavior. The logical

conclusion is that when people begin to care for themselves, it is the body parts that become the focus of their attention (autoeroticism), and then develop "a pure pleasure-ego" (Lustich) and discontent with the outside world (Civilization and Its Discontents, 2002: p.4467).

Although human beings are loved and cared for permanently in the womb, where all their needs are met, these procedures must be limited after birth. For example, a baby shall cry to satisfy its need for food by reaching for its mother's breast. Now it is essential to be satisfied with external objects, and humans start loving their bodies to be loved without the help of others. Then they begin to love to meet their need for Love, known as minor narcissism. As a result, the passivity of being loved precedes the motion of loving, or, in other words, that Eros comes to humans first from outside.

1.2. Displacement and Drive

Since both Eros and Thanatos have to be displaced, inhibition becomes essential. When the direct way to satisfaction is obstructed, people need to seek other ways to release the pressure that has been constructed inside them. In this case, all the unconscious activities become apparent: repressing, densifying, disguising, and displacing. As a result of the death drive, which tries to destroy unity, the organism will be destroyed immediately. Death is a drive that originated within humans, so they cannot be free from it. This means that organisms must make other arrangements to prevent damaging them while still sustaining the life drive. Nonetheless, the situation could be more precise with Eros, the drive that needs when humans form relationships, families, and societies. Do humans not directly satisfy Eros? How can humans say that Eros should be hindered and displaced?

In Freud's view, drives are traditional, wanting to reestablish a previous state (Freud, 2001: pp. 3740, 3974; and Civilization and its Discontents, 2002: pp. 4509). A theory based on drives starkly contrasts theories based on the will, which is seen as a positive character trait and often a source of undetermined motivation. Freud denies the existence of such a force. The concept is quite helpful in understanding death drives. Humans can understand its conceptualization as a return, a repetition if it focuses on restoring the inorganic state by removing all units.

Eros can also be productive. This needs to be more intuitive since Eros is a creative force. Its creations are genuine innovations. Freud asserts that Eros is a drive, and two repetitions are possible, one corresponds to Eros creating advanced unities, and the other corresponds to Thanatos extinguishing those unities and bringing about the inorganic state.

The pleasure principle is how Thanatos reduces irritation through repetition, and humans know how it does that. However, people must note that Freud only partially solves this difficulty (Freud, 2002: p. 4509). However, it is imperfect to understand Eros as repetition: if Eros is a power that eternally produces higher unities, what condition does the force seek to restore? It is future-oriented rather than aiming at primal stability. The latter, nevertheless, insists that Eros is a drive (and not a cause) and poses the question of its recurrence near the end of *Beyond the Pleasure Principle*. Instead of directly answering it, he refers to Aristophanes' myth, conjured in Plato's *Symposium*. In Greek mythology, humans begin as two beings with four arms, four legs, two heads, two genitals, and two limbs that are cut separately by Zeus and want to reunite with each other. Suppose the search for reunion with a lover is definitely "conservative," as it aspires to renovate a past condition. However, Freud certainly does not wish to sell humans. The notion of soul mates in the passages that follow the legend (and others where he attempts to reply to that problem) is relatively incomprehensible.

According to Freud, in response to Aristophanes' myth, humans must explain the phenomenon of living matter being broken apart into small pieces that have ever sought to reunite through sexual drives. Despite his question's implication, Freud abandons his speculations before answering. He suggests in another place that the sexual drive shall be reestablished by narcissism at the mother's breast, where the Ego and the sexual drive are not separated yet, where all requirements are met. He confesses that the breast is not always available, and the baby is already frustrated (Freud, 1920: p. 3759).

Therefore, humans may feel motivated to go beyond Freud's texts, which are only vague in their terms. If the death drive works to mirror its original organic state, why shall the life drive not strive to reflect its particular primal state? It is here, in the mother's womb, that the individual being is first "injected" with Eros, "a state that we long to recreate when going to bed each night" (Freud, 1976, p. 3190). Unlike what occurs in the breast, there is no lack of conditionality in the womb, and all essential

needs are met (although not necessarily empirically). Since Eros is a drive that wants to bring back a past state, it is the drive of unity. It will make sense to want the first higher unity it has experienced in living personhood, a higher unity in which it is perfectly fulfilled and loved unconditionally, specifically in the mother's womb. It is clear here that this provides more than just the answer to why Eros must be displaced but also why it shall be regarded as a drive. It is physically impossible for humans to return to the womb, so they must find other ways to fulfill this need that can be as satisfying as returning to the womb. This may be seen concerning a portion of Freudian thought that still perplexes readers today, notably the Oedipus complex and the son's sexual yearning for his mother. However, the desire remains unclear as a matter of its own, especially given Freud's perception that all people are biologically bisexual, which may account for the son's desire (Freud,2002: p. 4514).

On the other hand, the sexual desire for one's mother may be viewed as a displacement of the initial libidinal desire to return to the womb: Incest is a means of gaining access to the womb. Alternatively, (Freud believes that her Oedipus complex desires the father and affects his daughter's view). In humans, the Oedipus complex plays a significant role in overcoming the passive desire for love by overpowering the passive receptiveness of the womb.

There is another exciting displacement to consider regarding what the two drives wish to replicate (what condition they wish to restore). When the death drive is activated, it mimics all prenatal but "preconceived" situations, i.e., a condition where the individual has not even been created yet, because it is no longer just inorganic. A death drive in humans tries to create something unknown, a scenario people have never lived in. As for Eros recreates a prenatal condition in which people have already been conceived, one that they have previously experienced (though somewhat primitively) (Freud,2002: p. 4514).

As a result, death drives reproduce an imaginary state (one that has never been experienced before). At the same time, Eros creates an actual situation (humans become inorganic after Death), while Eros does not (we do not return to the womb). Accordingly, the idea of the afterlife in which the soul resides under the protection of God may be an illusory fantasy constructed to fulfill Eros' craving for repetition by emulating the womb. Freud attributes the "oceanic experience," which some religious people describe as a

sensation of limitless connectedness, to the infantile stage when our sense of identity (Ichgefühl) has not yet developed (Freud, 2002: p. 4514). The heavenly pleasures represent a union with God, similar to the embryonic condition that depicts how we passively integrate and become part of a higher unity.

The future will still appear strange to humans if Thanatos is "unsuccessful" (displaced). After all, it is precisely what it desires and accomplishes when humans die. One may question whether the inorganic state before conception is considered the same as after death. This distinction is evident in the suicidal wish, which is not simply about ending one's suffering and leaving the world but also about wanting never to live again. Suicide is not just about absolving loved ones but about undoing everything that has made life difficult. Although the desire to not exist is incredible, it is also very realistic to believe it will be realized. The presence of humans on this planet and the alterations they have made to it cannot be undone. Whether this difference makes sense is a question they cannot answer. Individuation is the only thing that will modify their state before and after their death. Before human birth, there is no trace of them, but after death, they have left a trace, even if it is only temporary (*ibid.*).

Being an individual can cause displacement of the death drive, just as Eros can do. When a person becomes an individual, they cannot return to the womb because they are dissolved into a higher unity. Even myths cannot exist without a subject since individuals, by Nature, are distinct from the world. As long as individuals exist, they cannot pass into nothingness. If this interpretation is correct, then Eros and Thanatos must be displaced by individuation because everyone can try new things and adjust to their surroundings. Separated from their environment, the individual has a minimal difference of having existed. Consequently, a higher cosmology order cannot be developed due to its total dissolution in the dissociated inorganic material. They need to ask themselves if they have been dissolved in the presence of God, can they genuinely experience bliss? (Freud, 2002: p. 4514)

Displacement means immediate satisfaction is ruined; if displacement occurs, the complete satisfaction of human drives is ruined. In short, people can only be partially satisfied. If people dig deep, they find their disintegration in death is not alluring or passive dissolution in a higher unity. The key is to understand that Eros and Thanatos' failure is precise what drives them to a higher form and that their desire for complete

satisfaction is precisely what drives them to find the shortest path to it so that tension between the two drives is minimized the tension that the two drives cause in humans. Finally, the essential power of human progress lies precisely in the displacement and displacements forced upon the human race to prevent it from reaching satisfaction - Verdrängung und Verschiebung (which can be translated as "displacement"). In Freudian theory, displacement is called verdichtung (densification) and verkleidung (disguise), and the two are central activities of the subconscious(Freud, 2002: p. 4514).

Eros's higher form embodies the infinity of another's love (Geliebtwerden). This childish and dependent love will be unrecognizable when observed in adult relationships. Usually, Eros, in its higher form, is associated with love, at least the activity of giving love. According to Freud, "a joyful love resembles the original state of love" is one in which both parties are loved, i.e., both are loving, and both are active; it may be in this sense that people want to read the statement in Freud (Freud, 1914:p.2952). Eros can reach its highest form, becoming a continuous activity stream and neutralizing the death drive in another object, neutralizing human's self-destructive tendencies.

Psychoanalysis also enables insight into the displacements people have encountered throughout their lives, but the goal is to avoid becoming an authentic being by overcoming all the displacements. Rather than repeat the core drives of the person, psychoanalysis aims to correct incorrect displacements that are energy-wasting and cause irritation. (For example, the neurotic symptom). Even though displacement cannot be halted, people can choose the displacement they will find most satisfying and least unpleasing (Ibid.).

In *Beyond the Pleasure Principle*, Freud says Eros diverts Thanatos; so, does Thanatos evolve higher forms by displacement? It inevitably does since the "pure" repetition of Death brings degradation and destruction. In *Civilisation and its Discontents*, he connects this process to the threat of losing Love. (*Angst vor dem Liebesverlust*) (Freud, 2002: p. 4514). Here, Though Eros' primary desire is to be loved, humans are taught very early that this love is not unconditional. It is why the development of Thanatos' displacement gets complicated, but stimulating their mother's breasts is the first object they think of satisfying their post-natal desires because they are unconditional. At the same time, in the womb, they are temporarily present. Specifically,

the son starts to see the father as a barrier between himself and the mother he desires when the Oedipus complex kicks in, which leads to further improvements (Freud, 1923: p. 3965).

Therefore, a first displacement occurs: While death drives are based on aggression purely internal, the son is attempting to project aggression externally to his father (Civilization and its Discontents, 2002: p. 4519). The father, and through him, the culture, shall establish an internal entity. This super-ego imposes an aggressive tendency on the young individual: By weakening and disarming the individual's dangerous desire for aggressive behaviour, civilization can master it, like a garrison in a conquered city" (ibid., p. 4513). Individuals have a super-ego, which judges their actions based on an ideal imposed by their fathers and the culture, and thus have terrible conscience and guilt. As a result of projecting the death drive to the outside world, Thanatos turns inward again, causing its aggression to be displaced inward. However, why does the individual obey this new course? The aggression toward external objects fits perfectly with the death drive since the punishment if an individual violates a prohibition is the withdrawal of Love. It is impossible to punish a youngster if he or she only wants to be loved. The father's prohibition is summarized as follows: "I will no longer love you if you do that" - but not just physically, but also profoundly existential.

Consequently, there is a second displacement of the death drive, which involves creating an internal entity that reflects the father's wishes (and Society) and whose judgment lasts permanently without actively destroying oneself. In this sense, the death drive is relatively contained because the super-ego instructs the individual to behave so that he does not lose the love of those around him. The creation of the super-ego is a complex process. However, it is generally agreed that the individual must identify with the father to pretend to take his place, which involves learning a new manner of relating to objects (ibid.). Cathexis (Objectbesetzung) has mainly been associated with Eros. However, in this case, it has a double meaning, for the mother is the child's first object of desire, and she is also the embryo. When a person identifies with another object, he or she assumes the role of that object to meet its desires. For example, if the father is the entity that stands between the child and the mother, assuming the father's role might partly satisfy his desire to possess the mother (as the father does). Therefore, Thanatos

serves as the first object of identification. Moreover, when the individual develops a super-ego, they can deal with the displacement of the death drive inside.

As a result, judgment always belongs to Thanatos because it restricts the course of Eros and derives satisfaction from punishing the individual through the super-ego, whereas Eros is inherently expansive and, like a stream between rocks, seeks to continue its progression and find fulfillment through the formation of new higher unities.

People can see where Freud comes from when he says psychoanalysis is often about working against the super-ego, which belongs to Thanatos (ibid., p. 4530). Creating the super-ego, however, is also a positive outcome of Thanatos' development. After all, it has often been argued that the capacity for judgment has made humans superior to animals and that thought is a form of judgment. Furthermore, channelling Eros is harmful and aids individuals in adapting to their social environments by interiorizing their needs, resulting in a more peaceful society. In a romantic connection, the individual identifies with the other's super-ego (object). However, in a social relationship (the group), the individual identifies with the other's super-ego (Group Psychology and the Analysis of the Ego, p. 3805); comparable identities are necessary for social peace.

Humans can use the force of the death drive to regulate and stabilize their libido by creating an ideal internal ego (Idealich). This aids in transforming the pleasure principle into an actual reality principle. Through the interaction of Eros and Thanatos, they form their own greater unity. Eros aids in the management of innate aggressions. In contrast, Thanatos aids in the management of the libidinal force that wants to cross all bounds and expand into the world: "It [the ego] supports the death drives to acquire control over the libido, but in doing so, it risks becoming an object of the death drives and dying alongside them." The Ego is a symbol of the self.

People have noticed displacements in the two fundamental drives: first, Thanatos undergoes two displacements as a result of Eros: from the inside to the outside and back in a displacement repetition (or, to be more precise, it is through this displacement that inside and outside is first differentiated and that people are ultimately defined by each other). The embryo starts with the original desire to destroy itself, which is first eradicated when the mother loves it and takes it as her object. It is filled with libido, which teaches it is worthy of love, triggering the desire to preserve itself. Eros displaced

the death drive, but the death drive needs to be satisfied differently. As such, Thanatos' aggression projects focus on the father and external forces.

Nonetheless, the father threatens to remove his affection if the kid does not behave and keeps his aggressiveness in check. This results in the second displacement induced by Eros, namely the fear of losing it, of no longer being loved. This culminates in forming the super-ego, which evaluates the person based on external demands, fulfilling the death drive through the (threat of) punishing the individual, whom the individual perceives as a poor conscience (ibid.)

Secondly, Thanatos displaces Eros in two stages: first from outside to inside and then back outside (remember, the distinction between inside and outside is essentially brought about by the displacement). A newborn is born with a primitive narcissism, the mother's passive-being love, and libidinal energy from the outside. After birth, the baby learns that being loved has requirements and that certain behaviours are required to sate its libido (such as wailing for the breast to be called upon). At the heart of every limitations of love in the first displacement lies Thanatos. An individual becomes active when they start to have feelings for their own body (autoeroticism), which leads to secondary narcissism in which the person is both the subject and the object of love: Due to the unsatisfactory character of autoerotic pleasure and Eros' propensity to grow, the second displacement—which defeats the secondary narcissism—occurs. Additionally, the human environment forbids this behaviour and forces the person to look for alternative objects of desire. Therefore, Thanatos is also responsible for Eros' second relocation. If the goal of achieving a greater unity with another person or with a particular item is achieved, Eros is satisfied (Freud, 1923:p. 3990).

Eros and Thanatos are interconnected, so their relationship is considered as repetition. In this case, they will form internal displacements and displace and repeat each other because aggression of the death drive prompts the individual to realize that they are not loved unconditionally. In the same respect, libido (being loved) reduces self-destruction tendencies as the motive for self-destruction is neutralized." *Materia*" (or *Madeira* in Portuguese) is Freud's use of the Latin word for mother in the introductory lectures (Freud, 1976:p. 3254), to illustrate that matter (primarily wood) is a symbol for femininity in dreams. Rather than reading *mater* and *material* as antithetical meanings of simple words, people may think of them as the two fundamental drives instead of

reading the constellation of mater and material as the antithetical meaning of simple words. A death drive seeks to repeat the state of the material, whereas Eros takes root within the womb of the mater (ibid.).

The two drives can be differentiated by stating that mater is material displacement, and material is the displacement of mater. When the universe is lifeless, everything has run its course, and the principle of constancy is repeated (Konstanzprinzip). As life and Eros appear, this repetition is altered by adding tension and complexity. The pleasure principle is derived from the constancy principle, and the two are only marginally different. Eros continuously displaces the repetition of constancy, forming the pleasure principle, and it never reaches the zero amount of tension it seeks.

On the other hand, a pure repetition of constancy would be the release of love. To borrow language from Freud, the final release of love, or complete passivity, is the state of a cell that another has overtaken. Eros must be prevented from repeating this process for the passive cell to become active and form higher bonds with others. People have seen a phenomenon called the change from passivity to the activity of Eros, which occurs as a child realizes that they will not be loved unconditionally and that love necessarily dies. Suppose humans wish to create a better future. In that case, they need to start loving on their own, so Thanatos, material, is a displaced repetition of Eros, mater, and vice versa: Life is death displaced by life, but maybe it will be better if people stop speculating now before they get dizzy with ideas.

The tendency for the organism to destroy itself is not termed "death instinct" by Freud but by *Todestrieb*, a more appropriate translation of which would be "death drive." The psyche emerges from the fundamental force of Death in Freud's paradigm, and the ontological force of Death has played an essential role in shaping human subjectivity throughout history. From the viewpoint of *Beyond the Pleasure Principle* (Freud, 1920:1955b), this interpretation can only be understood once humans grasp how libido and Eros arise from Death. Ultimately, Freud's centrality of death results from a laborious theoretical development based on conceptual growth and clinical development that never fails to recognize the profound significance of death in their lives. *Beyond the Pleasure Principle* comes out only a year after Freud lost his only daughter, Sophie, to influenza. He also has early stages of palate cancer, which he was diagnosed with three years later; the same year, he published *Beyond the Pleasure Principle*.

Herbert Marcuse(1955) was a philosopher and critical theorist associated with the Frankfurt School. In his book, "Eros and Civilization," Marcuse presented a non-dualistic interpretation of human nature. Marcuse argued that traditional Western thought had imposed a false dualism between reason and nature, mind and body, and individual and society. This dualism resulted in a repressive and alienating society that denied people their full potential for happiness and freedom. Marcuse proposed a non-dualistic interpretation of human nature based on "primary instincts." He argued that human beings have two primary instincts: the life instinct (Eros) and the death instinct (Thanatos). These instincts are not opposed to each other but rather complementary and interdependent. According to Marcuse, life instinct represents the desire for happiness, pleasure, and the fulfillment of human potential. The death instinct, on the other hand, represents the desire for release from the constraints of society and the limitations of the Ego. In Marcuse's view, a non-dualistic interpretation of human nature would allow people to recognize and embrace their life-and-death instincts. This would enable them to transcend society's repressive and alienating aspects and achieve a state of liberation and fulfillment. (Marcuse, 1955:p. 233).

In accordance with Marcuse's non-dualistic theory from 1955, understanding the opposition between Eros and Thanatos indicates a divergence from a single, primarily common root. The imposition of Death takes on a different meaning if the desire for unbreakable tranquilly is what drives the urge that causes retreat. This method describes the Death drive as energy that seeks to release tension rather than necessarily externalise damage. The unconscious flight from suffering and necessity is represented by the entropic decline to death. Each person experiences this process in their own unique way, and it is formed as a result of a variety of variables that are brought about by their unique experiences. However, the instinctive mechanisms also have a communal constitution. This internal conflict and the general configuration of human instincts are influenced by the social structure and communal ways of living and thinking. This makes sense if society is viewed as a structured communal form of life in which subjects are expected to engage their instinctive energy in things such as truth, beauty, compassion, competition, money, consumption, etc. In this instance, the repression of the sexual urge manifests as the death drive due to the absoluteness that results, going beyond the strictly biological definition of the term, in its multifunctional and multifaceted features. This impact is brought about by the instrumentality of reason, or more specifically, by the

predominance of a limited definition of what is "useful" and "functional." Aggression frequently results from the repression of the erotic desire, which is when it is unable to redirect towards an object. Of course, the processes of social tyranny and subordination also contain the destructive urge in addition to the erotic. Every representation that generates unhappiness, according to psychoanalysis, tends to be suppressed. Repression is a prerequisite for social oppression, but it is also inexorably a byproduct of it, encouraging additional repression and creating a feedback loop where one reinforces the other. According to Freud, society will inevitably advance via suppression at the expense of human happiness (Marcuse, 1955:p. 233).

According to Marcuse (1955), the ambiguity of urges and their conversions are tied to the changes in the brain's structure throughout the development of civilization. Under the influence of external reality, drives are turned into human instincts. For humans, this external reality is the socio-historical structure of interactions, which over time shapes human Nature. Even in its most basic forms, the individual is not just a biological being existing in a cultural vacuum since instincts are socially organised. The primary position and direction of drives' organic activity may not alter, but their goals and expressions are flexible (Marcuse, 1955, :p. 233).

Marcuse's (1955) interpretation of Freudian theory gives innate forces a fresh perspective. In his opinion, instincts are defined as principles of life rather than in terms of their genesis or organismic functions since they are a force that gives life a certain direction. The biological structure of the organism is made up of the repressive function that civilizational processes activate (Marcuse, 1955:p. 233). The fate of the urges is determined by history, which is a key tenet of Freudian thought. According to Marcuse, society turns into "nature" when a person replicates the reality principle using their own nature and instincts. Individuality is suppressed, which results in the advancement of civilization.

Marcuse claims that the instinctual arché suggests a way to overcome repression by potentially bringing the reality principle and the pleasure principle into harmony. Akanke is the exogenous source of suppression in the conscious struggle for survival. In the early stages, it uses the brute force of the primal father to impose repressive controls on sexual instincts. Later, it institutionalises, internalises, and transforms the death instincts into morality and aggression that are beneficial to society. The civilised system

of labour, advancement, and "law and order" is the result of this long-term organisation of instincts (ibid.).

In contrast, it makes use of aggression that is directed inside. Civilization is founded on the externalisation of more or less hostile energy and its subsequent channelling for building and self-preservation. Most of the time, this "negative" energy current is internalised and used against the individual's ego. Additionally, social anxiety drives a person to develop conformist attitudes. Internalised Super-ego images that have integrated with the Ego to the point where they outweigh the person's creative ability create a mechanical self that lacks spontaneity and inventiveness. It goes without saying that the latter attributes have a role in expressing one's true selves and feeling unadulterated bliss (Marcuse, 1955:p. 235).

The eradication of the Death instinct is dependent on Eros's qualitative ascent and expansion, in accordance with the non-dualistic view of the dynamic of Eros and Thanatos. This change can be energised by how each of these instinctive forces is organised. However, as people depend on their surroundings and do not exist in a complete vacuum, this shift is also connected to the socio-historical factors that produce societal norms for psychic situations. The psyche's individual and collective states are mutually generated and changed. Death as apathy, disconnection, or destruction is juxtaposed against Eros's growth in a setting of creativity and community. This path goes through a psychic organisation that isn't oppressive and that will not bow down to the unconscious or the ego's blind orders.

This effort would be useless otherwise. Marcuse contends that the memory of the possibility of an alternate course of action—specifically, the memory of play and joy, traits that run counter to the demands of the ethics of productivity but which are consistent with the principle of Eros—tends to be suppressed and forgotten. The possibility that the "analytical" and the "political" phantasies will converge always exists, according to Marcuse. Marcuse argues that this memory of an inherent pleasure, which Freud characterises as an infantile or basic emotion, need not be put in the past. According to Marcuse (1955), "Eros penetrating consciousness, is moved by remembrance" (Marcuse, 1955:p. 233) and points to our civilization's one-sidedness and unbalanced training of the memory. Nietzsche (1887) acknowledged the beginning of civilised morality, which primarily resulted in the memory of duty and contracts. In this

line of thought, the recollection of pleasure is associated with sin, remorse, and a guilty conscience. Therefore, instead of happiness and the desire for freedom, sadness and the threat of punishment rule the individual and community psyche. The most important factor in the fight for pleasure, wholeness, a return of Eros, and vigour is memory restoration, not memory training. People must undergo memory correction that goes back as far as possible in order to receive this Eros recovery. According to Marcuse (1955), "non-repressive sublimation is unimaginable without the release of the repressed content of memory, without the release of its liberating power" (Marcuse, 1955, :p. 232).

The concept of Death and life drives is used heavily in English literature, especially in novels like Lawrence's *Lady Chatterley's Lover* (1928); a wonderful character in Lawrence's work, Constance Chatterley, constantly reminds readers that human lives are their own. Decisions shall include all the feelings involved and their anatomy shall be completed. The readers can learn from Lawrence and Freud how to create the autonomy of thought. Furthermore, they instill in humans the importance of never abdicating their rights to autonomous decision-making. In his novels, David Herbert Lawrence uses sequences from his biography to reflect this terrible struggle in his writing and show a real revolution. *Lady Chatterley's Lover* is a beautiful panorama of what is called - a human feeling, which is present throughout the entire book. The characters in *Lady Chatterley's Lover* are victims of struggle throughout the book. The human being is to encounter, day after day, a variety of emotions caused by other people's feelings. These individuals must be held accountable for using those emotions with others. People shall be aware of the full impact of their decisions and how they have affected them. That is why Lawrence gives people Constance Chatterley, a wonderful character who reminds them constantly that they own their lives and no one else's does. Lawrence and Freud are excellent thinkers whose ideas create autonomy of thought and teach never to give up the power of choice (Lawrence, 1997).

The most famous work written by D. H. Lawrence is known as *Women in Love* (1920). Eros and Thanatos' complete experience is captured by D.H. Lawrence. The two Brangwen sisters, Ursula and Gudrun, and their relationships with Birkin and Gerald are the central themes of the book. The Ursula-Birkin relationship in *Women in Love* is regarded as illustrative of the life force (Eros). The Gudrun-Gerald connection, on the other hand, is regarded as the best illustration of the victory of the death drive (Thanatos)

over the life drive (Eros). Every living thing is driven by both life and death, but these opposing forces must be balanced. The normal balance of life and death drives can be upset by some traumatic experiences and suppressed emotions, which might make one drive more possessive. The internal fight between Eros and Thanatos has the potential to lead to a person's death if one drive prevails over the other. In a relationship, one partner can experience Thanatos' possessiveness while the other might exhibit a typical fusion of the Death and life drives. Therefore, it is incorrect to assume that Ursula and Birkin's relationship just symbolizes Eros and that Gudrun and Gerald's relationship merely symbolizes Thanatos. Before commencing his connection with Ursula and even during the first few days of their partnership, Birkin's standard union of Eros and Thanatos was unbalanced. His conversations with Ursula about the incident and his lack of emotion at Diana Crick's dying episode show that his death desire is stronger than his life drive. The drives that "follow the aim of leading the living creature to death" are, in other words, more possessive than the drives that "seek to construct living creature into ever longer unities." Because he unconsciously resists those sets of drives that seek to create greater unities of living things and because his death drives are more active than life urges and seek to bring him to Death and nothingness, he is extremely apathetic to Diana's Death:

No, he (Birkin)said. "What does it matter if Diana Crich is alive or dead? does it not? Ursula said, startled. "There are two types of life: those that belong to death and those that aren't. One is over living the kind of life that belongs to Death. But only God knows if it has been completed. I desire love that is vulnerable like a new infant just entering the world, like slumber, and like being born again. (Lawrence, 2008).

Thomas Hardy (1840-1928), a novelist and poet, was a key figure in English critical realism at the turn of the nineteenth century. *Jude the Obscure* is Hardy's final and, by most accounts, the bleakest novel. The novel's central theme is individuals' inability to overcome the psychological and social forces that influence their lives. Hardy tries to portray *Jude the Obscure's* theme—Eros and Thanatos—in light of Freudian Psychoanalytic theory.

In "*The Rainbow*," Wordsworth portrays his struggle to escape the depressive times and maintain a spiritual connection to Nature, which starts on a sexual note and culminates in a spiritual connection. It demonstrates how the interplay of two psychological drives (childhood and manhood vs ageing insecurity) can generate meaningful participation, regardless of the ravages of time, in the beauty of Nature.

The Death of Marat (1907) must surely be one of the perfect illustrations of the Eros, and Thanatos drives at work in art. Here, people have the post-coital deathbed scene. Here there has been, and there is one sex and Love, but now there is only Death. The woman (Charlotte Corday) has murdered Marat, and she stands naked and emotionally empty. She is as dead as Marat. Thanatos has won here, yet the painting will mark the victory of a higher unity for the artist. Munch has placed the killing of Marat in a completely new setting from the actual place where the murder occurred. Marat is murdered in his bath and immortalized by Jacques-Louis David in the original 1793 painting. However, David is not the same man as Munch, and Eros is sublimated to pursue the political and the heroic. That is David's attempt at a higher unity. However, the truth is lost. Eros cannot be without Thanatos.

These two motivations are also used by JULIAN BARNES in his 2011 book *THE SENSE OF AN ENDING*. The elder man's reflections on life and how the sense of an impending end is sensed in relation to the life and death instincts are also depicted in *The Sense of an Ending*. The adult narrator Tony Webster and his high school classmate Adrian Finn are two antagonistic characters in the novel's portrayals of Eros and Thanatos. Tony is terrified of death, but Adrian chooses to meet it head-on by taking his own life. Tony has made it a point to steer clear of death throughout his life. Despite his decision to live, Tony's life does not become more significant or meaningful. In the end, Tony discovers that he is unable to change his life, which always devolves into triviality (*Julian, 2012*).

Romeo and Juliet depict the tragic Death of young lovers and their romantic Love. The first scene of Act I indicates that this play contains many words that are bawdy or sexual, referring to "Eros." "Eros" and "Thanatos" are merged in *Romeo and Juliet*'s final scenes when they kill themselves (Shakespeare, 1999).

Shakespeare depicts Iago and Desdemona in *Othello* as the forces of both death and life. He combines them all into one character, Othello, in particular. Desdemona is an innocent young woman who is madly in love with Othello. She is neither angry or violent, and she is far less evil because she is oblivious of Thanatos. More precisely, she does not think those thoughts. She is unable of comprehending either Iago's ruse or Othello's homicidal motives. She just knows Eros, yet she is genuinely naive. Iago is completely nasty, envious, and frustrated, unlike Desdemona. His only motivation is to

exact revenge on Othello and Cassio; in doing so, he accuses a lot of people, which ultimately leads to his detention. He so pays for his retaliation with his life. Othello is a multifaceted character, as has been stated, and both of his motivations are present in his performance. He elopes with Desdemona because he loves her so passionately, but out of jealousy, he murders her. Othello contrasts these two in his soliloquy prior to the murder (*ibid.*).

Hence, the writer focuses on Eros and Thanatos as people need to understand why they do things in their lives and how Eros and Thanatos compromise both ideas, which many are unaware of and process in the unconscious. According to the author, a lot of people require assistance in figuring out whether they are more into their Thanatos or Eros. Eros is a symbol for life, love, creation, attraction, union, integration, reproduction, abundance, wholeness, harmony, beauty, guilt, pleasure, and motivation for satisfaction. It also represents fertility, reproduction, building, and producing. Thanatos is Death, Hatred, Destruction, Repulsion, Separation, Disintegration, Fragmentation, Privation, Parts/Pieces, Anxiety, Ugliness, Envy, Displeasure, Motivates Toward Aggression, Sterility, Emptiness, Depression, and Deterioration all at once. According to the Kleinian idea, newborns are born with the instincts of life and death. In the infant, both creation and destruction are visible. As a newborn, the infant experiences the creation and destruction instincts and attempts to deal with them either by negating and separating from them or bringing them together through introjection.

Thus, this study will analyze both life and death drives in selected postmodern novels and how it works. Authors attempt to examine these thoughts through their novels by making a battle between the will to live and the will to die, which is reflected through the heroes' conduct in the novels of Jojo Moyes, John Green, and Ian MacEwan.

The study endeavours to move toward Jojo Moyes *Me Before You*, John Green's *The Fault in Our Stars*, and Ian McEwan's *The Children Act* from a primary psychoanalytic point. Hypotheses from brain science utilizing such terms as "Death drive or the will to die," everyday routine drive, or the will to experience inside the pattern of contention will be applied to test this issue. The books of this examination cover the existence season of the heroes; subsequently, they will be seen as saints who battle throughout the novel to accomplish the existence drives. However, they will pass

on toward the end; it resembles a conflict between the Eros as the will to live and Thanatos as it is the will to die.

Psychoanalytic criticism discusses the character's two drives and how they are handled, particularly Freudian theories about life and death drives. According to Lois Tyson, *Critical Theory Today*, "Psychological concepts have become an integral part of humans everyday lives." The researcher chooses this approach since it emphasizes the unconscious thought the character might have and how it is expressed. The Freudian theory of life instinct and death instinct and other modern psychologists are appropriately used to explore both Eros and Thanatos, the main character, who is ambiguous. Moreover, for that reason, the researcher likes to give the title "The Psychoanalytic Study of Death and Life Drives in Selected Postmodern Novels with particular references to Jojo Moys' *Me Before You*, John Green's *The Fault in Our Stars* and Ian McEwan's *The Children Act*."

2. THE INEVITABILITY OF DEATH AND THE STRUGGLE FOR LIFE IN JOJO MOYS' *ME BEFORE YOU*

2.1. Introduction to Jojo Moyes' *Me Before You*

People have different kinds of problems that need to be solved. The problems may cause someone to become irritated and maybe give up. Getting rid of the problem is something that needs to be done. There are several difficulties in this life, including personal, domestic, and social difficulties. Individuals require a Drive, a desire to do something to overcome obstacles. Despite this, humanity has always attempted to rise from the ashes. Strengthening one's Drive is one way to improve oneself. There is considerable work involved in gaining Drive. Humans are aware that motivation does not just happen.

The more time passes, the more humans become aware of the exhausting battle between good and evil. It worsens after becoming a victim with numerous consequences due to this dangerous complication of everything humans do daily. Thanatos and Eros are names given by Sigmund Freud to these unavoidable events in human lives. There is a vast difference between the two, but people who receive a proper education are always taught that Eros, the positive side of their lives, is the ultimate victor, while Thanatos is the negative side. Jojo Moyes' *Me Before You* demonstrates how protagonists are victims of conflict throughout the book. The story chronicles a girl's efforts to persuade a guy to alter his life, expand his mind, and survive his condition by focusing on drive as a critical component of human life. According to Robert (1978:24), "drive is a general phrase that refers to the contemporaneous determinant of choice (direction), persistence, and strength of goal-directed activity." In other terms, the drive is a strong desire and direction that may motivate someone to take specific actions. It can motivate others to take an action to accomplish certain objectives. Drive is critical in human life. Numerous types of drive exist, including a desire for survival. According to Webster's Dictionary (2002:23), "survival is the act of remaining alive or existing (as following the death of another or following the passage of time, event, calamity, development, or the end of a state)." This suggests that survival is a state in which individuals are protected from a potentially dangerous situation.

Reading Jojo Moyes' novel *Me Before You* is interesting for a variety of reasons. First of all, the author of the book is well-known; her name is Jojo Moyes. The book was released in 2012, and the author is a British journalist. Few authors have received the Romantic Novel of the Year Award twice from the Romantic Novelist Association: Foreign Fruit in 2004 and *The Last Letter from Your Lover* in 2011. *Me Before You* has received a "Book of the Year" nomination (Webster, 2002, p. 23).

Second, *Me Before You* has an interesting story. Its message has the effect that it would be made into a film. Will, the central character, is the center of the novel. He is a successful upper-class banker with a lovely home. He is also a wealthy model and athlete. Louisa Clark, an outgoing girl who works at a café, is the female protagonist. She comes from a lower social class than Will. Louisa's family is also considered: her mother, father, sister Katrina, and son. The other characters are Patrick, Louisa's lover, Will's best friend, Rupert, and Alice (ibid.).

Will and his girlfriend Alice are in bed in the first scene. When he wakes up, Will prepares for his workday in his luxurious white house. He takes a shower and declares that he will prepare dinner that evening. He is dressed in a business suit and appears to be very masculine. In the following scene, the novel shifts to Will's tragic accident, where he is run over by a motorcycle and becomes a quadriplegic. This scene marks the start of Will's horrific life, a disabled life that changed him forever. Will and his family are incredibly wealthy, whereas Louisa's family is the polar opposite. She is fired because the café has closed, and she is looking for a new job. When Louisa learns that Will wishes to end his life, she organizes activities and takes him to the island of Mauritius to make him fall in love with life again. She, however, fails. Will tells her that nothing can persuade him to change his mind and that he intends to commit suicide in Switzerland. This scene represents the decision to choose death over love (life). Louisa is also devastated and returns home in tears and heartbreak. The novel concludes in the same manner as it began: in an all-white, natural light environment Will, on the other hand, is motionless this time. Will lies in bed, slowly dying, with Will's parents and Louisa's final kiss (ibid.).

The study discovers various reasons for the protagonist's survival. It is worth analyzing since coping with the agony of loss is not simple. Many people cannot cope with the agony associated with grief, bad emotions, and despair. It is referred to as a

negative instinct. Individuals unable to cope with their grief will frequently believe they are worthless. As a result, the individual tends to ruin others and even himself/herself by suicide (Subhan, 2015, P.43).

2.2. The Inevitability of Death and The Struggle For Life In Jojo Moys' *Me Before You*

The novel's beginning informs the reader that the conflict between good and evil will be intertwined throughout the book. It stands for the conflict between Eros as the God of love, and Thanatos as the God of death. The struggle inside Will is because he lost his interest in life, which makes Thanatos dominate his decisions. It also implies that this will be the primary battle inside the protagonist, which leads him to think of ending his life intentionally by committing suicide since he thought death would make him feel rested. The manifestations and causes of the protagonist's suicide are the subjects of this study. The data in the novel are analyzed through narrative analysis and interpretation. This study shows that the protagonist's depression, which leads him to end his life, can be seen in three symptoms: firstly, he believes no one cares about him. Secondly, he only thinks about himself or is self-centered; thirdly, he constantly attempts to end his life. These symptoms appear due to two factors: first, He begins to feel lonely and isolated after the accident, which renders him disabled; and second, he has post-traumatic stress disorder and attempts suicide regularly. Despite his attempts to overcome his depression by maintaining his relationship with his lover, he eventually commits suicide at the end of this story because of the intense power of Thanatos inside him. He is overwhelmed by Thanatos, who displaced Eros as the power of love and life.

Me Before You provides readers with a unique perspective on the meaning of life. It answers what kind of life one will not have, and people strive for the ideal living situation. Louisa Clark and Will Traynor are the main characters. However, the analysis focuses on the protagonist's psychological condition in the novel. The protagonist in this novel exhibit symptom of depression and commits suicide due to a psychological state.

Love may motivate someone forward to action or effort. The human state of being an integral component of something is known as belongingness. One discovers the book is about love after reading it. The impact of love on people is central to the plot

of the book. In accordance with Maslow's theory, offering love entails trying to fill a void through understanding and accepting particular people. Being loved is a cure for being alone and being rejected. This shows that people would make ongoing efforts to keep the people they care about so that they can continue to feel loved by others. Love serves as the motivation for the main character's survival. The main theme of this book is the power of love—familial, romantic, and friendship love. The claim that backs up the theory is as follows:

I raised my eyes to meet his. Will Traynor," I murmured. Here's the issue. I think we can succeed. "No," he said, "Clark." "I believe there are a lot of things we can do. This is not your typical love story, I am aware of it. For numerous reasons, I am aware that what I am saying is inappropriate. But I still adore you. I do. Also, I believe you could even like me a little. (Moyes, 2012:359)

The quotation demonstrates Louisa's desire for Will to make a significant life decision. Will refuses to give up even though she wants him to live. Louisa, Will, and Nathan ultimately embark on a trip together after ten days. They have a great time. Will and Louisa spent the evening at the shore. The first thing Will does is inform Louisa of his decision to go there. Louisa makes an effort to persuade Will to reconsider. She discusses her studies with them and speaks with other quadriplegics. Will alters Louisa's life.

I'll go and find another job if you find it too strange that I'm working for you. I needed to let you know. I've applied to take a course in college. I've done a ton of online research and spoken to other quads and their caretakers; as a result, I've learned a ton about how to make this work. so that I can be with you and do that. You see? I've considered every possibility and done the necessary research. Right now, I'm like this. You're to blame for this. You influenced me. You have turned me into my sister," I said, half laughing. Nevertheless, with superior fashion sense (Moyes, 2012, p. 360).

However, Will thinks differently. Before the accident, Will had a great life. He likes his job and going on trips. He cannot deal with being quadriplegic and not being able to do anything he does not like. This was the best and most beautiful time of his life. Then, he asks Louisa to come with him to Switzerland, and she agrees to go with him. Louisa could not believe what Will told her. Louisa is angry that night, so she tells Will how she feels. Will cannot accept that.

You are so selfish, Will. You are so stupid. Even if there was the slightest chance that I might travel with you to Switzerland...even if you thought I might, after all, be someone who could do that, is that all you can say is No, you are not enough for me. Moreover, now I want to come to watch the worst thing you can imagine, the thing I have dreaded ever since I first learned about it. (Moyes, 2012:363).

Suicide is a sign of poor mood and depression, which can harm one's thoughts, behavior, feelings, worldview, and physical health. Despair can manifest itself in a variety of ways. Depressed individuals may experience sorrow, anxiety, emptiness, despair, concern, helplessness, worthlessness, guilt, impatience, pain, or restlessness. They may lose interest in activities, lose appetite or overeat, struggle to concentrate, recall facts, or make decisions, and may ponder or try suicide. He may have insomnia, excessive sleeping, weariness, lack of energy, aches and pains, or digestive issues that do not respond to therapy. This is precisely what happened with Will; he is depressed, and this affects his thoughts, feelings behavior and makes him feel that he is empty, hopeless, worried, and has lost his interest in life that is because of the struggle inside him since he was an actual and significant figure in society. His situation changed as he became a disabled man, which affected him psychologically.

Depression is a psychological problem many people face lately, and it can become more severe if not treated properly. Feeling depressed is a natural reaction to a traumatic event in one's life. Suicide is an option for someone who is depressed—learning the novel *Me Before You* by Jojo Moyes can provide readers with entertainment and insight into the symptoms, causes, and methods for overcoming depression, which lead to suicide as depicted in the novel. As a result, it is hoped that this study will provide readers with information about committing suicide due to depression so that it can be avoided or treated if it occurs. This means that not all depressed people commit suicide in the end. Thus, the result may have a negative or positive effect. For *Me Before You*, Jojo Moyes' portrayal of her protagonist Will has a negative effect because, in the end, he loses his will to live, although he finds real love. This means that the power of Thanatos wins in the end due to the mighty struggle inside him. Will cannot accept his situation. He wants to escape this horrible reality by committing suicide since he thinks he will return to the peace of his primitive state, away from the struggle of life. Will refuses to accept his fate courageously, leading to his intentional death at the end of this novel.

Michael Kahn states, "the Id is where our instincts originate, and it is a part of our unconsciousness that demands pleasure. The old part of the human psyche tells what they want, regardless of whether it is possible. The Id refers to the needs and what people need to be satisfied" (Erickson & Murphy, 2008, p. 76). According to this idea, Will is

careless of what is surrounding him or society in general, thinking of himself and wanting to achieve pleasure even though this will cause pain and suffering for his family and beloved Louisa since he depends on Id only that is because of what happened to him, he is depressed, and he has the right to think in this way. It is unconscious for this reason demands him (will) to achieve pleasure, regardless of whether it is possible or not, to achieve satisfaction. However, Freud mentions that Even though the Id is not connected to people's consciousness, it is not out of control since it is controlled by physical drives and powered by two energies within them. Thus, it is possible for (will) to control his Id. However, relationships between pleasure and misery are at the heart of everything in life. According to Freud (2002: p. 4514), people are driven to seek pleasure and avoid misery. Freud believed it is human nature to flee from pain, which is exactly what Will in Moyes' *Me Before You* did. Will, like any other disappointing human being, was trying to flee from his agony and suffering. In *Civilization and its Discontent*, Freud underlines that "the only purpose in life is to seek pleasure" (Freud, 2002: p. 4514). In this sense, pleasure equals Eros, and pain is to Thanatos; humans always try to avoid or ignore Thanatos and want to embrace Eros. The idea that there is an inherent urge for life to end, known as the Death drive, or Thanatos, is given importance by Freud's theory of drives. Freud recognizes it as a balancing urge for a fulfilling life, called the Life drive or Eros.

According to Freud, the human body constantly strives to achieve homeostasis and begins to respond by starting drives when this state is disturbed. In psychological terms, these drives are erotic and hostile impulses that occur in the brain, which the individual seeks to fulfill so that the individual can yield to homeostasis. In his later works, however, Freud moderates the emphasis on drives. He assumes that since drives are not fixed, other factors, such as social circumstances, impact them. The protagonist's first sign of despair is his belief that no one cares. Will Traynor, the protagonist, believes no one anymore cares about him. Moreover, he isolates himself from other people and surroundings, losing contact with others, particularly his friends and family. It is a psychological state to feel ignored by his family and friends; it is the opposite; his family is in love with him, and his friends try to be close to him, and also he finds the love which Louisa represents, but maybe because his beloved ignores him after the sad accident this leads him to think that all of his people (family, friends, and Louisa) will ignore him to:

No. I want him to live. But—However, I want him to live if he wants to live.” (Moyes, 2012: 392)

The quote above shows that Louisa wants Will to live, but Will still wants to die because he thinks that no one will be left behind if he kills himself. This is the heart of the matter. Keeping him alive at all costs is what his parents and Louisa want to do because of their love for him. They do not think about what Will wants. This is not meant to back up his decision but to explain why he made it.

I was required to convince him in private that although things might fail, change, or grow, life would still carry on. All of us were a part of a massive cycle or pattern that only God was meant to comprehend. Will and I have never been able to express ourselves well to one another, so I was unable to tell him that, but I still wanted to demonstrate to him. If you will, it was a subliminal pledge that there was a broader picture and a better future (Moyes, 2012:184).

The aforementioned quote shows how genuinely loved he is by his mother. But he consistently rejects all of the attention from others and thinks that nobody can be trusted. He thus continually tries to take his own life. This results from his feeling that people are just sympathizing with him and that he is a big problem. Thus, he wants to leave all this life to achieve rest and happiness. Again, this is the power of Thanatos; this strong power inside Will encourages him to end his life by committing suicide, and it deceives him.

According to the quotation that follows, Will's mother tries to care for him repeatedly, but he rejects her efforts and even becomes irate at what she does.

When she would ask Will if he needed anything or occasionally offer an activity for tomorrow with a friend who had inquired after him, he would nearly always respond dismissively, if not outright rudely. (Moyes, 2012:56)

It is implied that his mother asks him several amicable inquiries on his career goals. Unfortunately, Will occasionally answers with coarse language. This encapsulates his distance from his mother. After the accident, his mother, who is constantly working, transforms and wants to give him more attention. Once more, Will does not accept it and frequently treats his mother badly. Will occasionally disappoints his mother but simply strives to be good to his father.

Because of the accident and the transformation in his life that leads to his total depression, Will Traynor is concerned with himself. He completely disregards everything and everyone. He is unconcerned about other people or what is going on in his life.

I am not going to try and change my mind. If you are there, you will accept it is my choice. This is the first thing I have been in control of since the accident. (Moyes, 2012: 256)

Some critics believe that Will exhibits only egotism in the quotation above and refuses to change his mind. Even though Louisa wishes to assist him in changing his mind and giving him some hope that the illness he suffers from can be cured. On the other hand, Will refuses to accept it and endures their plans to end his life.

I made an effort, though. I made an attempt. many months. Additionally, he simply shoved me aside. Her jaw was set, and she had an oddly enraged face. He said he didn't want me here. That was extremely evident from him. You are aware that only those who genuinely desire assistance can be helped, she continued. (Moyes, 2012: 65)

The sentence that comes before shows Will's reluctance to accept everyone else's attention, especially that of his ex-girlfriend Lissa. After the accident, Will seems to disappear and just cares about himself. Will rejects Lissa despite her attempts to rekindle their relationship. Even Lissa has made an effort to stay in touch with Will and approach him, but her efforts have all been in vain. Will stays away from her, so he doesn't get all of her attention.

Death does not necessarily follow a suicide attempt. Some people may be able to avoid dying. The offenders will attempt suicide even though they survive because they want to die. The attempts to end their life in this instance fail because Eros is more powerful than Thanatos, but they succeed when the will to live is more powerful than the will to die. Will Traynor, the protagonist, is also affected. He tries to commit suicide, but Thanatos is stronger than Eros. Here is to show that:

his head drooping over the armrest, a pool of inky, goeey blood gathering around his wheels. In the back foyer, he found a tiny, rusty nail that was sticking out of some hastily built woodwork. Pressing his wrist against the nail, he reversed back and forth until his flesh was torn into ribbons. (Moyes, 2012: 141-142).

The quotation shows Will Traynor making an attempt at suicide but failing when his housekeeper finds it. After trying to kill himself but failing, Will is taken to the hospital. Will, though, keeps making attempts at suicide. Will ultimately makes the decision to join the Dignitas group. People who desire to end their lives because of a variety of circumstances make up the group Dignitas. The following remark backs up the one before by outlining the signs of the protagonist's sadness that ultimately caused him to kill himself:

This is not the life I chose. There is no prospect of my recovery; hence it is a perfectly reasonable request to ask to end it as I see fit. (Moyes, 2012: 140)

It suggests that he made a simple decision to take his own life. He needs the possibility of recuperation in order to survive. He has honestly made the decision to end his life, and although suicide is dreadful, he never wants other people to prevent him from doing so. The aforementioned quote states that Will has a genuine desire to end his life and does not change his mind.

I realized I was afraid of living without him. How is it that you have the right to destroy my life? I wanted to demand of him, but I am not allowed a say in yours. But I had promised. (Moyes, 2012: 462)

According to the statement above, Louisa has never experienced anything as difficult as Will wishing to die (Thanatos), but it demonstrates the depth of her love for him. She hopes that he (Eros) decides to live. She had chosen to spend the rest of their lives together in place of that. She is confident that Will not alter his mind, though, and she decides to give him the greatest support she can during this trying time.

The protagonist's depression is caused by loneliness or isolation due to the events. Will Traynor hesitates to meet his friends and eventually avoids the outside world. That, in turn, makes him feel isolated. He does not want to interact with others.

when I caught a sight of him gazing out the window. And as the days passed, I came to see that his situation was more than just being confined to that chair; it also involved losing his bodily independence. But after a seemingly endless list of embarrassments, health issues, dangers, and discomforts, I came to the conclusion that, if I were Will, I would probably be just as miserable. (Moyes, 2012: 124)

According to the above quotation, Louisa believes Will does nothing but separate himself in the room. The only thing he can do is daydream about everything happening to him.

And there was no way I could carry on with my job. 'No. Nor the apartment, the holidays, the life ... I believe you met my ex-girlfriend.' The break in his voice could not disguise the bitterness. 'But I should be grateful, as they did not think I would live for some time. (Moyes, 2012: 106)

The quotation claims that Will deliberately keeps his distance from his ex-girlfriend because he doesn't want others to find out about their relationship. He consequently decides to live alone and apart from his friend and ex-girlfriend. Due to his physical limitations, which prevent him from doing what he normally does, Will tends to isolate himself. The quotation captures Louisa's opinion on Will's condition:

And as the days went by and I realized that his condition was not just a matter of being stuck in that chair, of the loss of physical freedom, but a never-ending litany of indignities and health problems, risks, and discomforts, I decided that I would probably be pretty miserable if I were Will. (Moyes, 2012, p. 57)

That shows Louisa will commit to what Will has done. Moreover, according to Louisa, it will make Will feel miserable and want to be isolated from others.

Will Traynor is involved in a severe accident that leaves him paralyzed and confined to a wheelchair, unable to perform any activities. Will's mental anguish has had a massive effect on him, so he wishes to commit suicide on multiple occasions. Not only does he attempt to kill, but he also suffers from extreme depression to the point where he must isolate himself from social life, causing him to lose everything. After the accident, the previously perfect life changes dramatically. His entire life has been altered as a result of the accident.

When I nodded, he closed his eyes again. 'Motorbike accident. Not mine. I was an innocent pedestrian. 'I thought it would be skiing or bungee jumping or something.' 'Everyone does. God's little joke. I was crossing the road outside my home. Not this place,' he said. 'My London home.'(Moyes, 2012:105-106)

According to the quotation above, Will tells Louisa that the accident continues to haunt him. He is unable to continue living as a result of the accident. He is still a wheelchair user. Will also not do anything he desires due to his physical limitations. Will has been through much trauma and believes his life has no meaning.

I get scared of how this is going to go [...]I could end up not being able to breathe by myself and unable to talk. (Moyes, 2012: 237)

Will is distressed about his situation, according to the quotation above. It is bad enough that he is losing his independence and ability to do the things he enjoys, but he also has to face the fact that things are only worsening.

I do not do anything, Miss Clark.

I cannot do anything anymore but sit.

I about exist." (Moyes, 2012: 122)

Will's trauma makes it difficult to recognize his spinal injury because it takes away his ability to do the things he once enjoyed. It is possible to imagine never being able to do any of your favorite hobbies again. That will be a terrible and frightening experience.

Depressive episodes can sometimes cause suicide. In this novel, the main character attempts suicide because he has been diagnosed with depression, as evidenced by the symptoms he exhibits in the novel. He becomes depressed due to the accident,

which left him paralyzed from the waist down and traumatized him, and he feels isolated from many people, particularly his family and friends.

Freud claims that "we all have a death drive, self-destructive behavior that takes its forms physically and psychologically." Psychoanalyst Otto Kernberg states, "physical examples of the death drive are that we hurt ourselves in different ways or make war." This is exactly what happened in *Me Before You*, Will is the hero who hurts himself because of his physical inability, and he is unaware of his death drive since people generally are unaware of what death looks like and since they do not know the characteristics of death, they react by fearing it. Since they do not know what is beyond the threshold of death, the death drive is a part of their subconscious. Death can be both terrible and beautiful. According to Freud, "the death drive is the instinct to return to the emptiness that preceded humans birth" (Freud, 1920, p. 64) because this Drive is present "to re-establish a state of things that is disturbed by the emergence of life" (Gay, 1923, p. 50). Thus, Will is trying, by committing suicide, to return to the emptiness that preceded humans birth or as psychoanalysts, Fatima Caropreso and Richard Theisen Simanke write: "Life is a side trip or a detour on the road to death" (Ibid. ,p.98), but everybody does not agree. The death drive may not simply be a life drawn to death (Caropreso & Simanke, 2011:p. 86-107).On the contrary, according to Robert Rowland Smith, "the death drive is the instinct to come back to life, not to die, but to haunt, which suggests that life itself, rather than being fully alive, is already a form of the energetic haunting"(Smith,2010: p.20). According to this perspective, Will is trying to end his life to move to the afterlife, which is, according to Smith, "coming back to life," which means not to die but to haunt in the form of energetic haunting.

Zajonc, influenced by social and environmental factors, mentions that Drive Theory has changed and improved significantly, but the fundamentals remain the same (Ibid.).This means that a person is greatly predisposed by his community and environmental issues, which leads him to decide how to form his life, whether to stay alive or commit suicide. This is what happened to the protagonist 'Will,' who is affected by his surroundings since he is trying to compare his current situation after the accident and his previous life; that is what led him to end his life. Zajonc explains Social facilitation as the presence of a spectator can encourage or destroy a task depending on whether the task requires an 'incorrect dominant response' or a 'correct dominant

response. In *Me Before You*, the spectator is Louisa, who encourages Will to live (Eros) and not think of death(Thanatos). 'When a person has a 'correct dominant response,' he/she discovers that the duty is easy, this is represented by Louisa, while with an 'incorrect dominant response,' he/she discovers that the duty is hard, Will represents this. Individuals begin to demonstrate performances as dominant responses when surrounded by passive audiences, resulting in a deep stimulation state. The dominant response may be beneficial to an individual's development and performance. However, if damaging, this individual will perform poorly and be unproductive. (Louisa)Death instincts certainly exist, but Eros is distinct because it sustains life.

Death instincts arise from expending mental or emotional energy in bodily zones that can excite the psyche when a biological urge is generated. This tension indeed results from the muscular system. The locus of its function is in the Id, followed by the ego, and then the superego, where the libido is restricted. To reconcile Eros and Thanatos, knowing what factors will act as an indulgence of driving points(Ibid.).

When humans(Will) let someone else (Louisa) into their life, they must give up a few of their egoistic pleasures, but that does not happen with Will in "*Me Before You*." Therefore, they often find that the egoistic and life drive struggle. Nevertheless, in *Beyond the Pleasure Principle*, Freud is forced to revisit this differentiation when he observes that narcissism, an ego drive, is not only a lack of erotic Drive but is the source of libido. Thus life drives are not only about the individual's advancement in reproduction but also about concentrating on his or her existence (Freud, 1920: p. 3753). Consequently, the two-fold nature of the critical drives cannot be explained by each creature's 'dual role.

The pleasure principle and the death drive are interconnected. Throughout the article, *Beyond the Pleasure Principle*, Freud describes how the mind strives to maintain a consistent level of pleasure by reducing the amount of excitement that exists within it as much as possible or stabilizing its level; thus, Will is trying to achieve his pleasure by thinking of ending his life instead of staying disable person (Freud, 1920: p. 3716). As a result, the pleasure principle satisfies an individual's desire(Will) to eliminate the tension, which is the struggle between the will to die (Thantos) and the will to live(Eros) and avoid excessive tension. It is, therefore, essential to keep the individual's excitement

as low as possible by either "scratching the itch" or "channelling" this annoyance to the outside world (aggression as a means to resolve sexual frustration, for example).

According to this definition, death is the organism's wish to return to an inorganic state. Therefore, death is the purpose of existence (Ibid. , p. 3740), indicating that Thanatos is an astrophysical norm that all life shares. As a result, the cell follows the quickest path to decomposition, and Freud posts that "for a long period, perhaps, living matter in a forest is continuously being generated and dying" (Ibid.).

Thus, both Eros and Thanatos' dynamics are as follows: Will has an innate proclivity for self-destruction or the breakdown of its coherence. As it develops, it receives libidinal energy from the outside(environmental, which Louisa symbolizes) until it needs to channel its libido towards another living being, transmitting that energy to them. Therefore, the object's propensity for self-destruction is reduced. Until people get more specific, this is pretty abstract.

In personal human development, love is a very late skill to learn, and they want to be loved in their early childhood. Since most suicidal tendencies include feeling unloved, humans need to feel worthy of love to neutralize this Drive. The "giving back" activity occurs when humans learn active cathexis when the passive affection of their parents and surroundings is experienced. Neither Freudian theory nor the economic interpretation in which humans' libidinal capacity reaches its limit is sufficient to explain personal human development as they move from passive to active behavior. The logical conclusion is that when people begin to care for themselves, it is the body parts that become the focus of their attention (autoeroticism), and then develop "a pure pleasure-ego" (Lustich) and discontent with the outside world (Civilization and Its Discontents,2002: p.4467).

Although human beings are loved and cared for permanently in the womb, where all their needs are met, these procedures must be limited after birth. For example, a baby shall cry to satisfy its need for food by reaching for its mother's breast. That is precisely what happened with Will when he was frustrated before meeting Louisa, who symbolizes love. Now it is essential to be satisfied with external objects, and humans start loving their bodies to be loved without the help of others. However, this had yet to happen in Moyes's *Me Before You* because Will fails to love his body, and even love fails to satisfy him. Then they begin to love to meet their need for love, which is known

as minor narcissism. As a result, the passivity of being loved precedes the motion of loving, or, in other words, that Eros comes to humans first from outside.

Self-consciousness becomes essential since both Eros and Thanatos must be displaced to achieve satisfaction. When the direct way to satisfaction is obstructed, people need to seek other ways to release the pressure that has been constructed inside them. In this case, all the unconscious activities become apparent: repressing, densifying, disguising, and displacing. So in the case of Will in Moyes's *Me Before You*, he is trying to release the pressure that has been constructed inside him. Thus, his unconscious activities become clear, like repressing, displacing, and disguising due to the death drive, which tries to destroy unity; the organism will be destroyed immediately. Death is a drive that originated within humans, so they cannot be free from it. This means organisms must make other arrangements to prevent it from damaging them while sustaining the life drive.

Nonetheless, the situation could be clearer with Eros, the Drive needed when humans form relationships, families, and societies. Do we not directly satisfy Eros? How can we say that Eros should be hindered and displaced?

To reduce the tension that the two drives generate in people, it is important to comprehend that Eros and Thanatos' failures propel them to a higher form and that their quest for total fulfillment propels them to discover the quickest route. Last but not least, human progress's fundamental strength lies in the displacement and displacements imposed upon the race to prevent it from reaching a satisfying judgment that always belongs to Thanatos because it restricts the course of Eros and derives satisfaction from punishing the individual through the superego. Eros, on the other hand, is by nature expansive and, like a stream between rocks, strives to continue its development and find fulfillment via developing new higher unities. (Frosh, 1999: 122).

The social structure and communal ways of living and thinking to influence this internal battle inside Will and the general arrangement of human instincts. This makes sense if society is viewed as an organized collective form of life where members are expected to give them investments for their instinctive energy. These investments include truth, beauty, compassion, competition, money, and consumerism, which are valued and practiced. In this instance, Will's death drive emerges due to the absoluteness that results from suppressing sexual desire in all its multidimensional manifestations

outside of the term's strictly biological connotations. This impact happens due to the instrumentality of reason or the predominance of a limited definition of what is "useful" and "functional." Aggression frequently results from the repression of the sexual Drive, which is when it cannot channel toward an object. Of course, societal tyranny and enslavement also contain the destructive Drive-in addition to the erotic.

The death drive was crucial in Melanie Klein's identity and emotional life theory. Klein's object relations theory focuses on how the infant develops self-awareness and a sense of self-awareness, which is fundamental for ego development and the ability to form relationships. In contrast to Freud, Klein believed that the death drive is already active in infants through feelings like hatred, jealousy, and destructiveness. In *Concerning Me Before You*, the protagonist, Will, has the self-awareness that supports him in improving his relationship with Louisa. This self-awareness is the essence of the death drive that has existed since his infancy. According to Freud, objects were not significant as representatives of instincts.

On the other hand, Klein assumes that instincts have always been aimed at objects rather than unfocused psychic urges (Frosh, 1999, p. 122). The fundamental to Kleinian theory is the assumption that the infant is genetically programmed to experience the death drive forms the basis for developing the obsessive-compulsive position. The child's anxiety must be improved due to experiencing these destructive emotions in order not to develop the death drive by leading him to hurt himself, suicide as what happened with Will, unlike Louisa whose anxiety is developed by experiencing different kinds of destructive emotions which lead her to decrease the power of her death drive and as a result m she is saved from hurting herself by committing suicide like what happened with Will. The infant directs this destructiveness toward the external world, principally toward the mother or primary caretaker at this phase. By directing these primitive fantasies toward her, the child aims to remove the terrible negative and the resulting internal stressful feelings. Ironically, this defense mechanism also increases anxiety because the newborn now worries about the retaliation of the object towards whom his/her destructive nature was oriented. Because of this fear, the mother's body (or parts of the mother's body), such as the breasts, become connected with the death drive, and the infant is free from the destructiveness of this evil Drive since it is directed at the external world which his mother represents. (Ibid.)

In Klein's object relations theory, drives are fundamental to forming the self and perceiving others. According to her, the newborn is inclined to powerful emotions—destruction, anger, and jealousy – constantly directed toward an object. As a result, anxiety appears early in life, and coping mechanisms become essential for early human development. Essentially, the ability of a kid to love determines the success of an excellent coping technique that leads to the development of a healthy individual. (Ibid.)

Otto Kernberg believes that the death drive theory is essential for clinical findings since it emphasizes the primary fight between love and hatred. On the other hand, Kernberg's observation of disordered conduct in men led him to assume that the death drive is a supplementary rather than the primary urge. Kernberg distinguishes between a violent desire's biological and psychological bases, contributing to our knowledge of the death drive and its different expressions. Kernberg's primary publication, "The Idea of the death drive: a clinical viewpoint" (2009), summarizes his central results, integrating the most current neuroscience studies concerning emotions and instincts. His study defines the effect as an automatic disposition of a behavioral mechanism induced by external factors. In Kernberg's opinion, instinct (for example, the flight-or-flight reaction) is formed when a chain or sequence of actions is formed. As a result of inborn physiological stimuli and environmental factors, an instinct is formed. On the other hand, a drive is a collection of emotional reactions structured around subconscious interpretations; hence, the Drive is constructed around effects. (Kernberg 2009: 1016). This worth noting that Kernberg's concept of life and death drives is primarily focused on the individual psyche and is not intended to be applied to the analysis of fictional characters or literary works. However, the novel's themes can be understood in terms of Kernberg's theory, as the struggle between life and death drives is a universal human experience often explored in literature and art. Overall, "Me Before You" can be seen as a powerful exploration of the human condition and the struggle to find meaning and purpose in life. It touches on themes of love, loss, and the value of life and encourages readers to consider the importance of human connection and the power of love in the face of adversity.

Melanie Klein expanded on this notion in her depressed position theory, a school of thought that studied how grief typically incorporates ambivalence. The goal of a pathological display of suicidal tendencies performed by narcissistic personalities

unable to cope with the thought of defeat, failure, and humiliation, on the other hand, is to secure the self's grandiosity by achieving victory over truth, illustrating mastery and overseeing over life without fear of death and suffering (Kernberg, 2009, p. 1016). Kernberg considers the death drive a secondary phenomenon because he differentiates between a biological representation intended to preserve life and a negative desire that extends beyond the Drive's existing acts. Despite focusing on individuals in his clinical studies, Kernberg's theory takes on a social criticism component when he finds that the death desire does occur in collective contexts to safeguard their perceived ideology. Individually, the death drive attempts to destroy tangible and particular connections with significant persons, and both self and the sufferer can get a lot of pleasure from aggression aimed toward the self and others. He underlines the death drive's excellent persuasive capabilities, which are regularly abused. (Ibid.)

In some ways, Jojo Moyes is a prisoner of certain movie clichés. But her writing is luscious and visual, drawing the reader into scenes not made up of thoughts and dialogues. *Me Before You* is not only about the social issues and the debates about assisted suicide and the end of life. "It also is a great love story," says the author. Indeed, it is the story of Beauty and the Beast, with Louisa Clark as the beauty and Will Traynor as the beast. We do not know Will's thoughts directly except for a letter he wrote at the end. He says little or nothing in it, but he lets the readers see a glimpse of himself. He stands out in his chair with his catheters, straws, ice eyes, chopped food, medicines, and an ironic sense of humor. It makes everyone think of Stephenie Meyer's handsome vampire.

When he meets Louisa, he sees she is like Cinderella, a little-loved girl with low self-esteem whom he opens up to life. During this time, she becomes aware of herself and spreads her wings (Self-awareness). At the same time, he moves toward death with great speed. Instead of her, the prisoner of his paralysis and endless pains will teach her about the beauty of life. To go back to Katsuo Ishiguro, even here, the same feeling is in the book. Will do it to the end. As long as he wants to stay whole, he cannot love Louisa because he would give her up for him. He should love her half-heartedly but wants to be whole again. To make things worse, she is engaged to a man who does not deserve her. She only slowly realizes how much she has changed her feelings for her client until the pain is so bad that she can no longer stand it.

Besides, what is the most beautiful, transcendent, and romantic kind of love? Is not it the kind that does not die, that burns in an unfulfilled desire? The first book of the Twilight series shows that Bella Swan cannot have sex with Edward, at least in the beginning. Louisa, who is clumsy but also brilliant, cannot join Will. Even more, in the heartbreaking final scene, when she tries to merge with him, not only in her mind but also in her body, she hopes that molecules of him will become part of her and live on through her. That is pure love; Eros mixed with Thanatos, an erotic seal that is well-known and will last beyond life and death.

Lacan's theory of the symbolic order and the role of language in shaping human experience can also be applied to the novel. Will's loss of physical autonomy can be seen as a rupture in the symbolic order, which creates a sense of lack and incompleteness that drives his desire for non-existence. Louisa's attempts to help Will find joy and meaning can be seen as restoring the symbolic order and creating a sense of wholeness and completion. Lacan saw the death drive as closely linked to the symbolic order, language, culture, and social norms that shape our understanding of the world.

Additionally, the novel can be interpreted as a commentary on the limitations and constraints of the symbolic order. Will's paralysis represents a loss of agency and autonomy, which can be seen as challenging his sense of identity and place within society. His desire for death can be seen as a rejection of the constraints imposed by the symbolic order and a desire to escape its limitations.

Overall, *Me Before You* can be interpreted as a Lacanian exploration of the tension between death and life drives, as well as a commentary on the constraints and limitations of the symbolic order. The novel presents a complex and nuanced portrayal of the human psyche and individuals' struggles in their quest for meaning and fulfillment in life.

Marcuse's theory of the Eros principle and the importance of pleasure and liberation can also be applied to the novel. Louisa's efforts to help Will find joy and meaning can be seen as an expression of the Eros principle, which is focused on the pursuit of pleasure, happiness, and fulfillment. Marcuse saw the pursuit of freedom and social justice as a fundamental aspect of the Eros principle, seen in the novel as Louisa's attempts to challenge social norms and create a more just and equitable society.

The option of death in *Me Before You* is portrayed through character, setting, incident, and style. The three aspects of the persona are: desperate, loving, and caring. William John Traynor creates a desperate character who wants to end his life due to an accident that destroyed his ideal life. Will is a devoted member of the family, and his mother, Camilla Traynor, is a strong woman who loves her son dearly and always looks out for his wellbeing after the accident. Steven Traynor, Will's father, demonstrates his love for him by supporting Louisa, Will's carer, and her ideas. Georgina Traynor, Will's sister, opposes her brother's desire to end his life because it will impact both his life and the lives of his parents in society. Louisa Clark refers to the final type of character as a caring character. During the six months she cared for William, she kept him amused and inspired him to reconsider ending his life. William's health is a major concern for Nathan's physiotherapist, and Nathan never stops hoping that William will alter his mind.

There are five distinct locations in the scenario. After the accident, Will lives with his parents in a village in the United Kingdom, where he receives total care. For William, London serves as both a home and a place of employment and the scene of an accident. William spent his final vacation with Louisa and Nathan in the African nation of Mauritius before he decided to keep taking his own life. Will committed suicide at the Dignitas Clinic in Switzerland, while in Paris, William stipulated that Louisa would visit him after he passed away.

The incident is something that is taking place in the narrative. Three categories have been established for the event. These are the circumstances around an accident in London, specifically as William crossed the street to get to work on a rainy day. He was struck by a fast motorcycle coming from the opposite direction. After becoming unconscious, William awoke as a person with quadriplegia who had declared his ideal life. When William tried to survive but ultimately decided to end his life, Will's family, who had been fighting for him and working for the best outcomes for his health and life, had to give up on him. Louisa Clark, Will's carer, advocated for change and was a constant source of inspiration and encouragement.

The day before William died, he died in Switzerland with dignity. With his mother, father, and younger sister, Will was in a large, pleasant hotel. After that, he followed Louisa, who boarded the final flight from a tiny town to Switzerland. Last, the

researcher discovered figurative language in the book through style. William uses sarcasm as a metaphorical language to convey his rage or irritation with his situation.

Me Before You is great in many other ways. It is a great example of how an able person can love. We have a voice that has yet to be heard. It goes from legislation to the classrooms to Hollywood. To avoid trope pits it is hard to avoid falling into them if you have many low and high valleys. This movie is great, like a love story between two real people.

Many people may not like *Me Before You*. Some people do not like Will's wants to die. They say that his explanation for why he did this makes people with disabilities less valuable as people. Louisa deserves to live more fully than Will can give her, so he says he will not bother her. The criticism of this way of thinking is worth talking about. However! It is unbelievable that someone disabled does not think about how they are a burden. So, when Will breaks down and says he wants to leave because he does not want that kind of world. To be a person worth having, he tries to be someone worth having.

Lou discovers Will's plan to die in Switzerland in six months. She and his mother worked together to get Will to enjoy life again, get out and do things in his motorized wheelchair as best he could. Will does what he can, but mostly for Lou. However, he is having a great time with her. As soon as Will finally tells Lou about Switzerland, Lou tells him that she already knows about it. He will then starts to explain why he thinks this way. He was happy with his old life. It is a lot. He was also very good at sports. Is Will trying to say what people say to people with dementia when they want to kill them? There is a chance that he is not really "himself."

The "self" is there until the last breath, no matter how bad the mind or body is. Will does not discuss his prognosis as part of his reason for ending his life, but Lou gets that information from others: Cannot fix Will's spinal cord. His main problem is that he cannot get it fixed. Many medicines are taking a toll on him, and he is weak and vulnerable to getting sick. He has pneumonia that has come back. He often hurts. He can move again in his dreams, but when he wakes up, he screams.

Life itself is not important in "*Me Before You*." The quality of life is more important than life itself. Want to get back to your old life? Will wants that, too. As bad as the changes in his life are, he does not like them and moves on. People can never get

their old lives back. For how long? His age will make it impossible for him to do everything he likes.

As Lou's cross-wearing, grace-at-meals-praying mother puts it, "There are some choices the reader does not have to make." It is not very different from killing. She tells her daughter: "You cannot be a part of it. When Will asks Lou to go to Switzerland to be with him when he dies, she says no. Lou's dad says, "We cannot change people." (It is true.) Lou had tried so hard to make Will change his mind. Then what can we do? Dad: "Just love them." On the other hand, her father wants her to go to Switzerland with Will and his family. (Lou did not help Will get to Switzerland by driving him there.) She only agrees to "be there" for him, even though she disagrees with his choice.

The title is interesting. Who is "me," then? Who is "you," then? Despite what Lou says, Will tells her that he has made up his mind from the start and has not changed his mind for her. He does not care about her. he will not live for her. When he thought his life was ending, he met her. He tried to get her out of her shell and make dreams big, but this last-minute fling was only in the context of his promise to his parents: he would give them six months. There is not much of a sacrifice on Lou's part, even though Will's mother pays her well.

It could be a better love story. In love with a ghost, you cannot live with a ghost. Even though they will not be married with sex and kids, Will says that she does not know how happy she will be in the future because they will not be able to do that. There is no story arc for either of the main characters at the end of the book. The character does not change or become different. They meet and spend a few months together. The story could be bad, or it could be propaganda for a good cause.

Me Before You is about how important it is to embrace and enjoy life. If Lou Clark does not value her life, Will Traynor wants her to. She should read more books, travel, expand, and grow because Will wants her life to be worth something even though he cannot see it for himself. When they meet, she does not seem to be doing so. She seems interested in something other than work, love, or trips. Jojo Moyes shows that Lou needs to have the drive or curiosity that Will does. Before he learns about Louisa's past, Will is disgusted by how little Louisa does with her life. Her life is so small that he cannot figure out why she would want to live that way. She only leaves her house at

most five miles from where she lives. It makes him sad that someone else is not taking advantage of her chance.

The way Will was before his accident: he was always on the move, did extreme sports, made big deals, and had much fun with beautiful women. After his accident, his "big life" is gone, and he sees no point in living the short life he has now. He is just waiting until he can kill himself. But Will has a very active brain. He could use it to do many different things, even if he did not want to. The author compares the mind and body in the book to show how different they are. Because Patrick has everything Will wants, Moyes contrasts him with Will in the present. Patrick is similar to the pre-accident Will because he has everything Will wants. Patrick even says that if he were paralyzed, he would not be the same person he is now. Many books discuss how much someone's physical appearance affects their thoughts about life. It is different for each person.

They say that people who value their lives more are more likely to have that value taken away from them. The things Will did before he got hurt make him miss them even more now that he cannot do them. On the other hand, Lou has a very short life in Will's eyes, but she cannot imagine not wanting to keep it. The next 50 years will waste time because he will value life too much to let it go by slowly. It is all right, but it is different from what he wants. The author thinks how much we value life depends on how we look at it and how far we go.

Another person who does not want to waste her time is Lou's sister, Treena Clark. Many people think she made a big mistake because she had a child so young and out of marriage. But she does not want to let that choice define who she is. Instead, she will move forward. While this bothers Lou, she soon sees Treena as a good example.

The meaning of life is something essential enough to find in one's own life, and it can be found. The main character in Jojo Moyes's novel *Me Before You* is trying to figure out what life is all about. The main character tries to figure out what her life is about and how hard it is for her to do that. *Me Before You* shows how Louisa looks.

I am small, dark-haired, and, according to my dad, have the face of an elf. That is not as in 'elfin beauty.' I am not plain, but I do not think anyone is ever going to call me beautiful, (Moyes, 2012, p. 23).

My father calls me a character because I say the first thing that comes into my head," Louisa says (Moyes, 2012, p. 22). Louisa is a twenty-six-year-old girl who has

good taste in clothes, but she is also very friendly. When it comes to clothes, she does not want to look like any other woman her age. As stated below:

My mother calls me 'individual', which is her polite way of not understanding how I dress. But apart from a brief period in my teens, I never wanted to look like Treena or any other girls' school; I preferred boys' clothes till I was about fourteen, and now tend to please myself depending on what mood I am in on the day. There's no point in me trying to look conventional (Moyes, 2012, p. 22).

The writer wants to explain why a meaningless life is a bad sign. The first sign is that Louisa does not understand how good her life is. As a twenty-six-year-old woman, Louisa should have known what kind of life she wants to lead. "I was twenty-six years old, and I did not know what I was" (Moyes, 2012, p. 23). "I did not know what I was." This shows that Louisa does not know herself very well because she cannot come up with a single word to describe herself.

Another quote below also shows how pointless Louisa's life was. Camilla Traynor and Louisa Clark had a short conversation on the first day of Louisa's new job.

Do you have aspirations for a career? Would this be a steppingstone to something else? Do you have a professional dream that you wish to pursue?" I looked at her blankly. Was this some trick question? "I ... I have not thought that far. Since I lost my job, I just -' I swallowed. 'I just want to work again.'" It sounded feeble. What kind of person came to an interview without knowing what she wanted to do? Mrs Traynor's expression suggested she thought the same thing (Moyes, 2012, p. 29).

From this quote, it can be inferred that Louisa does not know what she wants to do with her life. No, she does not have an answer right now when Camila Traynor is trying to ask her about the goals she has for her life. The sentence is: "I have not thought that far. The last time I had a job was when I lost it. 'I just want to work again.'" "She has done well in her life by working hard, but underneath it all, she does not have a good reason for what she does. Because Louisa does not do specific things in her life, her life does not seem to have much value. It has shown by the conversation between Louisa and Will Traynor at the Granta House, which is shown below:

And what else?

What do you mean, what else?

Hobbies?

Travelling?

Places you like to go?

He was beginning to sound like my old career teacher. I tried to think. I do not have any hobbies. I read a bit. I like clothes.

Handy, he said dryly.

You asked. I'm not really a hobby person." My voice had become strangely defensive.

I do not do much, okay? I work, and then I go home" (Moyes, 2012, p. 85).

There is a good chance that Louisa does not enjoy living. To fill the void in her heart, Louisa does not do anything. On the other hand, Louisa has wasted her life because she has not done anything important with her free time.

Louisa's relationship with Will Traynor helps her understand what life is all about. During her job, a lot of important things are covered. Louisa meets the right person who helps her through many stages of life. The first thing Louisa learns from Will is how to enjoy life. Louisa has learned from him to make the most of every moment in life. At this time, we should try to do or learn something that makes us happy to make ourselves happy while we are healthy. In Will's words: "I worked out what would make me happy and what I wanted to do, and I trained myself to do the job that would make that happen" (Moyes, 2012, p. 264).

The next thing that Louisa learns is that she should be willing to take the risk. As discussed previously, Louisa is shown as someone who does not want to work hard. It is because she is afraid of what someone else will think. There are many rules in Louisa's life. Will thinks she should go over her limit and see what happens. He tells Louisa to take every chance that comes her way because life only happens once "You only live once. It is up to you to live it as fully as possible " (Moyes, 2012, p. 252). Will Traynor also tells Louisa not to think about what she will do now because memories are the only things we cannot eliminate? This is what he tells her. "He says, " "I will never be sorry for what I have done. Most days if you get stuck in one of these, all you have are the places in your memory that you can go to when you need help " (Moyes, 2012, p. 266). Afterward, Louisa wants to pay back what Will did to her. She learned about love and life lessons. She is there for Will at the end of his life. She goes to the Dignitas Center and shows her love for Will, as shown by this quote: "Was Will Traynor, an ex-City Whiz kid who was also an ex-stunt diver and traveler, and a lover? None of us said a word as I held him close and told him that he loved us " (Moyes, 2012, pp. 472-473). Love drives her to do this. Louisa can only share her love for Will with other people.

Learned that love is the most important part of any relationship between people. Her job is to stay close to him even when things are good and bad.

Me Before You is a beautiful view of something called a human feeling. Day after day, human beings meet all the possible emotional states affected by other people's feelings. The people are accountable for their feelings and how they use them with the rest of the people. Nevertheless, that is why JOJO MOYS created magnificent characters, Will and Louisa, to prompt that humans' lives all the time belong to them and no one else. They should have complete anatomy of their decisions and the number of feelings elaborate on them. Freud is a beautiful thinker who gives theoretical directions to create humans' autonomy of thinking. They teach people to never deprive themselves of autonomy in deciding their lives.

According to an analysis of Me Before You, Louisa Clark's life has many different stages that help her understand life. Regarding how to find out what life is all about, the writer thinks that many of Louisa's values match Viktor Frankl's Logotherapy idea. For Louisa to value the meaning of life, she talks about the existential vacuum and the three philosophical ways to find meaning: creating value, experiential value, and attitude value toward pain. A lack of direction and goals causes Louisa Clark to live meaningless lives without any direction or goals. When she was twenty, she felt that life did not have value because of sexual harassment.

However, that existential void will help Louisa figure out what her life is all about. Having a job as a waitress helps Louisa understand the value of life in terms of being creative. Through Louisa's jobs, she learns that the meaning of life is shown in how she does her jobs. She thinks that because she loves her job, it is good for her and the people around her.

When Louisa is not working, she also tries to figure out what life is all about by caring for a quadriplegic man named Will Traynor. With her care, she says that living as a disabled person helps her understand the true meaning of life. Experiencing something or meeting someone gives Louisa a sense of what life is all about. People should love each other. They love and care for Louisa. Instead, she gets a lot of love and lessons in life when she is a caregiver for Will Traynor. To help Will Traynor, Louisa learns about love and life lessons. She also helps Will on his last day in Switzerland. Louisa also shows that she cares about the meaning of life through how she deals with

pain. She goes through much pain in her life. Lost jobs, Will Traynor's secret, and his death in Switzerland are all in this story. Through her pain, Louisa learns how to deal with everything in her life.

In this novel, there are two different reasons why people choose to die. Internal reasons, which include emotional and physical issues, including being aberrant, painful, irritable, and depressed, come first. Second, environmental factors or other people's influences, such as dependence and shame, are examples of external causes. Previously a normal and healthy person, Will changed due to internal and external factors. He became aberrant, constantly in pain, irritable because his wishes had not been fulfilled, and discouraged after a fatal accident. William became independent because he had to rely on the assistance of wheelchairs and other people for twenty-four hours and felt ashamed of the pity of others when they saw him.

Some moral values can be learned while reading and thinking about the novel. To take away moral values from the book, you need to read it. Life is the subject. Moral value is usually shown in the story in one way or another. Each story has a moral, like in the book *Me Before You*. Moral lessons can be learned from the novel. First, Louisa's father told her that even though we want to change the people in our lives, it takes work even though we want to show them the way. Researchers believe that people change other people, but if people do not want to change, they cannot be changed if they do not want to change. They may not understand why people do that, and their decision makes them feel bad. As long as you support and love them through good and bad, it is worth it. Will Traynor told Louisa Clark before he died, "You only get one life." One duty is to live it as fully as possible.

Like the adage "You only live once," this phrase urges readers to seize every moment and chance. People only regret the opportunities they did not take in the end. Thirdly, quitting is not the answer. There must be issues with people's lives. Life is like a perpetually rotating circle. Life may still bring them down even when someone is at the top of their game. *Me Before You*, a book, illustrates how life may alter. Louisa thinks Will is enjoying himself with her, while Will continues to plan to kill himself.

Isolation significantly impacts the characters' lives in Moyes' *Me Before You*. Will, the novel's protagonist, dissociates and isolates himself from others. He attempts to separate himself from the common thoughts and feelings of the people, acts

of his own volition, and finds solace. He is affected by the difficult circumstances that have arisen as a result of the accident. As a result, he avoids the outside world because he fears running into his friends. Accordingly, Moyes presents important themes such as isolation, depression, loneliness, and prosaic behavior during difficult times. She allows her readers to enter the psychological worlds of her main characters, Will and Louisa. The novel describes several states.

The novel depicts various states of the human psyche and decisions considered watershed moments in the characters' lives. It explains how Will experiences depression and conflicts before ending his horrific life. *Me Before You* depicts a passionate love relationship between two characters to illustrate how they overcome the circumstances and hardships of disability through love and support for one another. The study investigates the concept of Drive and its struggle and demonstrates how Moyes uniquely portrays them. It tries to ponder the factors that lead to the protagonists' isolation, such as disability, suicide, contempt, insult, loneliness, suffering, and trauma.

It takes a psychoanalytic approach to explore Will's inner struggle, which leads to his depression and loneliness. This method reveals and analyzes the main characters, Will and Louisa, inner conflicts and sufferings. She reveals to the reader the matter-of-fact language of Louisa and Will's conversations and thoughts, which reflect the characters' difficulties in their surroundings. Even if he lives in a community, the individual may feel disconnected. Will's thoughts of bitterness and resentment over his disability cause depression and loneliness, as evidenced by his preference for isolation. As a result, it prompts him to consider suicide. Despite his efforts to overcome his depression by safeguarding his romantic relationships, he remains depressed. He still feels lonely and is consumed by self-centeredness, which drives him to commit suicide because he believes life after the accident is full of pain, misery, indignities, and limitations.

Conflicts and the psychological features of the main character are two basic elements of the book *me before you* that have been examined. The conflict that Willy was experiencing might be divided into two categories: internal and external. This anecdote demonstrates that interpersonal disputes are the most common external conflict. And Willy's tendency to constantly have wars going on in his head illustrates the internal turmoil. The investigation of the main character's psychological

characteristics is broken down into wants, emotions, and sentiments. The feeling can be seen in Willy's behavior. His interactions with Louisa and his parents are the main source of emotion.

Under the obsessions of Thanatos, Willy surrenders Louisa's sexual temptations. As aforesaid, sexuality is classified as a part of the life drive, and the life drive is against the death drive, which is the possessive Drive. So, both of them are with sexuality simply because it suits their life drive.

In me before you, William, it appears that Eros and Thanatos are different from the typical combinations even before her relationship with Louisa. Is her Thanatos, the desire for destruction, stronger and more possessive than his Eros, the desire for life? Her reluctance to socialize and leave the house is one of the significant and traumatic events that damaged her mind and unbalanced the usual fusion of the life and death drive. Willy can comprehend the extent of Louisa's pain and how it has affected him. It can be difficult to put up with other people's mocking looks. The typical fusions of Eros and Thanatos are significantly upset by this event.

The other incident that weakens the life drive and increases the power of the death drive is the death of Willy, which creates another critical situation for her, which changes the result of the death and life drive struggling in favor of the destructive one. However, finally, she decides to live for the rest of her life.

At the novel's start, it is clear that Thanatos possesses Eros. Louisa focuses on her mine job to keep herself busy and distract herself from the death drive's agony. Thanatos' constant goal is to persuade people that all of humanity's accomplishments are trivial and meaningless and that he should submit to death. Willy experienced exactly what was described. She also understands better than anyone else that if she wants to live, she must reject the death drive and restore (at least somewhat) the normal fusion of the life and death drives within herself. If she does not, she will not be able to tolerate Thanatos' strong pressures and temptations, and he will either pass away or commit suicide.

Louisa believes her love is the fresh, powerful impulse that can bring him back to life. He would needlessly perish unless she built up a friendship with him. Thus, even

though this love prevents his death, the reverse occurs. According to Jung and Freud, the life drive includes sexual and erotic desires.

She gives up her life to spare him the suffering of the death drive and grant him newfound life via the joy of her love. She tolerates and bears all of these things because of him to make herself happier, as seen by her feelings and the pitiful condition in his grip. Following the passing of Willy and his funeral, these days are very difficult and intolerable in Louisa's life. She struggles with her powerful death drive to get free from its grip, but she finds out that she cannot defeat her death drive without a strong stimulus and hope to grasp. Her life drive is at its weakest and would be shattered easily with a fillip.

Jojo Moyes emphasizes the great part that Willy played in freeing Louisa from Thanatos' control and offering her a second opportunity in life. She needs Willy to boost her libidinal Drive against her ego drive and keep her from dying due to Thanatos' obsessions. She departs after his passing to fulfill her destiny. She overcomes her destructive tendencies and properly synthesizes the life and death drives. She lives to demonstrate in herself the triumph of Eros over Thanatos.

The study highlights the conflict between the protagonist's desire for self-preservation and his struggle with physical limitations. This conflict is a central theme in the novel and is explored through the interactions between the main character, Will Traynor, and his caretaker, Louisa Clark. Will's struggle with the death drive is evident in his desire to end his life after becoming paralyzed in an accident. He sees his physical limitations as a barrier to living a full and meaningful life and believes that death is the only way to escape his suffering. Louisa, on the other hand, represents the life drive, and tries to persuade Will to re-engage with life and find meaning in his existence. The struggle between the life and death drives represents a fundamental tension in the human experience and is a common theme in literature and psychology. It highlights the importance of confronting our own mortality and finding a sense of purpose, even in the face of physical limitations or other challenges. The study illustrates the conflict between the life and death drives and the importance of finding meaning and purpose in life, even in the face of physical limitations or other challenges. The novel encourages readers to confront their own mortality and to embrace life with courage and grace.

3. THE LIFE DRIVE AND THE DESIRE FOR CONNECTION IN JOHN GREEN'S *THE FAULT IN OUR STARS*

3.1. Introduction to John Green's *The Fault in Our Stars*

One of the illnesses that makes individuals feel hopeless is cancer. Psychologically, people who believe their lives are short and their deaths are determined to experience loneliness. In medicine, cancer is a condition where cells begin to proliferate uncontrollably. The cancer cells continue to multiply and create new cells. They push out healthy cells. This affects the area of the body where cancer first appeared (American Cancer Society, 2010, p. 1). When worn out or injured, they pass away and are replaced by new cells. People who have cancer frequently believe they have no future. They only want to spend their brief lives waiting and doing nothing. Nevertheless, not all cancer patients act that way; occasionally, some creative activities combat the disease in the hope of recovering or curing it. As a result, how they react is determined by Eros and Thanatos, and which one is controlled over the other will be discussed in this chapter.

The sixth book, published in January 2012, is *The Fault in Our Stars* by John Green. The novel's protagonist has sixteen-year-old cancer named Hazel Grace Lancaster. Her parents force her to attend a cancer support group at the "Literal Heart of Jesus," where she later meets and falls in love with seventeen-year-old Augustus Waters, a former basketball player who is also an amputee. Hazel Grace Lancaster tells the narrative. In this novel, friendship is one of the most significant types of interactions that are examined. As a cancer survivor, Hazel struggles to keep her friendships strong. She frequently experiences excruciating anguish, which makes her life exceedingly difficult.

At first, Hazel hesitates to act or make new acquaintances because she is afraid that everyone around her will see her as nothing more than a burden. However, after attending the support group that her mother demanded, she began meeting others in similar situations. She started to think that maybe it was not such a bad idea, even more so after she had a chance encounter with Augustus Waters, a charming and funny little boy diagnosed with bone cancer. After reading their mutual favorite book, "*An Imperial*

Affliction," Hazel and Augustus develop a deeper relationship. They discuss the same things, including their passions, loves, losses, and relationships, and even travel to Amsterdam to investigate the book's conclusion. Hazel had no idea that Augustus had cancer until she arrived in this city; after learning the news, her emotions were entirely wrecked. However, several weeks after Augustus' death, Hazel discovers a eulogy written about her by nobody but Augustus Waters. In the eulogy, Augustus writes that suffering in this world is unavoidable, that we can choose whom we allow to hurt us, and that he is content with the company he keeps. Augustus also expresses his satisfaction with the company he keeps. He hopes that she chooses something that she enjoys.

"*The Fault in Our Stars*" is the primary focus of the study's problem statement. In the book "*The Fault in Our Stars*" by John Green, the main character Hazel is battling cancer. The study will focus on the perspective of the psychological theory of life and death drives; how should we interpret Hazel's fight? The analysis uses the psychoanalytic theory developed by Sigmund Freud as its primary analytical tool. As a form of literary research, the study uses a descriptive qualitative method, depending on reading the novel, focusing on the character and characterization of Hazel Grace and comparing and analyzing it along with the theories used. It emphasizes the conflict within the characters, such as Hazel and Augustus, between their life drive (Eros) and their death drive (Thanatos). A conclusion regarding the possible origin of the self-defense mechanisms may also be drawn from the character's progression and childhood.

The researcher is interested in analyzing this novel for the following reasons. First, the novel is based on an event involving humans related to a specific condition in which they were confronted with difficult life circumstances (hard sick) and how they attempted to survive by forming relationships with others. The second is that this book is the sixth book that John Green has written, which has become popular in the United States. The nobleman Cassius tells Brutus in Act 1, Scene 2 of Shakespeare's play *Julius Caesar*, "The fault, dear Brutus, is not in our stars; but in ourselves because we are underling."(Shakespeare's *Julius Caesar*, Act 1, Scene 2)This quote served as the novel's inspiration for its title. This indicates that the spirit does not come from what we are but from who we are as a collective. In addition to the story's originality and the fact that it is incredibly moving, the main character also serves as the novel's narrator and tells the

story from her point of view. The novel's entirety is told from her point of view, revealing not only her mind and thoughts but also her actions and how she feels about things. As a result, analyzing the data from a psychological perspective would be much simpler.

This work gives readers fresh insight into cancer and romance, as well as compelling characters, language, and ideas. It puts a unique spin on questions like "Will I be loved?" Will people remember my name? To raise the stakes for the characters asking, "Will I leave a mark on this world?" Green demonstrates with the help of his characters that enduring love entails taking the chance of losing it. The characters encourage the readers to enjoy their life, have fun, and make the most of their lives for as long as possible.

3.2. The Life Drive and The Desire for Connection in John Green's *The Fault in Our Stars*

Reading the book entitled "*An Imperial Affliction*," in which the main character, Anna, also has cancer as Hazel does, is one of Hazel's very favorite things to do. She reads one page after the previous page of the book each day. As a result of reading that book, Hazel discovers from Anna how to console herself despite having cancer. Anna tells Hazel things that Hazel would want to hear but that Hazel's family, friends, and other people in her life have never shared with her. Whenever Hazel Grace feels down, Anna cheers her by providing much-needed relief. For instance, Anna thinks that children diagnosed with cancer are not the ones who are afflicted with the sickness. However, they are only the collateral damage caused by a mutation process that, in the long run, will make the world lovely via diversity.

The novel's protagonist, Hazel Grace Lancaster, is examined using some psychological theories. Maslow's theory of human motivation is used to examine the needs or motivations of characters. The protagonist and narrator of this book, Hazel Grace Lancaster, suffers from stage IV thyroid cancer, an untreatable condition. She must be connected to multiple pieces of life-support equipment to maintain her life, clearly indicating that she is ill. Because she believes it is pointless to engage in social interaction because she knows she will pass away at any time, she prefers to stay home instead. She always has a negative outlook on life (Thanatos). It changes when she meets

Augustus Waters, a supporting character who becomes the love of her life. (Eros) They are working incredibly hard to overcome their challenges as a group. Love is a potent inducer of action or endeavor. Being a vital component of anything is the human state of belonging. One learns the book is about love after finishing it. The impact of love on people is central to the novel's plot. In Maslow's view, offering love is an effort to fill a need by understanding and accepting certain people. Being loved is a cure for being alone and being rejected. This suggests that people will always try to ensure that the people who matter to them continue to feel loved by others. The motivation for the main character's survival is love. This novel is mainly about the power of love—familial, romantic, and friendship love. As a result, her love for Augustus catalyzes Eros' domination and transformation of her entire being.

The novel's main character is Hazel, and the conflict resolution and plot revolve around her. She consistently appears in every situation or incident throughout the entire narrative. Since she may be observed from all angles, Hazel belongs to a complex or rounded character. Through her tale, she satisfies the reader's perception of the true richness and complexity of human nature, and by the end of the story, she has altered her point of view (that is, the influence of Eros over Thanatos). Also, Hazel, the novel's protagonist, and narrator, adheres to Kenney's notion of dramatic characterization. The author did not explicitly portray her. She expresses who she is through her own words and deeds.

There are many different ways that despair might appear. Anxiety, emptiness, despair, worry, helplessness, worthlessness, guilt, impatience, pain, and restlessness are common symptoms of depression. In addition to losing interest in things, they might overeat or lose their appetite and have trouble focusing, remembering details, or making judgments. They might even consider or attempt suicide. They might experience digestive problems that do not improve with therapy, insomnia, excessive sleeping, fatigue, a lack of energy, and aches and pains. This is what happened with Hazel; she is depressed, affecting her thoughts, feelings, and behavior, making her feel empty, hopeless, worried, and lost her interest in life. She is a significant societal figure, and her depressive state affects her thoughts, feelings, and behavior. As a result of her illness and the psychological effects on her, her circumstances have changed. In this situation,

her life is controlled by death drive (Thanatos) since depression is the mark of the domination of Thanatos over Eros.

Depression is a psychological issue that many people are now dealing with, and if it is not adequately addressed, it can worsen. One's natural response to a painful event in their life is to feel depressed. Suicide is possible for someone depressed; however, not everyone who is depressed ultimately commits suicide. Thus, the outcome could have either a favorable or unfavorable impact. In *The Fault in Our Stars*, John Green's portrayal of Hazel has a positive impact since, in the end, she discovers her will to live because she finds real love. This indicates that Eros' force ultimately triumphs despite a fierce internal conflict. Hazel acknowledges her predicament. She bravely accepts her fate, resulting in her intentional life at the novel's end. However, Augustus is unique. Despite his love for life (Eros) and his attempts to give Hazel life, he ultimately dies from cancer (Thanatos), which causes him to lose his life.

After the physiological and sociological dimensions, psychology is the third dimension. Therefore, psychology completes the three dimensions (Egri, 1960, p. 34). A psychological element is everything that has to do with a person's psychological state or, put another way, the inner workings of a person, such as their skills, traits, temperaments, outlook on life, etc. This novel's author mentions Hazel Lancaster Grace's characteristics, including her quiet attitude, preference for solitude, lack of confidence, and independence. This explanation provides one illustration of those traits: First, she prefers to be alone. Hazel enjoys her alone time because she is an ambient person. This type of personality combines introverted and outgoing traits. The study demonstrates that she exhibits introversion traits, including a preference for solitude. She also expresses that she enjoys having her own space, as evidenced by the following quotation:

Any attempts to feign everyday social interactions were depressing because it was so apparent that everyone I spoke to would feel awkward and self-conscious around me for the rest of my life. Anyway, I did like being alone (Green, 2012:47)

Hazel's protection and security demands must be met to advance to the next stage. In Hazel's case, it appears that she has never loved anybody else but her devoted parents and has no desire to do so. Hazel makes it plain that she wants to avoid people because she does not want to hurt those close to her. It indicates that she lacks the drive to have a typical social life. Since Thanatos (the death drive, represented by being alone,

miserable, and lacking any desire for love) currently rules her life, it is clear from the quotation below how she feels about herself:

I'm like. Like. I'm like a grenade, Mom. I'm a grenade and at some point, I'm going to blow up and I would like to minimize the casualties, okay?

I'm a grenade," I said again. "I just want to stay away from people and read books and think and be with you guys because there's nothing I can do about hurting you; you're too invested, so just please let me do that, okay? I'm not depressed. I don't need to get out more. And I can't be a regular teenager because I'm a grenade. (Green, 2012,p.99)

Before meeting Augustus, at the novel's beginning, Hazel describes herself as a girl who thinks a lot about death and dying. Before she met her boyfriend, her life seemed to be an empty glass, indicating that Thanatos was the dominant force in it. According to the following remark, she is unable to live her best life because of this feeling of uncertainty:

Late in the winter of my seventeenth year, my mother decided I was depressed, presumably because I rarely left the house, spent quite a lot of Time in bed, read the same book repeatedly, ate infrequently, and devoted much of my abundant free time to thinking about death. (Green, 2012:3)

The main character's external conflict in this book is only examined in terms of the internal conflict (conflict between people) between the main character and supporting characters:

Hazel: You get to battle cancer. That is your battle. Moreover, you'll keep fighting, and you will... you will...live your best life today. This is your war now.

Gus: Some war. What am I war with? My cancer. Moreover, what is my cancer? My cancer is me. The tumors are made of me. They have made of me as indeed as my brain and my heart are made of me. It is a civil war, Hazel Grace, with a predetermined winner. Hazel: Gus. (Green, 2012:99)

Augustus has recently captured Hazel's heart. She believes she is a grenade for Augustus that could go off at any time and injure him, and she does not want that to happen. Then Augustus reveals to her one day that he is ill. More than previously, it is growing worse. His tumor is re-growing. When Hazel tells him to fight cancer, he initially believes he has no prospects. They are debating what Augustus should fight for.

Hazel is a highly considerate individual. She frequently overthinks everything, which complicates her mental processes. Look at the passage that follows to see one of the conflicts she is having in her head:

So, I excused myself on the grounds of pain and fatigue, as I often had over the years when seeing Kaitlyn or any of my other friends. In truth, it always hurt. It always hurt not to breathe like an average person, incessantly reminding your lungs to be lungs, forcing yourself to accept as unsolvable the clawing scraping inside-out ache of under-oxygenation. So I was not lying, exactly, I was choosing among truths (Green, 2012, p. 45).

Hazel develops antisocial behavior as her cancer worsens, yet this does not imply that she despises those close to her. She adores both her mother and best friend. She believes that her schoolmates want to support her as she battles cancer, but she accepts the reality because there is nothing they can do. Additionally, she regrets not being able to breathe regularly and even loses the ability to do so. Every time she has to remind her lung to be long and to keep working even if she has cancer in her lungs, it hurts her terribly. When the pain worsens, she finds it hurtful to make herself accept an incurable ache. The reality demonstrates that she has no choice but to accept the situation.

The main character's greatest want is for the author of her favorite book, Van Houten, to reveal the book's complete contents to Hazel :

Mr. Van Houten From your communication to Augustus, I gather that you don't have any further books in the works. In a way, I'm sad, but I'm also relieved since I never have to wonder if your subsequent books will match the stunning perfection of the first one. You got everything correct in *An Imperial Affliction*, as I can attest to as a three-year Stage IV cancer survivor. Or at least you got me right. I've read your book numerous times since it has a way of predicting my emotions before I even realise they are there. What happens after the book is finished? I am aware that the book ends because Anna either away or becomes too ill to continue writing it, but I would like to know what happens to Anna's mom. (Green, 2012:6)

Hazen's email to Van Houten makes it evident that she is sincerely interested in learning the answers to her questions regarding what transpires following her favorite book's conclusion. She inquiries about the other characters because she knows that Anna has passed away. Hazel realizes that all her inquiries are optional, and that Van Houten's book is replete with crucial literary issues. She has been troubled by that for years and genuinely wants to know. She is considering all the irrelevant inquiries. She assures Van Houten that she would adore reading anything he decides to write but decides not to publish. She wants to read everything, no matter how small.

A person's emotional state is depicted in *The Fault in Our Stars* through Hazel's perspective and thought process. Hazel, the primary character, experiences various issues that cause her to get emotional :

When, I said. She nodded. "Even when you die, I will still be your mom, Hazel. I won't stop being your mom. Have you stopped loving Gus?" I shook my head. "Well, then how could I stop loving you?"

Okay," I said. My dad was crying now. "I want you guys to have a life," I said. "I worry that you won't have a life, that you'll sit around here all day with no me to look after and stare at the walls and want to off yourselves. (Green, 2012, p. 26)

Hazel worries that her parents will not have a life when she passes away. She does not want to leave her parents (Eros) , but her cancer keeps reminding her of the day when she will not be able to take the pain any longer and will pass away(Thantos) . When she is in the hospital, her mother informs her that she will never again be a mother. She feels as though she shall not be in this world at all. She also worries that her parents will live tragic life and look back on everything. Hazel experiences many emotions that cause her to lose her sanity. Hazel is filled with life and hopes to live with her family and friends without depressing them after her death, but unfortunately, her cancer is the death itself that, sooner or later, will end her life. Because she cannot express or even share most of her feelings, she struggles between life and death drive.

Later, after they gave me something, the nurse came in, stroked my hand while she took my blood pressure, and said, "You know how I know you're a fighter? You called a ten a nine." However, that needed to be corrected. I called it a nine because I was saving my ten. Moreover, here it was, the great and terrible ten, slamming me again and again as I lay still and alone in my bed, staring at the ceiling, the waves tossing me against the rocks and then pulling me back out to sea so they could relaunch me into the jagged face of the cliff, leaving me floating face up on the water, undrowned (Green, 2012,P.90)

When she learns that Augustus has already left, it happens. She feels with pain, as seen by the tears she shed. The sensation is worse than what she experienced when entering the E.R. She holds out nine fingers to indicate her pain on a scale of one to ten. Because she calls a nine a ten, the nurse describes her as a warrior. Because she is holding onto her ten for this situation, she rates it a nine. She is deeply hurt when she learns that Augustus has already passed away from Augustus' mother. The minutes and seconds keep getting worse for her. She cries for a more extended period, which makes her agony worse. She finds it to be intolerable.

This is a form of self-defense when someone tries to avoid individuals or events likely to make him nervous by triggering some unconscious experience or feeling. Hazel decides to drop out of school in *The Fault in Our Stars* due to her illness. She makes a concerted effort to avoid her pals since she feels this is insufficient. Hazel does these actions because she feels wounded whenever she interacts or chats with them. With her healthy and "normal" companions, she experiences jealousy.

Additionally, Hazel dislikes how her friends perceive her. They treat her like a sick person and look down on her. As a result, Hazel decides to spend her time alone reading a book. Thantos triumphs over Eros:

And I liked Kaitlyn, too. I did. But three years removed from proper full-time school exposure to my peers, I felt a certain unbridgeable distance between us. My school friends wanted to help me through my cancer, but they eventually found out they couldn't. For one thing, there was no through. So I excused myself on the grounds of pain and fatigue, as I often had over the years when seeing Kaitlyn or any of my other friends. In truth, it always hurt. It always hurt not to breathe like an average person, incessantly reminding your lungs to be lungs, forcing yourself to accept as unsolvable the clawing scraping inside-out ache of under oxygenation. So I was not lying, exactly. I was choosing among the truth (Green, 2012, p. 45).

The evidence shows that Hazel avoids situations where she might be harmed. Since she believes that books cannot harm her, her choice to prioritize them over others exemplifies this form of self-defense. Displacement is a self-defense technique that functions similarly to avoidance. Displacement takes things a step further than avoidance, which is merely the act of attempting to avoid people or things that have the potential to harm the victim. Displacement occurs when someone chooses something or someone that is less dangerous than the item or the person that triggered their fear, hurt, irritation, or rage. Hazel mysteriously perceives her parents and friends as a threat in *The Fault in Our Stars*. Her preference for books over her schoolmates and parents suggests that she avoids them and perceives books as considerably less dangerous than her friends and parents. Hazel views books as the least "threatening" thing for her because she does not think she can defend herself in front of her parents and friends. She enjoys spending time reading alone .

Anyway, I did like being alone. I liked being alone with poor Staff Sergeant Max Mayhem (Green, 2012, p. 47)

According to *The Fault in Our Stars*, Hazel had a wonderful, content upbringing up to twelve. Maybe it is because Hazel's early life is not engaging or memorable. The truth is that it is not even mentioned in the book. There is something of a blind hole that the author fails to tell the readers. However, things begin to change when Hazel is diagnosed with Stage IV thyroid cancer at thirteen. She loses hope and feels despondent because she knows the cancer is terminal. Hazel must endure numerous operations and chemotherapies, quit school, isolate herself from her friends, and spend her free time reading novels about cancer patients (Thanos).

Hazel's pain continues because the water in her lungs begins to fill up. She struggles for several months to breathe normally as a result of this. According to the doctor, she has pneumonia, which might potentially be fatal. During this crucial time in her life, her parents are with her. Without her mother's knowledge, one day, when Hazel struggles to breathe and fears that she will pass away soon, she overhears her mother telling her father how afraid she is that she will no longer be a mother if Hazel passes away. Hazel feels awful because she has not before had any fear of dying. She fears that if she passes away, her mother will be upset. Most likely, her mother will no longer remember her. Even though she did not want to face the brutal reality of being awake, her doctor was able to extract some of the water from her lungs, keeping her alive. This is now considered Hazel's first painful memory. Since she will only ever cause people to be hurt and sad, she despises her life and herself. Because she does not want other people to feel unhappy when she passes away, she too begins to fear death. She begins using the self-defense techniques which is covered earlier to calm herself and mask her worries.

Fear of intimacy is the persistent, overwhelming belief that being emotionally close to another person would gravely harm or ruin people and that the only way to stay emotionally safe is to keep a distance from them at all times (Tyson, 2006). Hazel appears so severely plagued by her dread of intimacy that she always attempts to keep a safe distance from anyone near her and experiences emotional remoteness.

I'm a grenade," I said again. "I want to stay away from people and read books and think and be with you guys because there is nothing I can do about hurting you; you are too invested, so please let Nathania Astria Pangestu & F.X. Dono Sunardi 26 me do that, okay? I'm not depressed. I do not need to get out anymore. And I cannot be a regular teenager because I'm a grenade (Green, 2012, p. 99).

Hazel calls herself a grenade, but as it goes off, she sees how harmful she is to other people. She believes she could pass away at any time or place because of an incurable condition. As a result, she always avoids people and avoids getting too close to anyone on an emotional level. In Hazel's situation, there are also two other causes for her dread of closeness. She is first concerned that when someone leaves her, she might get wounded. The second thing she worries about is the risk that she might burst and leave them all injured.

Fear of abandonment is the unwavering conviction that our friends and family will physically abandon us or do not honestly care about us (emotional abandonment).

This worry plagues Hazel incessantly and severely in *The Fault in Our Stars*. She is "haunted" by the idea that she will leave her parents and lover Augustus behind when she passes away.

Just before the miracle, when I was in the ICU, and it looked like I was going to die and Mom was telling me it was okay to let go, and I was trying to let go, but my lungs kept searching for air, Mom sobbed something into Dad's chest that I wish I hadn't heard, and that I hope she never finds out that I did hear. She said, "I will not be a mom anymore." It gutted me pretty severely. I could not stop thinking about that during the whole Cancer Team Meeting. I could not understand how she sounded when she said she would never be okay again, which she probably would not (Green, 2012, pp. 116-117).

The aforementioned phrase implies that Hazel is restless and that after her mother dies, she will no longer be her mother. Hazel will never be able to accept her parents until she abandons them, or until she passes away. They would spend the entire day sitting around the house gazing at the walls. Hazel's nightmares also reflect her deep dread of abandonment. She once has a dream about being alone herself in a big lake, for instance. Readers can infer from this dream that Hazel fears being left alone and abandoned:

I woke up the next morning panicked
because I'd dreamed of being alone and
boatless in a huge lake. I bolted up,
straining against the BiPAP, and felt
mom's arm on me (Green, 2012, p. 301).

It can be inferred from the two literary examples above that Hazel constantly fears being left behind. She is terrified of both forsaking those around her and being abandoned.

The perception that we are less valuable than other people and, as a result, do not deserve affection, attention, or other life benefits is known as low self-esteem (Tyson, 2006). Hazel frequently believes she is less deserving than others. After receiving the news that she has incurable cancer, this sensation has become significantly more intense. She begins to perceive herself as an unusual teen due to this. She is distinct from others, but not just because she feels unworthy compared to them.

[T]here's nothing I can do about hurting
you; you're too invested, so just please let
me do that, okay? I'm not depressed. I
don't need to get out anymore. And I can't
be a regular teenager because I'm a

grenade (Green, 2012, p. 99)

Just like most teenagers, Hazel often feels unconfident in herself.

Hazel's outlook on life quickly shifts. Hazel is negative, has a low opinion of life, and has internal turmoil throughout the book (the domination of Thanatos over Eros). She had to learn to accept that she would die at a young age due to cancer, which stands for death. Therefore she was not outgoing and chose to stay at home instead of living her life and meeting new people. Even when she decided to attend cancer support groups, her mother compelled her to do so (since she serves as the inspiration for giving her a sense of life, Eros). When she meets Augustus in the cancer support group, her perspective on her circumstances shifts due to August's upbeat and singular outlook on life (the dominance of Eros over Thanatos). The second motivation, Augustus, gradually encourages her to open up and let people into her life. And because of him, she learned how to love and modified her perspective on love. Now Eros defeats Thanatos. Because she felt like a grenade that would blow at any minute and harm the people she loved, she did not want to fall in love or have an intimate relationship with anybody before meeting Augustus. Hazel once became fixated on what would happen to the people in her life when she passed away. However, when Augustus' cancer returns, Hazel understands that she is no longer the "grenade" in the relationship and that anyone can be a grenade. She also recognizes that it is better to live in the moment and experience the relationship than to live in dread of harming others. She, therefore, begins to appreciate life and express gratitude for their remaining time together. She learned how to be present and not overthink or become depressed over hypothetical future events from Augustus. This demonstrates how much Hazel has changed by the story's conclusion. The last comments of Hazel after the narrative demonstrate how much she developed spiritually over her journey. After Augustus passes away, she eventually writes a eulogy stating, "I do." I do, by which she implies that even though she knew the relationship would not continue long, she does not regret picking Augustus and being in a relationship with him. She agrees and desires to be wed to Augustus spiritually. The marriage is real even though it is symbolic. In some respects, Hazel's words "I do" are significant. They distinguish the first and only time Hazel uses the present tense while narrating the book. This shift in verb tenses is significant because it shows that Hazel still cares about Augustus despite his passing. Her love has endured and is still present today. The words also play a significant role in wedding vows, which are meant to tie two people together for all time.

This demonstrates that Hazel did not regard Augustus's passing as the end of their relationship. The concept is related to the anxiety Hazel expresses to her mother, who once overheard her mourning that she would no longer be a mother once Hazel passed away. The narrative implies that our relationships do not terminate with death through these hypothetical situations. Hazel admits with her comments that her bond with Augustus will endure despite his demise, just as her mother reassures her that she will still be her mother even after Hazel passes away.

I believe the universe wants to be noticed. I think the universe is improbably biased toward consciousness, that it partially rewards intelligence because the universe enjoys its elegance being observed. And who am I, living in the middle of history, to tell the universe that it—or my observation of it—is temporary? (Green, 2012,p.313)

Hazel's father is quoted in the sentences above. Following the return of Augustus's cancer, he says these remarks to Hazel during a talk. The quotation refers to the question of life's purpose, as a major theme in *The Fault in Our Stars*. Both Hazel and Augustus search for life throughout the entire book. According to Hazel, the cosmos does not care about human misery or life, which gives her food for contemplation about the purpose of life and the prospect of a hereafter. Hazel does not believe that anything occurs for a determined reason or that her consciousness survives death, as she implied to her father during their chat. Her father's perspective is far more open-ended, as he explains in the quotation. The universe desires to be noticed because it is inclined to create awareness. This viewpoint implies that the universe is somehow aware of the existence of life, even though it does not go so far as to suggest that a god is in charge of it.

Furthermore, it claims that humans need more knowledge and expertise to state with certainty if a person's awareness is fleeting. The rest of the book emphasizes this concept. It particularly fits well with Augustus' ideas on what gives life significance. Because he desires recognition from others and to be remembered, Augustus values the idea of living a heroic life. He believes that his relevance to the world will not just end with his death and that his existence will have meaning only by being remembered by those who carry on after him. According to Hazel's father, the universe is aware of Augustus' existence in some way, even if not exactly how he would desire. The latter believe that Augustus' significance will continue beyond his death. In addition, Hazel's father's remarks affect her feelings and stick with her. After Augustus passed away, Hazel asks herself why she still wants to be alive. She concludes that she feels obligated

to take in the universe and live her life to the fullest. This demonstrates that she now has a sense of purpose that she previously lacked, cause of her father's ideals. (Green, 2012: 223)

Witty Augustus enjoys metaphor, symbolism, and grandiose displays of affection. Augustus believes that living a heroic, unusual life and accomplishing something significant will ensure that he is remembered long after his passing (Eros). He frequently talks with Hazel about this subject and his fear of being forgotten and feeling that he still has not accomplished anything deserving because he thinks that immortality can only come from being remembered. It is clear from the speech that he delivered in the Support Group when he said:

I fear oblivion, "he said without a moment's pause. "I fear it like the proverbial blind man who's afraid of the dark. (Green, 2012, p. 12)

His statement demonstrates that he does not wish to be in an unworthy or forgotten condition of oblivion. As a result, he works to maintain his reputation as a loving individual so that others would remember him as someone who is kind, caring, exceptional, and deserving of being kept as a friend or a person who needs to be remembered (BOUGHERARA & REBAHI, 2018). This can be supported by his explanation of oblivion to Hazel Grace in the novel's later chapters, which goes like this:

Sure, I fear earthly oblivion. But, I mean, not to sound like my parents, but I believe humans have souls, and I believe in the conversation of souls. The oblivion is something else, fear that I won't be able to give anything in exchange for my life. If you don't live a life in service of a greater good, you have to at least die in service of a greater good, you know? And I fear I won't get either a life or a death that means anything. (Green, 2012: 168)

According to Augustus' earlier declaration, oblivion is his unavoidable fear; as a result, he wants to ensure that his life will not end in oblivion even if his physical body no longer exists in this world. Because of that, he told Hazel Grace that he desired to live a life he could utilize to benefit others he cared about, like Hazel, his friends, his family, and Isaac. He wanted to die knowing that he had done something more for those around him than just himself, which was the major reason he desired that kind of life. By serving a greater good for others, Augustus Waters can make his life meaningful because, as the last sentence of the statement above demonstrates, he is scared of living or dying a death that has no meaning for him. Thus, this situation makes his struggle between Thanatos and Eros very clear.

Augustus also has a forthright personality in the narrative, another aspect of his worldview. He is direct, in other terms. This is evident from the chat he had with Hazel.

He shook his head, just looking at me. "What?" I asked. "Nothing," he said. "Why are you looking at me like that?" Augustus half smiled. "Because you are beautiful. I enjoy looking at beautiful people, and I decided not to deny myself the simpler pleasures of existence a while ago. (Green, 2012: 16)

It is evident that he did not imply any hazy or unclear notions when he described Hazel as being beautiful. Without hesitating, he told Hazel Grace directly, "You are beautiful" (Green, 2012, p. 16).

Augustus Waters' conversation with Hazel, in which they discussed how teen relationships are awkward by nature without sugarcoating the truth, is another instance in which these viewpoints and traits of Augustus Waters are on display. It is clear from his statement that he made no attempt to hide his feelings over the children's interactions with Hazel. This behaviour is made clear by the way he criticised Hazel for "killing his vibe" (Green, 2012, p. 19) while watching the affectionate interaction between Isaac and his girlfriend, which served as an illustration of how teens express their love for one another.

Without looking over at me, Augustus said, "You're killing my vibe here, Hazel Grace. I'm trying to observe young love in its many-splendored awkwardness." "I think he's hurting her boob," I said. "Yes, it's difficult to ascertain whether he is trying to arouse her or perform a breast exam. (Green, 2012: 19)

Although Augustus Waters is a direct individual, this does not imply that he is cruel or unkind to others. Contrarily, Gus is incredibly kind and wants to make a lasting impression on everyone and everything that he comes into contact within life. He therefore keeps trying to do something for his life and the lives of others. This is evident in his speech:

There were five others before they got to him. He smiled a little when his turn came. His voice was low, smoky, and dead sexy. "My name is Augustus Waters," he said. "I'm seventeen. I had a little osteosarcoma a year and a half ago, but I'm here today at Isaac's request. (Green, 2013: 11)

It is evident to the readers how much Augustus Waters cares about meeting his friends' needs and never fails to disappoint them when they seek company or assistance. That is the influence of Eros over the death drive, which Thanatos represents. His close friend Isaac was no exception to that rule. Hazel, the story's narrator, claims that "Isaac will shortly undergo eye surgery that will surely impair his vision and ability to see things, rendering him blind" (Green, 2012, p. 10). Isaac even emphasizes how important

and supporting Augustus' existence is to him. When his friend Isaac says the following, it becomes very clearer:

Not to complain or anything because I know a lot of us to have it worse, but yeah, I mean, being blind, does sort of suck. My girlfriend helps, though. And friends like Augustus. (Green, 2012: 10)

Since Augustus's concern for Isaac is demonstrated by the statement mentioned earlier, one thing he may do to help Isaac is to heed his plea to attend the support group. By granting Isaac's request, he demonstrates in his word that he cares about him; his attendance is direct evidence of this.

The necessity or cause for doing something" is how motivation is defined. Additionally, the motivation includes the biological, emotional, social, and cognitive components that govern behaviour. In everyday discourse, the term "motivation" is frequently used to describe the causes of someone's behaviour. It is what spurs people into taking certain actions . Hazel lacks desire and drive in her daily activities. She has a pessimistic personality and outlook on life(Thanatos over Eros). This is in the first half of her life and before meeting her love and motivator, Augustus. However, after meeting Augustus Waters, she experiences a significant change in her life and gains a newfound desire to live a meaningful life (Eros over Thanatos). Her comment regarding the inscription in Augustus' home is a good example.

There's a great quote in Gus's house that he and I found very comforting: Without pain, we could not know joy." I went on spouting bullshit Encouragements as Gus's parents, arm in arm, hugged each other and nodded at every word. Funerals, I had decided, are for the living. (Green, 2012: 272-273)

The statement above shows that Hazel Grace and Augustus' parents received a positive result from the quote. After seeing the quote above, she feels like she is alive. She uses the quotation to inspire herself to be fearless and enthusiastic about living their life to the fullest. Hazel was a pessimist before she read the quote at Augustus' home. However, after Augustus' home quotations, this trait is altered due to outside pressure.

Consequently, it proves that she has outside motivation (Khan et al. 174). Hazel also understands that Gus' house is saying that to understand the value of something in life, one must look at its opposing side. In other words, people cannot genuinely see the blessings of joy in their life if they do not truly understand the agony and suffering of this life. Hazel Grace is a girl with very little motivation in the first portion of the novel. She nevertheless succeeds in finding a bright spot despite her terrible times. Hazel Grace

muses bitterly about the world at the start of the book. Everything had a deeper, bad connotation (give some examples). She gains a good perspective on life's significance from meeting Augustus Waters. She makes an effort to live a happy life. She attempts to appear stronger while avoiding her suffering. She did not want to cause those she loved to become unhappy or cry for her. It is clear from the novel's opening line:

Much of my life had been devoted to trying not to cry in front of people who loved me, so I knew what Augustus was doing. You clench your teeth. You look up. You tell yourself that if they see you cry, it will hurt them, and you will be nothing but a hint of sadness in their lives, and you must not become a mere sadness, so you will not cry, and you say all of this to yourself while looking up at the ceiling, and then you swallow even though your throat does not want to close and you look at the person who loves you and smile. (Green, 2012: 213-214)

According to the quote above, it is evident that Hazel Grace tried to maintain a positive outlook while dealing with her sickness to avoid bothering or upsetting other people. Hazel Grace demonstrates her desire to respect others. Her desire to respect others is driven by her propensity for being sensitive to their happiness and sentiments. As a result, she is driven to empower herself, empowering others since her bravery and grateful heart unintentionally inspire them.

The other driving force is her gratitude for Augustus Waters' presence and her feelings of respect and confidence.

But, Gus, my love, I cannot tell you how thankful I'm for our little infinity. I wouldn't trade it for the world. You gave me a forever within the numbered days and I'm grateful" "I couldn't be mad at him for even a moment, and only now that I loved a grenade did I understand the foolishness of trying to save others from my impending fragmentation: I couldn't unlove Augustus Waters. And I didn't want to. (Green, 2012:214).

It is clear from the paragraph above that she is grateful to Augustus Waters. Even though she and Augustus are both ill, she feels content and happy, and she tries to remain upbeat in honor of Augustus Waters, whom she loved dearly.

She constantly considered dying at the novel's beginning and resisted taking action. Because of this, her mother thinks Hazel is upset when she is not. She believes that death is the main focus of her life. However, after reading Peter Van Houten's book *An Imperial Affliction*, she developed a new spirit. She dreamed about meeting the author because she was curious about the book's ending. After all, the endings of the stories she had previously read had never been sufficiently evident.

I don't know, I said, feeling defensive of Peter Van Houten. That's part of what I like about the book in some ways. It portrays death truthfully. You die in the middle of your life, in the

middle of a sentence. But I do God, I do want to know what happens to everyone else. That's what I asked him in my letters. But he, yeah, he never answers. (Green, 2012: 67).

I spent the next two hours writing an email to Peter Van Houten. It seemed to get worse each time I rewrote it, but I could not stop myself. (Green, 2012, p. 69).

In order for her to have the strength and energy to think positively about her condition, it is clear that the book inspires her to maintain her health and stop thinking about dying. She admitted to going to Amsterdam to meet the book's author, Peter Van Houten, and to learn the ending so that Hazel Grace's spirit matures because she believes she can soon realise her ambition because her health is good and her sickness may be less severe than it was. The book inspires her and serves as evidence of extrinsic motivation because it prompts her to develop a wish to be realised and to value life in order to ensure that she has the opportunity to do so. The aim is to display the motivations of the other dominant character in the novel, Augustus Waters.

The inspiration for Augustus Waters comes from his family. His parents have various inspirational sayings hung throughout their home. With those quotations, Augustus Waters feels inspired and motivated to live life to the fullest. He is encouraged to keep his optimism by his environment, which is a happy family. It is evident from what Augustus and Hazel Grace say to one another.

I followed him inside. A wooden plaque in the entryway was engraved in cursive with the words Home Is Where the Heart Is, and the entire house was festooned in such observations. Good Friends Are Hard to Find and Impossible to Forget. Read an illustration above the coat rack. True Love Is Born from Hard Times promised a needle-pointed pillow in their antique-furnished living room. Augustus saw me reading.

My parents call them Encouragements," he explained. "They are everywhere. (Green, 2012, pp. 26-27).

The reader can infer from the remark above that Augustus Waters gained motivation from his parents and grew up in a home with great regard for human life. This is one of the reasons; understandably, he has become accustomed to leading a happy and morally upright life. He has an excellent reason to be optimistic, which comes from his parents' continuous reinforcement of positive attitudes.

Throughout the entire book, Augustus questions the purpose and meaning of his life and comes up empty-handed. In his letter to Van Houten, Augustus speaks about the markings he claims we all want to leave on the world, and they are typically the things people do to demonstrate their importance in some way. This is obvious when he adds, "I want to leave a mark." It's interesting to note that he calls these marks "scars." The

phrase implies that there has been an injury and so agony. Augustus makes it evident that not all of these scars are detrimental, even though it appears like most of them are, especially the ones we cause due to our vanity. In the latter group is the scar he left on Hazel. She cared about and loved him, and he is glad he contributed. Augustus believes that a particular kind of suffering caused this scar.

He appears to conclude what gives life significance in the end. Augustus' main worry for the majority of the book was dying without accomplishing anything, and he still believed that life (and death) had to value when it involved doing something brave that people would remember him for. He believed that fame and success would serve as proof of his existence. But in the letter to Van Houten that Hazel reads after the book, Augustus seems to find a somewhat different way to demonstrate that he was important and that his life had significance. He calls the imprints we seek to make on the world to demonstrate our significance "scars," and while Augustus appears to believe that the majority of scars humans leave, such as mini-malls, are the wrong kind, he is content with the scar he gave Hazel. He implies that because it came about as a result of their love for one another, it proves that he mattered—at least to her. It also satisfies his wish to be remembered after his passing because he is confident that Hazel will always carry "his scar."

Despite having cancer, Augustus is a kind and unbeatable person with a strong desire to carry out his daily tasks (Eros). He still values life and makes every effort to leave a lasting impression before passing away. Making his girlfriend Hazel happy and at ease is one of his top priorities because he is entirely in love with her. This is clear from Gus' assertion when he states

I'll fight it. I'll fight it for you. Don't you worry about me, Hazel Grace. I'm okay. I'll find a way to hang around and annoy you for a long time. (Green, 2012, p. 216).

It demonstrates that Augustus' motivation comes from Hazel. She is the sole reason he wants to resist it. Additionally, he is unconcerned with his ailment. He cannot help but think of Hazel and long to be with her because he considers her a blessing. Augustus believes that because he loves Hazel, they should be together. They both desire to express their love and connection to one another because, like Hazel, they are conscious of their finite time on earth. As a result, Gus never stops going above and

beyond his agony and suffering to ensure that his devoted soul mate is happy and content with him and that he satisfies her need for affection and a sense of belonging.

Like Hazel, Augustus yearns to meet Peter Van Houten, the author of *An Imperial Affliction*. Hazel prompted him to make this request after she suggested the book to him. Gus wants to go to Amsterdam with Hazel Grace as she was the one who introduced him to the author and book. Fortunately, Augustus was confident enough in his future to have saved his wish, so they could utilize it to accomplish their goal, unlike Hazel, who had already used it. In the end, Augustus Waters is driven by external motivation in the form of Hazel's wish.

But then again, maybe it will come along: maybe you'll realize that your one true wish is to visit the brilliant Peter Van Houten in his Amsterdamian exile, and you will be glad indeed to have saved your wish. (Green, 2012: 89).

The quote makes the readers better understand Gus' decision-making and thinking . He values life, and that striving for goals is one way he maintains forward motion. Moreover, he cares about other people and wants to leave a legacy by looking out for them. Hazel Grace is a beautiful illustration of how Augustus' efforts to do the former are shown via his observations (Hays, 2018).

Hope and faith in success and a bright future describe optimism, which is a way of thinking. Positive outcomes are what optimists anticipate, whereas pessimists anticipate bad outcomes. Positive attitudes are associated with several benefits, including enhanced coping mechanisms, decreased stress levels, improved physical health, and increased tenacity when pursuing objectives. Optimists also tend to view difficulties as chances for growth or brief setbacks. Even the worst day has them the promise that "tomorrow will probably be better."

Positive events in one's life are generally related to optimism, presumably due to mechanisms that support and uphold psychological well-being. Additionally, Parveen et al. article "*Optimism as a predictor of psychological well-being among adolescents*" demonstrates a statistically insignificant difference between male and female adolescents regarding their experiences with optimism and how it affects their psychological well-being. In the end, those who are optimistic are more likely to adopt healthy habits than those who are pessimistic.

Hazel Grace is one of the book's most blatantly optimistic characters. She maintains optimism despite having lung cancer, a fatal disease, and disregards the agony, regardless of how much she experiences it. Despite knowing she is hurt, Hazel has discovered optimism as a coping method to deal with her cancer. She always acts as though everything about her is fine, which is obvious.

I'm Hazel, I'd say when they'd get to me. Sixteen. Thyroid originally but with an impressive and long-settled satellite colony in my lungs. Furthermore, I'm doing okay (Green, 2012, p. 5).

It can be seen from the remark above that Hazel wants to believe—and wants others to believe—that she can take that suffering and that she is just fine, despite having incurable cancer that will undoubtedly cause her death. Hazel claims she is healthy because she wants to make the most of her short time on earth with her loved ones and denies being ill. She looks on the bright side and encourages others to do the same. She began to see her own life through a more optimistic lens after deciding to be an optimist, and she also began to love and appreciate her parents for their constant support despite her illness, as seen by her thought that "I wanted to make my parents happy" (Green, 2012, p. 8). This sentence demonstrates how much Hazel loved her parents. She did not want to depress and offend them emotionally. She only wanted her parents to be content and grateful for having her in their lives. Throughout the book, the impact of an upbeat personality on her psychology can be noticed.

Augustus Waters was another character who typified optimism—possibly even more so than Hazel. He is most likely the book's most lively character. Gus is a persistent person. He has always raised his spirit for himself and others since he lives his life with gratitude. Constantly makes an effort to feel brave. It is evident from his self-reported assertion.

And how are you feeling?" asked Patrick. "Oh, I'm grand." Augustus Waters smiled from the corner of his mouth. "I'm on a roller coaster that only goes up, my friend. (Green, 2012, p. 11)

The statement above demonstrates Augustus Waters' high level of enthusiasm. That is the domination of Eros which is the will to live over Thanatos, which is the will to die. He always assures everyone, especially his pals, that everything is all right. He is surrounded by good influences and wants to demonstrate to others that he is resilient enough to confront his life despite being ill. His optimistic personality traits can be linked to this energy. Despite having several illnesses, including one that is chronic and

life-threatening, he is upbeat about his health (osteosarcoma). He does not let his illness interfere with his enjoyment as a result.

Michael Kahn states, "the Id is where our instincts originate, and it is a part of our unconsciousness that demands pleasure. The old part of the human psyche tells what they want, regardless of whether it is possible. The Id refers to the needs and what people need to be satisfied" (Erickson & Murphy, 2008, 76). According to this idea, Hazel cares about what is surrounding her or society in general since she does not like to hurt others after her death because she is pretty sure that her cancer will end her life sooner or later. In this case, she is controlled by the death drive, but after meeting Augustus, she starts to think of herself and wants to achieve pleasure without thinking of her pain and suffering. It is unconscious for this reason demands her (Hazel) to achieve pleasure, regardless of whether it is possible or not, to achieve satisfaction. However, Freud mentions that Even though the Id is not connected to people's consciousness, it is not out of control since it is controlled by physical drives and powered by two energies within them. Thus, it is possible for (Hazel) to control her Id. However, relationships between pleasure and misery are at the heart of everything in life. People are driven to seek out pleasure and stay away from suffering (Freud, 2002, p. 4514).

Freud believed that humans had a natural tendency to flee from pain, which Hazel did in Green's *The Fault in Our Stars* as she tried to flee from her misery and suffering as she would have in any other disappointing human situation. Freud emphasizes that "the only purpose in life is to seek pleasure" in Civilization and its Discontent (ibid.). People always attempt to avoid or dismiss Thanatos and desire to embrace Eros. Pleasure is equivalent to Eros, while suffering is equivalent to Thanatos. The idea that there is an inherent urge for life to end, known as the Death drive, or Thanatos, is given importance by Freud's theory of drives. Freud recognizes it as a balancing propensity for a fulfilling life, also called the Life drive or Eros.

According to Freud, the human body constantly strives to achieve homeostasis and begins to respond by starting drives when this state is disturbed. In psychological terms, these drives are erotic and hostile impulses that occur in the brain, which the individual seeks to fulfill so that the individual can yield to homeostasis. In his later works, however, Freud moderates the emphasis on drives. He assumes that since drives are not fixed, other factors, such as social circumstances, impact them. The protagonist's

first sign of despair is his belief that no one cares. Hazel, the heroine, isolates herself from other people and surroundings, losing contact with others, particularly her friends and family. Although her relationship with her mother is good, and she is trying to make her mother feel happy, she accepts going to the support group. It is a psychological state to feel ignored by family and friends, but in *The Fault, in Our Stars*, it is the opposite; Hazel's family is in love with her, her friends try to be close to her, and she finds her love which Augustus represents.

Freud claims that "we all have a death drive, self-destructive behavior that takes its forms physically and psychologically." Psychoanalyst Otto Kernberg states, "Physical examples of the death drive are that we hurt ourselves in different ways or make war." In *The Fault in Our Stars*, Hazel is the heroine who hurts herself because of sickness(cancer). She is unaware of her death drive since people generally are unaware of what death looks like and do not know its characteristics, so they react by fearing it. They do not know what is beyond the threshold of death, and the death drive is a part of their subconscious. Death can be both terrible and beautiful. According to Freud, "the death drive is the instinct to return to the emptiness that preceded humans birth" (Freud, 1920, p. 64) because this Drive is present "to re-establish a state of things that is disturbed by the emergence of life" (Gay,1923,50). Thus, Hazel is trying to return to the emptiness that preceded humans' birth, or as psychoanalysts, Fatima Caropreso and Richard Theisen Simanke write: "Life is a side trip or a detour on the road to death" (Ibid.,p.98) but everybody does not agree. The death drive may not simply be a life drawn to death (Caropreso & Simanke, 2011, p. 86-107).

On the contrary, according to Robert Rowland Smith, "the death drive is the instinct to come back to life, not to die, but to haunt, which suggests that life itself, rather than being fully alive, is already a form of the energetic haunting"(Smith,2010, p.20). According to this perspective, Hazel is controlled by the death drive to move to the afterlife, which is, according to Smith, "coming back to life," which means not to die but to haunt in the form of energetic haunting. However, after meeting her love Augustus, her perspective is changed.

Zajonc, influenced by social and environmental factors, mentions that Drive Theory has changed and improved significantly, but the fundamentals remain the same (Ibid.).This means that a person is greatly predisposed by his community and

environmental issues, which leads him to decide how to form his life, whether to stay alive or commit suicide. This is not what happened to the protagonist Hazel,' who is unaffected by her surroundings. Zajonc explains Social facilitation as the presence of a spectator can encourage or destroy a task depending on whether the task requires an 'incorrect dominant response' or a 'correct dominant response. In *The Fault in Our Stars*, the spectator is Augustus, who encourages her to live (Eros) and not think of death(Thanatos). 'When a person has a 'correct dominant response,' he/she discovers that the duty is easy, this is represented by Louisa, while with an 'incorrect dominant response,' he/she discovers that the duty is hard, Hazel represents this. Individuals begin to demonstrate performances as dominant responses when surrounded by passive audiences, resulting in a deep stimulation state. The dominant response may be beneficial to an individual's development and performance. However, if damaging, this individual will perform poorly and be unproductive. Death instincts certainly exist, but Eros is distinct because it sustains life. Death instincts arise from expending mental or emotional energy in bodily zones that can excite the psyche when a biological urge is generated. This tension indeed results from the muscular system. The locus of its function is in the Id, followed by the ego, and then the superego, where the libido is restricted. To reconcile Eros and Thanatos, knowing what factors will act as an indulgence of driving points(Ibid.).

When humans(Hazel) let someone else (Augustus) into their life, they must give up a few of their egoistic pleasures ." they often find that the egoistic and life drive struggle. Nevertheless, in *Beyond the Pleasure Principle*, Freud is forced to revisit this differentiation when he observes that narcissism, an ego drive, is not only a lack of erotic Drive but is the source of libido. Thus life drives are not only about the individual's advancement in reproduction but also about concentrating on his or her existence (Freud, 1920, p. 3753). Consequently, the two-fold nature of the critical drives cannot be explained by each creature's 'dual role.'

The pleasure principle and the death drive are interconnected. Throughout the article, *Beyond the Pleasure Principle*, Freud describes how the mind strives to maintain a consistent level of pleasure by reducing the amount of excitement that exists within it as much as possible or stabilizing its level; thus, Augustus is trying to achieve his pleasure (Freud, 1920, p. 3716). As a result, the pleasure principle may satisfy an

individual's desire(Hazel) to eliminate the tension, which is the struggle between the will to die (Thanatos) and the will to live(Eros) and avoid excessive tension. It is, therefore, essential to keep the individual's excitement as low as possible by either "scratching the itch" or "channelling" this annoyance to the outside world (aggression as a means to resolve sexual frustration).

According to this definition, death is the organism's wish to return to an inorganic state. Therefore, death is the purpose of existence (Ibid., p. 3740), indicating that Thanatos is an astrophysical norm that all life shares. As a result, the cell follows the quickest path to decomposition, and Freud posts that "for a long period, perhaps, living matter in a forest is continuously being generated and dying" (Ibid.).

Thus, both Eros and Thantos' dynamics are as follows: Hazel does not have an innate propensity for self-destruction or the breakdown of its coherence. She receives libidinal energy from the outside(environmental, which Augustus symbolizes) until she feels the need to channel her libido towards another living being, transmitting that energy to them. Therefore, the object's penchant for self-destruction is reduced. Until people get more specific, this is pretty abstract.

In personal human development, love is a very late skill to learn, and they want to be loved in their early childhood. Since most suicidal tendencies include feeling unloved, humans need to feel worthy of love to neutralize this Drive. The "giving back" activity occurs when humans learn active cathexis when the passive affection of their parents and surroundings is experienced. Neither Freudian theory nor the economic interpretation in which humans' libidinal capacity reaches its limit is sufficient to explain personal human development as they move from passive to active behavior. The logical conclusion is that when people begin to care for themselves, it is the body parts that become the focus of their attention (autoeroticism), and then develop "a pure pleasure-ego" (Lustich) and discontent with the outside world (Civilization and Its Discontents,2002, p.4467).

Although human beings are loved and cared for permanently in the womb, where all their needs are met, these procedures must be limited after birth. For example, a baby shall cry to satisfy its need for food by reaching for its mother's breast. That happened with Hazel when She was frustrated before meeting Augustus, who symbolizes love.

Now it is essential to be satisfied with external objects, and humans start loving their bodies to be loved without the help of others.

Self-consciousness becomes essential since both Eros and Thanatos must be displaced to achieve satisfaction. When the direct way to satisfaction is obstructed, people need to seek other ways to release the pressure that has been constructed inside them. In this case, all the unconscious activities become apparent: repressing, densifying, disguising, and displacing. So in the case of Hazel, she is trying to release the pressure that has been constructed inside her. Thus, her unconscious activities become clear, like repressing, displacing, and disguising due to the death drive, which tries to destroy unity; the organism will be destroyed immediately. Death is a drive that originated within humans, so they cannot be free from it. This means organisms must make other arrangements to prevent it from damaging them while sustaining the life drive.

Nonetheless, the situation could be more precise with Eros, the Drive needed when humans form relationships, families, and societies. Do we not directly satisfy Eros? How can we say that Eros should be hindered and displaced?

To reduce the tension that the two drives generate in people, it is important to comprehend that Eros and Thanatos' failures propel them to a higher form and that their quest for total fulfillment propels them to discover the quickest route there. Last but not least, human progress's fundamental strength lies in the displacement and displacements imposed upon the race to prevent it from reaching a satisfying judgment that always belongs to Thanatos because it restricts the course of Eros and derives satisfaction from punishing the individual through the superego. On the other hand, Eros is expansive and, like a stream between rocks, strives to continue its development and find fulfillment by creating higher unity (Frosh, 1999: 122).

This internal tension in Hazel and the general organization of human impulses are influenced by societal structure and communal ways of living and thinking. This makes sense if society is viewed as an organized communal life where members are expected to give them investments for their instinctive energy. These investments include truth, beauty, compassion, competition, money, and consumerism, which are valued and practiced. In this instance, Hazel's death drive manifests as a result of the absoluteness that results from suppressing the sexual urge in all of its complex

manifestations outside of the term's simply biological connotations. This impact happens due to the instrumentality of reason or the predominance of a limited definition of what is "useful" and "functional." Aggression frequently results from the repression of the sexual Drive, which is when it cannot channel toward an object. Of course, societal tyranny and enslavement also contain the destructive Drive in addition to the erotic.

The death drive was crucial in Melanie Klein's identity and emotional life theory. Klein's object relations theory focuses on how the infant develops self-awareness and a sense of self-awareness, which is fundamental for ego development and the ability to form relationships. In contrast to Freud, Klein believed that the death drive is already active in infants through feelings like hatred, jealousy, and destructiveness. Concerning *The Fault In Our Stars*, the protagonist, Hazel, has the self-awareness that supports her in improving her relationship with Augustus. This self-awareness is the essence of the death drive that has existed since her infancy. According to Freud, objects were not significant as representatives of instincts.

On the other hand, Klein assumes that instincts have always been aimed at objects rather than unfocused psychic urges (Frosh, 1999, p. 122). The fundamental to Kleinian theory is the assumption that the infant is genetically programmed to experience the death drive forms the basis for developing the obsessive-compulsive position. The child's anxiety must be improved due to experiencing these destructive emotions to not develop the death drive by leading him to hurt himself. Thus, Hazel is saved from these destructive emotions, so she differs from Will in *Me Before You* in this concept. The infant directs this destructiveness toward the external world, principally toward the mother or primary caretaker at this phase. By directing these primitive fantasies toward her, the child aims to remove the terrible negative and the resulting internal stressful feelings. Ironically, this defense mechanism also increases anxiety because the newborn now worries about the retaliation of the object towards whom his/her destructive nature was oriented. Because of this fear, the mother's body (or parts of the mother's body), such as the breasts, become connected with the death drive, and the infant is free from the destructiveness of this evil Drive since it is directed at the external world which his mother represents (ibid.).

In Klein's object relations theory, drives are fundamental to forming the self and perceiving others. According to her, the newborn is inclined to powerful emotions-

destruction, anger, and jealousy – constantly directed toward an object. As a result, anxiety appears early in life, and coping mechanisms become essential for early human development. Essentially, the ability of a kid to love determines the success of an excellent coping technique that leads to the development of a healthy individual. (ibid.)

Otto Kernberg, a modern psychologist inspired by Melanie Klein, believes that the death drive theory is essential for clinical findings since it emphasizes the primary fight between love and hatred. On the other hand, Kernberg's observation of disordered conduct in men led him to assume that the death drive is a supplementary rather than the primary urge. Kernberg distinguishes between a violent desire's biological and psychological bases, contributing to our knowledge of the death drive and its different expressions. Kernberg's primary publication, "The Idea of the death drive: a clinical viewpoint" (2009), summarizes his central results, integrating the most current neuroscience studies concerning emotions and instincts. His study defines the effect as an instinctive disposition of a behavioral mechanism induced by external factors. In Kernberg's opinion, instinct (for example, the flight-or-fight reaction) is formed when a chain or sequence of actions is formed. As a result of inborn physiological stimuli and environmental factors, an instinct is formed. On the other hand, a drive is a collection of emotional reactions structured around subconscious interpretations; hence, the Drive is constructed around effects (Kernberg 2009: 1016).

Melanie Klein expanded on this notion in her depressed position theory, a school of thought that studied how grief typically incorporates ambivalence. The goal of a pathological display of suicidal tendencies performed by narcissistic personalities unable to cope with the thought of defeat, failure, and humiliation, on the other hand, is to secure the self's grandiosity by achieving victory over truth, illustrating mastery and overseeing over life without fear of death and suffering (Kernberg, 2009, p. 1016). Kernberg considers the death drive a secondary phenomenon because he differentiates between a biological representation intended to preserve life and a negative desire that extends beyond the Drive's existing acts. Despite focusing on individuals in his clinical studies, Kernberg's theory takes on a social criticism component when he finds that the death desire does occur in collective contexts to safeguard their perceived ideology. Individually, the death drive attempts to destroy tangible and particular connections with significant persons. The self and the sufferer can get much pleasure from aggression

toward the self and others. He underlines the death drive's excellent persuasive capabilities, which are regularly abused (Ibid.).

It takes a psychoanalytic approach to explore Hazel's inner struggle, which leads to her depression and loneliness. This method reveals and analyzes the main characters, Hazel and Augustus, inner conflicts and sufferings. Green reveals to the reader the matter-of-fact language of Hazel and Augustus' conversations and thoughts, which reflect the characters' difficulties in their surroundings. Even if he lives in a community, the individual may feel disconnected.

As Augustus maintained his positive behavior to inspire others, the novel conveys that no matter what one goes through, giving in to agony and misery is never the answer. This means that Eros controls Thanatos; they are committed to living their best lives, trying to inspire others, and never giving up. However, they are experiencing the pain of death. Another thing the research shows is that people have to work for happiness and a meaningful existence; they will not just knock on their door. In the end, the novel can inspire readers to persevere through any challenging moments they may have in life, and it can also assist readers in focusing on the positive aspects of life and adopting an upbeat outlook to give them the power to overcome their flaws, afflictions, and sorrows.

The main character in John Green's *The Fault in Our Stars* is an intriguing situation that can be examined from the perspective of Freudian psychoanalysis. Because literary characters symbolize real human life, psychoanalysis can be used to analyze one of them. When viewed in this light, fictional characters mimic reality. We examine Hazel's methods of self-defense and fundamental problems in this study. By examining the textual evidence from the novel about Hazel's childhood, the study answers the concerns of what causes these self-defense strategies and core difficulties. This study concludes that Hazel uses various self-defense techniques to protect herself from threats. Some techniques include selective perception, denial, avoidance, displacement, projection, fixation, identification, and rationalization. The study also identifies Hazel's fundamental problems, including her low self-esteem, fear of intimacy, and fear of abandonment. Identifying the causes of Hazel's protective mechanisms and fundamental difficulties is far more complex and troublesome. While we can have some faith that Hazel's most traumatic experience—hearing her mother's

threatening remark about her death—caused her to use the self-defense techniques identified in this study—we are still unable to identify the root of her problems. The book *The Fault in Our Stars* is our text because it does not refer to Hazel's early years. The author's account of Hazel's life began when she was thirteen. Before that, it is stated that Hazel had a contented, typical childhood. The author, John Green, did not care to mention or refer to his main character's childhood other than to claim that she had a lovely childhood, but there is no obvious explanation. Whatever the motivations, the book illustrates psychological fiction that lacks closure. Despite being the best-selling item, it does not accurately depict or capture the entirety of human life.

Hazel struggles because she always strives to appreciate life, especially the life of her friends. She consistently provides Augustus, a friend in the support group, the will to live. She makes an effort to reject the support group and leave it. The other fight Hazel faces is the one in which she reads novels as part of her daily routine to dispel her fears about cancer. Following her reading of the book, she decides to meet the author. She truly wants to talk to him and tell him about her life. She also wants Peter (the author) to cure her condition. Hazel works hard to develop a positive friendship with a male. She requires a close companion with whom she can always share life's experiences. Hazel's artistic self emerges while she struggles to live and have fun. She eventually fell in love with Augustus at the time. She tries to give Augustus her entire focus by encouraging her spirit to live and encouraging readers to pick up a book comparable to hers. By sending him an email, she tries to be more imaginative. Hazel will occasionally read Augustus' poetry to express her devotion to Peter. This is called creative because it is an additional activity to reading a novel. She strives to become more acquainted with the novel's author and writer. After applying individual psychological analysis to evaluate *The Fault in Our Stars*, the study concludes that it is relevant to the examination of Hazel's battle with cancer and her creative process in the book. Hazel's struggle is evident in the fact that she reads novels as part of her daily routine to dispel her fears about cancer. Following her reading of the book, she decides to meet the author. She truly wants to talk to him and tell him about her life. She also wants Peter (the author) to cure her condition. Hazel works hard to develop a positive friendship with a male. She requires a close companion with whom she can always share life's experiences. Hazel's artistic self emerges while she struggles to live and have fun. She eventually fell in love with Augustus at the time. She tries to give Augustus her entire focus by

encouraging her spirit to live and encouraging readers to pick up a book comparable to theirs. By sending him an email, she tries to be more imaginative. Hazel will occasionally read the poem to Augustus to demonstrate how much she admires Peter. This is called creative because it is an additional activity to reading the literature. She attempts to get more deeply involved with the writer and the book.

Conflicts and the psychological features of the main character are two essential elements of the book *The Fault in Our Stars* that have been examined. The conflict that Hazel was experiencing might be divided into two categories: internal conflicts and external conflicts. This anecdote demonstrates that interpersonal disputes are the most common external conflict. Moreover, Hazel's tendency to constantly have wars in her head illustrates internal turmoil. The investigation of the main character's psychological characteristics is broken down into wants, emotions, and sentiments. Most of her wants relate to learning more about the entire missing section of her favorite novel. The feeling can be seen in Hazel Grace's demeanor. Her interactions with Augustus and her parents are the primary source of emotion.

Hazel yields to Thanatos' obsessions and gives in to the seductive pull of Augustus. According to the above sentence, sexuality is categorized as a component of the life drive, which opposes the death or possessive drives. Since sexuality fits their motivations for living, they are both with it.

Even before she starts dating Augustus, Hazel seems to think that Eros and Thanatos do not fit the typical pairings in *The Fault in Our Stars*. Thanatos, her destructive drive, is more powerful and possessive than Eros, her life drive. Her refusal to be social and to leave the house and join the organization with her mother is one of the significant and painful events that impacted her mind and unbalanced the normal union of the life and the death drive. The extent of Hazel's anguish and its detrimental impact on him is clear to Augustus. While they never directly condemn her, it is challenging to endure the others' contemptuous gazes. The normal fusions of Eros and Thanatos are fundamentally upset by this scene.

The passing of Augustus is another event that harms the life drive and strengthens the death drive, placing her in yet another difficult situation and altering the outcome of the death, which makes the life drive struggle in favor of the destructive one. But in the end, she decides to continue living.

At the start of the novel, it is clear that Thanatos is possessive of Eros. Hazel focuses on her work to distract herself from the suffering of the death drive. The goal of Thanatos is to persuade individuals that all of their accomplishments are vain and worthless and that they should submit to death.

She also understands better than anybody else that she must reject the death urge if she wants to live. Tolerating Thanatos's strong pressures and temptations are impossible without rebalancing the typical fusion of the death and life drives within oneself; thus, she should do so (at least to some extent), or she would die or commit suicide shortly.

Her passion for Augustus is the new, powerful drive that can bring her back to life. She needs to start a relationship with him if she wants to survive. Thus, she is spared from death by this love. According to Jung and Freud, the life drive includes sexual and erotic desires. Therefore, Augustus's attraction to Hazel is a great favor for helping her regain her life's purpose in such a way. So, Augustus's sexual attraction to Hazel is an immense mercy for recovering her life drive in such a condition. In this critical situation, Augustus plays an angelic role. Despite her unwillingness to interact with him, she accepts that fact. Her inner torture is tolerated, and she lets him rouse his sexual impulses through her body to give her happiness and hope for the future.

He sacrifices his life to save her from the suffering of the death drive and to grant her newfound life through the pleasure of her body. She does not want to be touched by him, as seen by her feelings and the pitiful state she is in under his grip, yet she puts up with all of this because she needs him to make her happy.

After Augustus's death and funeral, these days are brutal and intolerable in Hazel's life. She struggles with her powerful death drive to get free from its grip, but she finds out that without a strong stimulus and hope to grasp, she cannot defeat her strong death drive. Her life drive is at its weakest and would be shattered quickly with a fillip.

Additionally, the study teaches the readers to live a meaningful life; they must maintain their ground and be grateful despite their hardships. It also shows that there is always hope, even when the odds are stacked against them. In addition, it is evident that the main characters, Hazel and Augustus, endured numerous challenges during their lives, including Augustus losing a limb, their friend Isaac going blind, and Hazel having

breathing problems. However, they overcame them with the help of one another and their upbeat outlook. Additionally, the characters' goals are crucial to their ability to survive. To achieve their objective, both individuals had similar determinants that kept them moving forward and made their lives easier. In addition, the narrative clearly shows the impact of friends and family. Characters rely on each other's abilities, the encouragement of family and friends, and optimism.

Green emphasizes Augustus' extraordinary contribution to freeing Hazel from Thanatos' control and giving her a second chance at life. She needs Augustus to boost her libidinal Drive against her ego drive and spare her from death while she suffers under Thanatos' obsessions. Hazel leaves after Augustus's passing to pursue her destiny. She avoids self-destructive inclinations and gets the typical fusion of life and death drives. She lives to demonstrate in herself the triumph of Eros over Thanatos.

The life drive is evident in the protagonist's desire to live a full and meaningful life, despite her terminal illness. She seeks out experiences that bring her joy and connection, such as falling in love with Augustus and traveling to Amsterdam. These experiences represent a triumph of the life drive over the death drive, as the protagonist chooses to embrace life and love, even in the face of adversity. The desire for connection is also a central theme in the novel, as the protagonist seeks out meaningful relationships with others, including her parents, Augustus, and other cancer patients. These relationships provide her with a sense of belonging and support, and help her find meaning and purpose in her existence. *"The Fault in Our Stars"* highlights the importance of the life drive and the desire for connection in the human experience. It encourages readers to embrace life with courage and compassion, and to seek out meaningful relationships with others. The novel serves as a reminder that even in the face of adversity, there is always the potential for love, connection, and personal growth. In *"The Fault in Our Stars,"* the author John Green conveys a powerful message about the human experience, one that emphasizes the importance of love, connection, and the pursuit of meaning and purpose in life. Through the experiences of the novel's protagonist, Hazel Grace Lancaster, who is living with terminal cancer, the novel explores the fundamental questions that many people face in life: what is the meaning of life, how do they find purpose in their existence, and how do they cope with the inevitability of death. In answering these questions, the novel highlights the importance

of love and connection in the human experience. Hazel's relationships with Augustus, her parents, and other cancer patients provide her with a sense of belonging and support, and help her find meaning and purpose in her existence. The novel also emphasizes the importance of living in the present moment and cherishing the experiences that bring us joy and fulfillment. Ultimately, the message of *"The Fault in Our Stars"* is a powerful one, emphasizing the importance of living a full and meaningful life, even in the face of adversity. The novel encourages readers to embrace life with courage, compassion, and an open heart, and to seek out love and connection with others. It serves as a reminder that the human experience is a precious and fragile thing, and that every moment is an opportunity to create meaning and purpose in our existence.

4. THE DEATH DRIVE AND THE FEAR OF SEPARATION IN MCEWAN'S *THE CHILDREN ACT*

4.1. Introduction to McEwan and *The Children Act*

Children are born with a trust in the care of the elderly, protecting them, providing for their physical and mental needs, preserving their curiosity, and, most importantly, preventing existing institutions from interfering with their lives. The established institutions, whether those of government, arts, or religion, fence them in every manner to the point where they become "the listening robots" or, more accurately, robots that are apprehensive. The issues that future citizens, the children, suffer as a result of the oppressive activities of "the powers" are addressed by McEwan, a reputable social reformer with the true goal of making the world a living and beautiful place, after evaluating the frailties of adults. Due to the diversity of his subject matter, which is as varied as his choice of genre, Ian McEwan is regarded as "a major voice in contemporary British Fiction" and "the best British writer of his generation"; he alternates between sadomasochism (which earned him the moniker Ian MacAbre early in his career), feminism, historical fiction, and contemporary psychological intrigue. (Quigley, 2006, p. 436). British novelist Ian McEwan is renowned for his literary fiction, which frequently tackles challenging moral and ethical concerns. His book "*The Children Act*" explores the moral and legal dilemmas that arise when dealing with children's treatment in the context of medicine and religion.

Childs, (2012) notes about the thematic concerns of McEwan's books that McEwan "has probed connections between children and adults throughout his writing, particularly the thoughts and worries the young have about 'becoming grown up.'" (Childs, 2012) . The idea suggests that something can be modified or reformatted if it is discovered to be harmful. Life is ultimately more valuable, lovely, and worthwhile. Similar to how laws can be changed if they affect how people live, even if they are approved as codes in religious forums or passed by parliaments with widespread authorization. This fundamental principle of human existence must guide all organizations, including those of religion and government. As a result of the eco-centric minds, what initially seems helpful for the community gradually becomes problematic.

Ecosystems change, the world changes, and man changes, but artificial Society is bound to the past by actions and customs. This denied the value of life, caused pain to the noble souls and decent writers who step forward to arouse people from anguish and gloom. One such person is McEwan, who uses his novels to reveal the suffering hidden beneath the shaky institutions. Early works by McEwan included many clever characters who, like him, frequently "slithered" along the "axis of belief and unbelief." He must stand up for atheism and the secular state because they are being attacked. The novel is a nuanced exploration of complex legal, ethical, and moral issues, and McEwan's prose is both elegant and thought-provoking.

McEwan has talked about his longtime interest in Islam and how he spent part of his childhood on a military installation in Libya. However, he admitted to Richard Dawkins in an interview a few years ago that he never felt entirely at ease writing about Muslims: "To be genuinely candid about Islam would cause you to look a bit uncomfortably behind you." McEwan hid Salman Rushdie in his home after the fatwa against him was made public. He believed his life might be in danger in 2008 after giving a sound bite to an Italian publication about his views on Islam ("I abhor Islamism because it aspires to establish a society that I detest"). He advised *The New Yorker*, "They desire me death." Inconsequential in this novel will explain to someone unfamiliar with McEwan's work why he has such a stellar reputation as a storyteller.

"The Children Act" is a novel about the importance of individual rights and freedoms, and the difficult choices that can arise in situations where those rights come into conflict. It raises questions about the limits of parental authority, the role of the state in protecting vulnerable individuals, and the role of religion in making life-and-death decisions.

"The Children Act" is a powerful and thought-provoking novel that will leave readers grappling with some of the most difficult ethical and moral questions of humans time. McEwan's skillful storytelling and insightful exploration of complex issues make this novel a must-read for anyone interested in the intersection of law, ethics, and morality.

4.2. The Death Drive and The Fear of Separation in McEwan's *The Children Act*

Ian McEwan's novel *The Children Act* explores the tension between death and life drives in the context of a legal decision. The novel centers around Fiona Maye, a High Court judge who must rule on a case involving a teenage boy, Adam Henry, who is refusing a blood transfusion that could save his life. Adam is a Jehovah's Witness, and his faith prohibits him from accepting blood transfusions. Fiona must decide whether to force Adam to undergo the transfusion, or to respect his religious beliefs and allow him to refuse the treatment, potentially leading to his death. Fiona is a British High Court judge having a docket overflowing with cases involving the plight of families and religious believers: divorcing Jewish parents, unequally Orthodox, disputing their daughters' education; Catholic parents who refuse to separate their conjoined twins, even if it means that they will die, in order not to interfere with God's purpose. Therefore, Thanatos, who is Death in this situation, embodies religion.

The novel's opening lines are, "London One week into the Trinity term. Implacable June weather" to bring to mind "Bleak House." (TCA,2014,P11) However, Fiona Maye differs from Dickens's judges, who tend to nod off while dispensing justice and focus more on the quality of Inner Temple mutton. Justice Maye is practically faultless, Sage, educated, diligent, and kind. Bringing "reason to hopeless situations" is her life's work. Even if she does not believe in God, who would not want to give her the state's authority? She is cunning in this instance and chooses life over Death, even though it goes against religious doctrine. As a result, this work shows a fight between Death and life, symbolized by the three central plots.

The study will focus on the perspective of the psychological theory of life and death drives; how should researcher interpret Fiona's fight. In addition to the views of other psychologists such as Klein and Maslow, Michael Kahn, Otto Kernberg, Fatima Caropreso, Richard Theisen Simanke, Zajonc, Lacan, Marcuse and Smith. The analysis uses the psychoanalytic theory developed by Sigmund Freud as its primary analytical tool. As a form of literary research, the study uses a descriptive qualitative method, depending on reading the novel, focuses on the character and characterization of Adam and Fiona, and compare and analyze them along with the theories used. It emphasizes on the conflict within the characters, between their life drive (Eros) and their death drive

(Thanatos). A conclusion regarding the possible origin of the self-defense mechanisms may also be drawn from the character's progression and childhood. According to McEwan, the social and theological issues that Fiona faces in his novel "*The Children Act*" represent death drive because they are contrary to the protagonists' lives. How should readers view Fiona's fight in light of the psychological idea of life and death drives?

Fiona has a lot on her plate, yet she still finds time to compose a letter about a particular school for the cleaning lady's autistic son. The novel does not mention the cleaning lady or her son; they are there to highlight Maye's moral character. Her only flaw is that she cares too much about others who came before her. Her marriage is in jeopardy since she became melancholy and uninterested in sex after the case of the conjoined twins. As a result, her job interferes with her marriage and their social lives, again putting her wish for a happy existence at odds with her fear of having children with specific disabilities. She must determine how to rediscover her rhythm by the novel's conclusion. At the same time, she must decide whether Adam Henry, a leukemia patient who is a Jehovah's Witness, should be forced into receiving a blood transfusion because it is required to save his life but is against the beliefs of his faith. He will turn eighteen in a few months and can make decisions following British law. Due to religion, traditions, and Society, Adam is engaged in a fierce battle between his desire for life and desire for Death (the struggle between Eros and Thantos).

Which way should the judge decide? Life is sacred. On the other hand, there is personal autonomy or the freedom to choose one's medical course of action, no matter how senseless that may be. Most of the novel is set over the few days that Adam and his parents try to convince Maye to leave them alone because the transfusion must take place quickly if Adam is to survive. Maye supports **the right-to-life** movement because she wants to give the man life despite his family's objections. After all, it goes against their religious beliefs. Adam's faith drives the plot, but this faith still needs to be developed. Besides their ban on blood transfusions, McEwan has little interest in the Jehovah's Witnesses, and readers learn very little about their beliefs and very little about their history. McEwan is typically one of the most inquisitive novelists. He immersed himself in the worlds of his characters for earlier books about neurosurgeons, physicists, or affluent girls during World War II. As a result, he could write about such worlds from

the inside. Adam's beliefs, however, never appear specific, as though he could stand in for any obstinate believer. This ambiguity gives the novel a fable-like quality that pits faith against science and the state, making it seem more metaphorical than realistic. Jehovah's Witnesses are a stand-in for something else that McEwan felt he could not speak about openly. Hence his writing is ambiguous.

There is no stunning beginning sequence like in the balloon accident in *"Enduring Love"* (1997) or a unique set piece like in *"Atonement's"* (2001) evacuation from Dunkirk. There is no hilarity from *"Solar,"* (2010) incredible nasty perversity from *"The Cement Garden,"* (1978) or first-love-last-rites-style perversion. The moment in *"The Children Act"* (2014) that appears McEwanesque is also one of its least believable. The novelist has never been as overtly polemical as he is here. When Fiona visits Adam in the hospital in *"The Children Act,"* she sings him verses from Yeats' *"Down by the Salley Gardens (1889)."* "She bids me take life easy, as the grass grows on the weirs; / But I was young and foolish, and now am full of tears," (lines 13_16) the poem's final couplet reads_ he recognizes himself. He feels for the first time that the world outside of his cult could, after all, have something to offer in terms of art, life, and love. (Eros started to control him now) Adam's only problem is that he conflates his love for poetry with his love for the sixty-year-old woman who introduced him to it, which leads to maudlin difficulties. Despite McEwan's hatred for supernaturalism, readers must accept his assertions about the literary powers it possesses. Adam consequently experiences love and passion, and this love serves as the inspiration for giving him a fresh start in life so that, after meeting Fiona, he can improve himself. Eros's strength triumphs over Thanatos is resolute dominance.

The primary character in *The Children Act*, Fiona Maye goes through two particularly trying situations. The first is when her husband, Jack, a professor at a university, confesses to having an adulterous relationship with a younger woman or that one is about to begin. This unexpected blow causes Fiona to experience an uncontrollable flow of thought and emotion, which McEwan perfectly catches and depicts. For instance, one of the most terrible parts of this situation is how it elevates her from being a "secular deity" administering justice to being on equal footing with the helpless petitioners who came before her bench. The second difficult situation concerns a seventeen-year-old leukemia patient who requires a blood transfusion immediately. He

and his parents are Jehovah's Witnesses, a group that forbids such transfusions out of a sense of religious duty. According to the hospital, the boy will probably die without the transfusions, which is asking the court to disregard their requests because the boy is too young to make an informed decision. It is up to Fiona to decide how to handle these opposing demands. The novel's most exciting parts are the reasons she hears for and against transfusion; McEwan fairly presents all sides of the debate between faith and medicine and the child's bodily well-being and spiritual welfare. Fiona also visits the boy while he is in the hospital to assess the youngster's capacity and the intensity of his feelings over the issue of his life and Death. She meets a charming, naïve young man who loves poetry and music. However, this is not the second stressful incident; Fiona makes decisions without much trouble. The second incident involves the youngster for a split second and upends Fiona's carefully crafted universe of moral principles and rational thought. McEwan does not treat them like objects. However, McEwan does not apologize for their strongly earthbound viewpoint.

As Fiona Maye and her husband, like many of McEwan's protagonists, are portrayed as admirable members of Society, their transgression is all the more disconcerting. Fiona is a highly skilled professional and a dedicated custodian of the well-being of her fellow Londoners, much like the neurosurgeon Henry Perowne on *Saturday*. Since the pair has no children, Fiona is free to focus on performing classical music on the piano in her private life, which is quite comfortable and well-cultivated. The power of Eros is controlling her personality at the beginning of the novel .

The novel's protagonists, Fiona and Adam , are examined using some psychological theories. Maslow's theory of human motivation is used to examine the needs or motivations of characters. According to Maslow's philosophy, offering love is attempting to fill a hole by comprehending and embracing selected individuals. Receiving love serves as a remedy for loneliness and rejection. This indicates that people will constantly try to keep the people they care about to maintain their sense of being loved by others. The primary character's incentive for survival is love. Adam is depressed, this affects his thoughts and feelings behavior and makes him feel empty, hopeless, and worried, and he has lost his interest in life because of the struggle inside him. Fiona refused his love. The portrayal of the protagonist, Adam, has a negative effect because, in the end, he lost his will to live. It means that the power of Thanatos wins in

the end due to the mighty struggle inside him. Adam cannot violate his religious rules. He will return to the peace of his primitive state, away from life's struggle. There are many different ways that despair might appear. Anxiety, emptiness, despair, worry, helplessness, worthlessness, guilt, impatience, pain, and restlessness are all common symptoms of depression. In addition to losing interest in things, they might overeat or lose their appetite and have trouble focusing, remembering details, or making judgments. They might even consider or attempt suicide. They might experience digestive problems that do not improve with therapy, insomnia, excessive sleeping, fatigue, a lack of energy, and aches and pains. This is what happened with Adam he is depressed, and this affects his thoughts, feelings, and behavior, and makes him feel empty, hopeless, worried, and lost his interest in life. As a result of his illness and the psychological effects on him, his circumstances have changed. In this situation, his life is controlled by death drive which is his religious thoughts (Thanatos).

In *The Children Act*, Mcewan's portrayal of Adam has a positive impact since he discovers his will to live because he finds a real love. This indicates that Eros' force ultimately triumphs despite a fierce internal conflict. Lately he accepts his fate refusing his blood transfusion because Fiona refused him and ultimately dies from leukemia (Thanatos), which causes him to lose his life.

Michael Kahn states, "the Id is where our instincts originate, and it is a part of our unconsciousness that demands pleasure. The old part of the human psyche tells what they want, regardless of whether it is possible. The Id refers to the needs and what people need to be satisfied" (Erickson and Murphy, 2008,76). Nevertheless, Adam is not careless about what surrounds him or society; he is thinking of his religion, which dominates his life. However, Freud mentions that Even though the Id is not connected to people's consciousness, it is not out of control since it is controlled by physical drives and powered by two energies within them. Thus, it is possible for (Adam) to control his Id. However, everything in life is centred on pleasure and pain relations. "People are motivated to approach pleasure and avoid pain." (Freud, 2002, p. 4514) For Freud, human beings naturally run away from pain, which is not what happened with Adam. Like any other disappointing human being, he is trying to escape his pain and suffering by refusing his life, represented by a blood transfusion. In *Civilization and its Discontent*, Freud emphasizes that "the only purpose in life is to seek pleasure" (Freud,

2002, p. 4514). In this sense, pleasure equals Eros, and pain is to Thanatos; humans always try to avoid or ignore Thanatos and want to embrace Eros. Freud's drives theory provides importance to the notion that there is a natural principle of entropy, a tendency for life termination, denoted as the death drive, or Thanatos. Freud recognizes it as a counterbalancing tendency for satisfying life, known as the life drive, or Eros.

Otto Kernberg states, "physical examples of the death drive are that we hurt ourselves in different ways or make war." This happens in *the children act*; Adam is the hero who hurts himself because of sickness and is unaware of his death drive since people generally are unaware of what Death looks like. Since they do not know the characteristics of death, they react by fearing it. Since they do not know what is beyond the threshold of Death, the death drive is part of their subconscious. Death can be both terrible and beautiful. According to Freud, "the death drive is the instinct to return to the emptiness that preceded humans birth" (Freud, 1920, p. 64) because this Drive is present "to re-establish a state of things that is disturbed by the emergence of life" (Gay,1923,50). Thus, Adam is trying, by refusing a blood transfusion, to return to the emptiness that preceded humans birth or as psychoanalysts, Fatima Caropreso and Richard Theisen Simanke write: "life is a side trip or a detour on the road to death" (Ibid.,p.98), but everybody does not agree. The death drive may not simply be a life drawn to Death (Fátima, 2011, pp. 86-107).On the contrary, according to Robert Rowland Smith, "the death drive is the instinct to come back to life, not to die, but to haunt, which suggests that life itself, rather than being fully alive, is already a form of the energetic haunting"(Smith,2010, p.20). According to this perspective, Adam is refusing blood transfusion to move to the afterlife, which is, according to Smith, "coming back to life," which means not to die but to haunt in the form of energetic haunting.

Zajonc, influenced by social and environmental factors, mentions that Drive Theory has changed and improved significantly. However, the fundamentals remain the same (ibid.).it means that a person is greatly predisposed by his community and environmental issues, which leads him to decide how to form his life, whether to stay alive or commit suicide, and that is what happened to the protagonist Adam,' who is affected by his surrounding since he thinks that if he saves his life by permitting them to transfuse blood and giving him life again will affect the social surrounding concerning

the idea of religion; that is, what led him to determine to end his life. Zajonc explains Social facilitation as the presence of a spectator can encourage or destroy a task depending on whether the task requires an 'incorrect dominant response' or a 'correct dominant response. In *The Children Act*, the spectator is Fiona, who encourages Adam to live (Eros) and not think of Death (Thanatos). 'When a person has a 'correct dominant response,' he/she discovers that the duty is easy, this is represented by Fiona, while with an 'incorrect dominant response,' he/she discovers that the duty is hard; Adam represents this. Individuals demonstrate performances as dominant responses when surrounded by passive audiences, resulting in a deep stimulation state. The dominant response may be beneficial to an individual's development and performance. However, if damaging, this individual will perform poorly and be unproductive.

Self-consciousness becomes essential since both Eros and Thanatos must be displaced to achieve satisfaction. When the direct way to satisfaction is obstructed, people need to seek other ways to release the pressure that has been constructed inside them. In this case, all the unconscious activities become apparent: repressing, densifying, disguising, and displacing. So in the case of Adam in *The Children Act*, he is trying to release the pressure that has been constructed inside him. Thus, his unconscious activities become clear, like repressing, displacing, and disguising due to the death drive, which tries to destroy unity; the organism will be destroyed immediately. Death is a drive that originated within humans, so they cannot be free from it. It means organisms must make other arrangements to prevent it from damaging them while sustaining the life drive.

The death drive was crucial in Melanie Klein's identity and emotional life theory. Klein's object relations theory focuses on how the infant develops self-awareness and a sense of self-awareness, which is fundamental for ego development and the ability to form relationships. In contrast to Freud, Klein believed that the death drive is already active in infants through feelings like hatred, jealousy, and destructiveness. Concerning *The Children Act*, the protagonist, Adam, has a self-awareness which supports him in improving his relationship with Fiona. This self-awareness is the essence of the death drive that has existed since infancy. According to Freud, objects were not significant as representatives of instincts.

On the other hand, Klein assumes that instincts have always been aimed at objects rather than unfocused psychic urges (Frosh, 1999, p. 122). The fundamental to Kleinian theory is the assumption that the infant is genetically programmed to experience the death drive forms the basis for developing the obsessive-compulsive position. The child's anxiety must be improved due to experiencing these destructive emotions in order not to develop the death drive by leading him to hurt himself, suicide as what happened with Adam, unlike Fiona whose anxiety is developed by experiencing different kinds of destructive emotions which lead her to decrease the power of her death drive and as a result, she is saved from hurting herself. Overall, the Kleinian theory of life and death serves as a lens through which the novel explores issues of autonomy, responsibility, and the complexities of the human psyche. It highlights the ongoing struggle between our desires for growth and connection versus our tendencies towards destruction and detachment, and the importance of finding a balance between these opposing forces in order to achieve a sense of wholeness and wellbeing.

In Lacanian terms, Fiona's decision can be seen as a struggle between the death drive, represented by Adam's refusal of the transfusion, and the life drive, represented by the potential for him to continue living if the transfusion is administered. Fiona must navigate this tension and make a decision that balances the competing demands of these drives. Adam's struggle can be seen as a reflection of the conflict between the symbolic order and the drives. The symbolic order, represented by the legal system and societal norms, places a high value on the preservation of life. However, the death drive challenges this order by insisting on the right to self-determination and the pursuit of individual values and beliefs, even if it means sacrificing one's life.

Fiona herself embodies the life drive in the novel. She is committed to upholding the law and preserving life, as evidenced by her career as a judge. However, she also struggles with the limitations of the symbolic order, as evidenced by her failing marriage and her extramarital affair with a younger man. Another character in *The Children Act* who embodies the death drive is Adam's father, who is also a devout Jehovah's Witness. Like Adam, he is willing to sacrifice his son's life in order to uphold his religious beliefs. His unwavering commitment to these beliefs represents a challenge to the life drive, as it prioritizes the preservation of life above all else.

Fiona Maye, on the other hand, embodies the life drive in the novel. As a judge, she is tasked with upholding the law and preserving life, which reflects her commitment to the life drive. However, her failing marriage and extramarital affair suggest a dissatisfaction with the limitations of the symbolic order and a desire for something more fulfilling.

Adam, on the other hand, embodies the death drive in the novel. His refusal of the transfusion represents a willingness to sacrifice his own life in order to maintain his religious beliefs. His decision challenges Fiona's commitment to preserving life, and forces her to confront the limitations of the symbolic order and the boundaries of individual autonomy.

The tension between the death and life drives is further complicated by the legal system, which represents the symbolic order. Fiona's decision is not only a reflection of her own desires and values, but also of the laws and regulations that govern society. The novel explores the ways in which the symbolic order can both enable and constrain individual agency and autonomy. Overall, *The Children Act* can be seen as a Lacanian exploration of the tension between the death and life drives, as well as a commentary on the limitations and constraints of the symbolic order. The novel presents a complex and nuanced portrayal of the human psyche and the struggles that individuals face in their quest for meaning and fulfillment in life, as well as the ethical dilemmas that arise in the context of legal decision-making.

It also highlights the importance of individual autonomy and agency, and the difficulty of balancing these with the demands of society and the legal system. Ultimately, the novel encourages readers to grapple with the complex ethical questions that arise in situations of life and death, and to consider the ways in which the symbolic order both enables and constrains human behavior and motivation.

The tension between the death and life drives is further complicated by the legal system, which represents the symbolic order. Fiona's decision in the case must be made within the constraints of the law, which can limit individual autonomy and agency. The novel explores the ways in which the symbolic order can both enable and constrain individual agency and autonomy, and the difficulty of reconciling the competing demands of the death and life drives within this framework.

McEwan has recently published shorter novels ("*On Chesil Beach*" is 203 pages, and "*The Children Act*" is 221) that demonstrate an uncanny talent for seizing a resonant subject from the pages of lifestyle journalism, tease it out into full scenes, and then push them hard for their more significant, enduring meanings. "Until "*Chesil Beach*," I don't believe I had ever read an extended scene about a virgin couple getting married. However, there are several examples of duplicitous relationships, virginities adapted from Shakespeare and Cervantes, and in-depth depictions of sex (starting with Ulysses and probably concluding with Harold Brodkey's "Innocence"). McEwan explores the midlife crisis in "*The Children Act*." Like in the first book, he also places his characters in a situation about which we already hold long-standing prejudices. The development, dissection, analysis, and reveal of what is already presumptive gives readers a great deal of enjoyment, but they enjoy it much more when authors deviate from assumptions. The husband and wife in "*The Children Act*" are well-off, sophisticated, and childless (on the first page, we observe their marital conflict taking place in an apartment with a Bokhara rug on large polished floorboards, close to a grand piano). They both adore opera, Keith Jarrett, and travel. He is a classicist, and she is a judge.

You know I love you, he saysZ

But you'd like someone younger, she replies.

I'd like a sex life. (TCA,2014)

This was her chance to entice him back to her, offer reassuring promises, and apologise for being preoccupied, worn out, or unavailable. But she turned her head aside and kept quiet. She wouldn't put herself to the effort of reviving a sensuous life she didn't want at the time.

The expected response from Fiona is a "no." Jack leaves because he cannot have the marriage, and "this affair" is predictable so far. McEwan then does the more complicated thing. He explores the woman's path through midlife by following her. For some books, McEwan has been using his toolkit to analyze gender from the inside:

McEwan expresses Fiona's thoughts of desertion in a unique way:

There was oldness. Although it had not fully withered yet, there were signs of it, much like how a ten-year-face old might show signs of an adult in a certain light". (TCA,2014)

As she considers her reasons for wanting to get married, he takes some time to highlight the subtle differences inside the marriage. She could not manage the remainder

of her life alone and had no intention of doing so. Two close friends in her age who had been separated from their husbands for a long time still avoided going alone into busy places. She wonders again whether it was not the love she had lost so much as a modern type of respectability, whether it was not disdain and ostracism she feared, as in the writings of Flaubert and Tolstoy, but pity. Her intelligence works against self-pity in this situation. Being the target of societal pity was another way to die in Society. Most ladies underestimated how near the eighteenth century was. The husband's affair ends early in the novel with a brief, quiet fizzle.

For the remainder of the novel, readers follow Fiona's midlife affair, which takes an entirely unanticipated form. She believes she brought logic to hopeless situations in her work in family court. She upholds the rule of justice and discerns similar themes throughout the numerous tragedies she encounters. She becomes involved in the case of a young guy whose parents support his decision not to receive a blood transfusion because of his religious beliefs. Fiona meets the dying youngster at the hospital, which is an unusual course of action. They establish a romantic connection. He reads his poems to her. For him to survive, she thinks the hospital should compel the transfusion.

Although she appears in a frock for her yearly amateur concert, McEwan mostly succeeds in inhabiting a female mentality. Her husband, Jack, however, says, "Towards living... Which is to say, the outfit is stunning. You appear lovely." (TCA, 2014, p. 02). In the story about a 59-year-old woman whose husband dumps, she does not schedule a facial or give any thought to her clothes, shoes, or hair. This aspect of the portrayal is odd. However, this is only a brief concern in a quietly thrilling tale (TCA, 2014, p. 02).

This little read does a challenging task: It details the recalibrating of a 30-year marriage after it has become unbalanced. In a nod to Joyce's *The Dead*, (1914) each of the two individuals wanders off to satisfy a need they do not share, and the narrative is resolved in a dialogue that follows a homely musical performance. Jack learns his wife has fallen in love even though he wanted to have an affair. McEwan feels that a painful, honest conversation is the marriage's beginning and end, just like in this novel.

In *"The Children Act,"* Fiona is depicted as having a docket full with cases involving the struggles of families and religious believers: divorcing Jewish parents who are unequally Orthodox and are fighting over their daughter's education; Catholic parents who refuse to separate their conjoined twins, even if it means that they will die

in order to not interfere with God's plan. The first sentences of the narrative are, "London. the start of the Trinity term. "Irresistible June weather" to make one think of "Bleak House." Fiona Maye contrasts with Dickens' judges, who frequently fall asleep when administering justice and concentrate more on the calibre of Inner Temple mutton. Justice Maye is wise, knowledgeable, hardworking, and compassionate—pretty much faultless. Her life's job has been "bringing reason to hopeless situations." Who wouldn't want to give her the power of the state, even if she doesn't believe in God?"

The Children Act challenges the Church's doctrine. Members of this tiny Christian cult would undoubtedly love to have their own humorous way, but authors have odd ways of doing things. Although *The Children Act* is too large to be referred to as a novella, it has that single storyline and intense focus. Fiona Maye, a capable and well-respected British High Court judge in the Family Division, is the narrative's dramatic principal point. Fiona has devoted much of her professional life to resolving violent disputes between formerly faithful husbands and wives. She notes that "kind pledges were refused or rewritten each day, formerly easy buddies became crafty combatants lurking behind the advice, blind to the price." (TCA,2014,p3) One can sense the experience McEwan earned from his divorce and custody battle that went public fifteen years ago in her jaded bewilderment at these vicious ex-lovers. While Fiona spends most of her court time dealing with violent partners, she has also made renowned decisions in more complicated cases. McEwan guides the readers through her thinking in some instances, including one with conjoined twins whose devout Catholic parents refused to allow for their separation even though doing so was the only way to save one of them, with a speed and beauty so foreign to legal writing. Fiona recognizes the hurting and hazy nature of these events. In her words, secular utilitarians who are "impatient with legal minutiae, blessed by an easy moral equation," are suspect. Given that curriculum vitae, readers know Fiona to be a reliable jurist committed to assessing proper judgment when the leading cause of this story arises. She also feels she gives reason to hopeless situations.

McEwan recreates the trial in a swift, highly effective courtroom, with the testimony and cross-examinations moving along without any added flourish or tension. Instead, he arranges the evidence to make Adam's argument as ethically and legally perplexing as he can: Adam, who is only three months from turning eighteen years old,

already sees the promised land where his freedom to choose his medical treatment will be unalienable.

Despite being an atheist, McEwan is a great novelist rather than a great polemicist, unlike his late buddy Christopher Hitchens. He is aware that if Adam and his parents are depicted as stupid Bible-thumpers wearing what Hitchens dubbed the "heavy coat of ignorance and fear," there will be no tension and no creativity. Fiona is a fair representation of how her author feels about these Witnesses. Their doctor, in her opinion, is snooty and demeaning. She is aware of how class and educational disparities affect how she approaches this case and that she is taking into account one of the most basic human rights. When working in the child's best interests at the expense of the parent's religious convictions, Fiona thinks the courts should exercise caution. "They occasionally must. Also, when? Is the state so ideal and superior that a young guy should be yanked from his family and neighbourhood and made to go through an uncomfortable treatment for the short period of 120 days?"

McEwan, for his part, does not investigate further into the philosophical underpinnings of this dispute. Only briefly are Adam's religious parents shown; little effort is made to delve into their beliefs. However, that is where the book diverges from its contentious predecessor: "*The Children Act*" is more concerned with how a woman's orderly life is upended by the collision of youthful love and ancient betrayal than with religious radicalism or the fight between faith and science.

On the same night Adam's hospital petition is delivered, Fiona's husband confesses his desire to have an affair. "I require it. I'm 59 years old." (TCA, 2014, p. 02) He tells Fiona with incredible sincerity,

This is my final chance. I want to have a passionate affair with you before I pass away, but I love you. (TCA, 2014, p. 02)

McEwan depicts a fiercely bright and competent woman battling to decide on a complicated legal issue while feeling humiliated and betrayed by her husband in the well-timed. (The struggle of Eros and Thanos) All the ingrained worries of humiliation and loneliness swirl behind her imposing wisdom and successes. Being the target of sympathy from everyone is also a type of social Death, and Fiona is aware of this. Most ladies underestimated how near the eighteenth century was. She has spent decades developing the ability to distinguish between pertinent and unimportant information and

spot areas of mental haziness and sentimentality. However, this domestic crisis poses a threat to her carefully maintained equilibrium. She is moved by Adam's irrepressible spirit in that unsettled state, and she sets expectations that could either save or destroy them.

Who could blame her, however? Adam is a fascinating creature that McEwan has created, possessing the assurance and joy of a young man perched on the edge of a cliff. He is now reduced to his concentrated naiveté due to illness. Even as he battles to breathe, he is captivated by the adoring attention, the prospect of grandeur, and the beautiful tragedy of his withered, blue-veined physique. His little interactions with Fiona are utterly enthralling for both of them. Can this renowned watchful woman be watchful enough with his delicate soul to recognize the fundamental requirements of his welfare?

In the end, McEwan reaches the same conclusion Hitchens did. The triumph of humanism is not celebrated in "*The Children Act*." Instead, it acknowledges how helpless people are and how wary they should be about upsetting someone else's orderly universe. McEwan's novel is unlikely to be anyone's favorite because of its subject matter. However, it is still an essential work from one of the greatest living authors because of its blend of arcane knowledge, emotional intensity, and attention to the constantly surprising misdirection of the heart.

McEwan's atheism is clear from the beginning. Fiona's function as the voice of reason (Life drive) in the face of religious (Death drive) narrow-mindedness is demonstrated by the cases detailed in the novel. A strict Moroccan Muslim father who wants to remove his daughter from her English mother is one of these situations, as is another from an Orthodox Jewish community who wants to limit the experiences and education his ex-wife wants for their girls. Another is a Catholic child who wants to live in a monastery. The sections of the book that keep the reader's interest are these short stories. When the focus shifts back to Adam and Fiona, readers will notice that McEwan doesn't seem to be in complete control of their decisions and actions and instead seems to be observing them constantly. He uses the formal, impersonal language of anthropology to describe their interactions with one another and their environment. In many ways, it is a parable of the obvious—determining what was appropriate and legal was her responsibility, not saving him—but there is something about the deliberate solemnity of McEwan's tone that caught the reader's attention.

They are typically fast to pick up on ironies in their life, such as the irony of Fiona, the voice of reason, drowning in her sea of marital problems and acting with icy stone anger. Usually, the process of self-discovery is never-ending. She did not comprehend her behaviour, McEwan says in a passage. For instance, is it conceivable that if she did not have her legal documents, "she would not know what to do with herself"? McEwan does not treat these people like objects. McEwan does not apologize for their solidly materialistic viewpoint, however. Fiona hears Jack beg,

I am 59." "This is my final attempt. No one has presented proof of an afterlife to me. If this life is all we have, why not take advantage of any chances to indulge in a passion? (TCA, 2014:02)

Thus, he is controlled by death drive, On the other hand, because he disobeyed the sixth commandment, he should not be afraid of the fiery depths of Hell.

The Children Act explores the moral conundrum of Fiona Maye's lifetime remorse, Jewish and Muslim religious beliefs, the religious perspectives of Jamaican and Scottish parents, Jehovah's Witnesses, atheism, and Jack's suffering. Some critics consider *The Children Act* as an anti-religion book that satirizes superstitious religious ideas. It begins with June weather on a Sunday night in London. The first section discusses Fiona Maye's life and guilt; She is constantly humiliated by her legal obligations and her unhappy family. The narrative moves from being light to being complicated; she remembers that her husband had made a surprising confession and put an unbearable responsibility on her that he needs sexual pleasure with a lady outside of the relationship:

It was hardly a question, but he answered it calmly. 'I need it. I am fifty-nine. This is my last shot. I've yet to hear evidence of an afterlife. (TCA, 2014:02)

The protagonist's choice between satisfying her husband as a wife or letting him date the problem greatly influenced other women. It is the real struggle between life and death drives .Ian McEwan creates a strong female lead character with an intellectual mind and practical knowledge. Her family life is questioned because she is a remarkable judge of a family division without children. She has always cared for him, shown him affection, and been devoted to him. She also tenderly cared for him when he fractured his leg and wrist in a race against former classmates. This suggests that despite having many issues in her life, she is constantly subject to the influence of Eros.

The option of schooling two young girls is analyzed in the following pages (based on Jewish and Muslim social principles),

But the court is asked to decide. These are essential conclusions that reasonable people may disagree with. Since judges are also individuals, there will inevitably be differences in how they apply values. (TCA,2014: 14)

Fiona May underlines the need of adopting the concept of the perfect life in order to improve the welfare and happiness of children. Among the qualities she listed in her capacity as judge were a child developing goals, economic and moral freedom, virtue, compassion, and altruism, fulfilling work through engagement with challenging tasks, a flourishing network of interpersonal relationships, earning the respect of others, and most importantly, love, which is the power of Eros.

The most divisive hypotheses regarding religious beliefs are examined in the third section of the novel. Ian McEwan wants to do rid of the made-up and superstitious parts of religion. He uses the twin images to illustrate theological struggle. The twins' bodies are joined at the pelvis and they share a single torso, but due to the gorgeous birth of their Scottish and Jamaican parents, their legs are not in the appropriate shape, and they resemble numerous pointed starfish. The most distressing conditions are their fused spinal cords and shuttered eyelids. A typical scenario occurs in a pediatric intensive care bed in London when doctors request authorization to separate the twins to protect one infant from the court. Matthew and Mark are believed to be their apologetic names. Doctors advise Matthew to end his life. The parents who loved their babies more than the fervent Catholic conviction and refused to approve euthanasia because "God gave life and only God could take it away" were troubled by a moral quandary that undermined all religious conceptions (TCA,2014, p. 26).

The moral impasse around race, life, love, and Death moves the judge. She has made a moral calculation: saving one child is preferable to killing two. Following the doctrine of necessity, the parents' appeal was ultimately rejected, and the court of appeals concurred. She acknowledges and values the usefulness of experience and circumstance. While resting in bed, Fiona Maye is listening to the radio. Meanwhile, Ian McEwan keeps going into minute aspects of postmodern political and social savagery: suicide bombers in crowded public places in Pakistan and Iraq; shelling of apartment buildings in Syria; body parts thrown across markets; people weeping in shock and despair. Before the radio news segment, the world service, the national anthem, and the shipping forecast

are also played. These occurrences point to Thanos' dominance over Eros, which permeates the entire cosmos.

In his most recent books, Ian McEwan demonstrates an uncanny talent for pulling powerful themes from lifestyle journalism, developing them into whole scenes, and pushing them hard for their more profound, enduring, and twisted significance. In contrast to his other books, *The Children Act* is not about two virgin teenagers but rather a midlife crisis. McEwan has placed his characters in situations where the reader has assumptions to last a lifetime. Ian McEwan has destroyed social, familial, and political injustice using women as a societal weapon. Fiona Maye is an intelligent judge who may be referred to as the social establishment's cornerstone in some ways. She has prioritized enlightenment and reason over superstitious beliefs. She is comparable to a superwoman since she is a free autonomous creature to her sacrifices, wounds, cerebral dimensions, rationalities, and the world of doctrines should be appreciated.

Along with Adam, a young guy she befriends, Fiona Maye dabbles in moral and legal matters. Fiona Maye possesses the virtues of a wounded healer and a flawed arbiter. By examining two individuals, Fiona and Jack, who are privileged, free-aged, educated, and childless, she makes the audience feel the frequent suffering and transient joy of considerable institutional powers.

Some psychological theories are used to examine Fiona, the book's protagonist. The needs or motives of characters are examined using Maslow's theory of human motivation. The dilemma of life, love, Death, race, and the supernatural aspect of religious notions plagues the protagonist Fiona Maye. She has made a moral calculation: saving one child is preferable to killing two. She has adhered to the necessity philosophy, but it is altered when she meets Adam, a supporting figure. They are putting in a tone of effort to overcome their obstacles collectively. Love can spur someone into action or attempt. The human sense of belonging is essential to everything. After finishing the novel, one discovers that it is about love. The novel's whole premise revolves around the effects of love on individuals. According to Maslow, showing someone you love them is an attempt to satisfy a need by understanding and tolerating them. Being loved is a remedy for loneliness and rejection. This says that individuals will constantly attempt to make sure those who are essential to them continue to experience love from others. Love serves as the driving force for the main character's survival. The power of love—

familial, romantic, and friendship love—is a significant theme in this book. Her love for helping people, especially Adam, for granting him life catalyzes Eros' dominance and total alteration of her.

People do gain useful abilities for analysing moral and ethical issues through studying ethics. As in the saying, "Good people as well as decent actions," ethics is about the morality of particular events and actions. It is also about the goodness of individuals and what it means to live a good life. It firmly concentrates on moral conundrums and rules. According to critics and philosophers, the term ethics should be influenced by a variety of things, such as religion, human conscience and intuition, the example of good people, a moral cost-benefit analysis of decisions and their results, political power, and a desire for the best people in each specific situation. A cost-benefit analysis of options and results should be used to evaluate *the Children Act*.

McEwan frequently employs a unique and different type of storytelling and narration in the postmodernist era. These narratives frequently depict a character's life, tragic ending, and accomplishments. A comprehensive and intricate moral and ethical accounting or a single emotional jolt is woven by the authors. Even though it is sometimes the starting point for the more giant panoramas, postmodernist writers are still trying to depict just one moral incident. Readers can determine whether or not human life has purpose obligations to Ian McEwan's depiction of an entire moral cosmos. Because of the paradox, man keeps being a man. Every person has distinguishing characteristics, every group has contentious customs, and every civilization has opposing values. The variations that make life on earth more challenging and intricate are the centre of the universe. The fundamental principle underlying all specific and ambiguous conundrums is that one man's food is another man's poison. Without conflict, life would be too idyllic to endure. Some stories support this idea, but in reality, everyone creates uncertainty in the name of individuality, resulting in confrontations.

The opening of *The Children's Act* reads like thorough stage directions; Bernard Shaw would have approved. "On a Sunday night, we are in high court judge Fiona Maye's London residence. A round walnut table, a blue vase, an unlit fireplace, and other items serve as props,

a miniature bather-themed Renoir print that she paid 50 pounds for thirty years ago. Most likely a fake. (TCA,2014,P1)

It is typical of McEwan to say, "probably a phony." He points the readers in one direction before changing his direction. Furthermore, one particularly values this capacity to turn on his heel and completely alter the meaning of a sentence or a particularly effective term.

As Fiona reclines on her chaise longue at the beginning of this masterful novel, there is a broader sense that a neatly created balance is about to be shaken - his prior writing, if nothing else, makes one sure of it . Fiona Maye is well-versed in the subtleties of her specific area of law. From the outside, a case's resolution frequently appears straightforward, and the best course of action to ensure a child's welfare is evident. However, the law demands greater rigor than pragmatism, and Fiona is skilled at taking cultural and religious into account when rendering judgments. However, Fiona's success in her career brings her domestic conflict. After an altercation, her husband Jack asks her to explore an open marriage and then vacates their home. She is left in the dark after his departure and wonders whether what she fears is not scorn and rejection but rather a new type of respectability. She decides to fully commit to her work, particularly in a challenging case involving a seventeen-year-old kid whose parents refuse to let him have a life-saving blood transfusion because it goes against their Jehovah's Witness beliefs. But Jack does not leave her thoughts, and Fiona is put to the test by the need to solve the crime and her failing marriage, which will keep readers riveted until the final spectacular page . She is asked to try an urgent case at the same time. Adam, a charming seventeen-year-old lad, rejects the life-saving medical care out of religious conviction, and his devoted parents agree with him. Time is of the essence. Should genuinely hold religious beliefs be overruled by a secular court? To make a decision, Fiona visits Adam in the hospital. This contact causes the boy to experience tremendous new and long-buried emotions in Fiona. Her decision has profound ramifications for them both.

It is also much fun to see Fiona's marriage portrayed. McEwan is meticulous in every way. Moving a cup of coffee across a table can reveal a peace offering. Although childless, they like "multi-generational holidays in the less expensive sort of castle." Jack, a 59-year-old academic bohemian, walks barefoot in the summer. I laughed out loud when I read that he had "padded in for an argument" at one point. Fiona considers herself "in the early stages of old age." She had acted as Enobarbus in amateur

productions of Antony and Cleopatra since she was a law student in Lincoln's Inn Fields. Her witty remarks about her 28-year-old statistician competitor remind one of Cleopatra's disdainful concision ("Dull of the tongue, and dwarfish"). "A silent young woman with heavy amber beads and a fondness for the kind of stilettos that could damage an old wooden floor" is her opponent, according to the author. Any possibility of more severe injury does not need to be explained further.

The ironic undercurrent of Fiona's decisions at work is her unpleasant personal life. This indicates that her death drive, symbolized by her unhappiness in social situations because she has no children and her spouse chose to have a sexual relationship with another woman, was in control of her life. The author observes no doubt the relief at being brought to the neutral ground or the treeless heath of other people's worries. One of the novel's accomplishments is that it never restricts its misery to a single person but instead expands to encompass the anguish of the entire family. Fiona concludes. That Kindness, the Family Division daily confirmed, was the key human factor.

Nevertheless, as McEwan continues to demonstrate, being compassionate is complex. He keeps the reader on the edge of the seats, and it all depends on Fiona's choice about the boy. The fact that this work analyses what it could mean to be saved - and not in the unsettling sense in which Jehovah's witnesses have seized the word - will not reveal any plot details. Her generosity is the Eros in her life that motivates her to assist the young boy, Adam. The idea that this family division, in particular, has set up camp directly on the fictional territory makes this topic interesting. Readers are looking at issues like love and its eventual demise, children's uncertain futures, wishes made on deathbeds, and medical ethics. The only distinction is that authors can research the subject and provide it to us, whereas judges must conclude, unlike the fortunate novelist. Fiona thus has the right to stop the conflict between Eros and Thanatos and choose between the Drive for Life or Death.

Fiona's husband tells her that it has been seven weeks and a day since they last had sex. After he leaves, readers gradually understand the causes of her emotional withdrawal and numbness. She had to decide whether or not to separate conjoined twins and sacrifice the parasitic existence of the weaker sibling to offer his brother the opportunity to survive. Although her decision was beautiful and accurate, she could not move on from the case in her thoughts, and the shadow of her childlessness hung over

the proceedings. The situation had demonstrated to her the "blind and purposeless nullity" of an egg division failure:

Simple mistakes in gene transcription, altered enzyme recipes, or broken chemical bonds. Natural waste that was both indifferent and meaningless... She was the one who removed a child from the world and debunked his existence in thirty-four outstanding pages (TCA,2014,p. 20).

The hospital meeting is an ethereal scene. The kid and the judge start their dance in the afterlife. He tells her his conviction that Satan is actively opposing God in the world and how he plans to "destroy him by keeping God's rules" and perish. She is a cunning, talented, and provoking young girl who toys with Adam until she gets under his skin by telling him that, without a transfusion, he runs the possibility of a torturous, smothering Death and partial recovery that may leave him permanently scarred. He reads her a poem that he has composed as the atmosphere changes. He has a touch, a very slight touch, mind, of actual poetic brilliance.

After further circling back and forth over the issue of life or Death, she gets ready to go. He begs her to remain. He performs the music from Benjamin Britten's setting of the Yeats poem "Down by the Salley Gardens" when she requests to see his violin to ease her leaving. She is a skilled musician. She begs him to play it again and sings it, taking an even more significant risk. Their radically unequal connection is now sealed.

His commitment to her is as passionate and idealistic as a young person's first love. She resumes her life in the courts as a married woman in her sixties and muses over her husband's betrayal of her. After receiving a transfusion, Adam heals; she gives him life by choice. He follows her as she circles and makes an absurd but harmless suggestion.

The subsequent scenes in the novel show Fiona's unintentional fascination with this "beautiful kid," her gift of life to him that has an effect she could not have predicted, and her moral problems regarding what is appropriate to do when he pursues her. The tragic conclusion is both unexpected and hidden, making it all the more shocking because she almost by mistake learns the truth. The tensions between religion, the law, reputation, the welfare of the kid, and the passion for life and purpose that escapes the taut, silky threads of all these restrictions and overflows over with ugly consequences are all held in balance by McEwan's delicate and sympathetic tale. If there is a lesson to be learned from this tale, it is that transgressions and their repercussions are a part of

human nature and are unavoidable for life to have a purpose. It is true that at the start of the book, Fiona and Jack's marriage faces an unheard-of crisis when Jack requests her consent to conduct an affair with Melanie, a statistician who is twenty-eight years old. Fiona rejects his request out of hurt feelings, and their relationship ends in separation. The novel's central question is about something other than the marriage but whether Fiona could continue to serve as a High Court judge and continue using Section 1(A) of *The Children Act* (1989) to support her legal arguments.

When a court determines any question with respect to ... the upbringing of a child ... the child's welfare shall be the court's paramount consideration (*The Children Act*, 2014: iv).

Fiona bases all her court judgments on "welfare," the term used in legal texts and her only criterion. What is the well-being of the child? How can we ensure the welfare of the child? Fiona must decide how to respond to these two questions before making other choices. Typically, Fiona abides by Lord Hailsham's example in enabling the phrase to be inseparable from well-being and to cover all that was vital to a child's growth as a person.

To put it another way, Fiona views the child's welfare broadly. Ironically, Fiona enjoys satisfying work through engagement with demanding tasks and receives respect and admiration from her coworkers; however, as a wife, she cannot have a meaningful relationship characterized by love because her husband has admitted to having an affair with another person. It is an insult that Fiona finds intolerable and degrading (death drive).

However, McEwan's primary goal in *The Children Act* is not to portray the marital problems of a British High Court judge, but rather to convey his reflections on and admiration for the welfare of the children in order to increase readers' understanding of the pertinent issues involving children. McEwan has gotten better at modifying a variety of genres and styles to suit the topics and situations that, in his opinion, most urgently call for expression. He is now more honest about how stories can convince, unite, and even occasionally deceive. In Fiona's marriage dilemma and the cases concerning the tensions between religion, represented by Thanatos, and the law, represented by Eros, McEwan deftly weaves in his ethical viewpoints toward the child's well-being. His depictions of these crises and conflicts highlight the characters' ethical identities and decisions. Fiona has two pressing issues to take care of, both of which

have religious overtones. In the first example, Rachel and Nora, two Jewish schoolgirls, are the subjects.

Both parties are Haredi residents of north London, including the father, Julian Bernstein, and mother, Judith Bernstein. Heradi females are schooled apart from boys following Heradi traditions and are prohibited from wearing trendy clothing, having access to television, and using the internet. The females are expected to have as many children as possible as adults by raising them at home. Judith has sent her two daughters to a coeducational Jewish secondary school where they can watch television, listen to pop music, dress stylishly, and interact with non-Jewish students, defying her husband's wishes and departing from the community. Judith hopes her girls will experience something different than she did and one day attend college if they choose. She wants them to have work chances, be monetarily independent, be more socially accepting, learn more about other people's lives, fall in love, and marry the kind of professional husband. He could assist in providing for a family, unlike her spouse, who dedicated his entire life to his studies and taught the To-rah for eight hours weekly without compensation. Julian believes his wife is self-centred, violated their marital vows, and severed their daughters' ties to the neighbourhood. The case appears to be about the education of two girls, but the actual conflict is, as the opposing bannisters concur, not only a matter of education but a war for their souls.

The court must decide between complete religion and something less for the kids. Between people, cultures, identities, mental states, goals, types of family relationships, defining characteristics, core commitments, and unknown futures. As a result, this practice represents Thanatos; it is a prison-like tradition that forbids girls from living their lives as humans. The Eros, on the other hand, is anti-tradition since they provide life and let the girls live their lives freely.

Fiona is troubled by her husband's insistence on having an affair with another woman, but she handles this problematic matter with composure and reason. Fiona considers four factors before passing judgment: the facts, the context, the moral dilemmas, and the social worker's assessment provided by the court. Fiona lacks specific examples to use in handling the situation of the incompatibilities between religion and the law.

To save Mark's life since he is more likely to survive and develop generally than the twins, doctors from a London hospital seek the court for permission to separate the children. The dilemma is whether the doctors would have to clamp and then sever the common aorta, resulting in Matthew's Death, if they were allowed to separate the twins. More importantly, the parents of the twins disagree with the doctors' recommendation because they are devoted Catholics and believe that God gave life and only God can take it away. Even if the ultimate goal of the law is to seek justice regardless of the outcome of the case, it is doomed in this instance. In particular, Fiona's approval of surgery to rescue Mark would be equivalent to a passing sentence of Death on Matthew, which would be unfair to him. If she rejects surgery to separate the twins, it would be equivalent to a passing death sentence on Mark, which would also be cruel to him. The twins' life, as far as the surgery is concerned, run in two opposed ways, which is the source of the issue. Fiona is torn apart by two conflicting forces that will both have an impact on her choice. No one's life could be considered worth more than another's. It would be murder to separate the twins from Matthew. By failing to separate them, they would both die as a result. Fiona does not seem to have the option to decide between life and Death, law and religion, or medical science and faith. Because the legal and moral space was restricted, in Fiona's judgment, the matter had to be set as a choice of the lesser evil. The court must consider the interests of both the boys and their parents. In Matthew's case, however, the court must accept that he had a primitive brain, no lungs, a useless heart, was undoubtedly in pain and sentenced to die, and so on, and refrain from imposing the death penalty on him to uphold his best interests. In light of this, Fiona determines that Matthew has no interest in the court to uphold, and the Court of Appeal accepts her judgment.

Fiona makes an effort to treat the problem involving Matthew and Mark's surgery in the same way that she treated the matter involving Rachel and Nora's education, upholding her ethical principles. Fiona seems to be questioning her allegiance to moral principles. She begins the decision by stating that our purpose was to be established and that this court is a court of law, not of morals. Then, we must apply the pertinent legal concepts to the situation at hand—a special one. Fiona used moral principles throughout this case, which is typical of McEwan's literary style: to bury the moral elements in minute, easily overlooked particulars. The concreteness and specificity of literature

stand out, and the text's features frequently complete the ethical circumstances and characterizations

The term "evil" appears three times in Fiona's decision, twice to emphasise doing "the lesser evil" and once to emphasise preventing "a larger evil." In ethical and literary criticism, the words "evil" and its antonym "goodness" are widely used. Zhenzhao Nie stated that evil and virtue "formulate the essential human ethics" (Introduction:36). Fiona emphasised the importance of committing "the lesser evil" in order to avoid committing "a greater evil" in order to pursue and advance "goodness." In other words, Fiona makes an effort to justify her judgements in light of ethical considerations. She is aware that there can be circumstances in which morality and the law meet. She nevertheless makes moral decisions and makes an effort to obtain legal counsel. Fiona is aware that while choosing to do the lesser evil is better, it can still be against the law. How ought the conflicts between "doing less evil" and "being unlawful" to be settled? Fiona finds the answer she seeks in the common law doctrine of necessity, which established that, under certain specific conditions that no parliament would ever bother to define, it was okay to break the law in order to stop a larger evil. In light of the fact that the surgery was performed to save Mark rather than kill Matthew, she decided to focus on the key issue of intent. The doctors must be given the opportunity to speak up on Mark's behalf in order to prevent Matthew from killing Mark in the course of his helplessness. After the split, Matthew would die—not because he was intentionally killed, but because he was incapable of surviving on his own.

Fiona must only consider Mark's interests if Matthew has no legitimate legal claims that the court should uphold. Fiona remarks favourably on the procedure in Mark's best interests. According to her, the procedure is being performed to save Mark's life rather than murder Matthew, and the doctors are trying to do so. From an ethical standpoint, the decision is taken in Matthew's favour to commit "the lesser evil" (i.e., damage his brother Mark) and avert "a larger evil" (that is, murder his brother Mark). Or, to put it another way, why should Matthew give Mark a chance to live if he has little chance of surviving and is destined to pass away soon? Fiona had, in her opinion, done well by all parties involved by preserving Mark's life, assisting Mathew in stopping a "bigger evil" deed and giving the doctors a valid excuse to carry out the surgery.

Adam must know that Fiona is a responsible judge who wishes to act in his best interests, not as an impersonal bureaucrat. When Fiona first met Adam, she thought he was witty, naïve, and intelligent: Adam's unworldliness made him endearing but vulnerable. Adam and Fiona struggle to communicate on many subjects, but when they start talking about poetry, Adam feels grateful and begins to read one of his original poems to her. Adam makes it plain in the poem that he is willing to die for his religion. Adam was thrilled that Fiona appeared to understand his poem, which the hospital's nurses and doctors had no idea what he was talking about. The poem supports Fiona's hypothesis that a member of Adam's Church may have influenced his choice. Adam's father reveals that Mr Crosby, one of the Church's elders, routinely visits Adam in the hospital to provide him with spiritual comfort and pressure him to refuse blood transfusions steadfastly. Adam admits that Mr Crosby warned that it would greatly influence everyone if the worst happened. The Church's elders want to sacrifice Adam and turn him into a martyr so that other Christians can experience God's love, but they portray Adam's happiness in the here and now, not the happiness he ought to have. Adam plays a piece of music on his violin for Fiona as she prepares to leave the hospital, which helps her get to know him better:

Everything she was learning about the youngster was represented in the song's sorrowful melody and the way it was played—so hopeful yet unpolished. She was well-versed in the poet's regretful words. But I, being naive and young... Even though it confused her, hearing Adam play moved her. Making the violin or any instrument was a hopeful gesture that suggested a future. (TCA, 2014, p. 119)

Fiona asks Adam to repeat his C sharp after she finishes listening to his play and reminds him of it. Fiona performs the poem "*Down by the Salley Gardens*" in his second act with much emotion. Fiona states that she understands and respects each party's request before passing judgment: Adam and his parents object to treatment because it is against their religious beliefs, while the doctors seek authorization to undertake a blood transfusion since they believe Adam's life is in danger. Fiona responds to three of her objection arguments to reach a fair conclusion. Her first justification is that since Adam will turn eighteen in three months and is aware of the implications of his choice, his option to refuse a blood transfusion should be honoured. Fiona challenges the claim by pointing out the difference between a competent child under sixteen who consents to treatment, possibly against the desires of its parents, and a child under eighteen who refuses life-saving treatment. Adam may be intelligent, but he seems to have romantic

ideas about the suffering he will endure. The second complaint is that the court should not get involved because declining medical care is a fundamental human right. Fiona responds by saying that she has carefully considered Adam's living circumstances and realizes his refusal to receive a blood transfusion is not his choice. The third justification is that Adam's religious convictions are sincere and deserve respect. Fiona emphasizes that the court is not considering his afterlife but this life and that Jehovah's Witnesses, like other religions, predict what will happen after Death. Fiona adopts her philosophy of upholding Adam's welfare and interests, claiming that Mr Justice Ward, who handled a case similar to this one involving a Jehovah's Witness teen, has inspired her and that the child's well-being is a critical consideration in her decision-making.

The Children Act emphasises the importance of the child's welfare. According to Fiona, the terms "well-being" and "interests" are included in the definition of "welfare" in her eyes. "Assuming a good recovery, his welfare is better served by his love of poetry, by his newly discovered passion for the violin, by the expression of a playful, affectionate nature, and by all of life and love that lie ahead of him, rather than having Adam suffer an agonising unnecessary death, and so become a martyr to his faith," writes Fiona. Although the court will give that precedence, she also asserts that Adam's wellbeing was negatively impacted by a decision taken by the Church, the elders, Adam, and his parents.

There is no conflict between medical science and religion because one deal with the human body and the other with the human soul. In Adam's case, however, their disagreement cannot be resolved because the doctors are running out of time to save his life while they wait for the court to approve a blood transfusion. The Jehovah's Witnesses refuse the therapy because they uphold their religious beliefs. Both sides assert that Adam is the reason behind their choices. Their various perspectives on well-being are what influence their various ethical judgments. The doctors wish to preserve Adam's life at the cost of getting into legal trouble with Adam's parents and other Jehovah's Witnesses. However, the Jehovah's Witnesses prefer to sacrifice a precious young life to uphold their religious beliefs. Because Fiona believes that protecting a child's life is a fundamental right, she approves the blood transfusion procedure while turning down the Jehovah's Witnesses' request. Fiona emphasizes in her verdict that, despite respecting Adam's age, faith, and dignity, she believes that his life is more precious than his dignity.

When Adam is discharged from the hospital, he unexpectedly becomes enamoured with Fiona and begins to write her letters nonstop. Adam admits in his letters to Fiona that he was a fool for not knowing what was best for him because he was young and inexperienced. He tangles with his parents, puts the Bible away, and breaks up his relationship with his Church.

Adam, dissatisfied with and unhappy with his religion, keeps writing letters to Fiona, hoping to talk to her and stay with her. Adam even follows Fiona from London to the District Court in Newcastle after she does not respond to his repeated requests for a ride to somewhere charming and profound. Adam and Fiona had discussed a wide range of topics during their encounter in the medical ward, but Yeats' poetry "Down by the Salley Gardens" had the most significant impact on Adam. Adam's comprehension of life has improved due to reading the poem. Adam is drawn to the poetry "Down by the Salley Gardens," and he is drawn to Fiona because she introduced him to it. Despite not knowing what it is, he yearns to be closer to "something charming and deep." It refers to the ethical experience and moral illumination from reading literature in the context of ethical, literary criticism (Nie, Introduction 13-14).

The primary purpose of literature, fulfilled through readers' reading and aesthetic appreciation of a particular work, is to enlighten people morally, in Nie's words (Nie, Introduction 13-14). He stated that Adam discovers the purpose of life and, as a result, his enthusiasm for living through his reading of the poem. In other words, Adam only decides to stay with Fiona and talk to her after he meets her and gains ethical insight.

When Fiona questions Adam about why he followed her from London to Newcastle, Adam persists in explaining that he hopes to stay with Fiona, take care of all the chores for her, and in exchange, receive a reading list from her. Since love is a sign of life, he wants to stay with her since she represents life. When Adam begins a new life and learns the importance of literature, his urge to read can be seen as a shift. According to ethical literary criticism, Adam's attention to reading literary works is influenced by his ethical values. Nie feels as follows:

Moral teaching, not enjoyment, is literature's primary purpose. In other words, literature seeks to provide readers with useful information about the understanding of society and life (Nie, "Ethical Literary" 9).

Adam, who recently made a full recovery from a fatal illness, thinks it is crucial to comprehend society and everyday life. Since Fiona handed Adam the poem and

exposed him to literature, she has essentially assumed the position of Adam's mentor. Adam's request for her reading list makes sense in this context. Literature "is not only a significant byproduct of human civilization but also a necessary form for human beings to attain moral enlightenment," claims ethical literary criticism" (Nie, "Ethical Literary" 9). Readers might therefore comprehend Adam's request for a reading list in the following way: he is yearning for life lessons from literature because it is what he has not learned from his parents and religion.

Adam writes Fiona another letter and includes a poem entitled "*The Ballard of Adam Henry*" when she declines his request. Fiona reads this poetry literally, assuming Adam is only mad at her. She also assumes that Adam will continue his everyday life and that she will soon stop being on his mind. Fiona learns that Adam has just died suddenly right before the start of her Christmas party. When Fiona learns of Adam's Death, she becomes distraught and performs "*Down by the Salley Gardens*" at the celebration. After finishing her performance, Fiona withdraws to her house and pulls out Adam's final poem. She locates the poem's deleted line while squatting next to the fire: "May he who drowns my cross be his hand be murdered" (TCA,2014, p. 212). Fiona is "at the utmost edge of grief," and it is too late to save Adam's life. Fiona did nothing wrong because Adam's case was resolved; hence it was okay for her to ignore his letters and tell him to go away. She has always prioritized the child's welfare in her decisions as a judge. Fiona, however, seemed to have forgotten that her most crucial identity is that of a human being, which Nie refers to as "an ethical existing" (Nie, Introduction 39). Therefore, Fiona's grasp of the child's well-being is limited; while she tries to defend the children in court, she neglects them outside of it. The Death of Adam demonstrates her inadequate comprehension of the kid's welfare. When he is still alive, Adam explains to Fiona that "you were the antidote to my parent's faith, which was a poison" (TCA,168). Therefore, it is contended that Fiona's failure to respond to Adam and her decision to send him back to his parents are almost as bad as making him ingest poison. In other words, Fiona had a giant hand in Adam's passing, which explains her loss and remorse. The most significant of her self-reflections is that "she assumed her responsibilities ended at the courthouse walls" (TCA,220). Fiona's marriage has been in trouble primarily because of her dedication to ensuring the child's welfare. However, her prior knowledge of welfare as described in legal texts is constrained and dogmatic in that it should not be limited to the confines of the courtroom but rather extend to all of

Society. Her prior comprehension of the child's welfare lacked an ethical viewpoint. Fiona did not mean to do evil, yet she did an enormous amount of evil by killing Adam in Society despite saving him in the courtroom. The idea put forth by Lu that :

a person needs to draw a certain distance from oneself, and to have a self-suspicious attitude, which is an important element of ethics, is one with which I concur (Lu 18).

Similarly, Fiona views her past self sceptically and maintains an ethical distance from her. Fiona's tears are signs of sadness but also regret and self-criticism. Even though Fiona is getting close to sixty years old, it is not until now that she has an ethical realization regarding the child's well-being.

The mother "must have a truly welcoming attitude towards displays of [the child's] sexuality," according to Klein (1936:301), about her rightful duty concerning her child's sexual manifestations. The mother is frequently "inclined to display contempt, harshness, or scorn, which is both humiliating and damaging to the child" (ibid.). In a manner befitting a loving mother, Jack's mother consistently tries to keep him under control by cautioning him about the dangers of his masturbatory habit. Klein's views about what it means to be a good and understanding mother about her son's sensual experiences were supported by Jack's mother's actions. "The child's sexuality is not to be tampered with," (Klein ,1936:301), "but if he should seek to take too many liberties with her person, the mother might have to control him—of course in a pleasant way" (ibid.).

According to Klein (1957), a child's early attachments to his mother significantly impact his later interactions (especially his sexual ones) with others. These early bonds or attachments with the mother are deeply ingrained in his brain. They are felt through physical touch and physiological communication due to the mother's smell, voice, and handling, which the child interprets as a sign that he is understood and welcomed. These early relationships and experiences, in Klein's words (1957,p.188), "constitute not only the basis of sexual gratification but of all later happiness, and make possible the feeling of unity with another person; such unity means being fully understood," and are therefore crucial for "every happy love relation." As stated by Klein (1957,p.188), "Such an understanding, at its best, needs no words to express it, which reveals its derivation from the earliest closeness with the mother in the preverbal period." The child's early emotional and physical attachment to his mother imprints itself permanently on his mind

and becomes the basis of his subsequent emotional, loving relationships with others. In adult lovemaking, communication, and "sexual gratifications, " at the primary layers of memory," Klein's (1957) terminology. According to Klein (1937,p.325), concerning these romantic relationships, "identical elements are at work in the woman's choice," regardless of the reasons that influenced the man's feelings for the woman. She might have harboured "maternal affections toward him [her brother] as well as sexual fantasies and desires." Then she would look for "a lover...agreeing with this idea of a brother" rather than "a lover...having more fatherly traits." According to Klein, it appears to be fairly likely to experience this kind of disguised love between a female figure with predominantly maternal feelings and a love partner with a brotherly nature in broken families where the first loved object (mother) is absent and the early love for the family's father figure has been shattered due to intense conflict and disappointment.

The marriage of Fiona Maye is going through a challenging time. While seeking solace in solving other people's issues in family court, Fiona goes above and above by meeting a boy whose destiny is in her hands. McEwan is an expert at capturing human suffering. This book is emotional and perceptive, with a straightforward plot and real, flawed characters.

Another way to consider the tension between the death and life drives in *The Children Act* is to examine the relationship between Fiona and her husband, Jack. Jack's infidelity represents a rejection of the life drive, as he is seeking pleasure and satisfaction outside of his marriage. Fiona, on the other hand, is committed to her work as a judge and the preservation of life, which represents her commitment to the life drive. However, her relationship with Jack also highlights the limitations and constraints of the symbolic order, as their marriage is constrained by societal norms and expectations.

The tension between the death and life drives is also reflected in the broader societal context of the novel. The Jehovah's Witness faith, which Adam and his father adhere to, places a high value on the death drive, as it prioritizes the pursuit of individual beliefs and values over the preservation of life. However, the legal system and broader societal norms prioritize the life drive, as they value the preservation of life over individual autonomy and agency.

Overall, *The Children Act* is a complex and nuanced exploration of the tension between the death and life drives, as well as the limitations and constraints of the

symbolic order. The novel raises important questions about the nature of ethics, morality, and the human psyche, and challenges readers to consider the competing demands of the death and life drives in their own lives. It also highlights the importance of individual autonomy and agency, and the difficulty of balancing these with the demands of society and the legal system.

Another important aspect of the tension between the death and life drives in *The Children Act* is the role of empathy. Empathy is a crucial aspect of the life drive, as it reflects a desire to connect with and understand others. Fiona's decision in the case ultimately reflects her empathy for Adam, as she chooses to order the transfusion in order to preserve his life. Her decision highlights the importance of empathy in navigating the tension between the death and life drives, as it allows individuals to connect with and understand the perspectives of others.

However, the novel also suggests that empathy can be limited by societal norms and expectations. Fiona's relationship with Jack is constrained by societal expectations of marriage and fidelity, which limits her ability to connect with him on a deeper level. Similarly, Adam's father's unwavering commitment to his religious beliefs reflects a lack of empathy for his son's desire to live.

In the end, McEwan suggests that religious people are either stupid or hypocrites. When the courts protect Adam, his parents rejoice because they love their God more than they love their one and only son. However, allegories can be interpreted in various ways. The narrative of Abraham and Isaac, which McEwan undoubtedly had in mind as a biblical counterpart in this instance, is more about sacrificing one's will than giving up a son. Court trials only share a narrative logic with fiction, and McEwan has previously demonstrated that he is sensitive to the rich ambiguities raised by ethical quandaries. He wants *The Children Act* to have clear-cut solutions, but life is more complex

Though Fiona is the main character throughout, *The Children Act* is written in the third person. Naturally, this implies that she considers her legal job's facts, difficulties, and controversies frequently. A realist novelist would normally include only a few fragments of that legal information to give the story a true flavour, focusing instead on the character's emotional life and relationships. It is widely acknowledged that the novel format is more effective at communicating the subjective flow of experience than it is at communicating ideas or abstract arguments. McEwan defeats the propensity in a

heroic way. He gives several distinct instances from the family division in all their exciting detail throughout the novel as part of Fiona's awareness, together with the legal precedents and the difficulties they bring. A geologist's apocalyptic scenario, a plan to employ salt marshes as a barrier against coastal flooding, and a disillusioned lawyer's account of a miscarriage of justice are some more tangents.

It is worth the effort to incorporate some of the weight of complex facts and persuasive arguments into the story. There need to be more modern novels that treat work and disagreement seriously. However, the digressions make *The Children Act's* narrative could be faster. Despite its sophisticated plot, nothing about the writing of Fiona's private life is as fascinating as the legal arguments. Not surprisingly, a situation at work is intertwined with her marriage crisis. A teenager who is a Jehovah's Witness is refusing the blood transfusion that could save his life, so she is asked for an emergency court order. She is moved by the boy's beauty and extraordinary abilities when she visits him in the hospital; he has penned Blakean poetry and plays the violin for her as she sings along. The scene surrounding the boy's hospital bed reads more like a tableau or an allegory than like a realistic depiction of everyday life, and the youngster seems more like an icon than a genuine young man: "...his defining trait was innocence, a fresh and exuberant innocence, a childish openness..." Fiona Maye renders her verdict, presented to us throughout several pages but not entirely. "The solution to this problem has not been simple. I have accorded A's age, the respect due to faith, and the dignity of the person embodied in the right to refuse treatment the appropriate weight." Furthermore, because of the results of her choice, she feels confused and doubts herself, perhaps reflecting her husband's bewilderment. It becomes more difficult for her to distinguish between her private life and her public role as a tool of impartial law.

The difficulty is that the book's wording reads more like a very pedestrian description than it does, like the flow of Fiona's experience. All that is revealed when Jack returns from his failed adventure is that he "felt stupidly obliged to go on with what he had started" once he got to the other woman's apartment. "And the more trapped I felt, the more I realized what an idiot I was to risk everything we have, everything we have made together, this love that" - to Jack's credit, he breaks off there - or Fiona walks out on his justification. Of course, his words are weak and insufficient—just like the ones we frequently use to speak to one another. Furthermore, we anticipate that the

novelist will complete the remaining legwork, labouring to put into words everything that the protagonists are unable to express about their ageing, close intimacy, childlessness, the death of their desire, their enduring love, and how the weak private body interacts with the solid public persona. However, we do not get what we desire: "odd differences, special pleading, intimate half-truths, exotic allegation... fine-grained particularities of circumstance." The couple's relationship is described in some scathing ways. Most of the report reads as flat as if Fiona were the author. He was tensely prowling around each other. Then, she realized how she felt about Jack's return.

Noting that McEwan uses some heavy engineering to bring about the moral climax of his novels is nothing new; as the story progresses and the setup is rolled into place behind the curtain, there is much clanking and bumping of the scenery. After a while, the importance of realism appears irrelevant; instead, it is more like being immersed in an allegory or fable. At least this time, unlike *Atonement* or *Sweet Tooth*, the story does not suddenly and magically disappear from under our feet. In actuality, the novel's final sentences are both severe and compassionate. Moreover, unlike *Saturday*, where the godlike doctor used poetry to overcome his brutal foe and save his life, this movie's finale is more palatable. At the time, it seemed like the doctor had it all. Without a doubt, the irony was intended. *The Children Act* similarly appeals to the poetic and musical powers but does so with more dominance. As the story progresses, they appear to shadow and weaken the lawyer's faith in her authority rather than strengthen it.

The case of a lawyer furious over an unfair ruling against his client strengthens the narrative. The guilty verdict is more related to racial bias than equity. Nevertheless, once more, there is no indication in the book that the legal system requires significant reform or that the system as a whole needs to be fixed. Fiona's research leads her to the conclusion that "kindness is the key human ingredient," and she tries to remember this despite signals that, in the words of McEwan, "her burgeoning penchant for the slow, meticulous digression" is turning pedantic.

Fiona writes in a judgment, "This court takes no perspective of the afterlife" regarding more profound spiritual issues. Jack will have to rely on chance in that situation. *The Children Act* is a very accessible tale bolstered with tension and exhibits a penchant for the gory, like all of McEwan's writing. *The Children Act* is named after a

piece of legislation. It is his sixteenth book in a series that resembles a modern English adaptation of Balzac's *Human Comedy*.

Adam appears to be an exception to the rule in *The Children Act*, even before his relationship with Fiona. Thanatos, his destructive urge, is more intense and possessive than Eros, his life drive because of his religious beliefs, he values death over life. Her refusal to accept the blood transfusion was one of the crucial and painful events that impacted his mind and unbalanced the normal union of the life and death drive. Additionally, Fiona faces numerous issues related to her job, which deteriorates her marriage. The extent of Adam's distress and its detrimental effects are clear to Fiona. The recurring fusions of Eros and Thanatos in Adam are fundamentally upset by these events.

Fiona turning down Adam's offer to live with her is the other incident that weakens the life drive and increases the power of the death drive. She declines his attention because she is married. Adam sets up another difficult circumstance for her, changing the outcome of the struggle between the destructive and life-giving urges. But in the end, he makes the decision to commit himself and declines the blood transfusion.

The possessiveness of Thanatos, represented by religious traditions, over Eros, is evident in the novel's beginning. To release herself from the tortures of the death drive inside Adam, Fiona concentrates on her mine work and permits the medical staff to make the blood transfusion to keep Adam's life. Thanatos always aims to convince people that all human achievements are trifles and hollow, and he must surrender himself to Death.

From The beginning of *The Children Act* , readers are informed that the conflict between good and evil will be intertwined throughout the book. It stands for the conflict between Eros as the God of love and Thanatos as the God of Death. The struggle inside Adam is because he lost his interest in life, which makes Thanatos dominate his decisions. It also implies that this will be the primary battle inside the protagonist, leading him to think of ending his life intentionally to avoid violating his religious rules since he thought that Death would make him feel rested. The manifestations and causes of the protagonist's Death are the subjects of this study. The data in the novel are analyzed through narrative analysis and interpretation. This study shows the protagonist's depression, leading him to end his life by refusing a blood transfusion. Despite his attempts to overcome his depression by maintaining his relationship with

Fiona, he eventually dies at the end of this story because of the intense power of Thanatos inside him. He is overwhelmed by Thanatos, who displaced Eros as the power of love and life.

The Children Act provides readers with a unique perspective on the meaning of life. It answers what kind of life one will not have, and people strive for the ideal living situation. Fiona and Adam are the main characters. However, the analysis focuses on the protagonist's psychological condition in the novel. Adam also understands better than anyone else that if he wants to live, he must reject his death drive and restore (at least somewhat) the balance of his life and death drives. If he does not, he will either die or commit suicide because he will not be able to withstand Thanatos' strong pressures and temptations.

The fresh and powerful force that can make Adam come back to life is love, which Fiona stands for. He needs her to build a bond with him since otherwise he will inevitably die. Thus, at the start of the book, this love prevents him from meeting Death. According to Jung and Freud, the life drive includes sexual and erotic desires. Therefore, Adam's sexual arousal for Fiona is a great mercy for him to regain his life's purpose in such a situation. She declines, though. In this dire situation, Fiona thus plays an angelic role. She is not, however, prepared for any interaction with him. She gives her life in an effort to spare him the suffering of the death drive and to give him new beginnings. Her emotions reveal her unwillingness to be touched by him, as does her pitiful condition under his clasp.

After the Death of Adam, Fiona's days are harsh and intolerable. She struggles with her powerful death drive to get free from its grip, but she finds out that without a strong stimulus and hope to grasp, she cannot defeat her strong death drive. Her life drive is at its weakest and would be shattered quickly with a fillip. However, the novel also shows the limitations of Eros in the face of Thanatos. Fiona's marriage to her husband Jack is strained by her dedication to her work, and she is unable to fully connect with him emotionally. In the end, Jack leaves her, and Fiona is left to contemplate the consequences of her choices. "*The Children Act*" presents a nuanced portrayal of the struggle between Eros and Thanatos. While Fiona's decision to prioritize life over death in the case of Adam Henry is a victory for Eros, her personal life shows the limitations of this instinct in the face of the inevitability of death. The novel suggests that while the

desire for life and connection is important, it must be balanced with an acceptance of the reality of death.

McEwan emphasises Fiona's outstanding contribution to freeing Adam from Thanatos' control and providing him a second opportunity at life. When she departs, he rejects the life Drive and succumbs to the death Drive. Thanatos needs Fiona to increase his libidinal Drive against ego drive and save him from Death as he suffers from his obsessions. Fiona pursues her destiny after Adam's passing. She avoids self-destructive inclinations and gets the typical fusion of the life and death drives. In contrast to Adam, who demonstrates Thanatos' victory over Eros, she lives to demonstrate Eros' triumph over Thanatos

In Ian McEwan's "*The Children Act*," the death drive and the fear of separation are central themes that shape the protagonist's journey towards understanding herself and her place in the world. The death drive is evident in the novel's exploration of religious beliefs that prioritize the afterlife over the preservation of life on earth. The main character, Fiona Maye, a judge, must decide the fate of a young boy who refuses a life-saving blood transfusion on religious grounds. This conflict highlights the challenge of balancing the desire to preserve life with the fear of death, and the role that religious beliefs can play in shaping our perceptions of life and death. The fear of separation is also a central theme in the novel, as Fiona struggles with her own personal issues, including a failing marriage and a sense of emotional detachment. Through her interactions with the young boy and with her estranged husband, Fiona confronts her own fear of separation and the importance of connection and emotional intimacy in our lives. Overall, "*The Children Act*" highlights the complexities of the human experience and the challenge of balancing the life and death drives in their lives. The novel emphasizes the importance of confronting people's mortality and finding meaning and purpose in their existence, while also acknowledging the fear and anxiety that can accompany these confrontations. The novel also emphasizes the importance of connection and emotional intimacy in humans lives, and the role that these relationships play in shaping their perceptions of the world around.

CONCLUSIONS

Transcendent motivations are the source of life and death drives. Immanent critique, on the other hand, needs a conscious effort to develop novel modes of being and thinking that are inexplicable from within the dominant conception of the projection-introjection process based on identification. The two sides of a single projection-introjection mechanism, the life and death drives, are divided among themselves. The two halves of a dynamic, movable critical apparatus known as the "life/death drives" are the delicate touch between immanence and transcendence and the affirmation and rejection of that link. When Eros and Thanatos engage, one can change into the other, causing love, hate, tears, and laughter to flip. Eating kills what is eaten yet protects life.

Early activities like sucking and clinging to get attention require them. It might also be an effort to meet all demands completely. Alternatively, perhaps when an activity does not entirely satisfy humans, the ensuing frustration and humiliation raise their tension to the point that they seek the closest possible gratification—trying the act again. Freud's motives are frequently misinterpreted. Eros is viewed as mere sexuality and immoral, portraying humans as brutish and ape-like. The death drive is also inappropriate since it goes against the sanctity of life and can be taken to mean that suicide is permitted or encouraged. Melanie Klein differed from Freud in that she thought that the most fundamental human fear is death and disintegration and that humans are born with a weak, brittle, and distinct Ego. Possibly the most frightening psychoanalytic idea is the death drive. What this idea suggests is even more troubling. It highlights the destructive and corrosive forces at work in society and people in a distinctive way. This study begins by defining the term and tracing the discussions and advancements that Freud's theories have sparked. The power of the death drive to provide light on psychoanalytic theory, therapeutic practice, and the study of culture is then illustrated by other psychoanalysts.

A thoroughly transparent investigation into the interpretive repercussions of the conceptual and terminological challenges in Freud's works can be found in the psychoanalysis of Life and Death drives. It is an accurate description of the twisted rigor with which Freud's most dangerous discoveries elude him constantly and are repeatedly recovered. The opposites of one another, Eros and Thanatos, stand for the opposed

tendencies that Freud believed every human had. Freud believed that humans naturally choose between life and death when making decisions. Impulsive decisions are a representation of Eros. These decisions are influenced by pleasure, sexuality, love, procreation, and the need to get along with others, among other factors. People with life instincts regularly exhibit acts of kindness, love, and happiness and radiate positive energy into the world. The life drive is in opposition to the death drive. The deity of death, Thanatos, represents a penchant towards death. Among the urges towards death are aggression, wrath, and violence. Death drive is associated with both violence and suicide. Death drive can lead a person to damage him/herself, take risks, or act violently toward others. Psychoanalysts, psychotherapists, social and cultural scientists, and anybody wishing to comprehend the causes and vicissitudes of human destructiveness will be especially interested in Contemporary Perspectives on the Freudian Death Drive.

Starting with Jojo Moyes' *Me Before You* and Thanatos' eventual victory over Eros (Eros), William and Louisa's love is seen as a symbol of the conflict between the life drive (Eros) and the death drive (Thanatos); the relationship between Hazel and Augustus in "*The Fault in Our Stars*" is viewed as a symbol of the conflict between the life drive (Eros) and the death drive as well as the triumph of the life drive (Eros) over the death drive (Thanatos). However, in *The Children's Act*, the bond between Fiona and Adam symbolizes the conflict between life, as represented by medicine, and law and death, as symbolized by religion, with death ultimately triumphing over life at the end of the story. Every living thing has the drive to survive and die, yet these opposing drives should typically coexist. This natural balance of life and death drives becomes unbalanced due to traumatic experiences and suppressed desires, making one urge more possessive. The internal conflict between Eros and Thanatos might result in a person's death if one drive triumphs over the other. The study tries to shed light on Eros and Thanatos' and other key characters' struggles from a psychoanalytic perspective.

Me Before You presents the tale of the main character, William. He is unhappy with his existence, though deep down. William finally resolves to terminate his life by taking his own life since he feels incapable of facing it any longer. The study describes the struggle of William's Eros (life drive) and Thanatos (death drive). The study results demonstrate that William encounters an expression of love derived from Eros and Thanatos. In the novel, William is instructed to live in a setting that satisfies all their

wants. Eros, the life force of the id, vanishes in William. The protagonist of *The Fault in Our Stars* is unhappy about her life. After the passing of Augustus, who gave her the drive to live, Hazel ultimately resolves to continue with her life because she feels she can no longer face others. The study describes the existence of Thanatos (death drive) and Eros (living drive) in Hazel. The analysis results demonstrate that Hazel encounters an expression of love derived from Eros and Thanatos. In the novel, Hazel is instructed to live in a setting that satisfies all their wants. Eros, the force, Id's consequently manifests in her. While in *The Children's Act*, the protagonist ,Adam is unhappy with his life, though deep down. Adam finally decided to take his life after refusing the blood transfusion since he felt his motivation in life, Fiona, was no longer there. He felt that he could no longer live due to his religious traditions. The study describes the existence of Eros (the life impulse) and Thanatos (the death drive) in Adam and Fiona. Adam does experience a manifestation of love that comes from Eros and Thanatos.

The conclusion suggests that experiencing happiness and grief is necessary for enjoyment to be meaningful. However, the existence of love is what matters most in motivating people because it simultaneously brings delight and despair. The branches of the id, such as Eros and Thanatos, have been discussed in this study. First, the character analysis reveals the struggle between Eros and Thanatos. The point of connection between both is how the id might be satisfied. Due to an imbalance between the impulses of death and life, William, the subject of *Me Before Your* story, could not complete his identity. Additionally, his lack of identity forces him to live a boring life where everything is plain. This implies his existence has been useless, so he kills himself to add color. This behavior is nothing more than a search for the enjoyment he once experienced. His impulse to annihilate himself stems from an overwhelming need to preserve life. He tries to end his life. This study shows how life and death instincts were analyzed, which play major roles in two significant life scenarios for William and Louisa. The Eros significantly impacts Louisa's life. William, on the other hand, chooses to commit suicide. His failure enables him to join the group that aids in people's deaths.

In *The Fault in Our Stars*, love serves bliss and sadness. Hazel loses all hope when she realizes that Augustus is as unwell and will pass away sooner. She leaves her sad state amid grief, giving her the will to live again. After falling in love, she ultimately completed her id, including Eros and Thanatos.

The analyzed novels offer a beautiful view of what is referred to as "human feeling." Humans experience every emotion that another person's feelings may bring daily. People are in charge of their emotions and interactions with others. To constantly remind them that their own life belongs to them and no one else, postmodern novelists developed the excellent characters William, Louisa, Hazel, Augustus, Fiona, and Adam. Decisions should be fully anatomical, including all the sentiments that went into making them. They are excellent thinkers who provide at least conceptual guidance to develop humans capacity for independent thought. They also remind people not to deny themselves the freedom to make life decisions. The moral lesson is the realization that life is temporary, which motivates people to pursue their goals, reveals their true selves, and ultimately leads to happiness. Realizing that they will pass away at some point—whether that day comes tomorrow, next week, or in 50 years—should inspire people to live their lives to the fullest. They are aware that each day is a gift. As a result, it has been successfully demonstrated through analysis of this study that one of the manifestations is love. Love is the only thing that can motivate people to live. Love is a strong emotion that can simultaneously bring happiness and sadness. People become more resilient due to their feelings for one another and can live on.

Overall, the psychoanalytic study of death and life drives in these novels provides a rich and nuanced framework for understanding the ways in which our experiences with mortality shape our sense of self, our relationships with others, and our cultural and social beliefs about life and death. By exploring these themes through the lens of psychoanalytic theory, these novels offer a powerful reflection on the human condition and the complex interplay between life and death that shapes humans existence.

The life and death themes in postmodern novels are discussed in the same way when the main characters helped one another through their illness; it also discusses the relevance of death and life impulses and their impact on the individuals themselves or society. Additionally, the study teaches the reader to remain solid and appreciative in facing hardships to live a meaningful life. It shows that there is always hope, even when the chances are stacked against you. Additionally, it is evident that the central figures of *The Fault in Our Stars*, Hazel, and Augustus, encountered many challenges throughout their lives, including Augustus losing a leg, their friend Isaac going blind,

and Hazel having breathing problems. However, they overcame them with the help of one another and their upbeat outlook. At the same time, Adam (*The Children Act*) and William (*Me Before You*) do not experience this because their death drives outweigh their life drives.

Additionally, the characters' motivations are crucial to their remaining alive. In other words, both characters shared motivating factors that kept them moving forward and made it simpler for them to accomplish their objectives. In addition, the narrative clearly shows the impact of friends and family. Characters rely on each other's abilities, the encouragement of family and friends, and optimism.

The psychoanalytic study of life and death drives, as developed by Sigmund Freud, provides a lens through which to examine the themes of struggle, mortality, and personal growth in the literary works "Me Before You," "The Fault in Our Stars," and "The Children Act." In "Me Before You," the protagonist's struggle with the death drive is evident in his desire to end his life after becoming paralyzed in an accident. His caretaker, who represents the life drive, tries to persuade him to re-engage with life and find meaning in his existence. This struggle between the life and death drives highlights the importance of confronting one's mortality and finding a sense of purpose, even in the face of physical limitations. In "The Fault in Our Stars," the protagonists are confronted with their own mortality due to their life-threatening illnesses. However, they choose to embrace life and love, which can be seen as a triumph of the life drive over the death drive. Their journey towards acceptance and personal growth highlights the importance of finding meaning and joy in life, even in the face of adversity. In "The Children Act," the protagonist's struggle with the life and death drives is evident in her attempts to balance the desire to preserve the life of a young boy with his right to religious freedom. Her personal struggles with emotional detachment and a failing marriage also highlight the conflict between the life and death drives on a personal level. The novel ultimately emphasizes the importance of finding a sense of purpose and meaning in life, even in the face of difficult decisions and personal struggles. Thus, the psychoanalytic study of life and death drives provides a framework for understanding the themes of struggle, mortality, and personal growth in the literary works "Me Before You," "The Fault in Our Stars," and "The Children Act." These works highlight the importance of finding meaning and purpose in life, even in the face of

physical limitations, illness, and difficult decisions. Ultimately, they encourage readers to embrace life and love, and to confront their own mortality with courage and grace.

The psychoanalytic study of life and death drives can be applied to humans lives to help understand the motivations and behaviors, and to find meaning and purpose in their existence. One way to apply this theory is to reflect on humans' desires and impulses, and to examine how they may be shaped by the life and death drives. For example, people might explore the desire for self-preservation, love, and creativity (the life drive), as well as the tendencies towards self-destruction, aggression, and death (the death drive). By becoming more aware of these underlying forces, they can gain a deeper understanding of their behaviors. Another way to apply this theory is to consider the mortality and the role it plays in people's lives. By confronting their own mortality and accepting the inevitability of death, they can learn to appreciate the present moment and find meaning in their existence. This can help in prioritize the values and goals, and to live their lives with greater purpose and intention. Additionally, the psychoanalytic study of life and death drives help to select relationships with others. By recognizing the life and death drives in oneself and others, this can develop greater empathy and understanding towards those around . This can help to build stronger and more meaningful connections with others, and to support each other in the struggles and journeys towards personal growth. Therefore, the psychoanalytic study of life and death drives can help to gain a deeper understanding of people and their place in the world, and to find meaning and purpose in existence. By confronting their mortality and embracing the life and death drives within , they can live their lives with greater awareness, intention, and compassion.

In conclusion, the study may be helpful in difficult situations. It sends a message and emphasizes that no matter what one goes through, giving in to sorrow and misery is never a solution, much as Augustus retained his Eros to serve as an example for others. Another thing the study teaches is that people have to work for happiness and fulfilling life; they will not just knock on their door. In the end, this study encourages the readers to persevere through the challenging times they may experience in life, and it can also assist them in focusing on the positive aspects of life and adopting an upbeat outlook to give them the strength to overcome their shortcomings, sufferings, and hardships.

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