

## **Chapter II**

### **Theoretical Framework**

In analyzing Eva Luna's creative power which can be witnessed from the application of her creative mind, firstly, the writer is supported by characterization and setting. Characterization will explore a lot of aspects from Eva Luna as to show that her characteristics or manners are very decisive in determining her future. Setting is very helpful for the writer to present the background behind the phenomena of Eva's creative mind.

The process in which Eva conducts with great effort until she finally arrives at her victory is seen by the writer as a psychological one. This is the reason the writer is applying psychological approach, that is to give insight of such experiences. The approach will be elaborated in Alfred Adler's discussion on creative power.

#### **A. Characterization and Setting**

Since the writer focuses her analysis on the major character, a quotation from Edgar V. Roberts and Henry E. Jacob is considered sufficient to explain the meaning of characterization as, "what the characters themselves say (and think), what the characters do and what other characters say about them" (Roberts, 1989: 147).

In discussing about setting, they said that setting refers to natural and artificial scenery or environment in which characters in literature live and move,

together with things they use. The setting may also extend to references to clothing, descriptions of physical appearances, and spatial relationships. In short, the setting of a work is the total references to physical and temporal objects and artifacts (Roberts, 229).

### **B. Alfred Adler's Creative Power**

Adler (1870-1937) disputed Freud's notion that human behavior is dominated by the workings of the selfish instincts. He said, "People govern themselves by a conscious need to express and fulfill themselves as unique individuals" (McConnell, 502). He added that human beings could shape their own destinies and influence the patterns of their lives.

Adler stated that people are born weak and helpless and they develop inferiority complexes which produce a will to power. He said that the inferiority complexes are reflected in psychological, sociological or physical disability (Sujanto, 1982:74). By means of a will power, people may overcome feelings of inferiority and develop a creative self, a unique lifestyle and sound personal adjustment (Warga, 1988:44). In other words, how a person attempts to cope with such feelings becomes a part of his or her style of life—a distinctive aspects of his or her personality functioning (Pervin, 1993:146). Furthermore, he stated that since the unity of personality is the product of the individual's efforts, so that all psychic phenomena truly originate in the unique creative process of the individual (Brennan, 1991:216). This way of life is the center of Adler's theory and it can be said that this is the principal to understand someone's behaviour or unique

characteristic. Each person has the same goal, that is to go for completion and perfection, but there are millions of ways to achieve it. This way of life is the guidance of life and will be used against obstacles (Sujanto,76)

As a conclusion, Adler believed that we have an instinct for self-realization, for completion and perfection which serves as the drive force of life. He called this instinct 'creative power', and thought it was the 'first' cause of all behavior (McConnell,502). The creative power is to be seen in its numerous manifestations if we want to know that it really works in someone's struggle for completion and perfection (Sujanto,76).

### **C. Related Studies**

*Eva Luna* has been classified as a "picaresque" novel. It has also been analyzed from perspectives that focus on its parodic elements. And since the novel are richer with some more aspects, so it has also been analyzed through magical realism, historical imagination, and feminism.

By means of magical realism, the novel is full with the combination of fantastic elements with realistic themes which is also present in the writings of other giants of Latin American literature. Examples are Gabriel Garcia Marquez's *One Hundred Years of Solitude*, and Carlos Fuentes' *The Old Gringo*(Alex del Cid,1).

When it is touched with historical imagination, it is clear that the unnamed country is Chile in the second- half of the twentieth century. The reader can find several clues that prove the semi-historical nature of this literary work. The

references to left-wing guerrillas in the novel are related to the emergence of an armed opposition in Chile in the early 1970s, after the U.S.-backed Chilean military, headed by General Augusto Pinochet, took over the country (Alex del Cid,1).

Viewed from the feminist's point of view, Eva Luna's plight and her desire for justice, as reflected in her actions and experiences, are the same that Latin women in real-life situations experience. And yet, trapped by a patriarchal system, the women of Eva Luna are forced to fight in the only way they can: by taking control of their own existence, physical and spiritual. Metaphorically, the author conveys the idea that women do not need men to be complete. And as Pilar Rotella argues, "Allende's feminist vision privileges the woman's point of view within a male society of achieving an integrated self, above and beyond sexual differences and social conditioning." (Alex Taylor del Cid,1999:2)

Allende's first novel was *The House of the Spirits*, a work that was inspired while she was in exile in Venezuela (1978-1981). Two years later, in 1983, her *Of Love and Shadows* also became a best seller. Her works also include *Paula*, an autobiographical work in which she relates the pain she experienced by the death of her daughter Paula.

## **CHAPTER III**

### **ANALYSIS**