

Chapter III

Analysis

A. Character Analysis

A.1. Eva's Character in Relation to Her Creative Mind

Eva was born from a mother who is used to working hard. His father is an Indian who is able to give pleasure to her mother even though he is dying from snakebite (p.19). Genetically, Eva has a strong body and she states that :

The somewhat unusual circumstances of my conception had, instead, only positive consequences: these were unfailing good health and the rebelliousness that, although somewhat slow to evidence itself, in the end saved me from the life of humiliations to which I was undoubtedly destined(p.21).

Here she tells us that she is a rebel, and the manner which most people disagree is a valuable tool to endure pain or fight back unjusticeness. Her rebelliousness is shown, as an example, when her right to enjoy a painting is interferred:

When she slapped me I felt no pain, because long before she touched me I felt only rage, an urge to leap upon her, claw her face, grab her hair, and pull with all my might (p.60).

As a rebel, she is persistent to what she believes is true and has a different pattern compared to common people. For her, enjoying a painting inspite of the heavy work is not a sin. It is also discovered that the time of enjoying the

painting is the key to her other and distinctive character, because this matter affects her greatly as she fights with all her might.

Indeed, there is something behind the attack. Eva feels her right to get over harsh reality is rudely taken by her mistress. Her only privilege, that is to use her creative mind towards her imagination on the painting, is the only way she has been using for a long time. Unfortunately, not all people understand this. They think she is always daydreaming. One person who dislikes her manner is her godmother, who regards it as intolerable:

She tried to teach me quick about my work and not waste time in daydreams. She hated wandering minds and slow feet. Your head is full of smoke (p.47).

However, she is persistent to her way of thinking and she is never tired of sharpening it. She will learn how to arrange imagination and make it into stories. It later proves that her persistence is her best weapon to gain appreciation from others and thus, lead to success. Here we also discover that what is so-called daydreaming is actually Eva's character of being creative. Instead of living in a sad life, she manages to escape by treating the imagination that comes from her surroundings as source of her stories.

Eva is always hungry of knowledge. This is influenced by her mind that needs fulfilling. Since she does not experience formal education, the only way she uses is her creative mind which is also helpful to get over harsh reality. As her imagination always moves about, she often cannot bear her curiosity towards something. This happens when she starts looking at the pictures in La Senora's

books. Her curiosity grows to a need to be able to read. She insists on this, and finally she has the chance to fulfill it (p.152).

A.2. The Setting Foregrounding Eva's Creative Mind

Eva's earlier life has been spent in many houses as she works as a servant. Some masters are mean while others treat her nicely. However, whatever bad or good the place she lives in, she uses her creative mind towards her imagination at anytime she wants. This is the only way she learns to put aside the harshness of life, which originally was implanted by her mother (p.22).

Actually, being a servant is not her choice, so in many times she imagines she can free herself from the chain . The chain itself, represents the isolation from the outside world. When she lives in Professor Jones, for instance, she says that the house is located in a remote hill and there are few visitors (p.25). It also appears that she is not involved in the crowd, and how she is always enthusiastic whenever she has the chance to go out and that she goes home with "shining eyes and joyful heart"(p. 58).

From the explanation above we can make further analysis that she lives in poverty. Her burden to escape from such a miserable life influences her physical appearance:

Look at those elbows and knees, she has skin like an armadillo.
You'll have to learn some graces, my girl, and not sit in a chair as
if you were riding a bicycle (p.118)

The statement is given by La Senora, the one who accepts her merely because she is interested in a girl who “tells stories”. As the result of heavy work and not being able to take care of her properly, she has rough skin. Meanwhile, from the way she sits we learn that she is not intended to be a lady and surely everybody believes that she will never be one.

B. Analysis of Eva's Instinct of Creative Power

B.1. Eva's Ability to Use Her Creative Mind Towards Her Rich Imagination

Eva is full with imagination. When she is alone or observing something, she is not doing that in a simple way like others usually do. She re-creates every thing she perceives and embellishes it with her own ingredients. She has a deep sensitivity to her surroundings, even light and shadows from the moon in the patio serves as source of her imagination:

Light and shadow created fundamental changes in the nature of objects; space expanded and contracted according to my will: the cubby beneath the stars contained an entire planetary system, but the sky seen through the attic skylight was nothing more than a pale of glass. (p.25).

Seeing the moonbeam, she imagines the universe with its planetary system. She then develops her imagination by expanding and contracting it; something that is impossible to happen and far from reality, according to her will. By this she acclaims that she is the master of everything; that she is able to create something new, as she says, “..one word from me and abracadabra! Reality was transformed”

(p.25). And since she believes that she can change realities, she unconsciously uses her creative mind. In this case, she has the power to, for example, expand and contract the space although this only happens in her imagination. The usual night seen in the garden now turns to a night that only happens in dreams.

When she works for a mistress with an elaborate hairdo of waves and stiff curls, she always waits for Thursday to come. On that day, the mistress brings her along to market. She enjoys what she sees in that place, inspite of what the mistress says that the market is full with pick-pockets, and there she "used to watch people, trying to guess their lives and secrets, their virtues and adventures" (p.58). Here she is imagining the past and the present of the people she sees. It is obvious that she is blessed with a capability to 'fill in blanks' of what she seems to be interested in. She does not know their life story and therefore, she uses her imagination -although somewhat is exaggerating, to complete.

The trip to the market brings a deep impression to Eva. She plays the infinite game of guessing the people there. She creates stories since she does not know anything about them. She enjoys what happens there and her imagination moves about on the vegetables and other merchandise sold in the market:

I would run to the kitchen, and while I helped Elvira put things away I besieged her with stories of enchanted carrots and peppers that turned into princess and princesses when they fell into the pot and jumped out of it with sprigs of parsley tangled in their crowns and broth streaming from their royal garments (p.58).

Eva's creative mind finds its way as she also uses her memory to recall the vegetables she has seen in the market. She combines it with the stories of the people she has created and thus, they become living things in her mind. With the help of her creative mind, she is able to create a fantastic story of vegetables that later she tells to Elvira, a cook working in the same house.

In the mistress or patrona's house there is a huge painting hung in the dining room. The painting attracts Eva's attention, and she has a ritual of enjoying it in such an unusual way. During the siesta, she abandons her tasks and goes to the place:

I would stand there with my hands behind my back, my eyes fixed on that irresistible seascape. Lost in never-ending voyages and sirens and dolphins and manta rays that sometimes leapt from my mother fantasies and other times from Professor Jones's books. (p.59).

She has never been to the sea, so she is figuring out what it is like. The painting is very useful to introduce her to the strange place. Her creative mind fills her sea with a ship with its siren and dolphins and therefore, she has images which are different with those in the reality in the painting. In the process, she tries to dig more images from her mother stories to decorate her imagination, and she "would dream of distant islands, vast underwater cities and oceanic highways for fish navigations" (p.59).

However, when the patrona dislikes her manner and tells her that she is not allowed to leave the household chores, it influences her previous impression on that painting. The impression now becomes an unattractive one:

From what she said, I believed that paintings wear away, that the color seeps into the eyes of the person beholding them, until gradually they fade and vanish (p.59)

Hearing the mistress prohibition, she is sad and upset. She does not expect the mistress to come and interfere with her imagination and thus, she is still strongly attached to the painting. She then creates another image which is not as good as before. By her creative mind, she can make the painting expresses the attitude of the mistress. As the mistress does not want her to enjoy the painting, she makes the colour of the painting wear away and fade and vanish into the mistress' eyes.

In one of her adventures-when she is forced to run away from her patrona-she arrives at a plaza where she sees a vagabond in a straw sombrero and sandals. The man recites in a singsong voice and continues to improvise verses without pause or hesitation. She observes him and soon is impressed with the new method of telling stories. Her imagination moves about and she finds a better way to tell others her stories:

Under my breath I tried imitating him, and discovered how much easier it is -the story dances to its own music. For a while I amused my self by searching for words that sounded the same ;now I would be able to tell Elvira the same story twice (p.62).

When she sees and imitates the man, she imagines a storyteller who is able to put together words and sounds in harmony. She is even practising how to use the method of telling stories with her own words while listening to the man. Her creative mind brings her words that sound the same. It is indeed not an easy job since finding words with the same sound and weaving them into a beautiful story demands rich imagination and creative mind. Besides, imagination is only a jumble of images if it is not arranged in a well order. Therefore, only some people with such a special talent and a lot of practice are able to do that.

Eva travels many times because she moves from one master to another. One of the best times is when she lives in La Senora's house. La Senora is an unmarried woman involved in a filthy business. She hires girls to serve the gentlemen, mostly from the government. Although Eva lives in such an unsafe neighbourhood, she is regarded innocent by the girls and La Senora herself. Eva becomes a good company for La Senora, and she can cheer her mistress up by her stories. However, she is never involved in the business.

La Senora pays her with such a good life. For Eva, living there is like a dream. Money is everywhere; even the food they eat seem like birthday treats, not ordinary everyday food. La Senora likes to bring fancy things Eva uses as her source of stories. She also buys books for the girls so that the gentlemen hiring them will find them smart. But the girls are not interested in the books, and Eva voluntarily takes advantage of them:

When I was alone in the apartment, I used to take the forbidden books from their hiding place. They were eye opening. Even

though I couldn't read them, the illustrations alone put ideas in my head that went, I am sure, beyond anatomical possibilities (p.125).

The way she gets the knowledge from the books comes from her creative mind. She does not know how to read, but she uses the pictures there as her source of imagination. Now in her mind she keeps a jumble of imagination and she creatively gets the whole idea of the books by re-arranging her imagination. The meaning might be far from what it really says in the books as Eva tends to overpower her creative mind. The process itself, as she admits, is not usual. It is exclusive for her and might not happen so simple as to anyone else. With her creative mind, the impossibilities come along.

La Senora's girls often beg Eva to tell them what is happening in the current radio serial, and she will invent a dramatic ending that never coincides with the real one. The girls never complain about it; in fact they are anxious to hear what she is going to say, or what her version is:

They invited me to go with them to Mexican movies, and afterward we would go to the Espiga de Oro tearoom to talk about the performance. They liked me to improve on the plot, changing the restrained love story of a simple Mexican cowboy to a blood-and-guts tragedy. (p.127).

Before creating a new plot, she imagines the life of an Mexican cowboy. Then by her creative mind she peppers the story, and she develops it into a tragic one. After hearing the invented plot, which is based on a simple Mexican cowboy, the girls sob. The way Eva treats the plot really touch their melancholy feeling.

They comment that her stories “ are better than the movies, there’s more suffering” (p.127). Eva has now become their favourite storyteller as they often ask her to see the Mexican movies with them.

Eva never rejects people who want to hear her stories. She also has some favourite people to whom the stories are offered. One of them is Elvira, a cook working in the same house. Eva will curl up beside her and offer to tell her a story. Elvira is surprised to know that Eva’s head is full with a lot of things ,and that she can make up different stories. Elvira states that,” There must have been a lot of sap in your mother’s womb to give you such a mind for telling stories, little bird.” (p.60). By this, we know that Eva is born with rich imagination as her talent, and she is able to use her creative mind towards her rich imagination. She has gained recognition from Elvira and La Senora’s girls as they give good comment on her work.

Another person with whom she has a deep feeling is Huberto Naranjo, a boy living in the street. She meets him by chance, and she is later involved in some parts of the boy’s adventures. He is also the one who brings her to La Senora’s house. When they first met, she offered him a story. He had never heard anything remotely resembling a story until he met Eva. Eva told him a story about bandit:

I took inspirations from several episodes I’d heard on the radio, some ballads I knew, and a few ingredients of my own invention, and began spinning a story of a damsel in love with an outlaw, a



real jackal who resolved even minor disagreements with bullets, strewing the landscape with widows and orphans. (p.65).

Eva knows that the boy has a hard life, and that he is accustomed to crime. She imagines a bandit, which perfectly suits to the boy, and with her creative mind starts to weave a story about a bandit and his lover. Her creative mind searches for information which is adequate to her version. The power of Eva's imagination in the story is so strong that the boy knows Eva more as "the one who told stories" when they meet again (p.115). He even tells La Senora about the talent and the lady is surprised to hear that and she accepts Eva with kindness.

Telling stories and imagination is like two sides of a coin. It requires the creator's imagination and creative mind to make a story that can touch the audiences' heart. When Eva can write and read, she starts to jott down her thoughts in her book. Her imagination proves to be her strength as she experiences some unknown excitement when she starts creating stories:

Then I felt something odd, like a pleasant tickling in my bones, a breeze blowing through the network of veins beneath my skin. I believed that the page had been waiting for me for more than twenty years. (p.251).

Eva is born with rich imagination. For her, writing is something sacred and it comes to her like a mystical process. It enters easily into her body at anytime she wants. People do think, but when it comes the time to tell a story they rarely get the same experience like Eva. We can see the way she always receives inspirations for the stories and how she treats them as a phenomenon. Eva's

imagination and creative mind comes effortlessly, and it changes each time with a distinctive style:

As soon as I had begun dusting off memories and weaving destinies, I saw that I didn't know where I was going, or what the resolution would be-if there was one. (p.252).

Eva realizes she will never stop her mind of spinning stories. Her imagination can only stop when she dies and surely, it goes along with her creative mind as she suspects that she will reach the end “.. at (her) own death” (p.252).

It has been witnessed that she is full with imagination and she does not limit it:

Even in my dreams I was still deep in my new universe, hand in hand with my characters to keep them from escaping their faint outlines and returning to the nebula of stories that remained to be told (p.252)

Now that she is used to working with her imagination, she feels that she lives with the characters for her stories. In her mind there is much to be told, and it seems that she cannot let go of them.

She develops her imagination by telling stories peppered with her own ingredients and she has her style. Her stories are imagined from the reality; but when her creative mind works, they become strange and fantastic. Her audiences will be bewildered and amazed of the strange yet vivid description. Another proof that she is able to use her creative mind towards her imagination is when she writes a telenovela script for the National Television, that “ the protagonists

were neither good-looking nor rich; it was almost impossible to follow the train of events” (p.256). On the contrary, even husbands come home from work in time to watch the day’s episode (p.257). Her stories are eccentric, and it proves that her uniqueness has attracted public attention.

B.2. Eva’s Rich Imagination and Creative Mind Gives A Great Effect on Life

Eva was born without knowing her father. Her mother, Consuelo, works as a servant in a house of a professor named Jones who preserves dead body. Early in her life, she has started to work along with her mother:

I was brought upon the theory that all vices issue from idleness, an idea implanted by the little sisters of charity and cultivated by the learned doctor with his despotic discipline . Beside my mother I scrubbed the wood- floors, hung clothes out to dry, chopped vegetebles, and at the time of the siesta tried to knit and embroider (p.23).

Her mother does not want her to be idle and have nothing to do. There are always things to do, and physically, she is corrupted. Even at the time of the siesta she knits and embroiders. The work gives no chance to play around, and actually, she has no conventional toys. However, she admits that “..everything in the house served (her) in (her) games” (p.23).

Young children, especially girls, usually play with their dolls. Eva, on the contrary, does not have any. This does not make her undeveloped; as an exchange her mother likes to tell her stories in which the inspirations often come

from the Professor's books. This is the time when Eva's imagination and creative mind are formed to become her life style. This can be explained from Adler's discussion on one's way of life, that it is formed between three and five years of age, and it will remain as a tool for self-expression and self-fulfillment (Sujanto,76).

The way her mother nurtures her mind generates her to imagine a lot of things she has rarely seen and experienced. One best example to show that she uses her imagination and creative mind on this situation is what she thinks of a stuffed puma which belongs to Professor Jones:

Everything went to the pastor's church, except the puma, which I did not want to lose; I had ridden horseback on it since I was a baby and had so many times told the sick man it was a dog that I ended up believing it (p.53).

When the Professor is dead, the pastor inventories and disposes of the Professor's goods. Eva fights the movers who want to take away the stuffed puma because she has put her belief on it. The puma has been her exchange of dog. It is not common to find a girl with a puma as her pet and with the help of her imagination she regards the puma as a dog. Her creative mind makes her to finally believe it to be true. Her manner is somehow can be explained from psychological point of view. Adler stated that "people govern themselves by a conscious need to express and fulfill themselves as unique individuals" (McConnell,502). She wants to express her need as a normal young child of having toys and uniquely, she fulfills it by pushing herself a belief that the stuffed

puma is a friendly pet dog. She even emphasizes it by constantly telling the Professor about that.

The Professor's mansion where she lives with with her mother is situated in a remote hill. She is isolated from the outside world:

I grew up free and secure. I had no contact with any other children, nor was I accustomed to strangers . (25)

People rarely visit the house and therefore, she does not have any friends with the same age to play with. As already stated, she fortunately always has a lot of things to do around the house. Besides, her mother always tells her stories. She can forget the sadness of not having conventional toys or friends or a chance to see the nearest neighbourhood. The stories her mother tells her can bring her to every place in the world:

When she talked about the past, or told her stories, the room filled with light; the walls dissolved to reveal the incredible landscapes, palaces crowded with unimaginable objects, faraway countries that she invented or borrowed from the Professor's library (p.22)

While her mother is telling a story, Eva is using her imagination to get the pictures. She uses her imagination as a source to transport her to go to other places because she has no chance to do it. She even keeps the stories:

When she was telling a story, her characters peopled my world, and some of them became so familiar that still today, so many years later, I can describe the clothing they wore and the tone of their voice (p.22).

She uses her memory to restore her mother's stories and it will be used if necessary. It is very important for her to do that because she knows only this way and it becomes significant to her, especially when she is in a bad mood.

Years has passed but everything stays the same. Little Eva still has to help around the house. She is surely born to be ready to overcome everything as she cannot remember the tasks as being oppressive: It is like playing house (p.23). The reason is her mother pays her hard work with stories and they can get even with the pain. She is finally used to doing that, which according to Adler is one's life-style (Sujanto, 76). When she looks at something, her imagination works hard to find it as similar as possible to the reality. Next is her creative mind that develops it into another version:

Light and shadow created fundamental changes in the nature of objects: books, quiet during the day, opened by night so their characters could come out and wander through the rooms and live their adventures; the mummies, so humble and discreet when the morning sunlight poured through the windows, at twilight became stones lurking in the shadows (p.25).

Eva never sees the mummies in the Professor's house although he preserves dead body and changes them to mummies. The mummies are related to death- something frightening even to adults. Eva imagines them as something discreet or unknown, and she creatively make a story of humble mummies that at twilight become lurking stones. The story enables her to get rid of the feeling of terror and curiosity, and amazingly shows us the way a little girl makes her way

out to get over it. The phenomenon can also be explained as Adler's "sound personal adjustment" (Warga,44). Eva has to adjust to her surrounding, that is the house of a Professor who preserves dead body. She invents the stories about mummies with the reason to overcome the feeling of terror and consequently, only by this manner, she feels calmed.

When her mother is dead, later it is followed by Professor Jones, her madrina or godmother takes care of her. She is very strict. She cannot tolerate the little girl's manner of imagining something:

For her, the boundaries between good and evil were very precise, and she was ready to save me from sin if she had to beat me to do it. The idea that play and tenderness are good for children never entered her mind. She tried to teach me to be quick about my work and not waste time in daydreams (p.47).

Now that her mother is gone , she has to go through a heavier burden. Her madrina does not want her to keep her habit which is actually beneficial to get rid of bad experiences. Furthermore, by reason of financial, her madrina asks her to go to work and earn her living and be strong (p.53). This is surely a sad experience for her as when the madrina tells her about this, she is only seven years old.

Eva then works in a house of an elderly brother and sister. She does not receive her money because the mistress always gives it to the madrina. She is quite depressive in that house; the mistress spends the day issuing orders in a piercing voice, pointing with a peremptory finger, untiringly haranguing and

harassing, angry with the world and herself (p.55). She is very angry and washes out Eva's mouth with baking soda to cure her habit of muttering to herself (p.56). The mistress cannot tolerate Eva's behaviour. Actually, Eva likes talking aloud with her mother to ease herself from the hard work in the house. She imagines her mother, and she creatively finds a way to communicate with her spirit as she talks aloud to her imagination. The result is that she feels comfortable and is able to go on with her life.

After the first warning, Eva does not stop her habit of talking with her mother- she continuously doing it in secret. Eva's rebelliousness is apparent in this way. She even fights back her mistress when she is told not to enjoy a painting hung in the dining room. The painting is like the work's earning-of -the day for her. Each time she looks at the painting she imagines a sea and by her creative mind, she creates a story of ship, dolphins and so on (p.59). For a while, she can enjoy the freedom in the sea and forget that she works in a house where there is a lot to be done. This also can be regarded as the way to adjust to an unfriendly environment, and it serves well for her as a tool to manipulate the harshness.

In the house Eva becomes a good friend of Elvira. Elvira is a cook who takes pity on her and therefore, hides the master's leftovers and gives them to her for breakfast. They spend hours talking and telling each other stories. Eva steals in the servants' room and slips into the bed shared by the maid and the cook although she has been told to sleep in a hammock in the kitchen. She likes to curl up beside Elvira and offers to tell her a story if she lets her stay (p.60). She now starts to barter for things she needs, and she uses her stories as exchange. By

doing this she gets double benefit: she can practice and challenge her creative mind, and her need of comfort is fulfilled. It is obvious that Adler's concept of creative power, which is manifested in Eva's creative mind, really works in order to achieve designed goals (Brennan, 216).

It is also Elvira who encourages her with her saying that life is a dogfight. Eva has jerked the patrona's wig from her scalp as a her fight of not being permitted to enjoy the painting:

"That's good, little bird," Elvira would say approvingly." You have to fight back. No one tries with mad dogs, but tame dogs they kick. Life's a dogfight." (p.69).

The accident of the painting does not keep Eva from doing it again. It is the way of escaping from harsh reality and Elvira really supports her. Now she seems to be guaranteed that she has the right to get rid of her bad experience by her own way. The mistress, as the result, cannot stop that because she thinks Eva is frightening and might attack if she is given another warning. Elvira's statement somehow implies that in life people must show their force and persistence if they want to win.

Anyway, Eva realizes that she will be better if she is out of the house. She thinks the street is more appealing than that house where life droned by so tediously (p.71). She is bored with her job, and her imagination takes its wings as she tries to bring the outside world into her mind:

At night I gazed at the sky and imagined that I could make myself as wispy as smoke and slip between the bars of the locket gate. I

pretended that when a moonbeam touched my back I sprouted wings like a bird's, two huge feathered wings for flight. Sometimes I concentrated so hard on that idea that I flew above the rooftops (p.71).

Her creative mind helps her to feel freedom as a bird flying in the sky. It is proved that the creative power manifested in the creative mind gives a big influence towards her life. For a while she can escape from the reality, and when she returns, the bad impression will be forgotten. She will get a new power to start the day.

It is really Elvira to whom she has started to tell stories in exchange for something. She then learns to barter words for goods when she meets a boy from the street named Huberto Naranjo. Huberto saves and protects her while she runs away from the mistress as the consequence of the painting accident. Now that she knows how to use her talent of telling stories, she offers him one in payment for being so nice to her. Although he never speaks of it to her, he is impressed with how she can spin such an interesting story. Even though they are separated for a long time, he can remember her as the one who makes stories (p.114). The talent serves her well as in another adventure she is welcomed with kindness because of her unique talent. Here, once again, we have another example that people will develop a unique lifestyle if they need to fulfill something. As people are born as unique individuals, so it is true that they will perform their will quite differently. If they insist on it, they will have certain labels on their manner. In the case of Eva, Huberto regards Eva's talent as unique and genial. He puts a label on her

stating that she is the one who makes stories and therefore, we have the proof that Eva fits in the Adler's description that people may overcome feelings of inferiority and develop a unique lifestyle (Warga, 44). Furthermore, this can be treated as a phenomenon of someone who is developing a unique lifestyle-that is, using the creative mind.

When she meets the boy again, she is lonely and hungry and wandering without no place to go. He takes her to a good friend of his named La Senora, and introduces and recommends her to be a company of the lady. La Senora is surprised with that because she does not know that someone can be a good storyteller (p.117). In fact, Eva's presence in the house brings a new color. La Senora lives alone and she has already tasted the bitterness of life. She runs a filthy business where girls are hired to please gentlemen. She has a hard life and the windows of the house are rarely opened. But Eva can influence her to do things otherwise. She is a nice friend to La Senora and indeed to the girls as they ask her to go with them to Mexican movies. Now she can enjoy some luxury of life in exchange for her stories. The food is like birthday treats, and she can go to tearooms and invents a new plot of a simple Mexican cowboy movie for the girls (p.127). This also suggests that her expertise can amuse people and enlighten their problems. Her stories can serve as , indirectly, their inspiration for their life. Her persistence on her life-style leads her to a better life. Based on Adler's concept of creative power, Eva is reaching the stage of perfection. In the process, she has succeeded in positioning herself as a respected person within her circle.

Although Eva seems to live in a happy life, she is still hungry of knowledge. Her curiosity arrives when she sees La Senora's books. She does not know how to read, and she feels indescribable torment each time she looks at the pictures in the books. She insists that La Senora taught her to read, but La Senora fails to do that because she is busy or "other affair interfere" (p.126)

As she cannot stand the feeling anymore, she finds the meaning of the books with the help of her imagination. In this case, her creative mind is able to feed her hunger. Her creative mind is a strong guidance for her to get the meaning by merely looking at the pictures. Therefore, another proof is found: her need to get the meaning is met with the help of creative power.

Her need to be able to read and write is like fire that never stops flaming. She finally has the chance when she lives with a Turk named Riad Halabi. He sends her to the schoolteacher Ines:

He asked the schoolteacher Ines to give me private lessons, because I was much too big to attend the first grade. Writing was the best thing that had happened to me in my life; I was euphoric (p.152).

The basic lesson, writing, is the one thing she has been waiting for all her life. Therefore, being able to write is like having a new page of life. It is her way to manage her imagination and she can see where her stories flow in the pages :

I jotted down thoughts,I made up words. Being able to write allowed me to remember without rhyme, and I could make my stories more complex. (152)

Writing enables her to put down her creative mind into her stories. As the teacher will also teach her to read, so she acquires new vocabularies that enrich her imagination. This new learning can be seen as the way she wants to improve her habit of making stories. As Adler stated, it is normal for people to dream of better life; that they have a conscious need to express and produce a will to power (McConnell, 502). Seeing this phenomenon, we also have an evidence of the above statement as now she changes her method of telling stories from rhyming to writing, which is concrete or can be written and read, and that she is able to make her stories more complex.

Having been able to write and read, she now develops more on her expertise. She becomes more eloquent to describe the images turning in her mind:

Soon I could predict the plot line by the third page, and amuse myself by revising it, directing it toward a tragic ending very different from the one imagined by the author. I peppered the plot with spicy ingredients I had heard on the radio or read in newspaper crime reports (p.153).

She now has a lot of source from her reading. She feels richer and it amuses her as she can re-create stories even faster than before. This helps her a lot to fulfil her need of knowledge. She now can read any book she wants without difficulty and challenge her creative mind as when she knows them by heart, she begins to “ transfer characters from one story, to change anecdotes, to add and remove details ” (p.153).

Eva has by nature imagination that must be completed and developed. She enjoys the time with the schoolteacher Ines because she teaches some interesting subjects:

I studied obsessively; I was fascinated with history and literature and geography. The schoolteacher Ines had maps and in the evening she would explain the news on the radio, pointing out the unknown place where each event was unfolding. With the help of an encyclopedia and my teacher's knowledge, I traveled the world ,
(p.186)

Eva's favourites-history, literature and geography-are her tools that serve her imagination. History has something to do with the past . It also contains heroism and tragedy , the aspects that she thinks she can play with. She will refer to the past to recall her memory. History also adds to her imagination with famous people and their fate. Literature has something to do with beautiful language, and it is her expertise to weave a tragic story in a sensitive tone that can touch her audience's heart. Lastly, geography helps her to imagine faraway and exotic places that enrich her stuffs for her stories.

Riad Halabi is pleased with Eva's progress in her study and he buys her a lot of books to read. She reads them enthusiastically and her creative mind weaves them into stories. Since she is given the responsibility to serve Zulema, Riad's wife, so she offers the stories to her mistress. Her mistress is depressed because she is not happy with her marriage with the Turk. She blames the Turk of having a hare lip and not being as rich as she has guessed before. She does not

involve herself in life, but is preoccupied only with personal satisfactions. Eva always wants to cheer her up with her stories but they do not make her happy. They merely fill her head with romantic ideas (p.155).

Zulema demands that Eva tell her love stories. The stories are her exchange for her lack in life:

She would question me on the amorous details: whether he did this or that, how many times, what he whispered in bed (p.156).

Zulema is excited with the amorous details because she never enjoys that intimate feeling with her husband. Eva tries to weave into her stories an occasional hero who is less handsome, one with a physical defect, but that puts her in a bad mood. Unconsciously, with her creative mind, she becomes as a bridge for people with sorrow to escape from the bad reality. When she brings Zulema back to reality while inserting a hero with a physical defect, she does not realize that the way she re-creates everything she perceives is able to affect her mistress. Zulema regards this as Eva's mistake and threatens to throw her out in the street (p.157), but actually she cannot blame her. Eva always takes inspirations from her surroundings, and she never intends to hurt others with her stories. How her imagination and creative mind works is essential and automatic. The process is mystical and flows effortlessly. Had Zulema understood Eva's unique talent as something special, she would not be that mean to her. In this case, Zulema's state of mind in a certain way has been influenced by Eva's stories. She changes her mood easily if Eva fails to satisfy her need of a romantic story. Eva's creative mind as a consequence gives a great effect as it also affects other's feeling. It

implies that now she is in the position of controlling other's mood if requested. This is very significant in her life because previously she was nobody and people rarely regarded her manner worth appreciating.

However, Eva is slow to realize that she can affect her surroundings and herself with her expertise. She is even confused with her capability when she starts her writing and reading lessons with the schoolteacher Ines :

I began to wonder whether anything truly existed, whether reality wasn't an unformed and gelatinous substance only half-captured by my senses. At times I felt that the universe fabricated from the power of imagination had stronger and more lasting contours than the blurred realm of the fresh-and-blood creatures around me .
(187)

Now that she has a larger mind, she is able to get perfect images that results in more fantastic and amusing stories. This is a good result but on the other hand, she is confused because she starts to believe them to be true. She is used to re-creating everything she perceives with her distinctive style and gradually, it transforms her into an individual who likes to manipulate her own mind.

Next is the role of Mimi or Melesio to insist that everybody carries a distinctive quality:

Mimi maintained that each of us is born with a talent, and that happiness or misfortune depends on discovering what that talent is

and whether there is a demand for it in the world, because there are remarkable skills that go unappreciated (p.49).

In the old times Mimi used to work in a transvestite cabaret. Now everything has changed and she becomes a famous entertainer in the country. She wants to show Eva that she has picked the fruit of her effort. She keeps intact to her talent, that is to entertain people with her own style, and that Eva should realize hers immediately.

What Mimi says guides Eva to find hers. She surely cannot depend on her physical qualities as she is just an ordinary girl; all she has is her mind and her stories. Yet, she is not sure that it can lead her to success:

I don't have either of the first two, but I think I have a god-given talent for telling stories. Actually, I doubted whether there was any practical application for my talent; until it had served only to add a little color to life, and to allow me to escape to other worlds when reality became too difficult to bare (p.211).

All she knows is that her imagination makes her comfortable whenever she is trapped in big problems and therefore, helps her escape from harsh reality. One example is when she is put to jail and accused of murdering Zulema because she is the only one beside the victim. She is terrified, but being alone without Riad Haladi to save her, she fights her fear with the only way she knows. She brings on happy images kept in her memory:

I tried to concentrate on happy image: my mother braiding my hair as she hummed a song; a young girl riding the patient back of the

stuffed puma; the comical sham funerals with Elvira, my beloved abuela. I thought of the Arabic fountain in Riad's house, the crystalline water running over stones in the patio, the large pitcher of pineapple juice the schoolteacher Ines prepared when I came for my classes (p.193).

Although Eva is still questioning her ability, Mimi is never tired of ensuring her that what she thinks as a good-for-nothing for others is on the contrary genius. She argues that anyone can dream up dramas like Belinda's and Luis Alfredo's-the story of telenovela in which she stars-but Eva is better than anyone, since she has spent years listening to them in kitchens, believing they are true (p.250). Mimi somehow represents Adler's statement that every person has a distinctive aspect of his or her personality functioning (Pervin,146). Actually, what makes Eva become an expert of telling stories is because she uses her creative mind to develop the plot and she believes she has the power to play with the characters' fate. In one sense, she puts herself into her stories and therefore, she always feels comfortable and effortlessly weaves them.

One day Mimi gives her a typewriter as a present and asks her to make a drama script for the national television. This is Mimi's way of re-ensuring Eva that she can make herself success in the future by becoming a writer. Immediately the words begin to flow:

Characters stepped from the shadows where they had been hidden for years into the light of that Wednesday, each with a face, a

voice, passions, and obsessions. I could see an order to the stories stored in my genetic memory since before my birth (p.251).

Eva types without difficulty and a moment hesitation because time has practised her to be an excellent storyteller. She has her own style, that is fantastic and seems to be jumbled, but people who listen to them will place themselves in a circle of bewilderment, amusement and curiosity. In fact, as Aravena-the director of the national television- says, the script does not even remotely fit the usual patterns. The whole thing is a jumble of bizzare characters and unrealistic anecdotes, and it lacks true romance (p.257).

Mimi's statement that anybody can reach success if they find and develop their talent ,and if there is demand for that, is true. Aravena airs Eva's stories with an intention merely to scandalize the country with such rubbish (p.257). Unexpectedly, the public are excited with the serial and they always wait for the new episodes to come. Eva's ability to creatively uses her imagination brings her to become one of the most famous script writers in the country. When referring to the past, it was impossible for Eva to be what she is now. Some people rejected her manner, even her godmother predicted that Eva's imagination would bring her to fall:

And the prophecies my madrina had so often repeated rang in my ears: Bad, bad girl . You'll end up in jail, that's how you end up behind bars. Listen what I'm telling you, that's how it's going to be (p.62)



The prophecies turn out to be false. With her persistence on her way of thinking and a lot of practice, now Eva can enjoy fame and money that she has never expected to happen. The happy ending somehow reminds us that what Adler said is true; we have an instinct for self-realization, for completion and perfection which serves as the drive force of life (McConnell,502). Eva realizes she lacks of a lot of things in her earlier life and therefore, she finds a way out with her unique style. Consciously, she wants to pay back for the bad experiences and her instinct provides her with the will to get over them. She has chosen her creative mind as the best weapon to fight, and is persistent to it until she can also pick the fruit of her own effort.

CHAPTER IV

CONCLUSION