CHAPTER III

ANALYSIS

This chapter aims to answer the issue on the statement of problems stated in the first chapter. This chapter divides the discussion into two subchapters. The first subchapter discusses about the experiences of Veronika in dealing with her suicide. This subchapter also contains the analysis about how is Veronika as the main character portrayed in the novel. The second subchapter discusses about the Veronika's process in reviving her passion of life seen from individual psychology.

A. The Experiences of Veronika in Dealing with Her Suicide

This subchapter divides into five points, which explains the experiences of Veronika in dealing with her suicide. The first point discusses about the failure of Veronika's suicide. Because of her failure, Veronika has been rescued and hospitalized to the Villete. In the Villete, she forces to face that her heart has irreversibly damage and her life is counted by five or a week left. Those explanations become the second point in this subchapter. Then, the third point contains of Veronika's feelings toward her comes to the Villete. The fourth point is about the experience of Veronika in meeting with the other patients and makes good relationship with them. Later, the next point is about Veronika's experiences of heart attack.

This subchapter describes the experiences of Veronika which in some ways are happened because her decision to commit suicide. Furthermore, some experiences of Veronika are implied her inferiority's feelings that further signifies her strive for success or superiority. Moreover, the explanation of Veronika as the main character involves in this subchapter.

Reminding that every literary works especially drama and prose must have the characters to makes it alive. As what Bennett and Royle stated that characters are the life of literature: they are the objects of our curiosity and fascination, affection and dislike, admiration and condemnation (60). Therefore, the novel of *Veronika Decides to Die* by Paulo Coelho also has the characters to role the story. As seems as the title, this novel has a character named Veronika, as the main character. Main character is an important character in a story that is appeared continually so that the main character dominates the story (Nurgiyantoro 176). In Coelho's work, Veronika appears as the viewpoint for significant progress of the story. She dominates a large amount of chapter and receives the most attention from other characters.

In the story, Veronika is depicted as a young beautiful girl, 24 years old, who has everything in her life such as healthy, occupation, and beloved parents. Veronika is an easy going person who always looking for the easy option to solve whatever problem in her life. It happens such to read an article that she does not like in order to wait the tranquilizers dissolved in her stomach.

> While she was waiting for death, Veronika started reading about computer science, a subject in which she was not the least bit interested, but then that was in keeping with what she had done all her life, always looking for the easy option, for whatever was nearest at hand. Like that magazine, for example (Coelho 2).

Veronika is tenacious for anything she was chosen in her life. She

considers everything before make a decision, but it just happen to unimportant

things or small things only. However, she tries to handle anything by herself.

I must get a grip on myself. I'm the kind of person who sticks to any decision she makes, who always sees things through (Coelho 66).

It's true that in her life she had seen many things through to their ultimate consequences, but only unimportant things, like prolonging a quarrel that could easily have been resolved with an apology, or not phoning a man she was in love with simply because she thought the relationship would lead nowhere. She was intransigent about the easy things, as if trying to prove to herself how strong and indifferent she was, when in fact she was just a fragile woman who had never been an outstanding student, never excelled at school sports, and had never succeeded in keeping the peace at home (Coelho 66).

The quotation shows that Veronika pretends to be independent person as if

to prove herself that she is strong. She succeeds to overcome her small problem but perceives nothing in solving the big problem. It is such as when she does not contact her boyfriend just because she thinks that their relationship does not have future. She acts to be stronger than just she was. She has perceive that she was being observed. Meanwhile, she is just a fragile woman who never has been grades in the school or create a situational peace at home. She tries to prove that she is different to the other person.

In the novel, Veronika is described that she makes an aggression by herself.

defeat. It is no matter how much she expended the energy of pretending not to be

She acts to everyone that she can handle everything, determinate, and hard to

the real she is. Perfectly, she does everything with the dignity.

She had overcome her minor defects only to be defeated by matters of fundamental importance. She had managed to appear utterly independent when she was, in fact, desperately in need of company. When she entered a room everyone would turn to look at her, but she almost always ended the night alone, in the convent, watching a TV that she hadn't even bothered to have properly tuned. She gave all her friends the impression that she was a woman to be envied, and she expended most of her energy in trying to behave in accordance with the image she had created of herself (Coelho 67).

Once again, the quotation depicts personality of Veronika. She sets herself to be a person to everyone admired and envied. She holds the dignity to be propriety person whom never more and never less. She expends the time to be more of what other people will say for being a good person than just being herself to be the real Veronika. Nevertheless, in Veronika's case, no one thinks of her to be, it just causes of the image that she has created by herself. Veronika has succeeded to become a person that she imagines, but in the other side, she becomes desperate person when she is back to her rented room. She has through the night alone and watch the TV that never really been for her to watch.

Continually, Veronika's effort to be independent and strong person just send her to be a lonely person. She has no more energy to be the real she is. She is not able to be what she wants. She has better choose to be of what herself had imagined than her capability to be. It makes her feel powerless.

She might have impressed a lot of people with her strength and determination, but where had it left her? In the void. Utterly alone. In Villete. In the anteroom of death (Coelho 67).

Veronika feels that her attempt to build defensive walls of herself just makes her in the void only. Veronika's pretending to be does not care about anything just make her gain to nothing. Obviously, she needs other people to share and feel happy. She neglects her deepest heart in need of some other people to accompany her. All of Veronika's aggression enters her to feel alone and void. She went to work every day, always keeping to the same timetable, always making sure she wasn't perceived as a threat by her superiors; she was content; she didn't struggle, and so she didn't grow (Coelho 44).

She had taught herself to give men a precise amount of pleasure; never more never less, only what was necessary. She didn't get angry with anyone, because that would mean having to react, having to do battle with the enemy and then having to face unforeseen consequences, such as vengeance (Coelho 44).

Besides, as the main character, Veronika is a round and dynamic character.

Kennedy said that round characters, present us with more facets - that is, their

authors portray them in greater depth and in more generous detail. Such a round

character may appear to us only as he appears to the other characters in the story.

If their views of him differ, we will see him from more than one side (46). For

instance, it means that round characters are complex, have more than one side

capability to think or react. It is like a real person in the real life. Moreover,

Veronika, then, seems appeared to be round character in the novel.

And she was shocked by how quickly she could change her mind, since only moments before she had thought exactly the opposite (Coelho 6).

She had sometimes thought: If I had a choice, if I had understood earlier that the reason my days were all the same was because I wanted them like that, perhaps...

But the reply was always the same: There is no perhaps, because there is no choice. And her inner peace returned, because everything had already been decided (Coelho 46).

It shows that Veronika is representing as a round character in the Coelho's

novel Veronika Decides to Die. Both of the quotations describe how fast Veronika

changes her mind as well as real person in the real life could be. She has

complexity and multifaceted character.

As addition, Paulo Coelho as the author of Veronika Decides to Die also

gives an exhibition of Veronika as a dynamic character. Francis Bacon writes in

his article that dynamic character is when a character undergoes a change in values, beliefs, or behaviors as a result of his/her experiences (3). It means that dynamic character grows and progresses to a higher level of understanding in the course of the story. Moreover, Veronika, then, exhibits some kinds of change – of attitude, purpose, behavior, as the story progresses. Veronika is a developing character who changes and grows to a new awareness of her life as the result of her experiences. This novel talks about the development of Veronika from the beginning until end of the story. In this story, she undergoes to a higher level in her life, who changes her value about the life, revives her purpose of the life, and modifies her behavior to achieve her goal of life.

Furthermore, from the quotations explained above, the study deals that Paulo Coelho as the author of the novel *Veronika Decides to Die* uses the direct and indirect to reveal the characterization of Veronika. As what explained in the previous chapter that, direct characterization is when a writer conveys information about a character by telling the information directly to the reader. Meanwhile, indirect characterization occurs when the author shows the character in action, and lets the reader interpret what these actions reveal about the character (Bacon 1). It concludes that direct characterization towards of through narration when the author comes right out and tells the reader things about the character. Otherwise, indirect characterization leads the reader come to clear understanding of the character toward their speech, though, and action. Paulo Coelho uses his clear explanation through the paragraphs in order to reveals the character of Veronika. It contains of the clearly explanations of Veronika. Sometimes, Coelho uses the show and telling method to reveal Veronika's characterization. He shows through what Veronika does, thinks, says, or behaves to leave the reader infer the motives and dispotitions that lie behind of Veronika. The other times, he also uses toward the view of other character to imply Veronika. Therefore, *Veronika Decides to Die* reveals Veronika as the main character by used both of direct and indirect characterization.

1. The Fail of Veronika's Suicide Makes Her Committed to the Villete

The experience begins when Veronika decides the day by herself to commit suicide. Actually, she is not in the worst problem or high frustration that makes her decision into killing herself. Indeed, Veronika is very happy because finally she can leave the life that usually other people survived with. On that day, she prepares of what to prepare before set herself lay at the bed, such as clean her room, turn off the heating machine, and brush her teeth.

On November 11, 1997, Veronika decided that the moment to kill herself had – at last! – arrived. She carefully cleaned the room that she rented in a convent, turned off the beat, brushed her teeth, and lay down (Coelho 1).

Veronika left the four packs on her bedside table for a week, courting approaching death and saying good-bye – entirely unsentimentally – to what people called life (Coelho 4).

Anyway, she had had such moments before, and besides, she was not killing herself because she was a sad, embittered woman, constantly depressed (Coelho 6).

At twenty-four, having experienced everything she could experience—and that was no small achievement—Veronika was almost certain that everything ended with death. That is why she had chosen suicide: freedom at last. Eternal oblivion (Coelho 8).

She wasn't killing herself because of a lack of love. It wasn't because she felt unloved by her family or had money problems or an incurable disease (Coelho 9).

Once again, Veronika has not decided to die because she is depressed

or sad. She feels glad to – finally – do her important choices to end her life.

Veronika believes herself to be completely normal and conscious by her want

to die. Ironically, she thinks that if she leaves a note to explain the reason of

her suicide, many people would agree it. She thinks that suicide is a right way

to do to end her life. Although she does not write the reasons of her suicide,

Veronika reveals there are two reasons behind her suicide, they are:

The first reason: everything in her life was the same and, once her youth was gone, it would be downhill all the way, with old age beginning to leave irreversible marks, the onset of illness, the departure of friends. She would gain nothing by continuing to live; indeed, the likelihood of suffering would only increase.

The second reason was more philosophical: Veronika read the newspapers, watched TV, and she was aware of what was going on in the world. Everything was wrong, and she had no way of putting things right – that gave her a sense of complete powerlessness (Coelho 7).

Veronika recognizes if the reasons of her suicide are like that, many

people would agree her decision making to kill herself. Moreover, once again,

the novel emphasizes that Veronika feels happy to kill herself. She takes this

option as well as she knows of what she wants to. She chooses to end her life

up in the lovely afternoon in Ljubljana at her rent room. She also thinks that

the setting has a great complete with Bolivian musicians playing their songs in

the square and a handsome young man passing by her window in a few

moment after smiling to her. She thinks that it would be a beautiful memory of

her life. She thinks that finally she can leave the life whereas it could be

repeated in the thirty, or fifty years later.

Veronika had decided to die on that lovely Ljubljana afternoon, with Bolivian musicians playing in the square, with a young man passing by her window, and she was happy with what her eyes could see and her ears could hear. She was even happier that she would not have to go on seeing those same things for another thirty, forty, or fifty years, because they would lose all their originality and be transformed into the tragedy of a life in which everything repeats itself and where one day is exactly like another (Coelho 10).

Unfortunately, Veronika's effort to commit suicide was failed. At the

beginning, she is confused of what happened. She awakes with a specific pain

and lay down in a bed.Until finally, a nurse tells her that she is in the Villete.

A most mental asylum in Ljubljana, city of Slovenia.

When she opened her eyes, Veronika did not think, this must be heaven. Heaven would never use a fluorescent tube to light a room, and the pain – which started a fraction of a second later – was typical of the Earth. Ah, that Earth pain – unique, unmistakable (Coelho 11).

"I'm joking, it's not really hell" the voice went on. "It's worse than hell, not that I've ever actually been there. You're in Villete" (Coelho 11)

Despite the pain and the choking feeling, Veronika realized at once what had happened. She had tried to kill herself, and someone had arrived in time to save her. It could have been one of the nuns, a friend who had decided to drop by unannounced, someone delivering something she had forgotten she had ordered. The fact is she had survived, and she was in Villete (Coelho 11-12).

Veronika's attempt to commit suicide failed. She can survive from the

overdose of sleeping pills she has swallow. Though there is no explanation in

the novel about how can or who finds her at the significant time. Moreover,

Veronika's failure causes her commit to the Villete – a mental asylum.

Veronika brought her interior monologue to a close and made a promise to herself: She would not leave Villete alive. It was best to put an end to everything now, while she was still brave and healthy enough to die (Coelho 24).

2. Waiting to the Death

Veronika carefully considers the complicated way to do suicide. She thinks that she can manage her suicide by hanging, shooting, slashing the wrists, or jumping down from one of high buildings in Ljubljana. According to Veronika's opinion, shooting, slashing her wrists or jumping down from a tall building will spill many blood, which can leave the mark both in the place and other peoples' memory. For the way of suicide by hanging, she hates the condition of people die with the open eyes or protruding tongue. She also thinks that it has a worse solution, mainly for her parents who loves her to see that her daughter tragically died by blood surrounding her body. Thus, she rejects all those options, because they do not identify her femininity. After counting the risk, finally she decides the way to suicide by swallowing sleeping pills. It is the only elegant way she could think and be proud of herself knowing how to manage it well.

It was time to feel proud of herself, to recognize that she had been able to do this, that she had finally had the courage and was leaving this life: What joy! Also she was doing it as she had always dreamed she would – by taking sleeping pills, which leave no mark (Coelho 3).

She was prepared to do all she could so that her death would cause as little upset as possible (Coelho 3).

Furthermore, Veronika's decision to take an overdose of sleeping pills picks her into the worse situation. The first part in this section clearly explains that Veronika's attempt to commit suicide failed. She can survive from an overdose condition and it delivers her to the Villete. That is not the only bad news she knows from the nurse. A doctor tells that Veronika's life is five or one week left. The doctor says that her heart has damage. It is because four packs of sleeping pills she drinks before effecting to her heart, and makes it is irreversibly broken. The medicine cannot help to heal her heart.

"Your heart was irreversibly damaged, and soon it will stop beating altogether." "What does that mean?" she asked, frightened. "If your heart stops beating, that means only one thing, death. I don't know what your religious beliefs are, but—"

"When will my heart stop beating?" asked Veronika, interrupting him. "Within five days, a week at most." (Coelho 28-29)

The data above are taken from the conversation between Veronika and a young doctor who his name is not mentioned in the novel. The doctor says that Veronika's heart will stop to beat within five days or a week left. At the beginning, Veronika acts to be strong person instead of lamenting and mourning. She acts like this way because she thinks that the young doctor just pretends to be care of her fate. She sees to the young doctor was enjoy apleasure by saying that her heart is damage and the death will come to her over a week, as if she has deserve this fate as her punishment. Veronika hates this kind of person. So it makes Veronika acts to be strong and does not regret of what she hears. Therefore, Veronika fixes her eyes in a doctor's

direction, while smiling and saying that she success of committing her goal.

During her life Veronika had noticed that a lot of people she knew would talk about the horrors in other people's lives as if they were genuinely trying to help them, but the truth was that they took pleasure in the suffering of others, because that made them believe they were happy and that life had been generous with them. She hated that kind of person, and she wasn't going to give the young man an opportunity to take advantage of her state in order to mask his own frustrations. She kept her eyes fixed on his and, smiling, said: "So I succeeded, then." (Coelho 29).

I must get hold of those pills as soon as possible (Coelho 40).

The second quotation above shows that Veronika still want to die. She still want to commit suicide once again by thinking of get the some pills as soon as possible. She still hold of her choice to kill herself.

3. Veronika's Feelings during Her Coming in the Villete

This third part explains of Veronika's feelings during her coming to the Villete. Since the failure to commit suicide, Veronika awakes in the Villete and tells that her life within five days or a week left. It makes Veronika experience the feelings that she never feels or pushes the feeling off from herself before. During those days in Villete, she had felt things she had never before felt with such intensity—hatred, love, fear, curiosity, a desire to live (Coelho 102). After analyzing the main data, this study categorizes of Veronika's feelings as three points. Each points will be outlined and explored below. a. Fearful

Fearful is not the first feeling that Veronika's experience in dealing

of her suicide. In the beginning of her commit to suicide, Veronika feels

glad and happy, which is explained in the first part of this section. Then

sooner, when the sleeping pills has reaction in her body, Veronika feels

fear. However, she does not know what the fear is.

The noise in her ears was becoming more and more strident, and, for the first time since she had taken the pills, Veronika felt fear, a terrible fear of the unknown (Coelho 10).

Although fearful is not the first feelings of Veronika in dealing of

her suicide, but it is the dominant feeling that she experiences in the

Villete. Since she knows that her life is less than one week more. The fear

comes to Veronika during the whole night in waiting for the death.

During the night, however, she began to feel afraid. It was one thing to die quickly after taking some pills; it was quite another to wait five days or a week for death to come, when she had already been through so much (Coelho 30).

"Cowardice, perhaps. Or the eternal fear of being wrong, of not doing what others expect. A few moments ago I was happy, I forgot I was under sentence of death; then, when I remembered the situation I'm in, I felt frightened." (Coelho 66)

The quotation above describes that Veronika is afraid for waiting

the death to come. Although at the beginning, she acts to be strong for a

young doctor that tells her worst condition, as of what written in the

previous part. Nevertheless, Veronika tries to cover her fear by her

thinking. She thinks to skip away the five future days in order to wait it by

getting some sleeping pills again. She keeps her want to commit suicide

and die sooner. Indeed, she also thinks to jump down from the high

building if she does not get more of sleeping pills.

She had to get out of there and get some more pills. If she couldn't, and the only solution was to jump from a high building in Ljubljana, that's what she'd do. She had tried to save her parents any unnecessary suffering, but now she had no option (Coelho 30).

Yet, Veronika tries to bring her idea into reality. She asks the other

patient in her attempt to get some sleeping pills. This action still to cover

her fear for wait the death come around five days or a week more.

For a while Zedka said nothing; then: "They told us you're going to die."

"Yes, within about five or six days. I keep wondering if there's a way of dying sooner. If you, or someone else, could get me some more pills, I'm sure my heart wouldn't survive this time. You must understand how awful it is to have to wait for death; you must help me." (Coelho 36)

The quotation above contains the conversation that happens

between Veronika and another patient, Zedka. Veronika asks Zedka to

help her get some more pills. Again, Veronika shows her fearful by saying

to Zedka that "how awful it is to have to wait for death". Veronika also

adds the sentence "you must help me" to Zedka. It implies the fearful of

Veronika. Moreover, she overcomes her fearful by keeping in wanting to

die as soon as possible before the death comes to pick her.

As addition, the fearful also comes to Veronika when she has a heart attack. Sometimes, at the precise moment, her heart beats faster and she suddenly remembers of what the doctor says about her fate. She feels that she is not yet ready of the coming of death. At that precise moment Veronika's heart turned over. She suddenly remembered what the doctor had said, and she felt frightened (Coelho 40).

b. Regret

Regret is another crucial feeling happened on Veronika during in

the Villete. This feeling appears for several time after Veronika had mused

with herself. Besides, this feeling has spur Veronika to begin fights for her

life.

Veronika's remorse over her attempted suicide resurfaced, and she firmly pushed it away again. Now she was feeling something she had never allowed herself to feel: hatred. Hatred. Something almost as physical as walls, pianos, or nurses. She could almost touch the destructive energy leaking out of her body. She allowed the feeling to emerge, regardless of whether it was good or bad; she was sick of self-control, of masks, of appropriate behavior. Veronika wanted to spend her remaining two or three days of life behaving as inappropriately as she could (Coelho 67-68).

The quotation above shows that Veronika regret to commit suicide,

although finally she ignores the regretting. Obviously, this feeling is developed by Veronika become hatred. Hatred is the feeling that Veronika never allows before since her behavior to be passive and appropriate person. It happens when Veronika wants to play piano for the first time in Villete.

However, the quotation also describes that unconsciously, Veronika sick of controlling herself by pretending to be independent person. She wants to try out from her mask-behavior she done before in the life. She thinks that will spend the last day she could before die by behaving the opposite personality of herself. Veronika gave herself up to the experience; she stared at the rose, saw who she was, liked what she saw, and felt only regret that she had been so hasty (Coelho 103).

The second feeling of regret occurs when Veronika had joined the Sufi treatment with the Fraternity members. In that treatment, each patients is demanded to concentrate on the rose and to empty their minds. They makes a sit in a circle, and the Sufi master placed a single red rose in the center of the group. Then, the Sufi master gives any suggestion to the patients to run the risk of being different and learn to do so without attracting attention. Meanwhile, the patients must be concentrate on the flower and allow the real "T" to reveal itself.

Veronika follows the treatment and looks at the suggestion of Sufi master. She allows herself to concentrate on the rose and empty her minds. While do this treatment, Veronika feel the regret of what she decides. She regret that she been so hasty to making decision.

Veronika regretted that slap, not because she was afraid of the man's reaction but because she had done something different. If she wasn't careful, she might end up convinced that life was worth living, and that would cause her pointless pain, since she would soon have to leave this world anyway (Coelho 45).

Once again, the feel of regret appears after Veronika done something out from her behavior. The quotation describes that Veronika feels regret after slapped the old man, but this regretting is not cause of she behaves such inappropriate person. She feels regret because she has done something different. She afraid to revive her desire to live. However, she afraid to convincing herself that sometimes life is unpredictable as oppose as the perspective she assumed before.

c. Self – Defenses and Self – Awareness

Like of what explained before in the beginning of this chapter, there are many aggressions that Veronika made by herself. All of her aggression uses to make defensive of herself. The first self-defense shows when she acts to be strong to young doctor whom tells that she has not have long to live because of some incurable heart problem. It done to be explained in the previous point of wait the death.

The other of self-defense comes when she has considered by herself to meet Zedka or not. Carefully, she makes consideration before decides to make some relationship with the other patients in the Villete. This case will be explained in the next point of meet the other patients in Villete 'Zedka Mendel'.

Later on, the self-defenses done by Veronika slowly change to be selfawareness. It can see from Veronika's fear of waiting the death, while she acts to be strong in front of the young doctor whom tells her in the first tough. The doctor says that her heart has damage. It is because four packs of sleeping pills she drinks before effecting to her heart, and makes it is irreversibly broken. The medicine cannot help to heal her heart.

"Your heart was irreversibly damaged, and soon it will stop beating altogether."

"What does that mean?" she asked, frightened.

"If your heart stops beating, that means only one thing, death. I don't know what your religious beliefs are, but—"

"When will my heart stop beating?" asked Veronika, interrupting him. "Within five days, a week at most." (Coelho 28-29)

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During her life Veronika had noticed that a lot of people she knew would talk about the horrors in other people's lives as if they were genuinely trying to help them, but the truth was that they took pleasure in the suffering of others, because that made them believe they were happy and that life had been generous with them. She hated that kind of person, and she wasn't going to give the young man an opportunity to take advantage of her state in order to mask his own frustrations. She kept her eyes fixed on his and, smiling, said: "So I succeeded, then." (Coelho 29).

I must get hold of those pills as soon as possible (Coelho 40).

The second quotation above shows that Veronika still want to die.

She still want to commit suicide once again by thinking of get the some pills

as soon as possible. She still hold of her choice to kill herself.

Continually, Veronika's self-defense that then change to be the

self-awareness is coming after she slapped the old man – one of the

Fraternity members. After the incident of this slap, Veronika makes self-

awareness by standing still and moving backward. She keeps herself away

from any interaction surrounding her. She develops her passiveness again,

act to be safety person, and avoid everything.

Three days had passed since the incident with the group that Zedka called the Fraternity. Veronika regretted that slap, not because she was afraid of the man's reaction but because she had done something different. If she wasn't careful, she might end up convinced that life was worth living, and that would cause her pointless pain, since she would soon have to leave this world anyway.

Her only option was to keep away from everything and everyone, to try to be in every way as she had been before, to obey Villete's rules and regulations. She adapted herself to the routine imposed by the hospital: rising early, eating breakfast, going for a walk in the garden, having lunch, going to the living room, for another walk in the garden, then supper, television, and bed (Coelho 45-46).

The quotation describes that Veronika makes self-defense by

moving herself backward to avoid everyone, everything and be as passive

as herself before. Besides, a moment before she had slapped the old man,

Veronika succeeds to learn how to be inappropriate person without any

worry to please anyone. She becomes brave of saying to Zedka that she

wants to walk alone without worrying by Zedka's opinion that she has

inappropriate.

"I want to walk alone a little," she said to Zedka. She was, after all, "crazy" too, and she no longer had to worry about pleasing anyone (Coelho 40).

Again, Veronika tries to protect herself with making self-defense

toward her reaction in answering the nurse's order. It describes of

Veronika's pretending to be strong people as opposite as she has.

Although finally, as much as strong she defenses, her self-defense turns to

be self-awareness.

"Go back to bed," said the nurse. "Good girls should be dreaming of angels or lovers."

"Don't treat me like a child. I'm not some tame madwoman who's afraid of everything; I'm raving, hysterical, I don't even respect my own life, or the lives of others. Anyway, today I feel more vigilant. I've looked at the moon, and I need to talk to someone." The nurse looked at her, surprised by her reaction.

"Are you afraid of me?" asked Veronika. "In a couple of days' time I'll be dead; what have I got to lose?"

"Why don't you go for a walk, dear, and let me finish my book?" "Because this is a prison, and there's a prison warden pretending to read a book, just to make others think she's an intelligent woman. The fact is, though, that she's watching every movement in the ward, and she guards the keys to the door as if they were a treasure. It's all in the regulations, and so she must obey them. That way she can pretend to have an authority she doesn't have in her everyday life, with her husband and children."

Veronika was trembling without quite knowing why. "Keys?" said the nurse. "The door is always open. You don't think I'd stay locked up in here with a load of mental patients, do you?" "Don't take me too seriously," said the nurse. "The fact is we don't need a lot of security here, because of the sedatives we dole out." (Coelho 64)

The quotation above takes from the conversation between

Veronika and the nurse in the night when Veronika – for the first time – wants to play piano. It shows that Veronika has an overreaction by the nurse's order of asking her to go back to sleep. Veronika seems to float the nurse with some threat such as she is not a mad woman who obey with her threaten. She says what in her mind without any consideration of the purpose. All of her words out from her mouth like a bomb that trigger by the time. She becomes sensitive person whose want to protect herself of something.

"You're shivering, are you cold?"

"I don't know. I think it must have something to do with my heart."

"If you like, you can go for a walk."

"What I'd really like is to play the piano."

"The living room is quite separate, so your piano playing won't disturb anyone. Do what you like."

Veronika's trembling changed into low, timid, suppressed sobs. She knelt down, laid her head on the woman's lap, and cried and cried.

"Why do certain people try to go against the natural order of things, which is to fight for survival whatever happens?"

"That's why I was crying," said Veronika. "When I took the pills, I wanted to kill someone I hated. I didn't know that other Veronikas existed inside me, Veronikas that I could love."

"What makes a person hate themselves?"

"Cowardice, perhaps. Or the eternal fear of being wrong, of not doing what others expect. A few moments ago I was happy, I forgot I was under sentence of death; then, when I remembered the situation I'm in, I felt frightened." (Coelho 65-66)

This quotation continues from the previous conversation between

Veronika and the nurse. It describes that the self-defense of Veronika turns

to be self-awareness. Spontaneously, she starts to express her feelings out

in front of the nurse. She lays her head on the nurse's lap, cries, and tells

out all of her feelings. Veronika realizes that she has cowardice. She also

has the eternal fear of being wrong and of not doing what others

expectation of her.

It becomes Veronika's personality to consider of other people expect since childhood. During childhood, she has been made herself to always adhere of the will of her parents. Yet, she disposes to sacrifice her dreams to obey her parents' will. It happen such she prefers to study than develops her skill to be pianist. She chooses to look at her mom's expect. Somehow, Veronika hates the love that her parents give to her, especially her mother. The love that has never ask nothing to return, the absurdity, which is against the balance of take and gift. It manages her to fill herself with full of guilty. It leads her to desire to fulfill another's expectation within the consideration of losing her dreams.

> She hated the love she had been given because it had asked for nothing in return, which was absurd, unreal, against the laws of nature. That love asking for nothing in return had managed to fill her with guilt, with a desire to fulfill another's expectations, even if that meant giving up everything she had dreamed of for herself. It was a love that for years had tried to hide from her the difficulties and the corruption that existed in the world, ignoring the fact that one day she would have to find this out, and would then be defenseless against them (Coelho 69).

> She feels this feeling after she cried in front of the nurse in order of

her wanting to play piano. She allows herself to feels any feelings before such as hatred, while her hands pound the piano's tuts. It happens the same night when she spontaneously expressing her feeling to the nurse.

Another Veronika's self-defenses can be seen when she follow the Sufi treatment. On the sidelines of a break, Veronika talks to Mari. This incident could be implied as Veronika's self-defense which then turn to be self-awareness. It will done to explain in the next point of meets the other patients in Villete – Mari.

4. Meets the Other Patients in Villete

a. Zedka Mendel

Zedka is the first patient whom Veronika meets with. They meet in the night after Veronika is told that her life is less than a week. It is a whole night when Veronika cannot sleep to think about her fate. She continuously feels afraid and thinks of how to solve her problem. She is looking for space to overcome her fearful. She does not like to wait for the death, which had made an appointment with her. Therefore, she wants to die sooner in any way she could to. After thought, she tells to the nurse that she wants to go to the toilet as the first attempt. Then a sight, she thinks faster to looking everywhere for any escape route. Unfortunately, the toilet was a cubicle with no door in the ward. Veronika asks the nurse about the meaning of crazy, whereas at the same moment, Zedka repeating that question to Veronika.

For a moment she considered ignoring the voice: She didn't want to makefriends, to develop a social circle, tocreate allies for a great mass revolt. Shehad only one fixed idea: death. If shereally couldn't escape, she would findsome way to kill herself right there, assoon as possible (Coelho 32).

But the woman asked her the same question she had asked the nurse.

"Don't you know what it means to be crazy?" "Who are you?"

"My name is Zedka. Go to your bed. Then, when the nurse thinks you're asleep, crawl back over here" (Coelho 32)

Zedka is the first person in the Villete that Veronika take a brave to

meet with, after her thought to ignore of Zedka's voice. She helps Veronika to find the meaning of crazy. Zedka succeeded to make Veronika laugh for the first time in mental asylum. Veronika thinks that Zedka talks a lot of insane sense and she does not seem crazy at all. She feels entertaining of what Zedka's parable in giving meaning of crazy. Veronika does not feel embitter anymore with her status as the mental illness.

Moreover, she does not feel horrifying to be in a place full of crazy people.

"When I came here, I was deeply depressed. Now I'm proud to say I'm insane. Outside I'll behave exactly like everyone else. I'll go shopping at the supermarket, I'll exchange trivialities with my friends, I'll waste precious time watching television. But I know that my soul is free and that I can dream and talk with other worlds that, before I came here, I didn't even imagine existed."

"I'm going to allow myself to do a few foolish things, just so that people can say: 'She's just been released from Villete.' But I know that my soul is complete, because my life has meaning. I'll be able to look at a sunset and believe that God is behind it. When someone irritates me, I'll tell them what I think of them, and I won't worry what they think of me, because everyone will say: 'She's just been released from Villete.' (Coelho 163)

The quotation takes from Zedka's talk to Veronika. Zedka realizes

that she is crazy. The feelings that makes her feel free. She assumes that Villete makes her freedom to express freely. Unconsciously, Zedka's words pursues Veronika to show her expression bravely without any worry of others' opinion.

b. Eduard

Eduard is the second person that Veronika meets with, although in implicit way. Because it happens when Veronika plays the piano for the first time in Villete. Eduard comes to Veronika after she has done to flare up her emotions. In the beginning, she pounds the piano by dissonant notes and allows her negative feelings that had repressed for years in her soul. For the each times she plays it, her hatred and another negative feeling seems to diminish. Until finally, her feelings vanishes completely and she seems leading herself to play the sonata for the moon, stars, garden, and the mountain. Then, Eduard comes when she plays the music for the garden. It happens at the next and next night, when Veronika plays the piano for Eduard. He has been waiting all the time until Veronika plays the piano like a child who wants most his favorite film to watch.

While she was playing that music for the garden, another crazy person appeared: Eduard, a schizophrenic who was beyond all cure. She was not frightened by his presence; on the contrary, she smiled, and to her surprise, he smiled back (Coelho 71). Eduard is a schizophrenic patient. He is a son of the ambassador of

diplomacy. He is the only child of his parents. Surely, both of his parents want him to be the best one. They want Eduard to follow and continue the father's job to be a diplomat. However, Eduard has a good mood in study, an interesting in politics, and can speak of foreign languages well. As addition, he also has a good of artistic taste. He has almost everything of requisite, but lack of the one thing essentiality as the diplomat. Eduard has difficulty to talk to other people. It is a necessary thing to have as the diplomat.

His family was concerned. They had to prepare him to follow in his father's footsteps, and although Eduard had almost all the necessary talents, a desire to study, good artistic taste, a facility with languages, an interest in politics, he lacked one essential quality for a diplomat: He found it difficult to talk to other people (Coelho 175).

For the lack case of difficulty to talk to other people, Eduard has the full of guilty. He cannot compensate his inferiority. He has nothing to do to overcome his weakness. He feels frustration of his incapability. Then, he escapes the life in making visions of paradise. He lives in his own world, hence, then, it brings him to the Villete.

> Visions of paradise. That was exactly what had led him down into hell, into endless arguments with his family, into such a powerful feeling of guilt that he had felt incapable of doing anything and had finally sought refuge in another world (Coelho 145).

Later, it has known that Eduard has special relationship with

Veronika. He always asks Veronika to play piano at the night. Veronika seems to be unaware of Eduard that she will fall in love with him. Besides,

Veronika argues that Eduard knows about music. He understands and has

a good taste in music, and especially admiring of Veronika's talent in

playing piano. In the other side, she thinks that Eduard is a schizophrenic

person who does not understand about love. She thinks that Eduard is a

person who does not have feeling to other person like human being usually

do. She also argues that Eduard is a person who lives in his own world,

which no anyone knows what is about to happen there.

Veronika didn't know why, but that young man had become part of her world, or the little that remained of it. She was certain that Eduard was capable of understanding her music, of admiring her talent; even if he couldn't utter a word, his eyes said everything, as they did at that moment, at the door of the ward, speaking of things she didn't want to hear about. Tenderness. Love.

Living with mental patients is fast making me insane. Schizophrenics don't feel things like that, not for other human beings (Coelho 146).

Nevertheless, Eduard who always keeps in silence, finally talks to

Veronika. He feels that he must talk to Veronika about his strange feeling.

Although everyone in the Villete knows, that Veronika will die soon. She

is going to leave Villete at least in the end of the week. Eduard realizes that there has been no point there. Yet, his attraction to Veronika becomes stronger than he thinks. Therefore, he follows Veronika who has been out from Dr. Igor's office. Veronika rejects him because she is tired and wants to sleep.

Eduard has control on himself after got the Veronika's rejection. He brings himself to the Villete's library. Afterwards, Eduard makes a riot by saying aloud to the librarian that he wants to leave Villete. The librarian considers of what happens to Eduard is a crisis. So, he rings a bell and a few moments later two male nurses appeared. They hold Eduard, but he tries to free himself from those nurses. They bring Eduard to the ward, whereas the way to the ward has through the living room, and all the other inmates have gathered there. Some of them laugh and others beat with their hands on chairs and tables. It comes to the worse situation.

At that time, Veronika awakes from her sleep and wants to know what a terrible happening outside. Eduard sees Veronika and manages to break free from the nurses. He tells the nurse to wait him a minute before take him. Then, he tells to Veronika that she is an important for him. Veronika does not believe of what Eduard's saying because he is a schizophrenic. The functionaries does not want that situation become worst anymore. Then, they take Eduard on the ECT (Electroconvulsive Therapy) treatment. It also uses as warning to the other patients. Veronika who does not believe of what her has been heard at first, took the hand of

Eduard and comes to accompany him to get ECT treatment.

"I think...I think you're important to me," said Eduard to Veronika. "You can't speak. You don't live in this world, you don't know that my name's Veronika. You weren't with me last night; please, say you weren't there." "I was." (Coelho 156)

c. Mari

Another patient that Veronika meet is Mari. Before enters to the Villete, she has been spent her forty years later as a lawyer. Panic attack is what causes her bring to Villete. "And Mari knew what she was talking about, because that was what had brought her to Villete: panic attacks" (Coelho 110).

Mari is one members of Fraternity. "Her name is Mari, she belongs to the Fraternity. Ask her" (Coelho 39). Fraternity is a community that followed by the sane people in the Villete. This community exists because many patients who feel joy and comfortable, does not want to leave Villete. In fact, the word 'asylum' comes from the middle ages, from a person's right to seek refuge in churches and other holy places. The right to asylum is something any civilized person can understand (Coelho 17). Because of that reason, the shareholders in the institution tolerate them to live in. Moreover, Villete – a mental asylum also needs some injection of donation from those patients who willingly spend much money to pay. Dr. Igor as the head of hospital approves them with notices that every members of Fraternity must out of Villete at least once a day. It uses to prevent things from degenerating of insane and cured people there.

It has been long time for Mari wants to quit as a lawyer and be a volunteer in the any place that is needed her. Five years before she comes to the Villete, she had watched a horrifying film about poverty in El-Salvador. Toward this film, Mari thinks that how important her life was. Mari argues that life gave her too much of joy and comfortable, whereas there are no shortage of tragedies in the other side of the world. It makes her wants to dedicate herself to help people in that other side of the world, which tragedies occur repeatedly. Mari considers of her wants in the rest of life to work in humanitarian organization. Therefore, she wants to discuss about it with her husband. Thinks of her decision-making, just makes her fall into the panic attack. She feels between happy and fears because she will be out of her routine of chooses another way of her life. She cannot control on herself. So it makes she has panic attack more and more until finally she brings herself to the Villete in order to get a treatment.

Mari had been putting off the decision for a long time, but perhaps now was the moment to talk to him. They had been given all the good things that life could possibly offer them: a home, work, good children, modest comforts, interests, and culture. Why not do something for others for a change? Mari had contacts in the Red Cross, and she knew that volunteers were desperately needed in many parts of the world (Coelho 114).

Mari is the one who has been affected afterward of Veronika

comes in. Mari rethinks about her existence in the Villete. She imagines

herself as if in Veronika's position, whom knows that the death made

appointment to come. Mari feels that the case of Veronika makes her

realizes of how important her life was. She remembers of her want to be a

volunteer and dedicate her rest life to work in the humanitarian

organization. It is the goal of her life that she was forgotten in last of five

years, while she feel comfort in the Villete.

A lot of the inmates had been affected by the young woman's arrival in the hospital, Mari among them (Coelho 110).

The young woman's case, though, was dramatic because she was so young and because she now wanted to live again—something they all knew to be impossible. Some people asked themselves, what if that happened to me? I do have a chance to live. Am I making good use of it? Some were not bothered with finding an answer; they had long ago given up and now formed part of a world in which neither life nor

death, space or time, existed. Others, however, were being forced to think hard, and Mari was one of them (Coelho 112).

Besides, Mari has been influenced Veronika to improve her

personality. It is not the first time Veronika sees Mari since she slapped

the old man. In the night Veronika follows the Sufi treatment, she meets

Mari again. She sits down beside Mari, whose talks to her on the sidelines

of a break. The quotation below takes from the conversation between

Veronika and Mari.

"You get up too," said Mari, grabbing her hand. "We've got a fiveminute break."

"I'll leave, I don't want to be in the way."

Mari led her to one corner. "Haven't you learned anything, not even with the approach of death? Stop thinking all the time that you're in the way, that you're bothering the person next to you. If people don't like it, they can complain. And if they don't have the courage to complain, that's their problem." (Coelho 98) The quotation describes that Mari gives advice to Veronika. Mari

does not like Veronika's attitude who always reluctant to interact with

others by taking reason of fear to disturb someone. Mari suggests

Veronika that people will complain if they do not like, so Veronika should

not be worrying to bother them.

"That day, when I came over to you, I was doing something I'd never dared to do before."

"And you allowed yourself to be cowed by a joke made by a lunatic. Why didn't you just stick to your guns? What did you have to lose?"

"My dignity, by being where I wasn't welcome."

"What's dignity? It's wanting everyone to think you're good, wellbehaved, full of love for your fellow man. Have some respect for nature, watch a few films about animals, and see how they fight for their own space. We all heartily approved of that slap of yours." (Coelho 99)

The conversation continues by telling of Veronika about her

feeling. She talks to Mari that in the first time she wants to meet Mari,

unfortunately, she slapped the old man. Veronika tells her that it has

something that she has never dare to do before. She also realizes that she

has afraid to lose her dignity. Mari helps Veronika to realize toward her

words: by saying that Veronika's behave is just trying to believe herself

for everyone thinking that she is well and having good manner. Therefore,

Mari suggests her to respect the nature through by watching films about

animals, so that Veronika can see how they fight for their own space.

Veronika did not have any more time to spend fighting for space, and so she changed the subject and asked who the man in the suit was.

"You're improving." Mari laughed. "You now ask questions without worrying about whether you're being indiscreet or not. He's a Sufi master." (Coelho 99) Once again, the quotation above still continues from the previous conversation between Mari and Veronika. Afterward, Veronika has quickly to learn from Mari, whereas a few moment ago she worries to being indiscreet the person next to her. She asks to Mari about the Sufi master.

5. Heart Attack

The doctor tells to Veronika that her heart is irreversibly damage. She feels powerlessness in the day to day when doctor tells about her fate. She feels to become a dead person since the doctor tells it. It makes Veronika get heart attack many times on her whole days in the Villete. The heart attack comes to her unpredictably, although she does not know what is precisely to notice of this disease. She just feels sick in her heart and difficult to take a breath. Sometimes, she feels dizzy and queasy.

> Veronika noticed her heart growing rapidly weaker: She easily ran out of breath, she got pains in her chest, she had no appetite, and the slightest effort made her dizzy (Coelho 46).

> The very moment she thought this, she noticed a sharp pain in her chest, and her arm went numb. Veronika felt her head spinning. A heart attack! (Coelho 81).

When she got closer she saw that the young woman had been sick again, and that her bent head was lolling slightly to the right. Zedka turned to call for help, but Veronika looked up. "it's all right" she said. "I had another attack, but it's over now" (Coelho 160).

Before Veronika went to sleep, a nurse always appeared with medication. All the other women took pills; Veronika was the only one who was given an injection. She never complained; she just wanted to know why she was given so many sedatives, since she had never had any problems sleeping. They explained that the injection was not a sedative but medication for her heart (Coelho 46). All the quotations above describe of Veronika's heart attack. The heart attacks happen in the different time and unpredictably. Veronika is the only one patient who always gets an injection before sleep. The nurse tells that it is for her heart. Later, it has been known that the injections whom Veronika's receive in every day before sleeping is not a sedative anymore. It is a drug known as Fenotal. It uses to give a stimulation the effect of heart attack.

Dr. Igor is the only one who knows that the failed suicides tend to repeat the attempt eventually. Therefore, he has deliberately give the fenotal to Veronika for a week. He wants Veronika to be awareness of death, so that will make she reviews of her own life. Then, obviously, Veronika feels frighten for the first time the doctor told that her life less than five or a week. Her fear is tangible when the stimulation effect of heart attack occurred. Indeed, by having time to think of death, Veronika has remark the process to revive her passion of life.

Using a drug known as Fenotal, he had managed to simulate the effects of heart attacks. For a week she had received injections of the drug, and she must have been very frightened, because she had time to think about death and to review her own life. In that way, according to Dr. Igor's thesis (the final chapter of his work would be entitled "An Awareness of Death Encourages Us to Live More Intensely') the girl had gone on to eliminate Vitriol completely from her organism, and would quite possibly never repeat her attempt at suicide (Coelho 208).

A. The Veronika's Process to Reviving Her Passion of Life Seen from Alfred

Adler's Individual Psychology

This section divides into five points, which relates to Veronika's process of reviving the passion of life. This study uses individual psychology to analyze the Veronika's process of reviving the passion of life. The first point analyzes the feelings of inferiority experienced by Veronika. In this point, the study tries to explain two of Veronika's feelings of inferiority. The second point discusses both of Veronika's striving for success and superiority. This point will explain both of Veronika's strive, for success and her superiority. Then, the third point analyzes Veronika's fictional finalism. It examines of how Veronika sees the life before commits to suicide until she revives her goal of life. Later, this study explains the stage of social interest that happens in Veronika's self. The last point of this discussion presents about the success of Veronika to build her style of life and creative power.

1. Feelings of Inferiority

Veronika's experiences when she deals to commit suicide signify that she has the feelings of inferiority. Veronika defines her reasons to commit suicide is because she thinks that her life meaningless and she has no power to change the world. She feels that everything in her life is the same and gain nothing by continuing her life. Another reason is she feels that everything is wrong in the world, and she has neither way nor power to makes it right.

> She believed herself to be completely normal. Two very simple reasons lay behind her decision to die, and she was sure that, were she to leave a note explaining, many people would agree with her. The first reason: Everything in her life was the same and, once her youth was gone, it would be downhill all the way, with old age beginning to leave irreversible marks, the onset of illness, the

departure of friends. She would gain nothing by continuing to live; indeed, the likelihood of suffering would only increase. The second reason was more philosophical: Veronika read the newspapers, watched TV, and she was aware of what was going on in the world. Everything was wrong, and she had no way of putting things right—that gave her a sense of complete powerlessness (Coelho 7).

Although Veronika believes herself as completely normal whom has

such joyfully moments in her life, and does not killing herself because she has a sad or depressed. In fact, the quotation shows that actually Veronika worries about her future. Her reasons to commit suicide is excessiveness. No one knows of what would happen in the future and Veronika acts as she has known what will happen.

> She was even happier that she would not have to go on seeing those same things for another thirty, forty, or fifty years, because they would lose all their originality and be transformed into the tragedy of a life in which everything repeats itself and where one day is exactly like another (Coelho 10).

Again, Veronika emphasizes of her worrying that her every day will

become the same. When the day by day become same each other, she thinks that her life has been bored and has no meaning. She thinks of what is the point to stay alive if every day just fill by the same things. Veronika is almost certain that everything ends with death. Then, she thinks of what the difference if she end herself now? Therefore, she decides to die. A freedom at last. This is also become a reason of her suicide.

When she had achieved almost everything she wanted in life, she had reached the conclusion that her existence had no meaning, because every day was the same. And she had decided to die (Coelho 45).

In this case, Veronika experiences of what individual psychology called inferiority complex. It such Schultz writes in his book that people with inferiority complex have a poor opinion of themselves and feel helpless and unable to cope with the demands of life (133). Veronika has a poor opinion of herself, whom thinks that her life meaningless and feels helpless with everything happens around her.

An inferiority complex can arise from three sources in childhood: organic inferiority, spoiling, and neglect (Schultz 133). Veronika has inability to overcome inferiority feelings intensives her. She has bad experience in childhood. She was neglected by her mother for the most her want to play piano and become pianist. It leads her to develop of an inferiority complex.

She had given up many of her desires so that her parents would continue to love her as they had when she was a child, even though she knew that real love changes and grows with time and discovers new ways of expressing itself. One day, when she had listened to her mother telling her, in tears, that her marriage was over, Veronika had sought out her father; she had cried, threatened, and finally extracted a promise from him that he would not leave home, never imagining the high price her parents would have to pay for this (Coelho 44).

"No one makes a living playing the piano, my love." "But you were the one who wanted me to have lessons." "To develop your artistic gifts, that's all. A husband likes that kind of thing in a wife; he can show you off at parties. Forget about being a pianist, and go and study law, that's the profession of the future." (Coelho 94)

Both of two quotations above describe and show that Veronika was

experienced by parental rejection. Her talent to play piano and her wants to

become a pianist is neglected by her mother. The mother rejects the dream of

Veronika. She says that play piano just uses to develop the artistic taste of

Veronika. She tells to Veronika that become pianist does not have a good opportunity career in the life. She also adds that it just uses to proud Veronika's husband sometimes, and suggests Veronika to become a lawyer.

Besides, another inferiority feeling that experienced by Veronika is her fearful of waiting the death. These fearful increases steadily whenever the heart attack comes to Veronika. It demands Veronika to overcome the inferiority feeling. Moreover, Veronika also regret that she has been so hasty to commit suicide. Once time, she realizes that everything happens in her life is because she wants it happen. She realizes that she does not strive for what she actually wanted.

"No one should let themselves get used to anything, Eduard. Look at me; I was beginning to enjoy the sun again, the mountains, even life's problems, I was beginning to accept that the meaninglessness of life was no one's fault but mine. I wanted to see the main square in Ljubljana again, to feel hatred and love, despair and tedium—all those simple, foolish things that make up everyday life but that give pleasure to your existence. If one day I could get out of here, I would allow myself to be crazy. Everyone is indeed crazy, but the craziest are the ones who don't know they're crazy; they just keep repeating what others tell them to." (Coelho 96)

The quotation above shows the Veronika's recognition that she want

to alive. She realizes that she is the only fault of her life has been meaningless. She also recognizes that she is crazy, so do everyone. It implies of Veronika's overcome of her inferiority feelings.

- 2. Striving for Success or Superiority
 - a. Striving for superiority

Veronika's effort to get the sleeping pills in order to undergo her

suicide is including of striving for superiority. Veronika had been trying

to get hold of the pills for nearly six months (Coelho 3). Then, the case of suicide happens in Veronika is superiority complex. People who see themselves as having more than their share of physical deficiencies or who experience a pampered or neglected style of life overcompensate for these deficiencies and are likely to have exaggerated feelings of inferiority, strive for personal gain, and set unrealistically high goals (Feist 96). Veronika is a person with neglecting experience and inferiority complex. It explained in the first point in the second subchapters. Furthermore, it leads her to set the high but unrealistically future goals.

At twenty-four, having experienced everything she could experience—and that was no small achievement—Veronika was almost certain that everything ended with death. That is why she had chosen suicide: freedom at last. Eternal oblivion (Coelho 8).

b. Striving for success

Veronika begins to strive for success when she feels regret of her decision to commit suicide. Once, her desire to alive comes in, but she pushed it away and thinks that everything has been decided. She always does the same in every time her desire of live come.

A faint desire to live seemed about to surface, but Veronika determinedly pushed it away (Coelho 40).

Veronika regretted that slap, not because she was afraid of the man's reaction but because she had done something different. If she wasn't careful, she might end up convinced that life was worth living, and that would cause her pointless pain, since she would soon have to leave this world anyway (Coelho 45). Again, Veronika unconsciously feels a desire to live event she rejects that. It happens after she slapped the old man – one of the members of Fraternity. She feels something strange and difference after slaping him. Veronika is a woman with respectability. She does not belong to be inappropriate person. However, for the first time, here she is in the Villete, already slaps the old man. It is the first time she behaves of inappropriate. She fights the cowardice of herself because feels embarrassed of the joke made by him.

After the slap tragedy, Veronika unconsciously starts to brave herself out from her routine off. She feels that she will die sooner, so it makes her thinks that she does not need to learn anymore. Nothing is wrong if she steps outside from her routine to discover new things before the death come to pick her.

She was going to step outside the routine, thought Veronika. She was going to discover new things, when she didn'tneed to learn anything more—all sheneeded was patience (Coelho 47).

Veronika also mark her beginning to strive for success when she interests to play piano again. It is the biggest one she has been dreamed for a long time ago. It is the most of her wanted, which buried since her mother rejects her wants to be. Then, finally, she can bring her want up from the deepest of her heart and soul. It is no matter for Veronika if the only audience is Eduard, a schizophrenic.

In the last days of her life, she had finally realized her grand dream: to play with heart and soul, for as long as she wanted and whenever the mood took her. It didn't matter to her that her only audience was a young schizophrenic; he seemed to understand the music, and that was what mattered (Coelho 113).

From this one out, it can be realized that Veronika begins striving of herself not only for her individual goals but also for her social interest. Therefore, it concludes that Veronika strives for success. She becomes psychologically healthy person by motivated for the social interest.

3. Fictional Finalism

Individual psychology believes that people who strive for personal superiority or success to attain completion always driven by their future goals. Their expectation to the future has shape by subjective perception. Individual psychology adopts the ideas on fictionalism that originates with Hans Vaihinger's book *The Philosophy of "As-If"*. Vaihinger believes that fictions are ideas that have no real existence, yet they influence people as if they really existed (Feist 73). In other words, the truth is just a matter of perspective.

After the incident with the Fraternity, she had sometimes thought: *If I had a choice, if I had understood earlier that the reason my days were all the same was because I wanted them like that, perhaps...* But the reply was always the same: There is no perhaps, because there is no choice. And her inner peace returned, because everything had already been decided (Coelho 46).

Veronika seems to thinks about her chance to be making a decision before commit to suicide. Unfortunately, she moves backward with her notion that there is no choice and everything already been decided. Although the notion is a fiction, which is not have the real existence, but Veronika believes in that way. Whether the notion is true or not, she believes toward her perception. It makes the fiction seems to have influence her to life with this subjective perception's view.

4. Social Interest

The stage of social interest in Veronika's self happens when she decides to make friends with another patient named Zedka. Although she thinks that she does not want to meet her for the first time, because one of her wants is to be died and leaves Villete sooner. Continually, she develops herself to be interested with Fraternity, although it is failed because she already been slapped the old man. Finally, Veronika joins again with Fraternity through Sufi treatment. She also has too much improvement for herself after talking with Mari. She does not lock herself anymore with cowardice in worrying about her dignity. She does not fright to be different of the other people or to be inappropriate person. She freely express as well as she want to be, does not think and worry about other people think of makes her be.

For a moment she considered ignoring the voice: She didn't want to makefriends, to develop a social circle, tocreate allies for a great mass revolt. She had only one fixed idea: death. If shereally couldn't escape, she would findsome way to kill herself right there, assoon as possible (Coelho 32).

Her only option was to keep away from everything and everyone, to try to be in every way as she had been before, to obey Villete's rules and regulations (Coelho 46).

"I don't want to see her. I've cut all my links with the outside world." (Coelho 81)

Three quotations above describes the Veronika's lack of social interest. The first quotation happens for the first time she considers to make relationship with Zedka or not. Although then, she decides to meet Zedka. The second quotation occurs after the tragedy of slapping the old man. Veronika has sufficient time to moving backward by keeping away from anything and everyone. The last quotation forms from Veronika's self in order of her answering the nurse when she tells her that her mother came. Therefore, all quotations implies that Veronika has the lack of social interest at the beginning of her comes in the Villete.

Somehow, during the days past in the Villete, Veronika meets some mental patients, they are: Zedka, Eduard, and Mari. One hand, they had been affected by Veronika's arrival in the Villete. Towards Veronika's case, they realizes of how important the life was, when they have a chance to live. On the other hand, the inmates have influenced Veronika. Zedka helps Veronika to know the meaning of crazy. She talks too much about the sense of insanity. It makes Veronika lose her assumption of how terrible be in a place full with mental patients. Another patient that Veronika met is Eduard. Eduard is the schizophrenic whom admired of Veronika's talent in playing piano. Later on, Eduard realizes that he falls in love with Veronika, although Veronika felt this feeling first to Eduard.

Finally, Veronika recognizes the biggest she want is playing piano with her soul in the rest of her life, although her audience is only Eduard. Playing piano becomes the basic reason of Veronika to finds her passion in the life. She also realizes that she want to see Eduard in the last time before die.

"Don't be afraid. Today I asked Dr. Igor for permission to leave here and to choose a place where I can close my eyes forever. But when I saw you being held down by the nurses, I realized what it was I wanted to be looking at when I left this world: your face. And I decided not to leave" (Coelho 193).

Once again, meeting Eduard is marked of Veronika's biggest social interest ever in her life. However, she finally decides to be died within seeing the Eduard's face. She also tells to Eduard that she loves him. They escapes from the Villete together in order of Eduard's attempt to grant the last of Veronika's want.

The last patient that Veronika met is Mari. The interaction between Mari and Veronika, hence, helps her to be bravest person without worrying by other people think. All interactions that Veronika done with the other inmates are signify her social interest seen from individual psychology.

5. Style of Life and Creative Self

The inner self of Veronika remarks of her style of life and her creative power. She has a power of change her mind about life since in the Villete. It begins from she slapped the old man – the members of Fraternity. Then, it continues when she cries and regrets of what she decided in front of the nurse. Villete makes her thinks that is free to be act and thinking, because it is a mental asylum, and the insane people cannot to be a judge anymore of what they behave. "A long time ago, when I was just a child, and my mother was forcing me to learn the piano, I said to myself that I would only be able to play it well when I was in love. Last night, for the first time in my life, I felt the notes leaving my fingers as if I had no control over what I was doing. A force was guiding me, constructing melodies and chords that I never even knew I could play. I gave myself to the piano because I had just given myself to this man, without him even touching a hair o' my head. I was not myself yesterday, not when I gave myself over to sex or when I played the piano. And yet I think I was myself." Veronika shook her head. "Nothing I'm saying makes any sense." (Coelho 162)

"You've got nothing to lose. Many people don't allow themselves to love, precisely because of that, because there are a lot of things at risk, a lot of future and a lot of past. In your case, there is only the present." (Coelho 162)

The quotation describes that Veronika realizes a power innate from

herself. The creative power which gives her much sense. A strange sense that she almost cannot identify as herself. Veronika tells this feeling to Zedka at the time she waiting of Eduard's awake from ECT treatment. She feels the feeling when she has play a piano after joining the Sufi treatment. Otherwise, Zedka also tells to Veronika that she has nothing to lose. Implicitly, Zedka suggests her to only enjoy the present in spite of the past or future. Furthermore, Veronika applies the Zedka's suggest when she escaped Villete with Eduard. She does not any mention and talk either past or future.

Eduard and Veronika chose the most expensive restaurant in Ljubljana, ordered the finest dishes, and got drunk on three bottles of 1988 wine, one of the best vintages of the century. During supper they did not once mention Villete or the past or the future (Coelho 200).

The end of the story shows that Veronika escapes from Villete with Eduard without knowing what is the truth happen on herself. In fact, she does not know that her heart is rightly health. Nothing curiously damaged of her heart. She does not know that the heart attack happened before is just counterfeit from the drug known as fenotal. Therefore, by unknowing the truth, Veronika, will be thought that every day is miracle because the death not come to pick her. Hence, Veronika will think that every day is her last day to live. By adopting that each day is a crucial, she will develops her style of life as well as every day is a miracle.

She would consider each day a miracle—which indeed it is, when you consider the number of unexpected things that could happen in each second of our fragile existences (Coelho 209).

Each actions that Veronika done out from her behavior is creative power. It comes from the innate self of Veronika as human being. Individual psychology believes that innate people is flexibility toward their problem. Veronika among be a possible person to make herself flexible of her behavior. Anything occurs in her life is because she want it happens. Moreover, by thinking that each day is a miracle, Veronika will develops her style of life to be psychologically healthy person.