

I. Celtic Spirituality in Paulo Coelho's *Brida*

This thesis analyzes Paulo Coelho's novel *Brida* to explore how Celtic pantheism is celebrated. The Celtic spirituality that pervades in the novel is the primary focus of the study. The protagonist Brida is a young Irish sorcerer's apprentice who seeks out Magus who is a wizard exiled to a forest. The Magus is bent on learning magic. Upon their first meeting, he immediately recognizes Brida as his soul mate. However, Brida hesitates as the feeling that arises between them is not mutual. After an initial trial, she proves herself worthy. Her path towards witchy enlightenment leads her to another teacher, Wicca, who guides Brida through the tarot and a series of trances. He guides her to immerse in the diverse ragout of bromides which can be termed as spirituality. This kind rubric includes ancient Celtic pantheism.

Celtic pantheism blends the creeds of Saint Paul, Saint John and Saint Augustine with the pantheistic cult of worshiping nature. The relation between Celtic pantheism is with Celtic spirituality. Reflecting on the concept of Celtic spirituality, Graham Duncan states:

Celtic spirituality has a long and distinguished ancestry with its origins in pre-Christian times. It was inculturated amongst peoples in the far west of Europe, particularly in Ireland, Scotland and the north and south west of England. It was different from Roman Christianity in distinct ways until the mid-7th century CE when Roman Christianity became the norm in Britain. It has experienced various revivals during the history of Christianity, with two contemporary expressions in New Age spirituality and Christian spirituality. From its inception, it has been closely linked to the environment. (1)

Celtic religion came to Britain before the Common Era. It was a primal religion, folk religion and traditional religion, which had migrated from the Middle or Far East. An earthy religion based on a close and intimate relationship with the environment of a very robust, down to earth kind provided all the resources that sustained life and livelihood. It was established and

inculturated amongst peoples in the far west of Europe, particularly in lands we know in the present day—the Celts of Ireland, the Picts of Scotland and the Angles and Saxons of the north and south west of England—as a distinctive expression of the Christian faith as opposed to the Roman tradition. Donald Meek and Alastair McIntosh, Phillip Newell, Sean O Duinn and Daniel Morgan are the major theorists of Celtic Christianity.

Pantheism is the attribute of Celtic Christianity that believes in nature identical to divinity. In other words, God is present in everything that makes up the universe, and is not necessarily a personal or anthropomorphic being. Celtic people go on retreats and pilgrimages, typically always on some mountaintop or hill. This makes sense, because it is among nature that the people feel closest to God. Christian tenet of faith is found in Brida's skeptical attitude to the liberating ethos of nature-worshipping. As time passes by, she finds herself drawn towards magic, esoteric wisdom and the miraculous power of nature worshipping. The closest Wicca's queens of the night get to wickedness. He is fond of wringing over their misunderstood sisters. These witches call upon the Virgin Mary to stand by whenever they invoke the power of the Serpent. They avoid the ultimate sin of attempting to control humans. In fact, that very sin consigns the Magus to his sentence of loneliness. He uses Black Magic to drive away his rival for a woman.

The idea of a 'Celtic Church is relevant in reading to Coehlo's *Brida*. The concept of a single homogenous community called the Celtic Church, although does not have any currency, its significance is high in terms of analyzing the novel. Celtic Church is a generalized term that has led to the misconception of a unified body different from the early Roman Church (Bray 251). The distinguishing characteristics of the early Churches in Ireland and Britain feed the idea of Celtic Christianity recognized as Celtic spirituality. Celtic practices suggest an adaptation to local communities and conditions. Bray asserts that native Irish culture valorizes wisdom and learning in an oral tradition and the value of learning is

bolstered in the Celtic churches (254). Here, Brida does not learn in churches. However, her passion for learning magic is high and praiseworthy. There are some changes in the modern version of Celtic spirituality as Donald Meek claims, “It is an interpretation to suit the needs and desires of the modern world, rather than an accurate portrayal of the early Church in Britain and Ireland-the difference between Celtic Christianity and Christianity in Celtic-speaking lands (143). Overall, modern Celtic spirituality is as much a recreation as a reinterpretation rather than a recovery of a genuinely ancient form of spirituality. Brida practices the modern version of Celtic spirituality as portrayed in the novel.

The journey of Brida in the quest of the soul mate begins with her teachers Magus and Wicca. Wicca can instantly perceive that Brida has a gift. However, Wicca needs to know why the Magus has been so interested in her, “The Gift on its own was not enough. If the Magus had been new to Magic, he might have been impressed by the clarity with which the Gift manifested itself in the young woman, but he had lived long enough to know that everyone possesses a Gift. He was wise to such traps” (34). Wicca asks Brida to think of her soul mate by introducing the concept of soul mate. This knowledge surprises her as she has not been familiar with before. Therefore, she grows curious to know the meaning of soulmate, “What do you mean “Soulmate”? she asks. “The Soulmate is the first thing people learn about when they want to follow the Tradition of the Moon. . . Only by understanding the Soul mate can we understand how knowledge can be transmitted over time” (36). Wicca explains the concept of soul mate and asserts that all human beings are eternal because they are all manifestations of God and therefore they have to go through many lives and deaths. She emphasizes the concept of reincarnation as well which pleases Celtic people. This is what can be termed as Celtic pantheism that Celts celebrate. Instead of mourning the death, they enjoy and stay assured about many lives and deaths ahead even when someone dies

physically. They believe in the reincarnation and therefore, they do not despise demise of any fellows.

This knowledge on the manifestations of God enriches Brida. Consequently, she becomes closer to her teachers for further learning. Wicca also explains the concept of reincarnation to the Soulmate. According to her, in certain reincarnations, human beings divide into two. The souls undergo division as do crystals and stars, cells and plants. The soul divides in two, and the new souls are transformed into two. Thus generations continue at different places on the earth. Brida's search for life-transforming wisdom, soul-nourishing knowledge and life-affirming bliss faces deadlock as she is torn between rational skepticism and the cult of worshipping nature. Her lingering faith to the tenet of Christianity clashes with sorcery, magical rite and pagan practice.

In the novel, Celtic pantheism is celebrated as a dynamic and life-affirming practice that elevates life deeply. At first, Brida is not fully happy as the inner discontent robbed her bliss. The total reliance on Christianity gives her just partial joy. Therefore, she turns to magical practice, sorcery, esoteric cult and pantheistic paradigm. In isolation, neither Christian gospel nor pantheism is able to uplift life from the puzzling pain. The blend of the two, that is Celtic pantheism gives Brida true light to the confused and discontented life.

Brida is the main character in the novel. She is a woman who is interested in the magic and also wants to learn about magic with her teacher Magus:

I want to learn about magic' said Brida. 'My names is Brida' she went on. 'Forgive me Forgive me for not introducing myself. I've waited a long time for this moment and I'm more nervous I thought I would be'. 'Why do you want to learn about magic?' he asked.

‘So that I can find answers to some of the questions I have regarding life, that I can learn about the occult powers, and, possibly, how to travel back into the past and forward into the future.’ (10)

Brida, a young, beautiful girl of twenty-one impresses her teacher with the attributes she has. The occult is a Christian concept that means mysticism related to supernatural powers. The novel predominantly embodies the theme of supernatural power. Besides, Brida does prefer to learn about magic, a referent to supernatural force. As the primary objective of the research is to demonstrate how an individual disappointed and disillusioned with the limitation of rational and pragmatic life finds the deepest sense of fulfillment after the internalization and assimilation of esoteric, pagan and magical exposure. The purpose of the study is in parallel to the theme dominantly mentioned in the text. To analyze the novel, the study employs Celtic Christianity as a perspective. The researcher makes use of the life-affirming and unified viewpoint embedded in the gospel of Celtic pantheism. The holistic cult of accepting the contradiction of life works as the methodological basis of the study. Irish Celtic Christianity, a unique expression of the Christian faith, flourished for centuries, until restricted by the rules of the Roman Catholic Church and the political influence of the Anglican Church. Regarding the emphatic point that underscores Celtic pantheism, Harold Menell says "Celtic Christianity emphasized the immanence of God, who is both good and loving. Deeply influenced by the earlier Paganism, it taught that God is within every part of the natural world and within every human soul" (23). Like its Pagan predecessor, Celtic Christianity borders on pantheism. Thus the creation was good because God was in dwelling in everything. In this regard, Helen Harris put it: "God is over my head...God is under my tread...God is over me here...God is over me there...God is in the earth ...God is in the air... God in heaven does dwell...God in the great ocean swell...All pervade One...God is with

me" (12). In Celtic Christianity, this immanent God is personal. It is our Father, Mother, and dearest friend.

On a similar note, Harris writes, "With God, we are to do what any committed friend would do: we honestly talk over our feelings and thoughts. We ask for guidance and direction, trusting that we will receive. This friendship isn't limited to a specific time or activity. It is at this moment, now and always that life matters" (13). Celtic Christianity encourages prayer to be like an intimate, personal conversation, between best friends. This is aided by the Celtic tradition of blessings. Blessings are given all day long. Food is blessed, people are blessed, actions are blessed, trees are blessed – everything ordinary can invoke a blessing. Such blessings encourage a sacramental life, meaning, all people and every action live within the Holy. It also encourages the making of "soul friends", where ones deepest spirituality is shared with another person.

In fact, the study is confined to the analysis of how the path of sorcery serves Brida's quest for eternal bliss and indescribable joy. Her search is marked by the attributes and provides the emotional support that the protagonist needs to persevere and succeed in her quest. As Brida embarks on her journey to voice and selfhood, she encounters several pitfalls and hazards that strive to hinder the growth of her inner progress. But she ultimately overcomes setbacks.

Coelho's novels are the summation of magical, esoteric and secret knowledge. *Brida* is no exception to this assumption. Vijay More, a reviewer, examines:

It is impossible to know Paulo Coelho without understanding the part played in his life and work by the feminine element. He admits that women have occupied and continue to occupy a fundamental space in his life. He, who has for the most part trodden the path of the warrior of light, of the struggle, in sympathy with his masculine identity, decided one day to discover the woman who is also within him

.And that was when he met a new element of his life head on: Compassion, letting himself be carried out by life without always having to defend himself. (10)

Coelho's vision of women can be understood through the characterization of the protagonist, Brida, who represents within and outside of us. Brida's feminine side reveals the author's vision of women. His female characters display more sensitivity and pathos. Therefore, the sensitivity and pathos are the distinguishing factors between his female characters and those in New Age. Susan Janet, who is impressed by the quest dimension of Brida, argues that the novel is full of countless thematic possibilities layered with multiple meanings. Janet opines:

This is the story of Brida, a young Irish girl, and her quest for knowledge. She has long been interested in various aspects of magic but is searching for something more. Her search leads her to people of great wisdom, who begin to teach Brida about the spiritual world. She meets a wise man who dwells in a forest, who teaches her about overcoming her fears and trusting in the goodness of the world. (8)

The teacher instructs Brida, an Irish girl how to dance to the music of the world. She instructs her how to pray to the moon as well. She is confused and therefore, she seeks solace in the midst of anarchy and isolation. Her divided self is healed when she crosses the mundane world of Christian rationality and moves to the higher dimension of life experience. She struggles to find a balance between her relationships and her desire to become a witch.

Likewise, Arthur Parson notices the theme of the possibility of filling vacuums and gaps in an individual's life if an individual opens oneself in front of the invisible forces of the universe.

Elaborating on this issue, Parson puts forward:

It is the story of a girl who follows her dreams madly and goes in search of finding the gaps left behind in her life. She pursues her passions to such a level, risking her life.

In her search she happens to find love and divorces her husband after they have a

baby boy, learns a form of dance, calligraphy and some practices from a guru regarded as witchcraft by the society. (5)

Brida decides to spread her knowledge and starts teaching to a group of people at a theatre. She later moves on to reading the thoughts of others. She happens to get fame that is inconsistent. She has no option other than looking at the darker side of human life. The ebb and flow, up and down and ifs and buts have modulated the personal life of the narrator. His own personal life checkered with failure and frustration brings refined sense of sensibility on the part of the author. Regarding this aspect of life, self, Paul Smith remarks:

Coelho's introversion and opposition to following a traditional path led to his parents committing him to a mental institution from which he escaped three times before being released. Born into a Catholic family, his parents were strict about the religion and faith. Coelho later remarked that at his parents' wishes, Coelho enrolled in law school and abandoned his dream of becoming a writer. Plenty of personal and social factors contribute to the flowering of Coelho's creativity as an author. (4)

Coelho eventually got out of institutional care and enrolled in law school. He dropped out to indulge in the sex, drugs and rock and roll of hippie life in the 1970s. He wrote song lyrics for Brazilian musicians protesting the country's military rule. He was jailed three times for his political activism and subjected to torture in prison. These events shaped the course of his creative ventures.

The aforementioned critics and reviewers have examined Coelho's *Brida* from different perspectives. However, none of them have noticed the issue of the celebration of Celtic Pantheism in the novel. Actually, Celtic pantheism gives space to Christian gospels, esoteric wisdom, arcane knowledge, sorcery and magic. It is not authoritarian like monotheistic cult of Christianity. The protagonist Brida is not fully unified and happy as long as she immerses and imbibes in the ethos of Christian doctrine. When she blends part of

magic, sorcery, pantheistic cult in her already professed Christian doctrine, she begins to get higher level of bliss and satisfaction. The walk and the spiritual awakening she experiences on the route inspire her to take on the colorful spiritual stand on the art of living life holistically and blissfully in the total sense of the word. When her teachers ask her to believe in the concept of Soul mate, she feels that finding soul mate is possible only in fairytales. Indeed, she is so obsessed with the concept of soul mate that she worries about the upcoming happenings in her life. Therefore, she decides to invite her boyfriend, Lorens. Their meeting changes the dimension of soul mate. They discuss the creation of the universe. Brida's curiosity to know the universe becomes crucial. She asks a question to Lorens, "What are we made of? Where did the atoms that make up our bodies come from?" (46). Her query about the knowledge of human creation and universe reflects that Celts as represented by Brida and Lorens are strong believers in the concept of oneness and the presence of the almighty as a universal notion. Lorens answers, "They were created along with these stars . . . everything moved and continues to be transformed. But all matter that exists in the universe now is the same matter from all those billions of years ago, and not so much as a single atom has been added" (46). The explanation about the creation of universe and human body also stresses on the concept of pantheism.

The thesis has three chapters. The first chapter introduces the topic raised as the crux of the research. The second chapter analyzes the novel in the light of Celtic spirituality and Christianity. The final chapter concludes the findings of the study.

II. Celtic Pantheism in Coelho's *Brida*

The research explores pervasiveness of Celtic pantheism in Coelho's *Brida*. Pantheism is a dominant theme in Celtic Christianity that is a modern form of Christian spirituality based in traditional belief structures and practices of the Celtic cultures of Britain

and Ireland. Celtic spirituality, as defined by the British religious studies scholar Marion Bowman, includes Celtic Christianity, and Celtic Paganism (56). While noting interrelations between other non-Christian forms, in this thesis I primarily examine Celtic pantheism and analyze the interactions among the primary characters as portrayed in the novel. I adopt here a religious studies perspective in which the task is to “properly analyze religion rather than to defend or engage in it” (Taylor 1374), and utilize David Chidester’s “availability of symbols” mode of engagement with religious appropriation to analyze the dynamics of conflict and exchange between critics and supporters of Celtic Christianity (158). Because modern Celtic Christianity, through its popular literary expressions, values nature and encourages engagement with the social and ecological crises of the world, it may be seen as representative of a new type of nature-based religion. This perspective regarding the modern Celtic Christianity movement aids the interactions undertaken by the characters.

For Celtic Christians, God is not a distant being, barely involved in the fallen material world. Instead, God, through the members of the Trinity and the saints, remains highly active in a basically good world, covered only by the works of sin. Though they claim historical continuities with pre-Christian beliefs, many modern Celtic Christians emphasize the orthodoxy of their tradition. For Celtic Christians, this theology presents an important alternative to the cold, distant theology of the Church but does not involve a break with what they conceive to be essential aspects of Christian belief.

Donald Meek, a Celtic Studies scholar and vocal critic of the modern Celtic Christian movement says, “The linguistic anchor is undoubtedly the most secure mooring which can be provided for the term” (8). The Celtic languages exist as a branch of Indo-European languages. While there certainly may have been many more Celtic languages, most linguistic evidence comes from the western-most groups in Brittany, Britain and Ireland. Donald Meek says of the more loose modern usage, “nowadays, while the term ‘Celtic’ is still used by

scholars in its linguistic and cultural sense, it is widely employed as a form of shorthand to denote more or less anything which is believed to be associated with the non-English aspects of the cultures of

Scotland, Ireland, Man, Cornwall and Brittany” (8-9). For Meek and Chapman, current popular understandings of the term “Celt” derive from romantic or simplistic constructions of an idealized past by modern persons. Though it is important to note these issues of power and the presence of romantic ideals involved in modern popular accounts of the Celts, the term itself serves as a working descriptor of very real and distinguishable historical peoples and serves as a symbol for modern believers in Celtic spiritualities (McIntosh 1). The dominance of Celtic spirituality pervades in the novel.

On a similar note, J. Phillip Newell outlines some of the most important general characteristics of modern Celtic Christianity. Though his work provides a basis for this section, it is not definitive of all Celtic Christian theology. Other writers also emphasize agreements on certain points and to reveal important differences in popular Celtic Christian thought. In his work, Newell emphasizes God's revelations in the natural world in a form of the “two book” metaphor. The “two book” metaphor involves recognition of *the Book of Nature* or “the Christian concept of nature as a book, written by the hand of God and serving as a companion volume to the book of Scripture” (210). Utilizing this idea of *the Book of Nature* in a meditation and prayer guide entitled *Promptings from Paradise* (1998) Newell says, “Hearing the Word in the church and hearing the Word in the world are not opposed to each other” (13). Philip Sheldrake agrees with Newell’s *Book of Nature* approach and states that, for medieval Celtic Christians, “nature was a kind of second sacred book, parallel to the scriptures that revealed the divine” (73). This *Book of Nature* teaches beyond the reach of Christian literature, as Newell says, “the mystery of God was being communicated in the world, through creation and in the lives of men and women, long before religion came into

being. In fact it was the hearing of God in the world that gave rise to religion. In the Christian tradition we may claim a two-thousand-year tradition of hearing God in the church's mysteries of word and sacrament. It needs always, however, to be set in the context of the fifteen-billion-year tradition of God speaking in creation" (14). In this extract, Newell reveals a certain universalism and acceptance of geological science in his creation-centered theology.

Similarly, Newell argues that this focus upon creation, or *the Book of Nature*, is and has always been a critical feature of Celtic Christianity. He emphasizes this point in several of his writings. He says, "Where do we look, therefore, to learn of God? It is not away from ourselves and away from creation, but deep within all that has life. That is where the truth of God is hidden, like treasure, buried in a field" (xvi). He also states, in a meditation upon the seven days of creation, "at the heart of all that has life is the light of God. This is a fundamental belief of the Celtic tradition" (3). Elsewhere Newell says, "the feature of Celtic spirituality that is probably most widely recognized, both within and outside the Church, is its creation emphasis" (3). God's truth inhabits creation and remains knowable and accessible to those with sufficient sensitivities.

Seán Ó Duinn asserts that there is a special attention placed on creation within the Celtic tradition. Ó Duinn also makes clear, however, that the medieval Celtic Christians also accepted the transcendence of God, remaining theologically orthodox, as he says, "there was no difference in belief in this matter between the Celts and other Christians; both parties held that God was both transcendent and immanent, as is necessary for orthodoxy, but the Celts tended to place particular emphasis on the immanence of God" (8). The Lutheran theologian Paul Santmire also argues for the orthodoxy of early Celtic Christians, asserting that the reverence for nature seen among the Celtic saints derives from a deep love of God and the future of salvation. He says, "their oft-noted ecological sensitivities and their celebrated

affirmations of nature were, for them, profoundly rooted in their universalizing eschatological and christological convictions” (308).

Scholars such as Ó Duinn while supporting certain aspects of modern Celtic Christianity, attempt at the same time to establish the tradition as essentially Christian and avoid any movement toward the denial of a transcendent God or of the divinity of Jesus.

Because God is present within the world, creation is inherently of God and therefore good for modern Celtic Christians. In *One Foot in Eden*, a book of meditations upon the stages of human life, Newell says, “the basis for this book is the Celtic belief that grace is not opposed to what is natural. Rather grace is given by God to liberate the goodness that has been planted at the heart of life. Grace is opposed to what is false in us but not to what is most deeply natural” (5). Nature and God’s grace are intertwined for Newell, who asserts that “an important feature of Celtic spirituality, that appears again and again in a variety of ways over the centuries, is the refusal to divorce the gift of nature from the gift of grace. Both are seen as of God” (13). God remains accessible and wants to be known. In her work, Esther de Waal explains this experience of “God here and now, with me, close at hand, a God present in life and in work, immediate and accessible” (69). Like the rest of nature, Newell says, “we are created out of the essence of God, not out of nothing” (83). He adds, “It is God’s Life that sustains all life, and it is God’s Soul that indwells every living soul” (13). Creation, then, is a basically good place where humans may find Divine love and salvation.

The protagonist, Brida is committed to learning magic that can help her to experience the presence of the almighty. The novel is a moving tale of love, passion, and suspicion. It is a story of a young beautiful Irish girl and her search for knowledge. She pursues the purpose in life. She hopes to learn the secrets of life and existence by moving her towards magic and mysticism. Meanwhile, she seeks for love as well. Her meeting with her teachers plays a crucial role in her life, as she learns how to overcome fears and how to dance to the hidden

music of the world. Her teachers explore a gift in her and accordingly they encourage her to discover that talent. As Brida seeks her destiny, she strives to find a balance between her relations and her desire to transform herself. As her quest is sacred, she moves on.

The protagonist desires to become a witch. Therefore, she seeks the aid of the Magus who teaches her the teachings of the Tradition of the Sun and of the wisdom about things and Wicca who educate her of the Tradition of the Moon to perform the diverse rituals relating to the different cycles of the moon such as to dance in tune to the Sound of the World, to identify the different cures of herbs, and to feel the energy of the clothes she has. Brida's journey is more of a spiritual transformation. Through the rituals and rites, she is able to awaken the inactive voice of her soul that signifies her preparedness to be led as a complete witch. Nevertheless, her journey does not end there. The final condition for her self-actualization is her talent to transform all the knowledge she has learned into wisdom through the use of the force of sex because it opens the doorway to both real and magical worlds. In this way, she is able to achieve the peak of her journey in both the spiritual and material planes with the help of her soul mates. When she meets the Magus, her teacher, she strives to impress him:

'Don't you think you're rather young?'

'I'm twenty-one,' said Brida.

'If I wanted to start learning ballet, I'd be considered too old.'

The Magus made a sign for her to follow him. They set off together through the forest, in silence.

'She's pretty,' he was thinking as the shadows cast by the trees rapidly lengthened and shifted as the sun sank lower on the horizon.

'But I'm twice her age.' This, he knew, meant that he might well suffer.

Brida not only beautiful women but also she is a honest women too. (18)

The Magus is a man who isolates himself from the world, an act he performs as a reward for his prior violation on the law of love. He is in love and gets hurt, but the worst part of it is that he violates the fundamental law of love that he interferes in Bride's free will. When the Magus asks some questions to her, when the Magus asks something to Brida, she must answer truly, when she wants become her student:

'I'm going to ask you a question,' he said, 'and you must be absolutely honest in your answer. If you tell me the truth, I'll teach you what you ask. If you lie, you must never again return to this forest.'

'Answer my question.' His eyes were still fixed on hers.

'I'd give it all up,' she said at last.

'Look at me,' said the Magus.

Brida felt ashamed, but did as he asked.

'You told the truth. I will be your Teacher.' (12-13)

The strictness of the Magus shows the honesty on the part of him as a teacher. As a learner, Brida has to accomplish the task assigned to her. Without hesitation, she is expected to celebrate the task. The Magus asks Brida if she gives up everything she has learned and will learn about magic and mysteries if she finds the love of her life. This question brings discomfort to Brida since for her, love is crucial, but assessing on the Magus' way of life, there is a possibility of his failure at understanding romantic love. His only redemption is to wait for his soul mate to reach and release him from burden without his manipulation of any sort to encourage the flourishing of love. Similar to other women characters, Brida is feeling afraid about something such as loneliness, and danger. However, she still believes that she has a faith in the God and the Guardian Angel:

'I must get a grip on myself,' she thought, but it was impossible. Images of snakes and scorpions and childhood ghosts began to appear before her. Brida was too

terrified to stay calm. Another image arose: that of a powerful magician who had made a pact with the Devil and was offering her up as a sacrifice.

‘I have faith,’ she started to say softly.’

‘I have faith in God, faith in my Guardian Angel, who brought me here, and who remains here with me’. (14)

Brida has been interested with books. There is one of the bookstores, which sell any book about specialization in occult studies in the centre of Dublin. The discussion related to occult studies connects the reader with the crux of Celtic spirituality. When Brida has time, she always goes there to learn about designs and symbols in some of the books. But she never bought any because they were all imported and very expensive. She would live through them, studying the designs and symbols in some of the books, and intuitively tuning in to the vibration of all that accumulated knowledge. Sometimes, Brida has feeling to know any person visit in the book store and looking up to each person, women or men which they read. When she walks away, she always opens that book looks something interesting.

Apart from looking at the books, Brida has another important reason for going to the shop-to observe the other customers. Sometimes, she would pretend to be reading some respectable alchemical treatise, when she is, in fact scrutinizing the men and women, usually older than she, who frequents the shop and who knows what they want and always go to the right shelf. She tries to imagine what they must be like in private. Brida is a powerful woman who never bores when she starts to learn anything. Her dedication towards learning magic or anything assigned by her teachers reflects her character as a true Celt. One day she endeavors to play the tarot cards which like Wicca learned to her, “For a whole week, Brida devoted half an hour a day to spreading the tarot cards on the table in the living room. She went to bed at ten o’clock and set the alarm for one in the morning. She would get up, make a quick cup of coffee, and sit down to contemplate the cards, trying to decipher their hidden language”

(31). Sometimes, Brida feels tired and hopeless when she learns about magical power. She always complains with herself, when she starts to do everything. She does not blame others for her failures. Rather her mistakes become the source of learning and improving herself.

Finally, she gives in with all the things she does, “I’m always starting things and then giving up,” she thought rather sourly. Perhaps life would soon realize this and stop presenting her with the same opportunities over and over. Or perhaps, by always giving up when she had only just started, she had exhausted all possible paths without even taking a single step” (37). As the extract mentions, Brida is a beautiful, clever, honest, powerful, and interested woman. Coelho represents characters characterizing through the physical traits and personality through speech, behavior, and actions and the interpersonal relationship among the characters in the novel. As she is a typical character, she represents Celtic community that is flexible and understanding.

Brida has a love affair with two persons that is her soul mate; Lorens and her teacher, Magus. Her love affair is because of erotic urges. Her emotions control her. Her behaviors and actions are controlled by her desires for intimacy and love. Brida strives to look for her soul mate. When someone learns magical power, the perfection is when someone gets and knows her true soul mate. In reality, Brida has a soul mate, Lorens. However, she doubts that Lorens is her soul mate. Therefore, she falls in love with her teacher, Magus, when she learns magical power. Thus, she maintains relationship with these men. Gradually, she learns the signification of soul mate with her other teacher, Wicca. When Brida asks Wicca to define the meaning of soul mate, the latter clarifies the meaning:

“The Soul Mate is the first thing people learn about when they want to follow the Tradition of the Moon,” she said.

“Only by understanding the Soul Mate can we understand how knowledge can be transmitted over time.”

“Our soul divides in two, and those new souls are in turn transformed into two and so, within a few generations, we are scattered over a large part of Earth.”

And that process of finding ourselves is called Love. Because when a soul divides, it always divides into a male part and a female part. . . “That’s how the Book of Genesis explains it: the soul of Adam was split in two, and Eve was born out of him. (22-23)

This is the first part when Brida knows more about soul mate. She understands well when Wicca explains about soul mate to her. From Wicca’s explanation, Brida becomes conscious about the meaning of soul mate in this life. This is important for a witch because when the witch finds their soul mate, it means that all the knowledge that they get is complete and they can know the meaning of this life truly. Brida asks Wicca, how she knows her soul mate is. In response, Wicca states:

“But how will I know who my Soul Mate is?” Brida felt that this was one of the most important questions she had ever asked in her life. Wicca laughed. She had already asked herself that question and with the same eager anxiety as the young woman opposite her. The Tradition of the Moon used a different process: a kind of vision that showed a point of light above the left shoulder of your Soul Mate. “By taking risks,” she said to Brida. “By risking failure, disappointment, disillusion, but never ceasing in your search for Love. As long as you keep looking, you will triumph in the end.” (23)

All the teachers have the same experience that happen in her student. This case explains Brida’s feeling. Therefore, Wicca as a Brida’s teacher explains more about soul mate and she answers Brida’s questions that she ever asks to her teacher. This is the way to make Brida understand the concept of soul mate. As to Brida’s learning that Magus is her soul mate, one day when Brida with Magus, there is a mysterious voice said to her that Magus really needs her:

Something was telling her that he needed this, and it wasn't the mysterious Voice of the Tradition of the Moon, but the restless, sometimes foolish voice of her heart. A voice she didn't often listen to, since it always led her along paths she couldn't understand.

But emotions were, indeed, wild horses, and they demanded to be heard. Brida let them run free for a while until they grew tired. Her emotions were telling her how good it would be that afternoon if she were in love with him, because when you were in love, you were capable of learning everything and of knowing things you had never dared even to think, because love was the key to understanding all of the mysteries.

(70)

It means that Brida feels that something mysterious that shows the Magus her soul mate. She imagines that she does anything with Magus. Brida feels comfortable when Brida together with Magus. This actually happens because the Magus is her soul mate. Therefore, she has a feeling well when she is together. Meanwhile Brida is conscious about Lorens and takes him as her soul mate. One day she expresses her love for him because Lorens shows the joy of love to her. Besides, Brida asks him to love her:

“I want to tell you that I love you,” Brida said softly. “Because you've shown me the joy of love.”

Brida kissed him. She felt the taste of his mouth, the touch of his tongue. She was aware of every movement and sensed that he was feeling exactly the same because the Tradition of the Sun always reveals itself to those who look at the world as if they were seeing it for the first time.

“I want to make love with you right here, Lorens.” (77)

Lorens is Brida's first soul mate. She really loves him. She shows and says that she really loves him, and does something to appreciate for their love. She always thinks about the soul

mate. She remembers something when she meets Lorens first time. She thinks that there is light in the Lorens' eyes:

If she were to meet Lorens in a crowded theater, without ever having spoken to him before, the moment their eyes met, she would know for sure that he was the man for her. She would find a way of approaching him, and he would welcome her approaches, because the Traditions are never wrong: Soul Mates always find each other in the end. Long before she knew anything about Soul Mates, she had often heard people speak about that inexplicable phenomenon: Love at First Sight. (89)

The aforementioned characters ever feel doubtful. Like Brida suspects that Lorens is her soul mate. She tries to make herself believe that Lorens is her soul mate because she ever looks the light in his eyes like the light in the eyes of Magus. Thus, both of the men are Brida's soul mates. The witches believe that the person has two reincarnations. Magus is Lorens, Brida's soul mate's reincarnation. Brida thinks that Lorens is proud of her, and she thinks that how much he loves her. Lorens loves Brida much, "Brida went over to Lorens. His eyes were shining, and she felt how very proud he was of her and how much he loved her. They could grow together, create a new way of living, discover a whole Universe that lay before them, just waiting for people of courage like them" (116). The extract confirms that Brida's strives to know that the Magus is her pleasure but she cannot with him forever, because he is her pleasure. However, she cannot with him forever because he is the teacher of Tradition, and the last is Brida's endeavor to know that Lorens is her true soul mate because he always gives joy in Brida's life. Seema Dutta Ruchi Nigam in their paper, "Searching the Other Half: The Concept of soulmate in Paulo Coelho's *Brida*" clarifies the concept of the reincarnation that is predominant in Celtic Christianity. They assert, "The theory of Soulmate also entwines with it the ideas of reincarnation and the multiple ways by which one can recognize the other half" (95). They explore the concept of soul mate in the novel and further say that the novel

demonstrates many ideas about the existence of soulmates along with the ways by which the presence of soulmate can be perceived. The omnipresence of soulmate implies the presence of the God everywhere. Their views support my statement of argument. The novel explores and furnishes the idea of soul mate through Brida's journey. The faith of Celts reflects in the lines of the novel, "The search for God is a Dark Night that Faith is a Dark Night. Moreover, that's hardly a surprise really, because for us each day is a Dark Night. None of us knows what happen even the next minute, and yet still we go forwards, because we have Faith. Every moment in life is an act of faith" (23). The faith is consistent among the characters portrayed in the novel. Therefore, they have faith in God everywhere and every moment. Holding faith everywhere implies the presence of God pervasive. This pervasion is pantheism.

Even when Brida develops relationship with her teacher Magus, she has faith in the God. She seeks for soul mate that implicitly indicates her quest for God that she experiences everywhere. The lesson of faith is predominant in the novel. The author correlates the faith of Irish people with their day to day life as portrayed in the novel. People plan for future but it is unpredictable. This faith leads people to live freely as Brida does in the novel. She continues her journey without worrying about the forthcoming happenings. She is carefree and thus she accomplishes her mission.

All in all Brida as the main character does anything to know her pleasure, soul mate. She learns about Wicca how to know the soul mate is, she feels comfortable when she is together with Magus because Magus is the second Brida's soul mate reincarnation, and she believes that Lorens is her soul mate because she gets the light of Lorens' eyes and Lorens always gives joy to Brida's life. To lead a free life, people have to make mistakes and they need to take risks as well because their mistakes will lead them to the success. With this consideration, Brida undertakes her journey and experiences hurdles on her path. The novel

reads, “When you find your path, you must not be afraid. You need to have sufficient courage to mistakes. Disappointment, defeat, and despair are the tools God uses to show us the way” (21). The novel teaches us different ways to lead a better life. The extract strengthens the faith of the Celtic people as depicted in the text. It imparts positive message to Brida. Consequently, she is encouraged to move ahead. She accepts life and celebrates it ignoring the dark aspect of the world, “By taking risks’ she said to Brida, “By risking failure, disappointment, disillusion, but never ceasing in your search for Love. As long as you keep looking, you will triumph in the end” (28). Wicca is the mouthpiece of the author who conveys positive message to Brida, a representative of Celts to enjoy life as much as she can. She assures Brida that victory is the ultimate result of her search. To continue mission of searching love and freedom is the need of the time as emphasized in the extract.

The concept of reincarnation is predominant in the Celtic Christianity. Celtic religion comes to Britain before the Common Era. It is a primal religion, folk religion and traditional religion that have migrated from the Middle or Far East. It is a material religion based on a close and intimate relationship with the surroundings that provide all the resources for life and livelihood (Duncan 1). It is established and inculturated sense of native process of accommodating much of the traditional lifestyle and spirituality, places and rituals as Bavinck mentions (qtd. in Duncan 1). According to B. Myers, the Celtic peoples originated in an Indo-European culture to the east of Europe and migrated westward later (1). Similarly, J. T. McNeil asserts that the first arrival of Celts in Britain occurred during the 8th century BCE. There are different names referred as Celts such as Keltoi, Galatians, and Gauls who lived a marginal existence closer to their world perspective. Ian Bradley defines Celtic Christianity, “Celtic Christianity is a faith hammered out at the margins. The Celts lived in the margins of Britain, on the margins of Europe and on the margin of Christendom. They lived close to nature, close to the elements, close to God and close to homelessness, poverty and starvation”

(30). Bradley emphasizes that Celtic Christianity is not romantic, but idealized optional existence that the believers contribute to the enhancement of the environment. Their monastic lifestyle may contribute to the development of urbanization. The setting in the novel is the forest that indicates that the characters portrayed are the Celts and they perceive the presence of God everywhere. Both Brida and the Magus celebrate their way of life.

Brida has big obsession to become a witch. She does everything that her teacher does. However, when Brida learns of magical power, her teacher gives her any test and lesson to become a witch. Brida strives to abide by all the instructions of her teachers: Magus and Wicca. Both of the teachers test Brida for the first time. They teach her some rituals in the Traditions, and both of them teach her the power of God creature. Here, the ritual holds significance. It is “a type of routine behavior that symbolizes or expresses something. As a symbolic activity, it is no longer confined to religion, but is distinguished from technical action” (Talal 184). Moreover, rituals are to be performed in a disciplined way whose apt performance is included not only within the interpretation of the symbols, but also extends to the achievement of the abilities in accordance with the rules by the people in authority. The Magus is in authority as a teacher of Brida. Therefore, she is obliged to abide by his instructions. Similarly, the rite of passage is a ritual that signifies a person’s conversion from one position to another. As a result, it involves three phases such as separation, transition, and inclusion (Bell 184). In the first stage, the initiates are detached from their previous identities through physical and symbolic scales. Contrary to this, the transition tenure represents ritual training where the initiates are in dilemma their old identities are removed without achieving the new ones. Ultimately, the inclusion confirms the new identities and community of the initiates as Turner states (qtd. in Mirafuentes 185). Brida has to go through these stages in order transforming her personality.

As to Magus giving test for the first time, from the beginning of the novel, Brida looks for a teacher who is famous in the society. Finally she finds Magus. He ever becomes the master of the traditions; every teacher in the tradition never ever commits mistakes. When Magus makes mistakes, Magus becomes something that he lives in the deep forest. Brida tries to look for where the Magus lives. Later on, she is informed about his whereabouts. When they meet, Brida asks him to tell about magic. Consequently, Magus becomes curious to know why Brida wants to learn about magic. Thus, she responds to him, “Why do you want to learn about magic?” he asked. “So that I can find answers to some of the questions I have regarding life, so that I can learn about the occult powers, and possibly, how to travel back into the past and forward into the future” (10). Magus wants to know the reason why Brida desires to learn magic. Now he becomes assured about her want for learning. When they are together, Magus asks her to follow him. Thus, both of them enter the deep forest. She is determined to experiencing up to the end of her journey. For her, every happening is normal. When the sun lingers a little longer in the sky, she is afraid of slipping on the damp leaves. Magus asks her a question putting forward a condition that she has to answer honestly if she wants to become his student:

“Let’s suppose that I do start teaching you what I’ve learned.”

“Let’s suppose that I start to show you the parallel universes that surround us, the angels, the wisdom of nature, the mysteries of the Tradition of the Sun and the Tradition of the Moon. Then one day, you go into town to buy some food, and in the middle of the street, you meet the love of your life”.

“Now answer this question with total honesty.”

“Answer my question.”

“Would you give up everything for that man?” (12)

The extract demonstrates Brida's seriousness and obedience to her teacher. When Magus walks away, she approaches him. Brida successfully learns magic on the one hand, and she meets her soul mate on the other. As Brida is expected to answer honestly, she becomes confused with the question. The very question is more a choice rather than a question. She has to make a difficult choice. She remembers the entire thing happening in her life. She believes in love. However, she is disappointed, "I'd give it all up," she said at last" (13). Brida answers that she will give it all up, which means Brida will choose her soul mate instead of other things. On a similar note, Wicca, another teacher of Brida, always gives explanation to the latter about the entire lesson so that she can understand the lesson given so far:

"That's the great problem with anyone wanting to study magic," replied Wicca.

"When we set out on the path, we always have a fairly clear idea of what we hope to find."

"But the path of magic—like the path of life—is and always will be the path of Mystery. Learning something means coming into contact with a world of which you know nothing. In order to learn, you must be humble." (29-30)

Wicca is a commendable teacher as she proves that when Brida has a problem, she explains as long as Brida understands well. One day Wicca brings Brida to the palace located in some mountains about fifteen miles south of Dublin. Wicca brings her in a deep forest wherein Brida's talent is proved. Wicca does some mystic rituals by explain the contents of magic, "Lie down," said Wicca. Go in search of your Gift. I can't go with you today, but don't be afraid. The more you understand yourself, the more you will understand the world. And the closer you will be to your Soul Mate" (61). Over the succeeding months, Wicca initiates Brida into the first mysteries of witchcraft.

Brida has to buy a new notebook and record in it any psychical experiences she has had since her first meeting with Wicca. The notebook has to be kept up-to-date and must bear on its cover a five-pointed star that associates everything inscribed in it with the Tradition of the Moon, “Why do I need to do all this?” “We have to awaken the Gift. Without it, you will know only the Minor Mysteries. The Gift is your way of serving the world” (58). Brida is a dedicated student as she abides by the instructions given by the teacher. She has to reserve one relatively unused corner of her house for a kind of miniature oratory in which a candle should be kept burning day and night. The candle, according to the Tradition of the Moon, is the symbol of the four elements and contains within itself the earth of the wick, the water of the paraffin, the fire that burns and the air that allows the fire to burn. The can is also crucial as a way of reminding her that she has a mission to fulfill and that she is devoted to that mission:

Wicca told her that she must always pay attention to the sound of the world. “You can hear it wherever you are,” she said.

“It’s a noise that never stops, which is there on mountaintops, in cities, in the sky, and at the bottom of the ocean. This noise—which is like a vibration—is the Soul of the World transforming itself and travelling toward the light. Any which must be keenly aware of this, because she is an important part of that journey.” (58)

Brida’s obedience proves here when she is ordered to burn a candle day and night by her teacher. The candle is symbolic in the sense that it reminds her of fulfilling her mission. Brida’s mission is similar to that of the Irish Celts. St. Patrick’s work in Ireland has a great effect. Through the growth of the church, Patrick encourages the establishment of monasteries endowed by patron families. Such endowments include land. Besides, villages and towns often spring up around such monasteries. P. Freeman states in this regard, “In the absence of urban centers, the monasteries that grew up in Ireland in the sixth and seventh

centuries became the centers of Christian life and church government” (155). Hence Patrick’s approach leads to the monasteries converting to community centers for local Celtic peoples. It also encourages the development of agriculture for meeting the need of the growing population. This aspect of Irish Christianity is significant in the sense that Anglo-Saxon missionaries like Boniface also draw on the Iro-Scottish tradition.

Wicca continues to teach Brida the Tradition of the Moon. She tells her to find a two-edged dagger with an undulating blade like a flame. The dagger is consecrated by Wicca in a complicated ritual involving magical words, charcoal designs drawn on the blade, and a few blows with a wooden spoon:

“None of this makes sense,” Brida said once.

“It doesn’t matter if it makes sense or not,” she told her.

“Think of the Dark Night. The more you do this, the more the Ancients will communicate with you. They will do so initially in ways you cannot understand, because only your soul will be listening, but one day, the voices will be heard again.”

(59)

When Wicca begins to teach Brida the Tradition of Moon, Wicca asks Brida to spread the cards out on a table three times a week and sit looking at them. Occasionally, she has visions, but they are usually incomprehensible. When she complains about this, Wicca says that the visions have a meaning so deep that she is incapable of understanding it:

“Don’t use the cards to read the future either. The cards are to be used only for growth without words, the kind of growth that occurs imperceptibly.”

“And why shouldn’t I use the cards to read the future?”

“Only the present has power over our lives,” replied Wicca.

“When you read the future in the cards, you are bringing the future into the present, and that can cause serious harm. The present could confuse your future.” (60)

When Brida tries to read a tarot card, her talent proves. She says that there is no need to use the card for reading the future. Once a week both Wicca and Brida go to the woods and the former teaches the latter the secrets of herbs. For Wicca, everything in the world bears God's signature, especially plants. Only certain leaves resemble the heart and are beneficial for heart disease, while flowers that resemble eyes can cure diseases of the eye, "God placed his pharmacy in the woods and fields." Wicca said one day when they were resting under a tree. "So that everyone could enjoy good health" (60). Hence Wicca gives a lesson about herbs because all the witches must know about secrets of herbs. Brida listens to her seriously. Her seriousness about the learning proves Brida's ingenuity as a student. Similarly, Wicca teaches Brida how to dance. She says that Brida needs to learn to move her body attuned with the sound of the world that ever-present vibration. Although there is no special technique, she learns it. It takes a while for her to be used to moving and dancing, "Nothing will behave in the logical way you have come to expect. You will understand things only with your heart, and that can be a little frightening. For a long time, the journey will seem like a Dark Night, but then any search is an act of faith" (61). Without any special technique, Brida learns the act of moving and dancing. This demonstrates her devotion towards learning. She believes that God is present everywhere. With this faith, she can learn without any methods.

Wicca asks Brida to use all the clothes that she has. Every witch believes that all the contents of the clothes have energy. Therefore, every single individual must use all the clothes and throw the clothes that have negative energy:

"No, of course, I don't" came the reply.

"Well, from now on, wear everything in your wardrobe."

Brida thought perhaps she had misunderstood. . .

“Clothes always transform emotion into matter. It’s one of the bridges between the visible and the invisible. Some clothes can even be harmful because they were made for someone else but have ended up in your hands.” (64-65)

When Wicca asks Brida to use all the clothes that she has, Wicca explains that clothes have energy. When Brida arrive at her home, she takes outside all the clothes from her cupboard, and chooses clothes that she still uses. When Wicca orders something to her, Brida always obeys it.

In the tradition of witches, there is a tradition of initiation. In this case, the witches try to control her soul with a control the five senses. In the beginning, Wicca asks Brida to take initiation. There is evidence that a witch still believes in God. Magus teaches Brida to pray to the God. In tradition of sun and moon, they believe in God. They pray to the God, “God is God in both the Tradition of the Moon and the Tradition of the Sun,” said Brida, in which they were taught. “So teach me how to pray” (51). Magus further asks her to pray with herself:

“We are human beings, Lord, and we do not know our own greatness. Lord, give us the humility to ask for what we need, because no desire is vain and no request is futile. Each of us knows how best to feed our own soul; give us the courage to see our desires as coming from the fount of your eternal Wisdom. Only by accepting our desires can we begin to understand who we are. Amen. Now it’s your turn,” said the Magus. (51)

Magus prays in front of Brida verbally. He gives an example to Brida how to pray to the God. Therefore, Brida can imitate that Magus does. As to Brida’s learning about making medicine from herbs created by God. When emphasizing on the position and relationship of Jesus Christ, Coelho states:

“May the Virgin Mary remind us always that it was the women who stayed with Jesus when all the men fled and denied their faith. That it was the women who wept while He carried the cross and who waited at His feet at the hour of His death. That it was the women who visited the empty tomb, and that we have no reason to feel guilty.

“May the Virgin Mary remind us always that we were burned and persecuted because we preached the Religion of Love. When others were trying to stop time with the power of sin, we gathered together to hold forbidden festivals in which we celebrated what was still beautiful in the world. Because of this we were condemned and burned in the public squares.

“May the Virgin Mary remind us always that while men were tried in the public square over land disputes, women were tried in the public square for adultery. (63)

When the ritual is started, all the witches pray to the God. The containment of their pray is the people’s fate. Witches believe in God fate. When Magus and Brida spend the afternoon walking through the snow-covered forest, they talk about plants, landscape, and the ways in which the spiders in that region wave their webs. At one point, they meet a shepherd leading his sheep back home. Magus tells that God has a special love for a shepherd, “God has a special fondness for shepherds. They are people accustomed to nature, silence, patience. They possess all the necessary virtues to commune with the Universe” (69). Even when Magus and Brida observe something like shepherds, they believe that God gives his special fondness. One day, Brida goes to the church with her mother, she prays to the God and she remembers the story of the Jesus. There is a deep relationship between the Celtic church and Christianity identity. Brida represents Christianity believers. In this regard, Graham Busby states, “the notion of intangible cultural heritage which embraces religion and religious practices is a valuable yet amorphous resource for both the tourism and cultural production industries”

(166). On a similar note, Brida travels and visits different places for the quest of psychological contentment. She remembers all the result she takes:

He could not help her. She was alone with her decisions, and no one could help her. She needed to learn to take risks. She didn't have the same advantages as the crucified man before her, who had known what his mission was, because he was the son of God. He had never made a mistake. He had never known ordinary human love, only love for His Father. All He needed to do was to reveal His wisdom and teach humankind the true path to heaven. (99)

As Brida believes in God, she prays to the Jesus in the church with the strong faith that silent and simple God is looking at her. Obviously, she understands her words and takes them seriously. She knows that the Jesus will hear her words, "Lord, we're all in the world to run the risks of that Dark Night. I'm afraid of death, but even more afraid of wasting my life. I'm afraid of love, because it involves things that are beyond our understanding; it sheds such a brilliant light, but the shadow it casts frightens me" (99).

To sum up, Brida learns about God, the way to pray to the God and close to him, because in the Tradition of Sun and Tradition of Moon, all the witches believe in the God. Magus teaches her how to pray to the God and learn about God the entire God's creation in this world, like herb. From the lesson given to her, she gets to know and understand God. Thus, she accomplishes her knowledge.

III. Quest of Love and Freedom

The study has explored the final mission of every individual is to discover her soul mate. Besides, it implies that life is always a path of mystery, wherein learning is to accept the complexities of life, to commit mistakes, take risks and to believe that each moment is a demonstration of faith. It further suggests that the only way one can participate is by approaching her own desires, dreams, as this is the way to connect with the God. The study has also found that the protagonist, Brida is a mixture of Wicca and Christian mysticism focusing on the Catholic tradition. Wicca is a combination of modern pagan and witchcraft religions. As an aspiring witch, Brida learns not only of the rituals and practices that the witches perform, but also of the existence, importance and connection of the spirit world to the physical world. Contrary to this, Christian mysticism is practiced through ecstatic vision of the soul's mystical meeting with the God and respectful meditation of the Holy Scripture.

Thus, the novel demonstrates the fusion of the Wiccan mysticism and that of Christian religion through the kingdom of the Moon's commemorative ritual to pray and pay respect to their forebears to be performed by Wicca and Brida including other students. They accept not only the spirits of the ancients prevailing in the ritual they have performed, but also of the safety of the Virgin Mary and Jesus Christ.

The passages in the Bible become the point of reference in interpreting and explaining certain teachings, for instance, Wicca refers to the Bible as containing all the true occult wisdom. Brida finds her gift. Her teacher Magus expresses that the teaching of the Tradition of the Sun, a way of teaching witchcraft. Brida has gone through the sequences of the rite of passage in order to become a witch. With her latent abilities, Wicca has instructed her to perform on a daily basis, the ritual of spreading and understanding the tarot at the same hour for two weeks. This procession has encouraged Brida to separate her normal life and gradually shift her to mystic side. As soon as her gift has been successfully determined by

Wicca through the performance of the talent awakening ritual, Brida is placed in intensive training with the different mysteries of witchcraft. It wakes up the inactive voice of her spirit that symbolizes her readiness for the leadership so that she can be accepted to the community of the witches. However, she needs to transform all her knowledge by transcending the invisible bridge of magic through the force of sex. Ultimately, she becomes a complete witch after accomplishing the ritual. The journey of the Magus has started in his detachment from the world as his penalty and has spent most of his life in the forest. The forest has provided him a lesson that defines his existence in the form of Brida, his soul mate. Their joint venture teaches him patience, and selfless love. After all, he learns that love is liberty and his detachment from the material leads him to being a Teacher of the Tradition of the Sun.

Finally, the research has explored that the quest for love and search for freedom of the protagonist in the novel is a version of wholeness. Ideas of reincarnation, magic and witchcraft in the novel are the elements of Celtic spirituality that the Celts believe in the presence of the almighty everywhere. Therefore, they stay closer to the nature such as forest, river as mentioned in the novel.

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