

I. Physicality Merging into Spirituality in *Brida*

Due to the scientific development and technological advancement the world has been developed materially in highest point, but the individuals are not experiencing the satisfaction in the mundane world of capitalism and industrialism due to their heavy excrements to possess everlasting threat to humanity, because of this, the individuals are being more concentrated to find gratification going beyond the physical world. In this context the notion of spirituality has been proved as the shelter of gratification. The traditional meaning of spirituality is a process of religious transformation to refine the original shape of man, the image of God. But now spirituality refers to the escapement from the physical world to the spiritual world. In modern times spirituality has been separated from religion, and connotes a [blend](#) of [psychology](#) with [mystical](#) and [secret traditions](#) and [eastern religions](#) aimed at personal well-being and personal development. The search of spiritual quest in the world has made the individuals feel safe from the mechanistic world of the capitalism. In modern times "spirituality" has acquired a [new meaning](#). It still denotes a process of transformation, but is often seen as separate from religious institutions, as "spiritual-but-not-religious". Spirituality has come to mean the [inner experience](#), the [individual aspect](#). Religion represents the organized aspect, the institutions which press people into a mold. This modern spirituality blends psychology with mystical and esoteric traditions and eastern religions. A spiritual man is one who is Christian 'more abundantly and deeper than others. Spirituality is centered on the deepest values and meanings by which people live. It embraces the idea of an ultimate or an alleged immaterial [reality](#). It envisions an [inner path](#) enabling a person to discover the essence of his/her being. Spiritual experiences can include being [connected](#) to a larger reality, yielding a more comprehensive [self](#), joining with other individuals or the [human](#)

[community](#), with [nature](#) or the [cosmos](#); or with the [divine](#) realm. Spiritual practices may include meditation, [mindfulness](#), [prayer](#), and the contemplation of [sacred texts](#); [ethical](#) development. Love and or compassion are often described as the mainstay of spiritual development. Spirituality in this context may be a matter of nurturing thoughts, emotions, words and actions that are in harmony with a belief that everything in the universe is mutually dependent; this stance has much in common with some versions of Buddhist spirituality. Spirituality emphasizes [humanistic](#) ideas on [moral character](#) qualities such as love, [compassion](#), patience, tolerance, forgiveness, contentment, responsibility, harmony, and a concern for others. These are aspects of life and human experience which go beyond a purely materialist view of the world without necessarily accepting belief in a supernatural reality or divine being.

Paulo Coelho's *Brida* with its repetitions and reliance on the spiritual essence of practices and rites of passage makes it a story about self-discovery, love, the empowerment of free will, and the mysteries of life. 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; and a woman who teaches her how to dance to the music of the world, and how to pray to the moon. As Brida seeks her destiny, she struggles to find a balance between her relationships and her desire to become a witch. *Brida* is an odd combination of spirituality where witches are Christians and true spirituality lies in the balance between the two.

Brida, written in 1990, is Paulo's third book, which was launched to great success in Brazil after the publication of *The Alchemist*. It captured the press' attention and propelled Coelho into the spotlight, where he's remained ever since. *Brida* is the story of a young woman, Brida O'Fern, and her path through the Wicca pagan tradition. Brida is only 21 years old when she meets a magician and asks to become a witch. The book compares the two classical forms of teaching, the revelation and the ritualistic. Love is the only way we have to bridge over to the spiritual world. When we love, we want to be better than we already are, and love makes us better. *Brida* captures the essence of Paulo Coelho — thought-provoking spirituality, belief in the beauty of the physical and emotional worlds, and a head strong female character who personifies the Divine Feminine.

In this thesis, the researcher analyses the theme of Paulo Coelho's novel entitled *Brida* through the portrayal of the protagonist from the perspective of the spirituality. I have chosen Paulo Coelho because he is a great Brazilian writer to portray the thirst of spiritualism in the novel. He has been widely known for his spiritual novels and many messages which can give great impacts on the reader's lives, which makes him such a great writer. In this research, the researcher is interested in analyzing Paulo Coelho's *Brida* (1990) moving tale of love, mystery, courage, and the spiritual side of Eros and the erotic side of spirituality. From the text, one can see that spirituality has shaped the protagonist's characteristics. Her belief in God has given her the power to undergo a successful progress in her life, and has formed some good characteristics such as determination and optimistic thinking. Brida's characteristics in chasing her dream and transforming herself shows how people should be like her. The research explores how Brida, a young Irish girl, and her quest for knowledge leads her to people of great wisdom, who begin to teach Brida about the spiritual world, how 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, and a woman who teaches her how to dance to the music of the world, and how to pray to the moon and how Brida seeks her destiny, she struggles to find a balance between her relationship and her desire to become a witch.

Revolving round the three chapters, the research basically concentrates to probe into the elements of how the spiritual awareness in Brida makes her learn the magic that ultimately transforms her to a witch. Magic and Christianity are the tools Brida uses to validate her life choices and help visualize her dreams. *Brida* is an odd combination of spirituality where witches are Christians and true spirituality lies in the balance between the two. Mistakes lead to change, not regret, and powerful traditions shape the world Brida discovers. This is a book about the faith that opens the door to Brida's femininity and the spirituality that helps navigate her through a stale patch in her life. At twenty one, Brida is frustrated and lost, but learns to use magic to be more confident in the decisions she makes and to learn that doubt is important to moving forward.

The prime objective of the research is to analyze the novel from the perspective of how it is the story of a beautiful young [Irish](#) girl and her quest for knowledge. On her journey she meets a wise man who teaches her to overcome fear and a woman who teaches her how to dance to the hidden music of the world. The aim of the research is to unearth the issues of spiritual sensibilities in the text.

Brida has received several criticisms since the time of the publication. Different critics have analyzed it from the multiple perspectives, which present the univocal feature of the text. Gilbert and Gubar's interest in the ambivalent presentation of gender focuses upon their reading of *Brida* as 'female'. They put:

This is in the sense that second sons, bastards and daughters are feminine. *Brida* is 'female' because she is dispossessed of social power. She has no status, no social place and no property. *Brida's* rebellions against the social conventions of class, marriage and inheritance similarly suggest that she can be read as 'female' since endorsing such conventions only serves the interest on patriarchal culture. (276)

These feminist critics pursue the central opposition in the novel that of nature and culture in gendered terms. Likewise, Philip K. Wion has provided the psychological interpretation of the text. Wion claims that *Brida* is full of oral imagery:

Almost all of the social encounters involve food, and foolish one of the signs which signal belonging and acceptance. A delicate appetite, such as displayed by Isabella, and later Linton, might also be read as a reluctance to experience or engage with the sensual or physical.

Bénédicte Ledent notes that all of Coelho's novels are set in the past whereas his plays and scripts for radio and television often focus directly on what it means to be black in Britain today. He claims "What immediately catches the eye when one compares *Brida* with previous novels by Coelho is that this book is set in today's world, though of course one could say that his former fictions allegorically address the present" (13). For him, this book slightly deviates from Coelho's previous novels as it is set in present-day Britain, though it must be noted that his drama was always situated in today's society.

Similarly, Rand Rich analyses the novel from the perspective of cross culture. In this connection he puts:

In this section, I will start by discussing how the theme of slavery and its legacy is developed in his novel *Brida*. This will be followed by a

comparison between *Brida* and four other novels by Bronte to demonstrate that all of his fictions have quite a few characteristics in common, both thematically and formally. What these four books have in common is the fact that they are marked by cross-culturalism.(41)

For Cooper, Coelho's works almost always focus on the experience of slavery and its legacy by describing the discrimination of people of color in past and present times, he shows how today's race relations have a long history.

Likewise, Kowaleski studies the novel from the perspective of the technical aspects. Kowaleski puts argument in the following way:

Remember the frequent shifting between a subjective first-person narrator and a cold third-person narrator in *Brida* the multitude of voices that we find in the prologue and epilogue as a result, Bronte's works is unique as Coelho always finds different ways of showing what slavery and its legacy do and have done. Nevertheless, a lot of similarities can be found between Coelho's fictions. What immediately catches the eye is that almost none of the storylines are told in a chronological way. (56)

Thus for Kowaleski, Coelho's novels thus not only show the reader what many people have been through, they also make the reader feel and experience the thoughts and sentiments of these victims. As a result, reading Bronte's works can be a very unsettling experience, but it proves to be effective, as his novels have a way of growing on us, staying with us long after we have closed the book.

Thus, from the above mentioned criticism it is proved that different critics have analyzed the novel from the multiple perspectives but the issue of spiritual analysis is yet untouched, which proves the innovation of the research.

The proposed thesis will be a library-based research; it will use a close, discursive analytical style which will draw on the spiritual concepts and vocabularies. The research is based on the authentic cites. Guidance from the lecturers and professors is taken as the supportive tool. In addition to it the texts on the notion of feminism are taken as the tools in making the application of the stories from the viewpoint of spirituality. The different extracts of the novel are taken to prove the hypothesis.

The tool that the researcher employs is that of spirituality with special attention of how the story of *Brida* blends the personal journey with the spiritual journey. Spirituality is a personal journey towards growth and understanding, but it is a journey that we can articulate through shared approximations of meaning, intuition, and experience. Many of the readings represent the transplantation of highly personal feelings and reflections to the public realm. They represent a fundamental understanding of the personal and communal elements that inform spirituality, and further reflect a behavioral shift from spiritual rumination that concludes as a private, internalized process to one that is shared with a community of readers. Perhaps the writings on spirituality are an attempt to give form and texture to the intangibility of spiritual experience. Given that spirituality is such a broad and elusive concept, it makes sense that these writers would attempt to anchor their discussions to a particular notion of spirituality. Several writers described spirituality as something larger than the self, though not necessarily an entity we would refer to as God. For some, God does play a central role in their spiritual lives, but for others, the something other than the self is a kind of human connection, a transcendental unity of spirit and spirituality, on the other hand, involves an individual posing the deepest questions of existence about the meaning and purpose of life, reflecting on these

questions in daily life, seeking out a spiritual community, and engaging in spiritual practices that give meaning to their questions and reflection. Posing questions about the meaning of life and reflecting on these questions in the context of daily living are inward activities, but the latter activities, participation in a spiritual community and spiritual practice, have the potential to take place in a religious context, but are not restricted to institutionalized religion. An individual could participate in a community that is engaged in an exploratory, spiritual dialogue but does not aim to codify or formalize the dominant, expressive practices or beliefs within the group. Nino's (2000) work makes clear that spirituality occurs in the personal realm, while religion occurs as part of a public and communal expression of faith. While religion has elements of tradition and authority that attempt to answer some of life's most meaningful questions, spirituality is a personal quest for meaning that each individual must answer for him or herself. Spirituality lacks the finality and decisiveness of religion because it situates an individual in a space of ambiguity, inquisitiveness, and humility. There are also those writers that distinguish spirituality from religion to discredit spirituality.

Spirituality can be considered a complex concept. It can play a role in the lives of many individuals and can often be considered an important force. For some, spirituality can offer peace, understanding of good and bad situations, a time for reflection, a moral base, and a belief system (Wortmann & Park, 2008). Individuals have flexibility in choosing what aspects and dimensions of spirituality work best in their life. Although spirituality does not have to be religious in nature, there are individuals who feel that that component or aspects of it are important in their spiritual development. For example, God, in terms of Christianity, does not necessarily need to be the ideal focus in spiritual experiences, yet, for some, a belief

in the Divine or a higher transcendent being is necessary. The manner in which the Divine is defined, points to the character of one's spirituality.

The search for a spiritual belief in the Divine or higher transcendence has been part of the human experience. Some individuals find that the meaning in their spirituality coincides with the relationship they have with God, the Divine, or a higher transcendence (Greenway, Phelan, Turnbull, & Milne, 2007). Whether that relationship is positive or negative coincides with how a person views their spiritual life. According to Greenway, Phelan, Turnbull, and Milne (2007) a positive or negative relationship can have an effect on the individual's relationship with themselves. A positive relationship may lead a person to focus on making positive changes not only in their physical life but in their spiritual life as well. Some believe that the kind of relationship one has with The Divine affects what happens in the afterlife or other realm.

Incorporating a belief in a higher transcendence can affect how a person dictates as well as views their day to day life and experiences. For some, the quest of a higher being leads to a sense of enlightenment, spiritual growth, and/or even a transcendence of the self. Self transcendence allows individuals to cope with challenges and overcome inner and outer negative experiences as well as accept them (Greenway, Phelan, Turnbull, & Milne, 2007).

Self-transcendence is a concept that has been incorporated in discussions of spirituality and spiritual growth. It is defined as the ability to experience life on another level. Self-transcendence goes beyond a human's understanding of space and time and allows for the ability to see and understand that there is a unity within the complex dimensions of nature and human relationships (Greenway, Phelan, Turnbull, & Milne, 2007). There is more to experience than what is simply felt. Self-

transcendence explains how an individual can direct and drive their selected behavior and create relationships not only with the self and the environment but with a higher being as well (Greenway et al. 2007). As stated earlier, there is a connection between an individual's behavior and how they view their relationship to God, The Divine, or a higher being. Self-transcendence helps to explain the connection as well as provide spiritual coping strategies when the relationship presents negative effects on the individual.

As much as one can have a positive relationship with a higher being, so too can a negative one exist. Spiritual relationships that involve negative coping strategies can be deemed problematic. In this type of relationship, individuals tend to have a negative view of God or a higher being transcendence. For example, viewing God or a higher power as a punishing or controlling entity may place individuals in distressed moods which can lead to emotional suffering (Greenway, Phelan, Turnbull, & Milne, 2007). Emotional suffering may then lead individuals to question their belief in a higher power and thus go through a spiritual struggle. Bryant and Astin (2008), in their research on spiritual struggle during college years provide perspectives on how some students question why God or a higher being would allow for human suffering. These perspectives lead to anger and confusion and students distanced themselves from religiosity or spirituality. The confused perceptions about the presence of suffering and evil had caused students to have a negative outlook on life (Bryant & Astin 2008).

Negative coping strategies through spirituality can also present positive aspects in an individual's life. Although one's relationship with a higher being can be seen as controlling or punishing, it may motivate the individual for personal change. Also, according to Dabrowski an individual's personal distress may force one to

foster spiritual change and become closer to the belief in a higher being (Greenway, Phelan, Turnbull, & Milne, 2007).

Attitudes of a positive relationship may include a view of the transcendent being as caring and loving. These types of attitudes enable individuals to cope positively during challenging times and to develop strategies in overcoming distress. Positive relationship attitudes also assist with spiritual and personal growth and enhance the spiritual relationship with a higher being (Baldacchino, Donia, Draper, & Peter, 2001).

In cases of terminally ill patients, a study done by Reed on spiritual coping strategies, found that patients' self-transcendence was high and a strong relationship was held with a higher being or God (as cited by Baldacchino et al., 2001). It was found that self-transcendence in these patients was due to the incorporation of religious aspects, such as prayer and religious activities (Baldacchino et al., 2001). According to Smith, patients who held no religious beliefs, but used spirituality to connect with others and nature, also held a positive relationship with a higher being (as cited in Baldacchino et al., 2001). These patients and their relationship to a higher being helped them to positively understand and come to terms with their illnesses. It also helped them look towards a deeper meaning in their life.

A positive relationship with God, or higher being/transcendence, may also lead to negative aspects in terms of self-transcendence. Although a spiritual belief in a higher being may be present, an individual may strongly depend on the higher being to get them through difficult and challenging times (Greenway, Phelan, Turnbull, & Milne 2007). This fosters a weak self-transcendence within an individual because they forget to use their own emotional abilities to help them go through difficult situations. If an individual continues with a passive pattern and challenging situations

do not change, a negative relationship may occur, causing the individual to think they have been abandoned (Greenway et al., 2007).

It is important to acknowledge that there are also individuals who feel they do not have a connection to spirituality and may still be exploring what it means to them.

Although spirituality is an important force for many, it is not a concept that is often discussed in social work. It is important to understand and recognize how a person incorporates spirituality in his/her life. For some, spirituality helps in handling everyday occurrences and/or facing challenging events. In others, spirituality often emerges in the experience of death and grief.

It may seem apparent that having a sense of spirituality may ease and comfort the thought and/or experience of death. Does the incorporation of having a spiritual life affect the coping skills one has in experiences of death and grieving? Exploring the role spirituality plays among individuals, especially in coping with death and grieving, can provide insight on how to better understand and work with individuals on this particular level.

Spirituality may also play a role in how people view their life and the world around them. It can affect the relationships they have with others as well as how they view their life in regards to their environment. In turn, an individual may use spirituality to help cultivate various aspects of their life and promote well-being.

Neiman (2000), for example, views spirituality as hollow and faddish because it is not grounded in a religious tradition. He contends that spiritual intelligence is only possible through the learning and practices required of members of formal, religious communities. Schaper (2000) also distinguishes spirituality from religion because she is critical of the recent movement to replace organized religion with

spirituality. Schaper believes spirituality promotes disproportionate focus on the self, in contrast to religion, which seeks to integrate the human experience and unite people on a fundamental level. Indeed, for some writers, spirituality and religion exist along irreconcilable poles. Still, for others, spirituality supplements the more critical practice of religion. Others hold that spirituality and religion complement one another by representing the public and private realms of belief and humanity. It was evident that many of the writers wrote about spirituality to appeal to the larger community to include spirituality in various environments, particularly in learning situations and the work place. Brown (1998), for instance, discusses the reformed English model of student development. The model is totalistic because it includes spiritual, moral, social, and cultural development. As part of spiritual development, Brown believes that schools should provide students with opportunities to reflect on their experiences, emotions, and personal beliefs.

Brown also suggests that teachers similarly practice contemplative observation, a Buddhist practice that involves reflecting on the external environment and the students within it, while also reflecting on one's initial impressions. The practice involves being more actively reflective of the way that students are perceived and treated. The best way to describe contemplative reflection is as meta-reflection because it is reflection turned inward such that an individual reflects at a deeper level on cursory reflections. In many respects, Brown's (2000) work emphasizes making spirituality part of student development and teacher practice. In Heller's (1993) piece, Parker Palmer also recommends allowing students to engage in spiritual reflection as part of the learning process. Furthermore, Palmer believes spirituality can enhance the self-understanding of teachers, which would improve the overall quality of their teaching and relationships with students. The proposed definition of spirituality

combines internal, consciousness residing in the heart, and a power that we can strive to reach, rather than the worship of a power called God. A distinction is made between religion and spirituality, although the two concepts have the potential for coexistence. Religious and non-religious people can operate with completely different conceptions of spirituality, but the more critical issue is the extent to which the religious and non-religious person embodies several key principles of spiritual living. Beck lists thirteen characteristics of spiritual people, including awareness, an insight that does not require intellectual training; breadth of outlook, an ability to see the "big picture"; a spiritual outlook, an appreciation for the interdependence and interconnectedness of the world; integration of mind, body, soul, and spirit; wonder, the sense that there is something beyond immediate experience; gratitude, an attitude toward life that is not necessarily directed at someone or something; hope, a confidence in the future; courage, an active approach to living; energy, a motivation to live, not the kind of energy created by anxiety or overextending one's self; detachment, the ability to achieve a level of self-reflection; acceptance, approaching life with an open heart and sense of forgiveness; gentleness, a kind, steady resolve; and finally, love, the defining element of spirituality.

In the academic setting, a context for scientific inquiry, spirituality is especially off-limits because it is viewed as counter to scientific norms. For the authors, treating spirituality as taboo is hypocritical because colleges and universities historically were sponsored by churches; religious and spiritual themes prevailed in colonial, campus communities. Furthermore, social and cultural themes occur throughout a person's life, namely the experiences of birth, death, marriage, justice, reconciliation, goodness, and badness. Like most spiritual writers, Dickmann distinguishes between spirituality and religion and locates the interest in the spiritual

as a need to return to a more basic, non-material state. Dickmann is also careful not to define spirituality in terms of other-worldliness. He locates it in the affective domain of consciousness, feeling, and emotion. Interestingly, Dickmann associates spirituality with exclusively positive traits. It is not clear where he positions human traits such as greed, envy, or malice because his definition is based on a positive, stable nucleus of particular human characteristics, rather than an explicit process or cultivation of these traits.

Dickmann's primary concern is the inclusion of spirituality in the curriculum because he regards spiritual development as a critical component of over all student development. He concludes the piece with a list of ways to explore spirituality in everyday life. The items seem to fall into natural categories, including being more relational and open to interpersonal experiences, making mental connections between things and events, engaging the senses, reflecting on potential and improving the self, actively creating artistic or aesthetic forms, and focusing on the non-material aspects of the lived experience.

The research explores how Brida, a young Irish girl, and her quest for knowledge leads her to people of great wisdom, who begin to teach Brida about the spiritual world how 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, and a woman who teaches her how to dance to the music of the world, and how to pray to the moon and how Brida seeks her destiny, she struggles to find a balance between her relationships and her desire to become a witch.

The limitation of the research is that it will not touch the debate of other aspects apart from the notion of spirituality. The eyes of spirituality along with magic realism are used neglecting other aspects to make the thesis prove the hypothesis. The

incidents of the novel also confirm the features of feminism, but, the delimitation of the research is that it only sticks to the notion of the spirituality.

The tentative chapter division and allocation of the time of the thesis are as follows. This thesis is organized into three chapters, which are preceded by the acknowledgements, the table of contents and the abstract. Chapter one is the introduction, which consists of the background of the study, the Statement of the problem, the purpose of the study, the method of research, and the organization of the thesis and it provides the bird's eye view of the research. Chapter two contains the analysis of theme through the portrayal of the protagonist in Paulo novel *Brida* through the eyes of spiritualism. It is the textual analysis of *Brida* keeping in attention the modality of the spirituality. Chapter three is the last chapter that includes conclusion of the analysis. The thesis ends with the bibliography.

II. Coelho's Depiction of the Spiritual Journey

Depending upon the oriental modality of spirituality, the research primarily bases on the finding of how Brida depicts the spirituality of the protagonist while learning tradition of the sun and the tradition of the moon. The world has been changing material focus to the spirituality focus: in this context spiritual journey of Brida becomes mile stone to find the significance of the spirituality. The happiness , which is widely considered, lies not in the emotional attachment or in the material sophistication but in the spiritual awakening which is presented by Brida and her spiritual journey. The spiritual journey of Brida has ultimately made her realize the spiritual gratification which is the major concern of the research. The spiritual journey that Brida incorporates makes her journey possible to the path of salvation. After acknowledging Magus and Wicca, Brida finally involves in the spiritually contemplation to achieve the reality which we connote as the God sometimes. She involves in the heavy practices to gain the reality through the spiritual contemplation. But during the beginning, Brida is skeptical of whether she becomes able to achieve the salvation or not. At the beginning she seems pessimistic regarding the attainment of the reality through the spiritual contemplation. It is the example of how during the beginning of the spiritual quest a person trembles from attaining the reality or the knowledge. This presents the fact that during the beginning of the spiritual journey there may emerge a bit pessimism. But as Brida involves in the spiritual contemplation being deterred, she finally becomes able to learn the magic. She finally sees what Wicca calls:

The Tarot cards before her began to show fantastic scenes: men with bronzed, oiled bodies, wearing only things and some sporting masks like the giant heads of fish. Clouds raced across the sky, as if

everything were moving much faster than normal and the scene shifted abruptly to a square, surrounded by grand buildings where a few old men were urgently telling secrets to a group of young boys, as if some form of very ancient knowledge were about to be lost forever. ‘Add seven and eight and you’ll have my number. I’m the devil, and I signed the book...the scene changed yet to the sea, to reveal temples carved out of the rocks, and then the sky began to be covered by black clouds pierced by brilliant flashes of lightning. A door appeared. It was a heavy door like door of an old castle. The door came closer to Brida [. . .]. (53-54)

It is the presentation of how Brida ultimately becomes able to learn the magic. The spiritual journey that Brida incorporates enables to find the reality. Wicca asks Brida whether she become able to perceive the reality or not. The answer of Brida becomes evident to prove the spiritual journey able to lead to the reality. Here follows the conversation between Brida and Wicca:

‘How do you know?’

‘Easy, By your ears.’

‘By my ears! How disappointing!’ Brida thought to herself. ‘And there was me thinking she could see my aura’. (58)

The answer of Brida that through the spiritual journey, she becomes able to learn the 'aura' of life is the striking example of how the value of the life has been acknowledged by Brida through the spiritual contemplation. Brida learns the aura of life through the spiritual contemplation that is evident to prove the value associated with the spirituality. The spirituality in the present time is surpassing the material life to make us understand the reality associated with the things. The value or the reality

associated with the things enabling us to reach the reality and 'aura' or the value of the life makes the spiritual quest powerful. In the present time the individuals associate the human value with the material life. They all define everything in terms of the material possession. In this condition Brida has become the manifesto of how the spiritual life and spiritual journey enables us to perceive the reality associated with the events and the situations.

While making the novel a manifesto of the spiritual awakening Coelho brings the conflicting perspectives about past and present in the life of Brida. According to Wicca, one remains incomplete if anyone fails to find one's soul mate. Therefore it's a must to find one's soul mate. It's a great irony on the part of the Coelho to say that one is incomplete without one's soul mate. He makes Brida struggle and get confused to find soul mate, without which she is incomplete. She questions and also thinks how to find and how can she know that one is her soul mate in this vast world. All this is done so that Brida could know that at last Magus is her soul mate.

Coelho has also brought two conflicting perspectives about past and present in *Brida*. Magical power leads Brida to travel back into her past life and she comes to know that her name was Loni, who was on the verge of death and Talbo was her husband, a warrior. Always a strange voice used to torture her by pre- informing her about her death in this way: "You are going to die" (71). This voice accompanied Loni till her death. "You are not afraid", (76)) says the voice to Brida, who is not afraid of death as she knows that death is merely another beginning. She could see the faces, bodies and gestures visible only to her and sometimes she uses her invisible friends to shift objects around and make strange noises that frighten her companions:

She with her affection and gaiety, had been largely responsible for him having rediscovered the meaning of life, that her love had driven him

to the far corners of the Earth, because he needed to be rich enough to buy some land and live in peace with her for the rest of his days. It was his utter confidence in his fragile creature, whose life was now fading fast, that had made him fight with honor, because he knew that after battle he could forget all the horrors of war in her arms, and that, despite all the women he had known only there in her arms could he close his eyes and sleep like child. (80)

Coelho here brings irony of fate on the part of Loni, who was deceived by her husband whom she loved very much and she was dying for him as she was with him during the war between Cathars and the Catholics. Talbo did not tell Loni about his woman, who was waiting for him. But the voices which were torturing her by telling her that she was about to die not to deceive her and were always with her until her death. This voice seemed much more loyal than her husband at the end. Love raised Loni above happiness and also death and life at last. We find two conflicting parts in the novel between Loni in the past who died for love and religion, whereas Brida in present world is on her way to magic for love. Thus, the novel confirms the issue of the spirituality as the means to achieve salvation from the worldly life. Here, spiritual awakening of Brida enabling to learn and teach magic are considered as the powerful examples in the way of the reality through the path of the spiritual journey.

Paulo Coelho has used several manifestations of the spiritual impulses in this text. The conversation between the characters is also the technique to present the spiritual search by the characters. Magus asks Brida "Do you know how to pray?"(102). But Brida's reply is funny and says her soul is silent and she doesn't know how to pray. In reality, it is only the enlightened one who can pray. Thus, Coelho's dialogic presentation of the characters also raises the issue of the spirituality.

Here pray refers to the spiritual journey which Brida claims to be achieved through the help of the silent soul. Silent soul is the enlightened soul that enables an individual involve in the spiritual journey. The enlightenment becomes possible only with the help of the transcendental ego. The transcendental ego is the weapon for the spiritual contemplation. Transcendental ego results after the negation of the external and internal influences and when an individual meditates deeply to find out the reality concerned in the disinterested manner. Brida, again, goes to the forest to meet Magus. On their second meeting, though Magus wants to tell her that she is his soul mate, she interrupts and asks, “Why are you wasting your time with me?” Hiding his feeling and the truth he answers, “Because I need someone to talk to” (110).

This statement makes us aware of the spirituality. Here, Brida informs that she has achieved the spiritual contemplation and she is an individual willing to communicate to 'someone'. Here, someone refers to the God or the agency of mystical power . Thus Brida is in the spiritual contemplation that she fulfills through the great spiritual practices. The thinkers deal with the spiritual practice enabling to take to the world of reality. In this connection Stevenson Puts:

Due to the materialism and industrialism, everything in the world has been judged in terms of the material value. The industrialism gave rise to the capitalism. Capitalism provoked money minded rationality because of which human beings become the commodities to be sold and bought. The material value associated with the human life is being counted. Due to this the world is experiencing the physical, moral, cultural and religious riot. In this condition people are returning back to their spiritual life. (74)

The spiritual life always redeems the human beings from the miseries. Spiritual quest enables an individual to be determined to the negation of the of spirituality. The thinkers of the spirituality are in the advocacy to leave the material life in order to achieve the salvation and happiness. In this connection Wicca is also praying virgin Mary to take her outside physical world so that she can achieve the spiritual gratification. It is evident from the following lines of Wicca:

May the Virgin Mary free us from those marks and put an end forever to our sense of guilt. We feel guilty when we go out to work because we're leaving our children in order to earn money to feed them. We feel guilty when we stay at home because it seems we're not making the most of our freedom. We feel guilty about everything, because we have always been kept far from decision making and from power.

(129)

Thus, the quest of the spiritual thirst makes an individual happy and complete which is the finding of Coelho. The impulses of spirituality again becomes evident when Brida and Magus decide to improve in the spiritual journey. The spiritual journey that Magus and Brida represent is a typical example how we have to forget the material life to attain the spiritual quest and happiness. It is evident from the following lines which present the spiritual journey of Brida and Magus as:

They travelled through time and space, through the two Traditions. Brida saw meadows full of flowers, animals she had only read about in books, mysterious castles and cities that seemed to float on clouds of light. The sky lit up as the Magus drew for her, above the wheat field, the sacred symbols of the Tradition. At one point, they appeared to be in the icy landscape of one the Earth's two poles, but it was not our

planet: other smaller creatures, with long fingers and strange eyes were working on a vast spaceship. Whenever she was about to say something to him, the images would vanish to be replaced by other.

(196)

Coelho shows that Brida's rejoicing after the vision from Magus is also dramatic. Here, the spiritual world and everyday world are shown as Brida and Magus takes spiritual journey. But fantasy does not last for long and everyone has to return to the real world leaving imaginative world, like Brida and Magus after their spiritual journey come back and go to their own appointed destinations. The above lines blends between the real and the magical elements. This presentation of the magical elements frequently occurs in the novel to make the reality and the magic appear in the same horizontal line of equality..Brida's mother's strange experience of love for a stranger as she reveals to her daughter: "I've never stopped loving your father, not for a single day" (209). She adds:

He's always been by my side doing his best, and I want to be with him until the end. But the heart's a mysterious thing, and I still don't really understand what happened that afternoon. What I do know is that meeting that man left me feeling more confident, and showed me I was still capable of loving and being loved, and it taught me something else that I'll never forget: finding one important thing in your life doesn't mean you have to give up all the other important things. (209)

Magic has started to take control over Wicca and other initiates, and no longer had the world seemed far away and no longer cared about superficial things. Wicca feels proud of her body and stands naked only to show how free her soul is at that moment. She looks again at the naked women, who are now travelling through time and

meeting many soul mates. Inside the invisible circles, she draws five pointed stars to come into contact with the world of light. She says:

Open the eyes of her soul and found her in a desert and remembered she had been there before with Magus in her earlier magical journey. Brida met with Wicca's teacher in that mysterious land, who told her that he is Wicca's teacher and informed her you have found your path. Then he smiled and magic began to take place. In his right hand a blue cloak suddenly appeared. 'You can only be close to preparing if you are one of them. The scene around her changed. She was no longer in a desert, but immersed in a kind of liquid in which various strange creatures were swimming. (252)

The magical elements are always related to the supernatural world that goes beyond boundary of the time and space of the physical world. Magic realism is characterized by two conflicting perspectives- one is based on an enlightened and rational view of reality and the other is based on acceptance of the supernatural as part of life.

Wicca's teacher said it is a mistake that set the world in motion and tells her never to be afraid of making mistakes. He brought the example from the Holy Bible to His creation:

'But Adam and Eve were driven out of Paradise.' 'And they will return one day knowing the miracle of the heavens and of all the world. God knew what he was doing when he drew their attention to the tree of the knowledge of Good and Evil. If he hadn't wanted them to eat it, he would never have mentioned it.'

'So why did he, then?

'In order to set Universe in motion'. (253)

Wicca's and Magus's teacher are omniscient, omnipotent, transcendent, absolute, infinite and free as they can appear and travel wherever they prefer. Wicca's teacher has told her never to be ashamed. Slowly the figure of the teacher begins to dissolve, along with the desert and the stone. Brida after her initiation knows that Magus would never be hers even though he will help her whenever she will need him. The love between Brida and Magus is a magic since due to the vision of light only both of them know that they were each other soul mates, otherwise they would have never known each other, and never fall in love.

When Wicca and Magus compared and say that each of their Tradition is far better than others in their thoughts while they are in the last initiation ceremony. Magus thinks the tradition of Moon is a fascinating one with teacher and it's rituals but the Tradition of Sun is more difficult to follow though it looks simple, a simple thing always seems so complicated. He too at first, longed to learn Tradition of Moon. It was his irony of fate that compelled him to learn the Tradition of Sun at last. Wicca on her part is glad that she is the teacher of the Tradition of Moon. Everyone who comes to her is eager to learn, while in the Tradition of the Sun most are in permanent flight from what life is teaching them. Different thinkers or the spirituality claim that the spiritual quest has been proved fruitful to brake off the evils of the physical life. The material life always brings the sadness and the imperfection, but it is the spiritual life which leads us to the path of salvation. Thus the spiritual journey has been proved the effective medium to attain the reality.

Brida has innocent and the immature life in the beginning. Slowly and gradually she proceeds to learn the magic through the spiritual contemplation in the guidance of Wicca and Magus. In the beginning Brida faces the problem in her smooth path of the spiritual life. Actually in this condition of how an individual

staggers in the smooth procession of the spiritual life. In the beginning slowly and gradually Brida submerges in the path of spirituality and she finally becomes able to proceed through the spiritual path only to get the knowledge of the tradition of the sun and the tradition of the moon. They are the avatars of the reality. Thus the emphasis of Brida is how the spiritual life unconcerned of the material life, becomes able to present the reality. Magus and Wicca are the symbolical agencies in Brida's spiritual path. The basic aim of the research is to present the upper hand of the spiritual life over the physical life, in the context of the world returning to the spiritual life disowning the material life. The research carries the universal significance. The universal significance that the research carries makes it the spokes person of how the happiness, salvation, gratification and the ultimate reality resides not in the material and artificial world but in the spiritual world. Thus, the research is the manifesto in presentation of the spiritual quest leading to the happiness that is possible only with the avoidance of the material life as Brida follows.

In her regression to the previous crises, Brida also meets some problems. Since she meets problems, Brida has to overcome the problems through some ways. In this stage of trust versus mistrust, her first **way** in overcoming her problems is by trying 'to get'. To do this, Brida also tries to think positively to make her sure that people can be trusted. This effort of think positively shows that Brida wants to reach one of the psychosocial virtues of this stage. The virtue that she wants to reach by doing this effort is hope. By thinking positively, Brida actually hopes that everything goes well as she hopes it to be. As I explain before in the .previous chapter, Brida cannot trust people easily because she is afraid of being fooled. For example, she cannot trust the Magus although she wants to overcome this problem, she tries to do the psychosocial modality of this stage, 'to get' by thinking positively about the Magus

because she thinks it can help her to overcome her mistrust-. 'To get' here means that Brida wants to get what she wants. It is proven when Brida meets the Magus for the first time. There are a lot of thoughts of Brida that indicate she is actually hoping that the Magus is a person who can be trusted:

I have to trust him, she told herself. "If I believe that he can teach me magic. Then I also have to believe that he can guide me through me forest," "Perhaps he's testing me,"

If that everything that was happening—including-was perfectly normal. (10)

These lines show how Brida tries hard to make sure that Magus is a trustworthy person. These lines appears in the novel when the Magus asks Brida to follow him to go deeper into the forest. At first, Brida does not feel anything wrong happening, but then she realizes that Magus just walk around the same place. Thus, Brida tries to convince herself that the Magus is capable to lead her in the forest. The above quotation also shows how Brida tries to think positively about the Magus. For example, the above lines show that she makes her sure and hopes the Magus is just measuring how patient she is. Furthermore, the it also shows that she hopes that those circular walks that Magus does is normal. The meaning of 'to get' in this case is that Brida wants that the Magus is really capable in leading her through the forest, that he is just measuring how patient she is, and that the circular walks is normal are really true. If they are true, then Brida gets what she really wants and hopes, and it will lead her to trust Magus.

Fortunately, all the efforts that Brida does end successfully although she almost fails in the beginning. She almost fails since Brida in the beginning starts mistrusting the Magus one more time. It happens when she feels a note of tenderness

in the Magus's voices, "There was a note of tenderness in the Magus's voices. Far from reassuring her, this frightened her." (17). This line shows that a little thing can make Brida fall again into mistrust. It happens because she has not completely overcome her problem about mistrusting the Magus. In addition, there is also a line that proves that Brida is trying again to make sure that the Magus is trustworthy. It is when the Magus asks Brida to stay alone in the dark forest for one night as her first lesson in learning magic, "she was sure that the Magus was somewhere nearby, watching her reactions, to see if she was capable of learning the first lesson of magic" (19). This line shows Brida's effort in making her sure that the Magus actually does not leave her alone in the dark forest and he is testing Brida's capability of learning magic- She thinks this way Just to make her calm and does not be afraid of being alone. But it seems useless because she starts to feel afraid of being alone.

However, the previous effort fails, Brida does another effort that finally leads her into success. This second way is by the reflection over the things she can believe. According to Erikson, another psychosocial virtue besides hope is faith. Before she completely falls into mistrusting the Magus, fortunately Brida finds another way to overcome the problem, so she will not fall into her crisis again. Feeling her fear starts growing, Brida tries to reflect some things that may calm her. For example, she tries to remember all the comfortable moments in her childhood to overcome the fear.

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. I can't explain what he's like, but I know he is near. I will not dash my foot against a stone. (22)

She had been taught the psalm by her grandmother, who had died quite recently. As soon as she wished her grandmother could be there, she immediately felt a friendly

presence. These lines show how Brida finally finds a way to eliminate her fear and it works. These quotations also show how she reflects the things she can believe, like the existence of God and her Guardian Angel. Her reflection is also proven when she tries to remember the psalm that her grandmother taught her when she was a child. By reflecting her grandmother who gave her the comfortable feeling when she was young, it makes her feel safe now. Thus, she finally feels calmer and passes the test that is given by the Magus successfully. And instead of mistrusting the Magus, she finally can trust him. Also, she finally succeeds to overcome her crisis because she gets what she wants from the Magus because the Magus is indeed capable to lead her through the forest and he does the circular walks indeed to measure how patient she is. They are true because in the next morning, Brida wakes up and realizes that she becomes braver because of the dark night. In a word, there are two efforts that Brida does to overcome her problem that lead her to trust. The first effort is by thinking positively that everything is fine. This effort is considered as hope according to Erikson but it almost fails. The second is by the reflection over the things she can believe. These two ways actually can be categorized as 'to gel' modality because through positive thinking, Brida finally gets the hope and through reflection over the things she can believe, she finally has faith. Brida also succeeds to overcome the problems because the psychosocial treatment leads her to the virtues of hope and faith.

However, escaping from Wicca only causes her losing face because it only shows that she fails in doing the ritual. But she finally realizes that it is not right if she just disappears. Thus, instead of running away from Wicca, she prefers to call Wicca and confesses that she does not have the ability to succeed the ritual. "She steeled herself and dialled the number on the piece of paper-Wicca answered. 'I won't be able

to come tomorrow,' said Brida.' (51), from this quotation, Brida chooses to act as a person who has self-esteem. By having self-esteem, Brida wants to show that she has power over herself and she is not forced. By this action Brida also wants to show that she does not lose her face. Besides, Erikson said that face saving is a device to balance the destructiveness of shame.

But unfortunately, this action somehow also shows that she is still forced. It is proven by a quotation; "she considered not phoning Wicca and simply disappearing. But what about the bookshop? She wouldn't then have the courage to go there again" (38). This quotation shows that Brida is actually forced to call Wicca. The force indeed does all come from people, but not from her mind. She is forced not by her will that if she does not call Wicca, she will not be able to meet the bookseller anymore. And instead of that, it is better for her to call Wicca although she does not want. Thus, it means that her effort of calling Wicca fails. Instead of improving her self-esteem, she still has no free will to decide. This failure of the effort keeps Brida away from the will as the virtue, and leads her to compulsion of this stage. Thus, it is clearly seen that Brida's effort fails and ends to the compulsion. As it is explained, Brida's effort to overcome her problem fails in this stage. At the first time, she succeeds in doing by holding on her responsibility by calling Wicca to tell that she is unable doing the ritual and she is willing to take all the consequences. But finally, it still fails since her reason to call Wicca is also a force from her mind. Thus, the effort is considered as failure because it leads her to compulsion.

A few years before, she would have felt depressed by her own behavior, but she would, at least, still have been capable of the occasional heroic gesture; now, though, she was starting to adapt to her own mistakes. If she just disappeared, the book sheller would not be so

kind next time. 'It's happened before. Because of some thoughtless gesture towards one person, I've ended up losing touch with other people I really cared about.' She couldn't do same thing now. (51)

This lines show how Brida evaluates her life, mistakes, and feeling. In the line, the word 'a few years before' really points out that Brida is evaluating her life. Through this evaluation she finally realizes that by making a lot of mistakes, herself becomes weaker and weaker. Also, it makes her depressed so much. Thus, this self-observation really helps her to see her life and realizing the things That she has not known before. But unfortunately, this effort does not lead her to solve her problems and reaches initiative because in fact, she finally gets the wrong idea by considering making mistakes as a virtue instead of an encouragement. "She knew other people who did the same—they, too, got used to their mistakes, and it wasn't long before they began to see them as virtues- And by then it was too late" (50). Here in this quotation, Brida finally reaches the wrong idea where she agrees that making and getting used to mistakes are virtues. It means that, instead of leading her to succeeding initiative, this effort makes her fails for once again in her life.

Second, to hear the self-guidance, she asks other people's opinion to guide her into the right way. In the novel, Brida is a person who always curious about things. Thus, because other curiosity, she likes to ask a lot to people that she believes can give her the right answers. This curiosity of Brida is proven by Wicca, when she says "don't keep asking stupid questions"(139) because she is bored of Brida asking her a lot of questions. There are some examples where Brida asks people's opinion that guides her escaping the guilty. The first example is when she asks her mother's opinion about her dilemma in choosing the Magus, her Soul Mate, or Lorens, her boyfriend, "have you ever been in love with two men in once. Mum?" (203). This

quotation shows Brida needs her mother's experience to help her escape from her dilemma. After she asks this kind of question, her mother begins to tell the story that she also once was facing the dilemma but she finally chooses her present husband without forgetting another man. This effort leads Brida into success because it encourages her and leads her to a purpose that she decides to choose the Magus. In his theory, Erikson explained that courage and purpose are the psychosocial virtues of this stage. And by this second effort, Brida finally gets both of the courage and the purpose.

Third, the last effort that she does to overcome her problems is by doing the self-punishment. Brida's self-punishment is clearly seen when she takes the consequences of her own mistake. This consequence is her self-punishment of what she has been doing. It firstly happens when she fails in succeeding the ritual of tarot cards. Because she still cannot succeed the ritual, Brida makes her sure that she has to accept and face the consequence to lose her face in front of Wicca. But this conclusion is not that easy. Before she concludes to accept the consequence, Brida thinks to easily escape from Wicca so she will not lose her face in front of her teacher. But then, she realizes that it is a wrong action and that she has to face Wicca although she fails the ritual:

If she just disappeared, the bookseller would not be so kind next time.

"It's happened before. Because of some thoughtless gesture toward one person, I've ended up losing touch with other people I really cared about." She couldn't do the same thing now. (50)

This quotation shows how Brida considers everything before taking a decision. In this quotation, Brida thinks to escape from her failure and also escape her punishment. But, different from her responses toward the first inner voice, she listens carefully her

inner voice this time, reconsiders her decision, and takes the right decision. Finally, because of listening *to* her inner voice, she finally decides to accept all consequences that she will get from Wicca, "She steeled herself and dialled the number on the piece of paper. Wicca answered- "I won't be able to come tomorrow," said Brida (50). This action shows that she finally succeeds the self-punishment and gets the courage from her right thinking. In this effort, she is also encouraged to consider everything before taking decision.

Thus, by doing these inner voices, Brida finally succeeds to overcome her problems and reaches courage and purpose as the virtues. Although the first effort does not help her, but the second and the third efforts help her that causes her to go ahead by her rather than mistakes. But, instead of overcoming her problems, she still keeps falling into the role confusion. This effort cannot lead her to get fidelity and the malignancy of this loyalty. For example, although she decides to have dinner with Lorens, she still cannot erase her thought that Lorens may not be her Soul Mate and that Lorens may not be the right man for her. Actually, she succeeds in overcoming the crisis by this effort in several days after the dinner:

"I know a man who makes me feel complete. Three days ago, he showed me that his world is full of mysteries- too, and that I'm not alone."

"Do you love him?"

"What I've realized is that I could love him still more. Even if I learn nothing new on this part, at least I will have learned one important thing: we have to take risks." (83)

These quotations show how Brida is sure with his boyfriend during several days after the dinner. But it does not stay longer after several days later, she fails and comes

again with her crisis. It is proven by her anxiety about her Soul Mate that is much more growing up, "I want to know how to find my Soul Mate". This quotation shows that Brida finally comes again with her previous doubt. These proofs show that Brida is still dealing with her problem that she is overlooking what is unacceptable and forgivable. She cannot decide things that she can always keep, instead, she will always, doubt if other, choices appear and sometimes, she may fate the new choice and leaves the previous decision, which means that she refuses to accept, that Lorens is the right one for her.

The second way that Brida does to overcome her problems is by finding a role model. By finding a role model, Brida also does the second psychosocial modality in this stage that Erikson called by to be oneself. In order to do this modality, Brida takes Wicca as her role model. It is proven by her actions that shows her great interest in Wicca and that she worships Wicca more than a student who worships her teacher. The first proof is that Brida always does everything that is asked by Wicca without any hesitation. In the novel, Wicca is very influential person for Brida. She always asks Brida to do some rituals and Brida always does the rituals without any objection. Although there are some difficult rituals that she has to do, but she never complains or rejects it. She considers Wicca as her boss, "Brida is proud to be invited and asked her boss if she could leave work early" (165). Her consideration of Wicca's role in her life also shows how she appreciates Wicca more than her role as a teacher- In addition, there is a quotation that shows how Wicca plays a big role in Brida's life:

Perhaps that afternoon would provide her with a chance to show Wicca how important she was to her and how much she wanted to be her friend. It was difficult for Brida to separate friendship from the spiritual search, and she was hurt because, up until then, her teacher

had never shown the slightest interest in her private life. Their conversations never went beyond what Brida needed to know in order to work with the Tradition of the Moon. (166)

This quotation shows how Brida wants to know Wicca more privately than just the relationship between a teacher and a student, Brida wants to know more about Wicca because she considers her as her role model in her life. Unconsciously, Brida wants to be Wicca. She starts to adapt Wicca's personality by being wise and mature. It is proven since she starts to consider that she is a witch like what Wicca always does. This fact is proven when she said "I'm a witch" (212). "It was the first time Wicca had shown her any kind of affection, even if it was only an invitation to join her on a shopping trip. She knew that many of Wicca's other students would love to be in her shoes" (165-166). This quotation clearly shows that her appreciation of her role model finally leads her into passion toward Wicca. As But, instead of overcoming her problems, she still keeps falling into the role confusion. This effort cannot lead her to get fidelity and loyalty. For example, although she decides to have dinner with Lorens, she still cannot erase her thought that Lorens may not be her Soul Mate and that Lorens may not be the right man for her. Actually, she succeeds in overcoming the crisis by this effort in several days after the dinner. These quotations show how Brida is sure with his boyfriend during several days after the dinner. But it does not stay longer after several days later, she fails and comes again with her crisis.

Fortunately, all the efforts tha[Brida does end successfully although she almost fails in the beginning. She almost fails since Brida in the beginning starts mistrusting the Magus one more time. It happens when she feels a note of tenderness in the Magus's voices, "There was a note of tenderness in The Magus's voices. Far from reassuring her, this frightened her." (17). This quotation shows that a little thing

can make Brida falls again into mistrust- It happens because she has not completely overcome her problem about mistrusting the Magus. In addition, there is also a quotation that proves that Brida is trying again to make sure that the Magus is trustworthy. It is when the Magus asks Brida to slay alone in the dark forest for one night as her first lesson in learning magic, "she was sure that the Magus was somewhere nearby, watching her reactions, to see if she was capable of learning the first lesson of magic" (19). This quotation shows Brida's effort in making her sure that the Magus actually does not leave her alone in the dark forest and he is testing Brida's capability of learning magic.

On the threshold of spirituality the research basically presents the spiritual quest of the characters to release from the material life. The characters involving in the spiritual journey to escape from the the material world has been presented in the text. Basically through the character of Brida, the novelist aims to present how the spiritual journey lets an individual understand the reality of the universe.

III. Spirituality in Brida

In *Brida*, Paulo Coelho captures a story about Brida who is in her way of learning magic. Since she is a human being, Brida has to face the stages of psychosocial crises. Since these crises cause problems to her. So my analysis is about the problems that Brida faces during her journey of learning magic.

Furthermore to analyze those problems, I emphasize two main points to discuss. Firstly, I analyze what problems that Brida faces in the novel. And secondly, I analyze how Brida overcomes her problems. Thus, to analyze these two main points, I use the theory of Erik H. Erikson, the psychosocial crises or development. But, from these stages, I only use the first four stages to analyze the first of my analysis and the first second stages to analyze the second point of my analysis. Thus this theory is the most suitable theory and it is also useful to analyze Brida's problems and the ways she overcomes those problems. I analyze the two main points because it is clearly seen in the novel how Brida meets problems in each stage. These problems are seen in Brida's personality, especially in how she acts and responses toward everything that happens. Also, it is clearly seen how Brida solves those problems in each stage, whether she solves the problems successfully or unsuccessfully

To analyze the main point, the use Erikson's theory to defining which crisis that Brida is facing and what problem she faces in that stage. Thus, although she is already 21 year old, I found out that Brida is facing the fifth stage, identity versus role confusion stage. However, this condition is still acceptable since Erikson said in his book that this condition may come to some people. However, in the stage of identity versus role confusion, Brida meets three problems. The problems are about her inability in settling on her identity, how she always overlooks the things that are actually unacceptable and unforgivable by people around her, and how she faces the

regression. The first problem is proven since she adds inappropriately with her role as a young adult (21 year old), whereas the second problem is proven by the Magus and Lorens objections towards what Brida does to them. However, Erikson's theory said that a person who faces this stage will also face regression which is the biggest problem in this stage that leads her into the earlier stages before. As she faces the regression, Brida finally faces those four stages but in the case that she is now a young adult. In the first stage of her regression, Brida faces the stage of trust versus mistrust and for the second stage, the problem that she faces is that she cannot trust anyone including her mother and the Magus. The second stage is the stage of autonomy and shame and doubt. The problems that she meets in this stage are that she always doubts about her own self, acts shamefully, and is always compelled in doing everything not by her will. In the stage of initiative versus guilt, Brida faces the problem that she always does the opposite things with a person who succeeds this case, Brida is ambitious person and she also always regrets about her mistakes, in the last stage of her regression, Brida faces the stage of industry versus inferiority. In this stage, the problem Brida faces is the sense of inferiority which is shown in her personality that she always thinks that life tries to push her away from reaching her goals and she also always feels that she is unworthy.

Furthermore, from my analysis about Brida's psychosocial problems, I discover the three important things. First, I found out that every human being, including Brida, cannot avoid psychosocial problems in life because it will always come to human since human always faces the psychosocial crises while he\she grows and develops. In this novel, Brida is aware of her problems that she faces in life and she tries to overcome them. Besides, in his theory, Erikson explains that these psychosocial crisis and their problems help human being to grow and develop. This fact can be seen in the novel since Brida's personality in the beginning and in the

end of the novel is different. This happens because those problems that she faces make her grow and develop. Although a person does not always develop in the good ways, but the development makes her personality grow differently.

Second from this analysis I finally understand that succeeding psychosocial crises and their problems is important to all human beings since it can make them remain psychologically healthy. Without succeeding the crises, a person will face some problems or even the regression that can be a fatal problem to a human being, for example a child in the stage of industry versus inferiority can face the regression that she will suck her thumbs as toddlers do. In the novel, Brida finally faces the regression in the stage of identity. It is proven since Brida has to face the problems from the first four stages once again.

The last, I discover that as I explain before, human, being does not always succeed the crisis and solve the problems. They can also fail. If it happens, it may influence the personality of the person. Every person who fails these stages will have problems like mistrust, shame and doubt, guilt, inferiority, role confusion, isolation, inaction, and despair. If it happens, the person will develop in the bad way and it is not good for the psychology. For example, like what I explain in the second chapter, Brida cannot succeed the fifth stage which leads her to role confusion. Because she falls into role confusion, she finally cannot act appropriately with her role as a young adult. This fact is absolutely not healthy for her psychology.

However, I can conclude that Brida cannot succeed her problems perfectly since she fails in overcoming three of five problems that she faces in the novel. First, she fails in solving the problems in the stage of identity versus role confusion since although she does the two efforts, doing adolescent love to share oneself and finding role model to be oneself. These two efforts that are also the modalities in this stage lead her to denial and passion. Second, she also fails in

solving the problems in the stage of autonomy versus shame and doubt. She fails in this stage since her effort that is supposed to increase her self-esteem. Third, she also fails in solving the problem in the stage of industry versus inferiority because she does not do any effort to overcome the crisis.

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