

Tribhuvan University

Cultural Implications of Myths in Paulo Coelho's *The Pilgrimage*

A Thesis submitted to the Central Department of English T.U
in partial fulfillment of the Requirement for the
Degree of Master of Arts in English

By

Indra Bahadur Karki

Roll No. 685

Admission Year: 2065-66

TU Regd. No. 6-2-40-1828-2005

Central Department of English

Kirtipur, Kathmandu

March, 2017

Tribhuvan University
Central Department of English

Letter of Approval

This Thesis entitled “Cultural Implications of Myths in Paulo Coelho’s *The Pilgrimage*” submitted to the Central Department of English University by Mr. Indra Bahadur Karki has been approved by the undersigned members of the Research Committee:

Members of Research Committee

Internal Examiner

External Examiner

Head/Chairperson

Central Department of English

Date:

Acknowledgements

First of all, I would like to express my sincere gratitude to my honorable supervisor Mr. Mahesh Paudyal, lecturer at the Central Department of English, Tribhuvan University, for his continuous guidance, supervision and invaluable suggestions. His affectionate words of suggestions and keen interest in the study have highly motivated me to present the study in this form. Without his advice and assistance, this work might not have been completed.

I would like to extend my deep appreciation to Prof. Dr. Amma Raj Joshi, the head of the Central Department of English for his inspiration and support in making this project move to completion. Similarly, I would like to express my gratitude to Dr. Beerendra Pandey, Mr. Hemlal Pandey, Mr. Harihar Jnawali, Mr. Saroj Ghimire and all lecturers for their valuable comments, constructive suggestions and kind encouragement.

My special thanks go to my father Lal Bahadur Karki, brothers Bhoj Bahadur Karki, Krishna Karki and Tika Karki, sister Rupa Karki, and all my relatives for their encouragement to prepare this dissertation. I want to remember my wife Durga Karki and son Devendra Karki too for their support.

I am very much thankful to my friends Rajendra Kumar Karki, Ananda Prasad Koirala, Rajesh Suwal, Diwakar Khadka, Subab Thapa Magar, Khadga Thapa, Birendra Thapa and Narayan K.C., who urged me to go on and helped me with kind assistance and companionship all the time.

March, 2017

Indra Bahadur Karki

Abstract

This research tries to map the relation between an individual and tradition, especially at a time when tradition has seemingly fallen into disuse at the hand of the younger generations. The research studies the story of Paulo Coelho, who in the initial phase of his life drifts away from the ways of his ancestors, and later returns to the same tradition to seek clues to success in life. He is required to win a sword for success, for which, he takes up a pilgrimage to Santiago de Compostela. His decision refers simultaneously to culture, myth and several rituals his ancestors teach him as a member of the society. Therefore, this research studies his action in relation with the impact of myth and culture upon an individual. For doing so, the research has used different aspects of myth criticism, including archetypal criticism, and ideas have been drawn from scholars like Levi Strauss, Northrop Frye, Joseph Campbell and Carl Gustav Young to explain how myths, archetypal images and traditions exert impact on the life of an individual.

Contents

Acknowledgements	i
Abstract	ii
I. <i>The Pilgrimage</i> and Its Mythical Connections: An Introduction	1
II. Archetypal Reading of Paulo Coelho's <i>The Pilgrimage</i>	9
III. Retreat to Tradition for Success and Redemption	35

I. *The Pilgrimage* and Its Mythical Connections: An Introduction

This dissertation seeks to demonstrate that Paulo Coelho's 1987 novel *The Pilgrimage* heavily borrows from myths, and by doing so, the authors suggests an integral relation between myth and culture. It is further argued that those myths are absorbed deeply by culture as mediums to attain perfection in life, and achieve goals in career. As and when an individual, through material and human attempts fails to attain a goal, he resorts to such mythical prescriptions, and in many cases comes out of the problems. Whatever be the science behind them, such myths have undoubtedly had psychological impacts on the subject, thereby leading to stunning results at times.

Paulo Coelho is a Brazilian novelist and lyricist. He has written many books. Among them, *The Pilgrimage* is the first book. Most of his novels are intellectual, philosophical and spiritual in theme, trying to study the human condition. *The Pilgrimage* also shares the same issue of chasing happiness with a kind of conflict between mind and heart. In this novel, we find other issues like love, and conflict between individual and society as well. Besides these issues one important study area can be the archetypal content of the novel.

Coelho, a modern writer, preponderantly uses symbols in his writing and that indicate its own meaning. Issues like travel, life-journey, priesthood, religion, pyramids- mysterious etc. are common subjects in his writing. He wrote the world famous book *The Alchemist* where a young shepherd goes to Egyptian Pyramid in search of treasure. This, in reality, was his spiritual journey. Similarly, *The Pilgrimage*—the road to the holy shrine of Santiago de Compostela in Spain— is a spiritual journey and the document of experience collected during the journey.

The narrator Paulo Coelho himself, who wants to find the usage and mystery of his newly-acquired travels to Santiago de Compostela with his Master, Petrus. The road to Santiago de

Compostela plays vital role in his attempt to gain his sword. It is a legendary place and important pilgrimage site since the medieval age. He is accompanied by his Master, Petrus and his wife. They have some local guides in the beginning but later the narrator and his master travel the whole the road to Santiago de Compostela, around 500 miles on their own. From his master Petrus Coelho learns many things he would need to attain the religious order of RAM (rigor, adoration and mercy). It was an exercise of physical, mental and spiritual faculties for his life to gain the sword. He does hard exercise to get it but he cannot in his first attempt because of his excessive greed. He has the great passion to get it, however. He becomes hopeless at the beginning but later on he gets it by abandoning greed.

This novel is heavily rooted in Brazilian culture. Mythical references and allegories have been employed, and thus the story sets its rooms in culture. Paulo Coelho himself has said "Tradition (religion) was always an involvement with God but that it was a complex one" (57). It means that to get God is not simple for everyone. He has also said that tradition occurs only during the "ecstasy created by the ritual of was the sword" (75). Pilgrimage is only his means to obtain the tradition which changes his life as a writer.

Ambition is an aspect of most of the people in any era, and the fact is true even today. But with the expanse of development and innovation, modern people have become even more demanding and ambitious. Pursing career is an important characteristic of the young generation people of our times and this is true for the people of any culture in the world. *The Pilgrimage*, by Paulo Coelho, addresses the same problem. Many times he gives up his home for inner peace. He is also put in asylum because of his mental problem. At last, he reaches the conclusion that he should travel the road to Santiago de Compostela to learn the ancient and mysterious religious tradition for enlightenment in order to complete his mastery over it. Paulo seeks to free himself

from the confinement of reality to find the purpose of his sword, and learns how to integrate the RAM practices to his advantages.

Modern era is, to a large extent, an era of technology. People are roaming under the periphery of it. These diverse thoughts make the world chaotic. It is also true that many people do not find the sought-after peace in the material possession. Instead, they resort to spiritual paths, and there is a huge population of people in the world, moving along the path of spirituality in their quest for peace. This is like what saints did in the ancient time, how they were able to get the ancient wisdom and shared their happiness with the common people and spent their whole life happily.

Happiness or inner peace is a subjective issue and its realization might differ from people to people. In many cases, paths settled by experience and tradition, and approved by culture become the means attain it. Such paths might not be scientifically verifiable, but they have worked in societies at certain degree, and therefore, their relevance appears still alive, for example, in the Brazilian society Coelho picks up, or in many other societies for that matter.

In case of *The Pilgrimage*, the return to mythical and tradition ways to achieve career goal is because, the author has been frustrated by realistic attempts he has made. This leads to the hypothesis of this research: man resorts to untried-of means, if all the tried and tested means fail to deliver him from the crisis, or fails to row him to his goal, and in that case, the means offered by spiritual tradition of a society always come on handy.

Since its publication *The Pilgrimage* has been responded in various ways by different critics and writers. Some have looked at the novel as a self- discovery journey. There are critics who have delivered summative views about more than one novel by Coelho—including *The*

Pilgrimage—to underline the common theme of discovering oneself, and here is one by Sonia Soni:

Almost all novels of Paulo Coelho reflect the theme of spiritual quest. This consciousness of the Self can be seen in *The Zahir*, where the writer-protagonist goes in the search of his missing wife. *The Pilgrimage* also describes the quest of the hero in the search of his hidden sword. They too have to undergo so much sufferings and pain like Santiago in *The Alchemist*. Time and again, the novelist highlights the thing that Santiago's life in Andalusia as a shepherd is a peaceful and easy going one. He has enough time to read books and there is no complexity in his life but destiny and King of Salem encourage him to follow his dreams. Though, he was a bit reluctant in the beginning but at last he makes up his mind and decides to take the challenge. (87)

His criticism makes it clear that the novel is about a journey that transforms himself through the means of pilgrimage and there are techniques to transform from where he transforms and becomes a master of ancient wisdom

Likewise, another critic Dimitrina Kondeva has made the following observation about the novel: "There are many books about the 100 places one should visit before one dies. However, there are few good 'travel books' about the most important destination one should by all means visit – one's soul. *The Pilgrimage* is such a unique illuminating work, told honestly and movingly, a sincere account of the spiritual character of a journey along a centuries old pilgrimage route – to Santiago de Compostela" (8).

The criticism also denounces *The Pilgrimage* as humanistic philosophy that helps the writer to gain the true knowledge of the world which gives the life of the author, especially as novelist. There are always remains good and vice, we should choose the good in our life.

Another critic Ekaterina Panchenko makes the following remark about the book:

The Pilgrimage is an autobiographical novel, which helps the reader understand the beginning of the author's journey and of the whole Paulo Coelho phenomenon. It is a very honest account of a man setting out on a journey and shows us how making a very personal decision can lead you anywhere, ultimately to your true self. It tells us how difficult it can be to struggle not so much with the world, but with your own fears, and how hard it can be to move on and believe both in your fate and in yourself. *The Pilgrimage* also gives the reader a unique sense of satisfaction and confidence, and even if you already know the end of the story, it still surprises you, like an unexpected gift. (7)

This criticism, though poignant, limits the novel to the realm of a personal narrative. It however lacks cultural connection. It does not account for the community concerns and common social values that operate in the forms of certain myths and beliefs. AK Chaturvedi sees the entire tale as a search of meaning in an apparently meaningless life. He has dealt with the personal and psychological aspect of the story:

Human life is not meant merely for eating, drinking and merry-making. Its meaning lies in a quest for something true and meaningful. Paulo Coelho's philosophy of life as reflected in the novel subscribes to this fact. The protagonist of the novel eschews his hearth and home, wife and domestic strife, and wholeheartedly engages himself in a long abiding search of the sword which

symbolizes ancient wisdom and represents his anointment as the Master and Knight of the Order of RAM. Because of his avidity for the new sword he is deprived by his master of his right to the sword and is asked to seek and find the sword after a long struggle among the simple people. The master reveals to his wife that the sword will be found by her husband at the right time on the Road to Santiago in Spain. The master's revelation drives the protagonist to give farewell to all his assignments in Brazil so as to dedicate himself to a sincere quest of the sword. (48)

The criticism does connect quest and personal fulfilment, but misses the cultural counterpoint which the novel offers. Another critic Vilma-Irén Mihály highlights the mystic part of the novel in tandem with its spiritual edge:

Mysticism is one of the major themes in the novel that together with the various metaphors and symbols, the poetic language and the message contribute to the popularity of the book. In the novel we have some of the mystic rituals explained, and with a couple of exceptions we are dealing with exercises that according to the author do really work and can be practiced by the readers themselves. Thus, the novel becomes a spiritual guidebook. As such, it can be regarded as the messenger of a certain type of what we could call postmodern spiritual narrative. (78).

This criticism justifies the fact that the book *The Pilgrimage* is a transforming book to the human being and that teaches us the truth, agape, enthusiasm and spiritualism which human being can bring through the hard exercise and meditation.

In this regard, it becomes clear that though the text has been analysed through various perspectives, the archetype criticism has not been applied yet. There exists a strong need to carry out research on the text from a new perspective. Without a proper study on this issue, the meaning of the text will remain incomplete. Having taken this fact into consideration, the present researcher proposes to carry out research from the perspective of archetypal criticism.

Archetypal criticism is a type of literary criticism examining the presence of archetypal characters and themes within a piece of literature. The archetypal character is a simple character template recognizable to all readers. Archetypal criticism is a part of social anthropology and psychoanalysis. An archetype is essentially a character prototype. Such prototype finds their ways into all modes of literature and story across generations, cultures and languages.

Archetypal criticism argues that archetypes determine the form and function of literary works that a text's meaning is shaped by cultural and psychological myths. Archetypes are the unknowable basic forms and personified or concretized in recurring images, symbols or patterns which may include motifs such as quest or the heavenly ascent, recognizable character types such as the trickster or the hero, symbols or patterns play vital roles to create special meaning of a literary work.

Archetypal criticism, mythical criticism, and symbolism, they are interconnected to each other in literature. They remain incomplete if we define them individually. Mythical criticism is a kind of literary interpretation that regards literary works as expression or embodiments of recurrent mythic patterns and structure or timeless archetype, myth criticism, which flourished in 1950s and 1960s is less interested in the specific qualities of a given work than in those features of its narrative structure or symbolism that seem to connect it to ancient myths and religions. Mythology is a collection of myth and it has close relationship with culture of a particular

society. Similarly, symbolism, in literature, represents things that things may be object, event, ritual etc. that attributes meaning of a text.

This study specially, focuses upon the idea of archetypal criticism that advocates the presence of archetypal characters with a piece of literature. Along with this criticism, myth criticism, symbolism, and psychoanalysis are the supporting tool for this study in this research. Literature is not a single entity. It links many issues such as ritual, religion, psychology, particular society etc. and the main objective of this research is to appeal the literature reader and its concerned people to look the literature various ways. As its theoretical base, it will take Northrop Frye's concepts and theorization of the archetype. It will also make reference to Levi Strauss' idea of myth, and Carl Gustav Jung's concept of mythologies as tools.

The research has been divided into three chapters. The first chapter presents a brief introduction, including the literature review and a discussion on its property and significance of topic and its hypothesis. The second chapter will apply the theoretical tool to the text and prove hypothesis. The major tool will be the archetypal criticism for analysing myth in the text. Finally, the last chapter will be the conclusion of the research on the basis of chapter two.

II. Archetypal Reading of Paulo Coelho's *The Pilgrimage*

This research digs the story of a man who initially escapes from the tradition, culture, ritual etc. and comes to a difficult condition. The narrator Paulo Coelho, who was a rich businessman in Brazil, having a helpful wife and some servants is quite ambitious, as the novel depicts him. He has name, fame and property in the beginning. Slowly, he engages himself in money making and forgets the tradition, culture and rituals. At last, he is compelled to follow the tradition.

Myth, social ritual, theological concept, tradition, psychology of people on religion and tradition: these are issues a culture develops and domesticates to influence its members. These issues find their stay in critical discourses as contents of archetypal discourses. Someone's extraordinary experiences, dream, symbols, images, private fantasies and its impact in human psyche and day to day activities in human life are the basic issues of archetypal criticism. Myth, ritual, religion, dream, etc. are the social common issues that are related to anthropology and day to day experiences of common people.

Obviously therefore, the study takes archetypal criticism in tandem with myth criticism as its tool of analysis. On this intimate connectivity of archetypes and myths, Daniel Russel Brown says:

Obviously, then, since the term myth varies so greatly, the attitudes of myth critics will too. To obviate the most pernicious ambiguities, perhaps the term archetypal criticism should be used. One avoids the confusions and likewise the bad connotations that myth and mythical have attained in some minds-that is, that

these concern nonsense and untruths. If archetypal criticism is to be condemned, let it at least be for what it actually is, not for what it is not. (465).

The novel, *The Pilgrimage* seems to be a simple journey of the narrator Paulo Coelho from Brazil to Spain with his guide Petrus but at the allegorical level, it is a journey of purification, salvation or seeking of lost sword i.e. tradition. The narrator Paulo Coelho, in the beginning of the novel, roaming without direction. A kind of confusion is there in him regarding his future and career. With the help of his wife and his guide Petrus, he discovers his right path and understands the actual nature of knowledge—at least for him and many like him in his society—and its use: tradition. Different exercises –the seed exercise, the speed Exercise, the cruelty exercise etc. are done on the way to Santiago de Compostela and these exercises help him to purify his frustrated mind. The guide Petrus, who seems very simple but is really a great religious guru, understands the nature of human psyche and religious tradition. According to the narrator, he was a businessman in Brazil and running after name, fame and money, ignored the tradition adopted by his ancestors where there was his meaning of his life. Engaging in business, he forgets his tradition, religion and culture and loses the sword. For the lost sword, his wife and guide Petrus suggest him to travel to Santiago de Compostela which is considered valuable and sacred place for frustrated minds.

The narrator travels to the sacred legendary shrine –Santiago de Compostela. He gets transformed and learns to understand the nature of truth through the simplicity of life. The narrator is seeking his lost sword in the chaotic world but later he comes to know that it is within him and its purpose too. What he does for the lost sword is not anything but seeking of tradition, religion and culture which were developed by his ancestors. These culture, tradition, religion and myth are the things which are underlined in the human mind as a member of a certain cultural or

civilizational legacy. To search such things archetypal criticism is the best way to approach to this novel. Archetypal criticism is a type of literary criticism that examines the presence of archetypal patterns within a piece of literature.

Archetypal criticism is a literary criticism that seeks recurrent narrative designs, patterns of action, images, dream, social ritual, private fantasies which are underlined in the human psyche. Myth is another main element of archetypal criticism. Different scholars define archetypal criticism differently. M.H. Abrams in his *A Glossary of Literary Terms* writes: “19th century scholars’ Carl G. Jung applied term ‘archetype’ to what he called ‘primordial images’ the ‘psychic residue’ of repeated patterns of our very ancient ancestors which, he maintained, survive in the ‘collective unconscious’ of the human race and are expressed in myth, religion, dream, private fantasies as well as in works of literature” (13).

About such “psychic residue”, as identified in Jung’s psychological approaches is a remnant of a past psychological condition that has somehow lingered in the unconscious mind of the subject living in a society.

This indicates, there is a deep-rooted connection between psyche and archetypes. Northrop Frye defines archetypes as “discursive verbal structure” which means, it is conventional. What our ancestors told in a particular context gets transformed from generation to generation. In the present time it is adopted to universal human needs and concerns. Walter K. Gordon: “The basic contention of archetypal criticism is that literary expression is an unconscious product of the collective experience of the entire species. As such, literature is integrally related with man’s cultural past” (499).

It is said that everything is changeable in this world but there are certain things which hide in our mind and appear in a particular context and transfer from generation to

generation. Such things include cultural practices, religious practices, traditional practices, birth ceremonial practices, death practices etc. This raises a question in our mind: Who establishes (creates) such practices? It is said that there are few eras and each era gives birth to a scholar. The scholar, in a particular issue establishes some rules or conditions. As for example, Aristotle established the theoretical grounds for defining and explaining tragedies, and they have continued to influence our reading of tragedies even today. Levi-Strauss opined that each society has its own norms and values embedded in its linguistic system in a structured pattern, and his ideas have prevailed across a long span of time. Reference to Levi Strauss here too calls up another idea: “the same logical processes are put to use in myth as in science, [and] man has always been thinking equally well; the improvement lies, not in an alleged progress of man’s conscience, but in the discovery of new things to which it may apply its unchangeable abilities” (106).

From this above issues, it is clear that we constantly copy values from our ancient ancestors or scholars. We usually do not invent new things; we just copy from others, as Plato opines in his theory of mimesis. Each and every thing is just a manipulation of an already existing entity; don’t have the capacities to establish new rules especially on culture and tradition because we have a kind of fear: fear of destruction.

The culture or tradition invented by our ancient ancestors remains in our mind and knowingly or unknowingly we imitate it because it is a part of our life. Such models become archetypes for us. Religion, tradition, private experiences, fantasies, dream, images etc. are the important issues for the study of archetypes. Archetypes are the instinctive patterns, having a universal character, expressed in behaviour and images. The main feature of any cultural practices of any society is that it has some similar features.

If someone gets sick or feels uneasiness, he/ she remembers God, goes to a temple or church and worships on a statue. Or, he/ she travels such a place they get peace or salvation at. In our text, the narrator loses his sword and wanders here and there without direction initially. In this context, what the narrator's wife says to him is worth noticing: "'Not to worry,' she said for the thousandth time. 'You're supposed to go to France and, at Saint-Jean-Pied-de-Port, seek out Mme Lourdes. She is going to put you in touch with someone who will guide you along the Road to Santiago.'" (9)

How does the narrator's wife conceive this idea of going to Santiago to attain a goal? This is understandably an idea she has learned as a member of the Brazilian society, which has taught her the myth of such a pilgrimage. She transfers the myth to the narrator, who as a member of the same tradition, and who stands without any viable option, meekly obeys. This in fact is how values in a culture are transferred from one member or group to another as a part of culturing.

Here, Saint-Jean-Pied-de-Port is a religious place especially for Christians and the narrator is going there for salvation or recovery. Mme Lourdes, a religious woman, gives him a task to manage the pilgrimage himself.

It is a religious practice in many part of the world that before we start a journey, we pray to God and become a devotee of Him. The novel too showcases a similar tradition in which anyone starting a journey to the shrine of Santiago necessarily bows down and prays. In *The Pilgrimage*, Paulo Coelho says, "I pray to everything and everyone I believed in, imploring that I be given and strength to return with the sword" (11). It is his faith in the tradition he inherits.

In many traditions, an elderly person or a guru gives blessing to a young one or a disciple when someone is going to do a new thing. It is a common tradition to every society. In our text,

the religious woman Mme Lourdes gives blessing to the narrator. The writer, Paulo Coelho writes:

The old woman approached me and stopped only a foot away. Then, in a kind of trance, Placing the palms of her hands on my head, May the apostle Santiago be with you, and may he show you the only thing that you need to discover; may you walk neither too slowly nor too fast but always according to the laws and the requirements of the road; may you obey the one who is your guide, even though he may issue an order that is homicidal, blasphemous, or senseless. You must swear total obedience to your guide.' I so swore. The spirit of the ancient pilgrims of the Tradition must be with you during your journey. The hat will protect you from the sun and evil thoughts; the cape will protect you from the rain and from evil words; the gourd will protect you from enemies and from evil deeds. May the blessing of God, of san Tiago, and of the Virgin Mary be with you through all of your nights and days. Amen. (21)

Here the religious woman Mme Lourdes is not telling any new thing; she is just maintaining the culture and transferring the same to Coelho.

In the society, there are some people who live in fantasies in their whole life. Fantasy and imagination form a way of life for them. Imaginative world gives them extreme pleasure. In our text, the narrator, Paulo Coelho who did the Seed Exercise taught by his guru Petrus and felt that he was transforming himself into a seed says:

I began to listen to the sound of the earth, muffled and harsh, and bit by bit I transformed myself into a seed. I didn't think. Everything was dark, and I was asleep at the centre of the earth. Suddenly, something moved. It was a part of me;

a minuscule part of me that wanted to awaken that said that I had to leave this place because there was something else 'up there'. I wanted to sleep, but this part insisted. I begin to move my fingers, and my fingers begin to move my arms- but they were neither fingers nor arms. They were a small shoot that was fighting to overcome the force of the earth and to move in the direction of that 'something up there.' I felt my body begin to follow...and my body was expanding, expanding until the pain in my muscles became so intense that I couldn't bear it, and iscreamed. (34)

Actually, he was there where he had sat for the last Seed Exercise. Nothing happened outside but mentally or psychologically he was moving or transforming. He had heard that while this exercise taken up done by someone he/she could feel so. The information was hidden somewhere in his mind. While he did the exercise he experienced. It was not a new experience/fantasy but a hidden thing in his mind.

It is a common human psychology that when we see a temple or a church we pray. In the meantime we also have the fear of death and destruction, against which, we pray the deity to defend us. Similar kind of faith and fear were aroused in the narrator's mind. He says in front of the church while he was going to Santiago de Compostela: "I remained there for a while, gazing about the church and feeling that I should offer some kind of prayer, but I wasn't able to concentrate. The images appeared to be in the distance, locked in a past that would never return, like the Golden Age of the Road Santiago" (40). Praying in the temple/church is not other than the tradition created by the ancestors, and handover to their subsequent generation.

Myth plays important role in human life. Such myths are hidden in the human mind and transfer from one generation to another. Every society/ culture has made its own myth and each

myth has a close relationship to each other. People follow such myths and inspire to do “good fight”. The word “good fight” is used by the writer Paulo Coelho to show good work in the human life. Here, in our text, the narrator Paulo Coelho, who travels to Santiago de Compostela was in dilemma whether he would get his lost sword or not but when his guide Petrus told the story of princess- Felicia and Duke-Guillermo he was totally convinced to travel to the legendary place Santiago de Compostela. The story goes as this:

Many centuries ago a princess who was walking the Road to Santiago, Felicia of Aquitaine decided, on her way back to Compostela, to give up everything and live here. She was love itself, because she divided all of her wealth among the poor people of the region and began to care for the sick.’ Her brother, Duke Guillermo, was sent by their father to bring her home. But Felicia refused to go. In desperation, the duke fatally stabbed her there in that small church that you can see in the distance; she had built it with her own hands in order to care for the poor and offer praise to god. When he came to his senses and realized what he had done, the duke went to Rome to ask the Pope’s forgiveness. As penitence, the pope ordered him to walk to Compostela. Then a curious thing happened: on his way back, when he arrived here, he had the same impulse as his sister, and he stayed on, living in that little church that his sister had built, caring for the poor until the last days of his long life.(56)

Here, the narrator was not sure to get his sword but when he heard the story by his guru Petrus he psychologically and mentally became cocksure that he would get his sword. This is not anything but a myth.

It is said that when people die, their spirits wander in the air and do not easily get salvation. Such spirits come to inhabit another body. It is also a myth created by men that affects human life. To prove it the writer writes the myth of gypsy, who was given death penalty by Christianity for going against Jesus and for insulting him. The lines say: "Before the gypsy died, he said that the youngest child in the village was going to receive and incorporate his devils. And that when that child become old and died, the devils would pass on to another child. And so on, for all the centuries to come" (91). It raises a question to the human mind and affects day to day life of the human being.

As already cited, people have made many myths and on the basis of the myth they move their life. In the ancient times, people who spoke against god had to accept death. To clarify the idea the writer states the story of gypsy through the mouth of Petrus: "Fifty years ago, in this twentieth century of ours, a gypsy was burned at the stake out there in the plaza. He was accused of the sorcery and of blaspheming the sacred host"(90).

It is only a myth, nobody dies thus now a days.

History shows that if someone wants something or wants to give something to other, he or she has to have a physical power. It is a traditional concept and a myth created by our ancestors. In our text, the Road to Santiago de Compostela was a sacred path for salvation but it was not far from robbery, crimes, bandits etc. There was a brave man named Don Suero de Quinones, who used to guard the whole Road to Santiago de Compostela making a group. To show such thing the writer tells the whole story through the mouth of Petrus:

The knights began to compete with each other to determine who was the strongest and most courageous on the Road. It wasn't long before they began to do battle with each other, and the bandits returned to the Road with impunity. This

developed over a long period of time until 1434; a noble from the city of Leon fell in love with a woman. The man was Don Suero Quinones; he was powerful and rich, and he did everything in his power to win his lady's hand in marriage... on the ninth of August, the combat ended. (186-187)

It is a myth created by the ancestor who needed physical power to win their enemies but in 21st century people fight their enemies finding their psychological weaknesses.

One of the most primordial archetypes of almost every society in the world is the concept of God in various reproducible forms. God becomes one of the last anchors, on which, people traditionally anchor their faith and seek blessings for success or redemption. God exists or not, people have a kind of faith upon Him and they pray in their pain and also in happiness. People cook different kinds of food to offer Him. They recite the invocation and remember Him/Her and follow what they had made for the common people. To show such things the writer writes:

The meal was served; vegetable soup, bread, fish and wine, everyone prayed, and we recited the invocation with them. Afterwards, as we ate, a monk read from an Epistle of Saint Paul. But God hath chosen the foolish things of the world to put to shame the wise, and God hath chosen the weak things of the world to put to shame the things which are mighty; read the monk in a thin, tuneless voice. We are fools for Christ's sake. We are made as filth of the world and are the offscouring of all things unto this day. But the kingdom of God is not in word but in power.

(95)

This shows how deep is the belief of the character in God. It clearly depicts his conviction that God is omniscient and omnipotent, and is the last resort for anyone seeking power to achieve a goal in life. This is human nature; people who are in pain he/she worship God. It is a religious

belief that if the devotee prays to God he/she gets freedom from pain. Petrus prays to God for finding sword to the narrator and says:

Let us pray that, if you are successful in finding your sword, you will always wield it with the hand that does not bring scandal down upon you; Pity us, O Lord, for we are pilgrims on the road to Compostela, and our being here may be vice. In your infinite pity, help us never to turn our knowledge against ourselves... (159-160)

It is a religious and traditional belief and becomes common thing for the people. Nobody knows, is it a right things or not? That's why God and faith are mysteries and on account of being one, they continue to subjects of interest and awe, and they continue to enjoy people's reverence and worship. This too is a part of tradition.

Like in many cultures, a guru is revered by the protagonist, and his guidance is crucial to the advancement of the novel. The narrator, Paulo Coelho totally follows his guru. It is the guru who inspires the narrator to concentrate his mind on the procurement of the sword, which would restore his power. Once the guru says, "You must find your sword alone". (233) And at last the narrator finds his lost sword and says: "I have recovered my sword. The secret of my sword is mine, and I will never reveal it to anyone. I wrote it down" (275-276). According to the advice of guru Petrus, the narrator follows him sincerely. As a result he got his lost sword.

Rituals are intimately connected with myths and cultural practices. In fact, rituals constitute all those practices that connect a community with a metaphysical world, believed to be inhabited by gods and goddesses. The Pilgrimage is full of references to rituals, and the connotation is clear: rituals are one of the most deeply rooted metaphors to define tribal identities. Levi Strauss in *The Savage Mind* underlines the primacy of such rituals:

The accurate identification of every animal, plant, stone, heavenly body or natural phenomenon mentioned in myths and rituals is a complex task for which the ethnographer is rarely equipped. Even this is not however enough. It is also necessary to know the role which each culture gives them within its own system of significances. It is of course useful to illustrate the wealth and precision of native observation and to describe its methods. (53-54)

The rituals connected with marriage are one of those this novel heavily dwells on. Each of the activities connected with the rituals are explainable as part of the tribal beliefs, and are necessarily connected with the life-views of the Spanish community in Brazil. Describing the marriage ritual the writer writes:

A rocket from the fireworks burst, and its light obscured the sky for a moment. A shower of brilliant green streamers fell to the ground. The bride came out of the church, and people shouted and threw their handfuls of rice. She was a thin girl of about sixteen and she held the arm of a boy in a tuxedo. The congregation appeared and began to move toward the square. (112)

There is no doubt that people have a ritual according to their tradition. If someone faints, he becomes unconscious and people think that he/she is caught by ghost and they try to wash him/her for the purification and spread some water in his/her body. It is a common ritual to every society. In our text, when the narrator becomes faint, the guru, Petrus did the same things and narrator says: "My heart was still pounding, and I was sure I was going to be sick. I was too upset to speak or ask for an explanation. I sat down on the ground, and Petrus threw some water on my forehead and on the nape of my neck" (141). This ritual becomes common to each society

when a person is in a trance they spread water in his/ her body and pray to the god. About rituals, Carl Seaquist says:

The word 'ritual' may be used to describe both particular events and event types, and we must be clear which sense we mean so as to avoid misunderstandings. When we say that the Catholic mass is a ritual, we mean that it is a ritual type, whereas when we say that a given performance of the Catholic mass is a ritual, then we mean that it is a ritual particular. (344)

Rituals are done to establish a reunion with and respect for the ancients and the god. While we do religious ceremonial the main priest manages the program and other priests do according the order of the main priest. The main priest as well as other priests evokes the god in the beginning. It is a common ritual to every religious sect. We do the ritual for completing our desire is depended on god and the priests. We have full belief upon them. To show ritual Paulo Coelho writes that even in the religious dance there is a ritual- a ritual dance with some rules:

The High Priest directed us to the centre of the chapel, and two Knights began to trace a circle around us as they chanted: Trinitas, Sother, Messias Emmanuel Sabahot, Adonai, Athanatos, Jesus...The circle was being drawn to provide the protection needed for those within it. I noticed that four of us had white tunics, signifying vows of total chastity.' Amides, Throdonias, Anitor! intoned the High Priest 'By the grace of the angles. Lord, I provide the vestment of salvation; I pray that everything I desire be transformed into reality, through thee, O my sacred Adonai, whose kingdom is forever. Amen! The High Priest placed over his coat of mail the white mantle with the Knights did the same. (240-241)

It is a ritual for appeasing God and devotee with the High Priest from his Chela. And the performance, once again acquires meaning because it has been collectively endorsed by the community, and has remained in practice for a long time. In other word, it has crept into the religious tradition of the narrator's community.

People have experiences that come from different sources. But some experiences are those that come from within us and are private. Private experiences are also linked with human psychology. Some are such experiences that come from tradition too. Paulo has many experiences while travelling to Santiago de Compostela — experience of meeting his guru Petrus, Mme Laurdes, helper of Santiago de Compostela, experience of fighting with dog, experience of doing different RAM practices such as Seed exercise, Speed exercise, the Cruelty exercise etc. These exercises are the means for finding the sword of the narrator. To cite an example, narrator Paulo Coelho writes his private experience while he did the Seed exercise for the last time:

I knelt on the ground and began to perform the exercise. Everything went as usual until the moment when I extended my arms and began to imagine the sun. When I reached the point, with the gigantic sun shining there in front of me, I felt myself entering into a state of ecstasy. My memories of human life began slowly to dim, and I was no longer doing an exercise: I had become a tree. I was happy about this. The sun shone and revolved, which had never happened before. I remained there, my branches extended, my leaves trembling in the wind, not wanting ever to change my position – until something touched me, and everything went dark for a fraction of a second.(40)

It is his private experience that leads him a good fight. Private experience and private fantasy play important role at archetypal criticism or it is an area of archetypal criticism. The guru, Petrus once had told the narrator, he will meet a messenger after traveling the road Santiago de Compostela on the way of Compostela after doing some hard exercises. One day, they are sitting in a restaurant drinking some wine. Guru Petrus tells the narrator that it is a good time for contacting a messenger and they go out of the room and see the river and natural things.

Describing what he (narrator) experiences at that time, Paulo Coelho writes:

I looked at the river for a long time. Its water and its sound began to take me out of this world and to create a profound serenity in me. I closed my eyes and imagined the first billow on fire. It was not easy to imagine at first, but finally it appeared. I pronounced the ritual words, and another billow of fire appeared to my left. The space between the two billows, illuminated by the fires, was completely empty. I kept looking at the space for a while, trying not to think so that the messenger would manifest himself. But instead of his appearing, various exotic scenes began to appear – the entrance to a pyramid, a woman dressed in pure gold, some black men dancing around a fire. The images came and went in rapid succession, and I let them flow uncontrolled. There also appeared some stretches of the Road that had traversed with Petrus – byways, restaurants, forests – until, with no warning, the ashen desert that I had seen that morning appeared between the two fires. And there, looking at me, was the friendly man with the traitorous look in his eyes. He laughed, and I smiled in my trance. He showed me a closed bag, then opened it and looked inside – but in such a way that I could not see into it. Then a name came to my mind: Astrain. (85-86)

It is life-enhancing experience of the narrator; he is himself in a condition that he is in a trance and cannot find what truth is and what falsehood is.

The book, *The Pilgrimage* is filled with fantasy, imagination and experience of the writer, Paulo Coelho, while traveling the Road Santiago de Compostela his mind is working differently. He remembered tradition, God and demon and its existence, church and its value in modern Era. He thought that people are modernized and forgot traditional value. But he is not saying that he is far from this. That's why he is washing black spot from his mind. He did different exercise following the order of his guru, Petrus. While he does the Blue Sphere Exercise he says:

I spread my arms so that agape could flow, and a mysterious current of bright blue light began to wash through me, cleansing my soul and pardoning my sins. The light spread first to our surrounding and then enveloped the world, and I started to weep. I wept because I was re-experiencing the enthusiasm of my childhood; I was once again a child, and nothing in the world could cause me harm. I felt a presence draw near and sit down to my right. I imagined that it was my messenger and that he was the only one who could perceive the strong blue light that was entering me and leaving me, spreading throughout the world. The light was increasing in its intensity, and I felt that as it enclosed the world, it penetrated into every door and every back alley, touching every person alive for at least a fraction of a second. (133-134)

It was his extreme experience of his life.

The Pilgrimage also abounds in dreams, which are deeply connected with the narrator quest for the sword, and literally with the goal of his life. Psychological studies connect dreams with unfulfilled desire linking it with sexuality. But in cultural practices and human psychology,

it is defined as a way of life. What an individual sees in a dream inspires him or her to handle life accordingly. That's why it is a way of life of a person. Dreams have such a power that helps to do something to a human being. In our text, the narrator, Paulo Coelho, who is traveling the road to Santiago de Compostela is uncertain in whether he will get it or not. At the same time, he was traveling to El Cebraro (a place of Santiago de Compostela). The night falls and he reached in a village and asked for a room to an old woman. The woman gave some food to eat and went his room. He sees a dream in his sleep and says:

I do not fight against my brother; Astrain answered. It was the response I had expected. I had already predicted that he would say this, and it didn't make sense to get irritated with the messenger for being himself. I had to seek out in the ally who had helped me at times like this, for that was his only function. I put my rancour aside and began to tell him animatedly about the Road, about Petrus, and about the secret of the sword, which I felt was beginning to formulate itself in my mind. He had nothing important to say – only that these secrets were not available to him. But at least I had someone to open up with after having spent the entire afternoon in silence. We had been talking for hours when the old lady rapped on my door to tell me that I was talking in my sleep. I awoke feeling more optimistic and took to the Road early. (257- 258)

The dream has played role to the narrator to progress in his life. The way, it was uphill that dream help him to go.

The Pilgrimage also makes use of many images, which intimately connect with myths and rituals. The images employed offer a vast array of psychological manifestation of the narrator's mind to the readers. Paulo Coelho makes use of many images that impress our mind

and give a kind of thought – thought of the primitive, mythical world. Such images are – Master, Sword, Wife, Scallop shell, Child, Monasteries, Virgin Mary, Khaki Bermudas, God and demon, Jesus, Monk, the *Bible*, King and Queen, Church, Rome, Pope, Black dog, Holy Ghost, Bride and Groom, Cemetery, Jerusalem, Cross, Nun, Coffin, Castle, etc. All these are images, and through these images, the archetypes are brought into play to manifest the presence of some underlying instinct. Jung in “The Concept of the Collective Unconscious” says, “[Images] they form very close analogies to the archetypes, so close, in fact, that there is good reason for supposing that the archetypes are the unconscious images of the instincts themselves, in other words, that they are patterns of instinctual behaviour.” (100)

The images used above more or less indicate the primitive. Most of the images inspire the human life and teach moral lesson, and reveal one or another aspect of religious life, tradition, ritual, culture, belief, history, material life, and life and death of the human being. They do not only teach the surface life but also the mystery life of the human being. A master is a pillar of ethic and guard of tradition and culture. Similarly, sword, it seems, is the symbol of power in general but in this context it is a source of power and pleasure sought from the tradition and ritual activities, and so on.

Shared, common images often come in our mind as emblems of culture and tradition. Khaki Bermuda, a kind of dress, for example, offers a shared glimpse of a religious man. It represents a particular religion and thought. God and demon are ancient images of faith of man. Men worship gods in their pain and joy, and condemn the demons. It is not the concept of modern man alone; it is something that came from ancient time. Jesus Christ

Imagery impresses in our sense organs and these sense organs send a message to the psychology and according to the psychology of a man he/she moves his/her life accordingly that

affect the whole society. The images which are used in the book, *The Pilgrimage* shows the morality, primitive, oldness, sacred, tradition, culture, origin etc. and that is the subject matter of archetypal criticism in literary criticism.

Symbol is another area of archetypal criticism. A symbol is representation of an object, a person or an event. There are many symbols used in the book *The Pilgrimage* and most of the symbols that indicate sacred, salvation, religion primitives, ritual etc. Sword (2) physically, a weapon to win physical power of someone but mentally, it is a weapon to win the psychological conflict of the narrator, Paulo Coelho. That is why, it is a great weapon to win enemies power from the tradition. Similarly, Scallop Shell (21) that symbolizes the pilgrim especially the pilgrims who travel the Road to Santiago de Compostela. Another symbol is white lamb (267) which symbolizes the affection in the Christianity from its ancient time. Cross (25) that indicate Christianity and symbolizes infinite power of god, Jesus Christ. Another symbol is a heavy cloud (261) that symbolizes bad sign. When the narrator was walking on the Road to Santiago de Compostela, he saw heavy cloud in the sky and he loses the faith of getting lost sword. Darkness (243) is also symbolizes bad/evil condition. Even in literature darkness is not good. When the narrator was going to participate in dance ritual, he was in good mood and going to communicate with the Spirit but when he saw darkness in the face of Spirit, he cannot communicate with the Spirit.

Rainbow (167) symbolizes plurality. People have several traditions and these traditions have difference rituals. To show such things the narrator Paulo Coelho uses the symbol rainbow. In Hindu culture, black dog symbolizes bad sign of good omen. Similarly, black dog (92) is also the bad sign of Christianity. Several times, the narrator fights with the black dog and that black dog creates a kinds of fear in the narrator's mind and at last being wounded he wins the black

dog. It indicates that we people have difference traditions having good and bad, we people should leave the bad tradition and accept the good. Khaki Bermudas symbolizes especial religion, thought, culture, ritual etc. and psychology of that particular group.

All these images and symbols too are related in some sorts of myths and archetypal stories. Myths are created in a particular context. In the beginning, the myth makers who were in power and rich in knowledge, they created many myths in their favour in different context. Religion, ritual, dream, experience etc. all these are myth and they interpret them in their own favour. In the ancient time, myth used to work as a law. That is why myth, religion, dream, personal experience, fantasy, human psychology of a person etc. are direct link to day to day life of a human being. That is why it is an issue of anthropology. Myth, ritual, culture, tradition and human beings are interconnected to each other. We cannot separate them individually. Where there is human being, there is culture, tradition, religion, ritual, and way of life style. Slowly and gradually, these ritual, tradition, dream, culture, private experience transfer to their generation and the very generation, they interpret them in their own way. That is why it is said that tradition, culture, ritual should be followed on the basis of changing of time and we have to make it easy and in our own favour. It is said that tradition, culture, ritual, religion etc. they were supposed to be the same in each society but later on people make them individual or their group's private culture, private religion, private ritual etc. In this sense we can say that we are not creating any new thing just copying the tradition created by the ancestor.

Myths have great value in human life and these myths have certain common principles too. Myths affect the life of human being. Whether or not the inheritor of a myth is aware, myth remains latent in the very language the subject uses. In this context, Claude Levi-Strauss, a French anthropologist and structuralist in his essay "The Structural Study of Myth" says:

Whatever our ignorance of the language and the culture of the people where it originated, a myth is still felt as a myth by any reader anywhere in the world. Its substance does not lie in its style, its original music, or its syntax, but in the story which it tells. Myth is language, functioning on an especially high level where meaning succeeds, practically at 'taking off' from the linguistic ground on which it keeps on rolling.(430-31)

It proves that most of the myths have some commonalities and these commonalities are hidden in the human mind. The same line of thought is expressed by the psychologist, Carl Gustav Jung in the essay "On the Relation of Analytical Psychology of Poetry" he talks about 'primordial images'. These primordial images which come into play during the day to day activities of a human being affect his or her life. These primordial images which are also hidden in the human mind and come in the human mind in a particular context- such as while the writer writes literature these images come in his/her mind.

From the above issues, it is clear that we are imitating the idea of an ancestor. The ancestor who uses great imaginative power in the beginning and the later generation they copy it. The images like pilgrimage, death, marriage, tradition, ritual, love etc. are the primitive concepts and these primitives were in the past and are now.

One area of human behaviour explored in Paulo Coelho's *The Pilgrimage* that has important implications for psychoanalytic criticism is found in the novel. The main character Paulo Coelho is in pain because of losing the sword which represents tradition, religion, culture, etc. People, who are in such condition, normally are not in proper mental order. The narrator thereafter goes to Spain to a legendary place Santiago de Compostela as a pilgrim to get salvation from the frustrated mind. He thinks many things on the way to Santiago de Compostela. This

pilgrimage is the means to get salvation from the legendary place Santiago de Compostela. So many desires, fears, anxieties, regression etc. besiege him on the way to Compostela.

While we talk about archetypal criticism, we should not forget psychoanalytic criticism. There are many shared concepts and ideas between them, and truly, the connection is very much integrated. They are interconnected to each other or in the absence of one, another will be incomplete. Indeed, psychology is the scientific study of human mind and psychoanalytic criticism is a literary criticism that seeks the desire of characters in a literature. Unresolved psychological conflicts especially on main character, repressed desire of the characters, anxiety, oedipal complex, family complex, inferiority complex, dream symbol, sexuality etc. are the main area of psychoanalytic criticism in a literature. The contingencies that limit the scope of psychology are often compensated by recourse to myth:

With psychology the relations are as close or closer, if perhaps less easily defined.

The tendency of modern psychology is to concentrate itself particularly upon the experimental investigation of relatively simple reactions. With this, possibly, we have nothing to do. The experimental method, however, is only a means to the analysis of more complex reactions and mental habits. Its results must always be interpreted in the light of a wider range of view. (Farrand 21)

According to the novel, the main character is narrator himself who had lost his sword and seeking it going aboard that means France to Spain. Actually, he is not seeking physical sword. Sword is used symbolically. Here, sword means tradition, ritual, religion, primitive culture etc. To seek such things the main character has desire, psychological conflicts, anxiety, repressed desire etc.

While the narrator, Paulo Coelho was with his Guru, Petrus and the narrator was going to do the Seed Exercise at the first time helped by his guru, the narrator felt a kind of anxiety and says:

Among the greatest sensations that I have experienced in my life were those I felt on that unforgettable first night on the Road to Santiago. It was cold, despite its being summer, but I could still taste the warmth of the wine that Petrus had brought. I looked up at the sky; the Milky Way spread across it, reflecting the immensity of the Road – we would have to travel. This immensity made me very anxious; it created a terrible fear that I would not be able to succeed- that I was too small for this task. Yet today I had been a seed and had been reborn. I had discovered that although the earth and my sleep were full of comfort, the life' up there' was much more beautiful. And I could always be reborn, as many times as I wanted, until my arms were long enough to embrace the earth from which I had come. (34-35)

The anxiety is pervasive in narrator's mind. He is in confusion.

When we talk about the psychoanalytic criticism, the character's psychological conflict is the area of it. In our text, while guru, Petrus narrator, Paulo Coelho and a woman having tea on the way to Santiago de Compostela a black dog(bad sign) appeared in front of them which was looking the narrator's face and at that time a kind of feeling came into the mind of the narrator:

Suddenly I realized that I was not just looking at the dog. As soon as I had come in, the animal had hypnotized me and had kept my eyes fastened on him. The dog was staring at me and making me do as he wanted.I begin to feel weak, as if I would like to lie down and sleep on the torn couch; it was really hot outside, and I

did not feel much like walking. The feelings all seemed strange to me, and I had the impression that I was falling into a trap. The dog continued to look fixedly at me, and the more he looked at me, the more tired I felt. (94-95)

The guru was telling that we people have vice and to remove the vice from our mind such things happen in our mind. While the dog was looking at the narrator, the narrator was full of anxiety.

Clearly, a psychoanalytic lens reveals the character's unresolved psychological conflict. While the narrator is doing death exercise after the order of his guru Petrus, he has great fear and anxiety. While he writes:

I began to feel how unfair it was to have to be buried while others continued to live. I would have felt better if there had been a catastrophe and all of us had been in the same boat, heading for the same abyss toward which they were carrying me now. Help! I tried to cry out. I'm still alive. I haven't died. My mind is still functioning! They placed my coffin at the edge of the grave. They are going to bury me! My wife is going to forget all about me; she will marry someone else and spend the money we have struggled to save for all these years! But who cares about that. I want to be with her now, because I'm alive! I hear sobs, and I feel tear falling from my eyes... (154)

So many psychological feelings come in his mind, sometimes awful and sometimes a wakening.

It becomes pertinent here to theoretically establish the relation between psychoanalysis and myth. The best connection is developed by Carl Gustav Jung, perhaps. He says:

It is a well-nigh hopeless undertaking to tear a single archetype out of the living tissue of the psyche; but despite their interwovenness they do form units of meaning that can be apprehended intuitively. Psychology, as one of the many

expressions of psychic life, operates with ideas which in their turn are derived from archetypal structures and thus generate a somewhat more abstract kind of myth. Psychology therefore translates the archaic speech of myth into a modern mythologem — not yet, of course, recognized as such—which constitutes one element of the myth ‘science.’ (179)

We see the trauma to the narrator, while his guide, Petrus had told him that we people have vice and to win the vice, we should do good fight with the vice. For that he was waiting a black dog (a symbol of vice) and appeared immediately he feels:

As I kept my eyes on him, I immediately rejected the possibility of taking fight. Many times along the Road I had feared this moment, and now here it was. Before I could find my sword, I had to meet with the Enemy and either vanquish him or be defeated by him. I had no choice but to go up against him. If I flew now, I would be falling into a trap. It might be that the dog would not appear again, but I would travel the Road to Santiago de Compostela gripped by fear and apprehension. Ever afterward, I would dream about the dog, fearing his reappearance at any minute and living with dread for the rest of my life. (197-198).

It seems that he is in dilemma. On the one hand, he has fear and on the other hand, he had to collect the courage to fight with his enemy. And the solution is arrived through resource to tradition: pilgrimage to Santiago. Thus, tradition—with all its baggage of myths, rituals and archetypes—offers to the character a sure stay, where he would find not only success, but also permanent peace of mind. The discussion, therefore, leads to the conclusion that in traditional

societies, tradition is still a very important force that influences the will and psychology of its practitioners, and Paulo Coelho, in *The Pilgrimage* is himself an example.

III. Retract to Tradition for Success and Redemption

The novel, *The Pilgrimage* is about the quest of ancient wisdom in contemporary era. Especially, ancient wisdom means our tradition, culture, ritual and theology that have passed up to us from our remotest ancestors. The narrator, Paulo Coelho—a rich businessman in Brazil having a helpful wife and some servants in his house—is mentally disturbed to some extent. He decided to travel to Santiago de Compostela to seek blessing. However, he has some kind of fear. But his wife consoles him and advises not to “not to worry” many a time.

Tradition, culture, ritual, theology etc. gives way of life and also happiness in human life. People, who are following the tradition, culture etc. usually; discover sources of peace in such things. The narrator of *The Pilgrimage* Paulo Coelho who was detached from the society and he was making his own kind of ideology of his life with the happiness returns to ways his culture has delineated for attaining success and peace of mind. Ultimately, he is restored to his natural and original state of peace and happiness.

Most of the people in modern times are imprisoned by worldly things. For the worldly things, they do inferior work too. They forget tradition, culture, ritual humanity, theology etc. These things teach us humanity. If there is humanity, there is peace of mind. The novel suggests such peace of mind come from tradition, theology, ritual etc. Narrator, Paulo Coelho is the representative of a modern-man who is totally engaged in business; he is imprisoned by money. He had desired to earn more and more money in his life. He had a great dream in his life to show the society but he was ignoring the call of his self: a return to tradition, culture, ritual etc. and he had to face difficulties in his life.

Tradition is more powerful than the earned wisdom. Our culture, tradition, ritual, and theology have been managed scientifically by our ancestors. It has natural knowledge/wisdom and that natural knowledge has scientific reason too. Narrator, Paulo Coelho has knowledge of how to handle the good business and earn more and more money but does not know how to spend life peacefully. After traveling the road to Santiago de Compostela he knows it. It means after following the tradition, ritual, culture etc. he knows the real meaning of life and returns to peace.

Tradition, ritual, culture, theology etc. have collective value in human life and human soul. If we are far from these things we fall into an abyss of immense loneliness and the same invades the human soul. Tradition, ritual, culture, theology and human psychology have close relationship with one another. One pushes another. The main character of the novel, Paulo Coelho was alone in the business area in the beginning. He was feeling loneliness. But later on he collects social values and becomes familiar with the world.

The novel *The Pilgrimage* thus suggests that recourse to ancient wisdom fills one's soul with new dream and vigour at a time when other material sources and means fail to fill the soul. Such ancient wisdom includes rituals, cultures and traditions. Through a research for a scientific reality behind such wisdom might frustrate one, but the way they boost up one's moral and exert psychological influence cannot be denied. If we are to subscribe to the idea of Joseph Campbell, there is no need to even connect myths with any scientific cause-and-effect relations; they sustain themselves within the limits of their own worth and value.

Pablo Coelho, by demonstrating in his fiction that he wins the sword of power after a trip to the shrine in Santiago, suggests that culture is an extremely important medium to discover and individual's latent worth, and collecting fuel to move to destination without any impediment.

Works Cited

- Abram, M.H. *A Glossary of Literary Terms*. 8th Ed. Noida: Harcourt Asia, 1995.
- Brown, Daniel Russel. "A Look at Archetypal Criticism." *The Journal of Aesthetics and Art Criticism* 28.4 (Summer, 1970): 465-472.
- Campbell, Joseph. "Bios and Mythos: Prolegomena to a Science of Mythology." *Myth and Literature: Contemporary Theory and Practice*. Ed. John B. Vickery. Lincoln: University of Nebraska, 1991.
- Chaturvedi, A.K. "Paulo Coelho's *The Pilgrimage*: A Unique Search for the Meaningful." *The Criterion: An International Journal in English* 4.VI (December 2013): 48-55.
- Coelho, Paulo. *The Pilgrimage*. Hammersmit: HarperCollins, 1997.
- Farrand, Livingston. "The Significance of Mythology and Tradition." *The Journal of American Folklore* 17.64 (Jan.-Mar., 1904): 14-22.
- Freud, Sigmund. *The Interpretation of Dreams*. Ed. Hazard Adams. Fort Worth: Harcourt Brace. Jovanovich College, 1992.
- Frye, N. *Anatomy of Criticism: Four Essays*. Princeton: Princeton University Press, 1957.
- Gordon, Walter K. (Ed.). "Introduction to Literature." *Critical Perspectives*. New York: Verlag, 1968.
- Jung, Carl Gustav. *On the Relation of Analytical Psychology to Poetic art*. USA: Princeton University Press, 1922.
- . "The Concept of the Collective Unconscious." <bahaistudies.net/asma/The-Concept-of-the-Collective-Unconscious.pdf>.

- Kondev, Dimitrina. "Our Most Successful Author." *21st Anniversary: The Pilgrimage*. Barcelona: SantJordiAsociados, 2012. 8.
- Mihaly, Vilma-Irén. "The Pilgrimage as Inner and Outer Journey in Paulo Coelho's *The Pilgrimage*." *Acta Universitatis Sapientiae, Philologica* 7.1 (2015): 73–81.
- Panchenko, Ekaterina. Rev. of "The Pilgrimage". *21st Anniversary: The Pilgrimage*. Barcelona: SantJordi Asociados, 2012. 7.
- Plato, "Ion." *Critical Theory Since Plato*. Ed. Hazard Adams. Fort Worth: Harcourt Brace Jovanovich College, 1992.993-1000.
- Seaquis, Carl. "Ritual Individuation and Ritual Change." *Theory in the Study of Religion* 21.3 (2009): 340-360.
- Soni, Sonia. "Life Realized through Riddles: A Study of Paulo Coelho's *The Alchemist*." *MIT International Journal of English Language & Literature* 1.2 (Aug. 2014): 85–91.
- Strauss, Levi. "The Structural Study of Myth." *The Journal of American Folklore* 68. 270 (Myth: A Symposium Oct. - Dec., 1955): 428-444.
- Tyson, Lois. *Critical Theory Today*. New York: Garland Publishing Inc., 1999.
- Young, Carl Gustav. *Archetype and the Collective Unconscious*. 2nd Ed. Trans. R.F.C. Hall. London: Rutledge, 1991.