

**Representations of Archetypes in Paulo  
Coelho's *The Alchemist***

**Lecturer: Ahmad Jasim Alazzawi**  
***Department of English/College of Arts/  
University of Mosul***



## Abstract

An archetype is a literary device in which a character is created based on a set of qualities or behaviors that are specific to readers. The term archetype is derived from the studies and writings of psychologist Carl Jung who believed that archetypes are part of humanity's collective unconscious or memory of universal experiences. In a literary context, characters that symbolically embody universal meanings and basic human experiences, independent of time or place, are considered archetypes. One of the most common literary archetypes is (Hero). The hero is generally the protagonist of a narrative such as courage and sacrifice. Though heroes may appear in different literary forms across time and culture, their characterization tends to be universal thus making them archetypal characters. In Paulo Coelho's *The Alchemist*, Santiago is the protagonist of the story and an archetypal hero. He possesses heroic qualities of courage, determination and physical strength which he uses to go on his archetypal dream through the world and to complete the archetypal quest of seeking treasure. The research aims to analyze the selected novel, especially, the dream of Santiago using Carl Jung's archetypal theory. The paper concludes that Paulo Coelho's *The Alchemist* manages to focus on several aspects of archetype and a concluding remark about Santiago. The research uses the textual and conceptual essence of archetype briefly in the selected novel. It also draws the attention to Coelho's novel as an example of archetype.

**Key Words:** archetypes, individual, legend, psyche, unconscious

تجسيد النماذج الاصلية في رواية باولو كويلو "الكيميائي"  
المدرس: احمد جاسم العزاوي  
جامعة الموصل- كلية الاداب- قسم اللغة الانكليزية

النموذج الاصيلي هو أداة أدبية يتم فيها إنشاء شخصية بناءً على مجموعة من الصفات أو السلوكيات التي تكون محددة للقراء. يشتق مصطلح النموذج الاصيلي من دراسات وكتابات عالم النفس كارل يونج الذي اعتقد أن النماذج الاصلية هي جزء من اللاوعي الجماعي للبشرية أو ذاكرة التجارب العالمية. في سياق أدبي، تعتبر الشخصيات التي تجسد رمزيًا معاني عالمية وتجارب إنسانية أساسية، بغض النظر عن الزمان أو المكان، نماذج أصلية. أحد النماذج الاصلية الأدبية الأكثر شيوعًا هو (البطل). البطل هو عمومًا بطل الرواية مثل الشجاعة والتضحية. على الرغم من أن الأبطال قد يظهرون في أشكال أدبية مختلفة عبر الزمن والثقافة، إلا أن وصفهم يميل إلى أن يكون عالميًا مما يجعلهم شخصيات نموذجية. في رواية الكيميائي لباولو كويلو، سانتياغو هو بطل القصة وبطل نموذجي. إنه يمتلك صفات بطولية من الشجاعة والتصميم والقوة البدنية التي يستخدمها من أجل الذهاب في رحلته النموذجية عبر العالم وإكمال السعي النموذجي للبحث عن الكنز. يهدف هذا البحث إلى تحليل الرواية باستخدام نهج كارل يونج النموذجي. كما يحلل رحلة سانتياغو من منظور نهج يونج النموذجي. ويخلص البحث إلى أن رواية الكيميائي لباولو كويلو تمكنت من التركيز على العديد من جوانب النموذج الاصيلي. كما يدرس البحث أيضًا الجوهر النصي والمفاهيمي للنموذج الاصيلي بإيجاز في الرواية المختارة. ولتحقيق هذه الغاية، من الضروري استكشاف النظريات والوجهات النظر النموذجية ذات الصلة من خلال مسح أدبي مفصل وواسع النطاق. كما يقترح البحث لفت الانتباه إلى رواية كويلو كمثال للنموذج الاصيلي.

الكلمات الدالة: النماذج الاصلية، الفرد، الأسطورة، النفس، اللاوعي

## **Introduction**

Carl Gustav Jung (1875-1961), was distinguished psychologist who divided the human psyche into three main parts; the ego, personal unconscious and collective unconscious. Jung states that the conscious mind is the center of our awareness. It represents our sense of self and is responsible for our perceptions, thoughts, and memories that we are actively aware of. Whereas personal unconscious contains memories, experiences, and knowledge that are accessible to us but are not in our immediate awareness. It includes forgotten memories, repressed feelings, and personal complexes that influence our thoughts and behaviour. He also asserts that collective unconscious contains archetypes, which are universal symbols and motifs that are present in the collective experience of humanity across cultures and time periods. An archetype, in Jungian psychology, is a universally recognized symbol, motif that resides in the collective unconscious and evokes strong emotions. These archetypes shape our perceptions, behaviours, and experiences. They are innate and inherited potentials that become activated when they enter consciousness as images or manifest in behavior (1970, p. 32).

## **Collective Unconsciousness and the Archetype .**

Carl Gustav Jung developed analytical psychology on the basis of the “collective unconsciousness” and the “archetype”. Jung theorized the existence of the “collective unconscious” as a level of the unconscious mind that all humans share. This collective unconscious contains archetypes and symbols shared by all cultures and societies throughout history. These archetypes represent essential human experiences and are part of our common human heritage. Jung believed that our ancestors' experiences shape the “collective unconscious” He proposed that these experiences, such as the difficulties encountered by our ancestors throughout history, were inherited and ingrained in the human psyche. Jung argues that the content of the “collective unconscious” has evolved over time; this content represents desires, conflicts, and knowledge. Jung proposed that the collective unconscious was inherent to all humans, and that it influences how individuals respond to the outside world. Jung believed that archetypes could affect a person's responses to major life events. For instance, the Hero archetype may be activated when a person encounters a challenge and needs motivation to overcome it. Jung states that; “ancestral human experiences accumulated over

generations in the course of a long historical evolution, an innate genetic predisposition to react to certain events” (1997, p. 85).

Jung introduces the concept of the archetype in his book *The Archetypes and the Collective Unconscious* (1981). As stated by Jung, Archetypes are universal symbols that exist in the collective unconscious of all humans, based on Jungian psychology. Jung asserts that archetypes are not concepts that are vague. Instead, they exist as distinct manifestations within the human psyche. He suggests that these archetypal forms are universally present in the psyches of people from all cultures. Jung says that his idea of archetypes in psychology is similar to the terminology used to study mythology. He says that what psychologists call "archetypes" and what mythologists call "motifs" are the same thing (1970, p. 43). Both concepts entail recurrent, universally acknowledged cultural patterns. In the framework of psychology, Jung talks about the idea of images. He says that the study of symbols and the collective unconscious is a branch of psychology that attempts to figure out the deepest parts of the human mind. As Jung mentions; “The concept of the archetype, which is an indispensable correlate of the idea of the collective unconscious, indicates the existence of definite forms in the psyche which seem to be present always and everywhere” (1981, p.42).

Jung acknowledges the central concept of archetypes in his theory by emphasizing the existence of archetypes in the human collective unconscious through symbols and images. He asserts comprehensively that these archetypes are shared and inherited by individuals and cultures. In his work, Jung explores the concept of archetypes and presents an argument for their existence. He supports his claims by citing dreams as a significant source of empirical evidence in favor of the existence of archetypes. Jung endeavors to demonstrate the existence of archetypes and the necessity of providing empirical proof. He observes that archetypal patterns have their origins in observable human experience “We must now turn to the question of how the existence of archetypes can be proved” (1981, p.48). Dreams, according to him, are the most significant evidence for the existence of archetypes. For him, dreams are spontaneous experiences that arise from the dormant mind; he refers to dreams as “pure products of nature”. In addition, they are genuine expressions of the unconscious, allowing access to the contents of the psyche.

Jung emphasizes the existence of archetypes in many manifestations of human expression, namely within myths, fairytales, and dreams. He argues that archetypes manifest inside myths and fairytales. Frequently, these archetypes manifest as repeating characters or motifs inside myths and fairytales “we can hazard the formula that the archetypes appear in myths and fairytales” (Jung, 1981, p.153). Archetypes such as the hero's journey, love, the search of fortune, and the desire for change are commonly depicted in literary works. Jung highlights that archetypes might manifest within the creative products of individuals experiencing psychotic fantasies. Individuals who have psychosis frequently exhibit altered views of reality and tends to construct imaginative and fanciful visual representations.

As stated by Jung, archetypes are described as “imperishable elements of the unconscious”. He believes that these archetypes remain permanent constituents of the human mind, transcending time. These entities are not subjected to decline but instead endure over several generations and diverse cultural contexts. Jung argues that despite the immutable nature of archetypes, they are constantly changing and adapting to the cultural and personal contexts in which they manifest. For instance, the “wise old man” archetype may be embodied by a leader in one culture and a tribal elder in another, but both represent the same archetype. Jung emphasizes the role of individual experiences in shaping the manifestation of archetypes inside an individual's psyche. The individual's experience with the archetype of the “hero's journey” can be influenced by their personal experiences and challenges. As Jung states; “The archetypes are the imperishable elements of the unconscious, but they change their shape continually” (1981, p. 179).

In his book *The Transformation of Consciousness in Myth: Integrating the Thought of Jung and Campbell* (1994), John Tigue argues that archetypes are formless, non-specific patterns that exist within the human psyche. These archetypal patterns can manifest as a variety of images and are not limited to a single form. According to Tigue, these archetypes that represent mythic images are extremely significant in myth and cultural narratives. For instance, the "hero" archetype may be exemplified by Odysseus, Gilgamesh, Harry Potter, or Beowulf. (1994, p. 23).

As stated by Tigue, Archetypes serve as sources of collective human memory. They contain the accumulated knowledge and behavioral patterns of the human species.

This means that archetypes are not attached to the memories of specific individuals, but rather to the collective human experience "Archetypes may be represented by mythic images, but are themselves formless. Archetypes store the memories of human ancestry, not of individual persons, but of the experiences of the species" (Tigue, 1994, p. 23). Tigue notes that archetypes are also connected to the collective human experiences. These experiences comprise the fundamental obstacles encountered by humans throughout history.

James Baird stated that mythology "as a raw representation of this group dream can be an area of investigation for the Jungian critic" (1992, p. 46), emphasizing that myths can be viewed as collective expressions of the human psyche and that Jungian analysis can be used to comprehend their deeper meanings. Myths, according to Baird, are primordial manifestations of the human psyche and contain archetypal elements such as images and characters that present universal themes shared by diverse cultures. Additionally, Baird argues that mythology as a "group dream" implies that myths are created by the entire society. Myths frequently reflect the shared values and experiences of a society.

Baird explains that Jungian analysis concentrates on investigating the unconscious's deeper levels, including archetypes and the collective unconscious (1992, p. 46). Jungian critics utilize Jung's concepts to analyze cultural phenomena, such as mythology. These critics may investigate how archetypal symbols such as king occur in myths, or how myths reflect the collective unconscious of society, such as fears and desires. The constant fear residing in the unconscious of the individuals governs their conscious actions. In addition, Jungian critics may also investigate the psychological significance of mythological narratives in an effort to comprehend how myths guide individuals and communities.

Baird compares the symbols present in dreams to those created by the conscious mind, suggesting that the symbols originating from the unconscious mind during the dream state exhibit a lack of logical coherence. The symbols under consideration serve as a direct manifestation of the unconscious mind, encompassing its archetypal components. On the other hand, the symbols generated by the conscious mind exhibit a greater degree of rationality and logic. The formation of these symbols is influenced by deliberate cognitive processes. According to Baird, the symbols seen in



both dreams and conscious creations may be seen as manifestations of archetypes. Baird states; “The raw symbols of dream must be considered apart from the symbols formed by the conscious mind, which are beyond the nonsensical and open to rational inspection. Both groups are reflections of archetypes” (1992, p. 46).

Jung's analysis suggested a connection between the use of imagery in literature and its roots in mythology. This perspective implies that a comprehensive understanding of literary imagery may be achieved through the study of mythology itself. As stated by Jung, the phenomenon of mythology shows not just similarities but also complete identity across many cultural contexts. As a result of this, Jung states, “the whole of mythology could be taken as a sort of projection of the collective unconscious” (1969, p. 205).

Jung used the term “psychoid factor” to refer to the archetype, suggesting its existence within the domain of psychology as well as beyond it. In accordance with Jung, archetypes possess a transpersonal aspect, indicating that they are not solely derived from the human mind. In this instance, Jung used a metaphor to draw a parallel between archetypes and entities situated inside the “invisible, ultraviolet end of the psychic spectrum” (1970, p. 69). The utilization of metaphorical language in this context implies the existence of archetypes that transcend the regular realm of conscious consciousness experienced by humans. They reside inside the hidden spaces of our consciousness. Jung recognizes the influence of archetypal images, emphasizing their symbolic and narrative aspect as experienced by individuals through dreams and myths. Archetypal images can be seen as the tangible manifestations of the intangible archetypal patterns that reside inside the human mind. In order to gain comprehension of archetypes, it is necessary to examine their impact on the human psyche, as evidenced by the recurring narratives, symbols, and themes that transcend cultural boundaries and endure throughout history. The archetypal images are the concrete embodiments of the profound, imperceptible influences that shape our individual psyches and the shared human condition.

In “Some Phases of the Jungian Moon: Jung’s Influence on Modern Literature” (1982), Radford and Wilson underscore the significance of recognizing prominent archetypes in literature as a means of highlighting underlying patterns and connections. The argument that is brought in is that the capacity to identify prominent archetypes in

literature holds significant analytical use. Through the identification and acknowledgment of these archetypes, both readers and critics possess the ability to identify and highlight essential components that significantly contribute to the overall significance and interpretation of the work. (Radford & Wilson, 1982, p. 320). At this point, archetypes function as fundamental components that establish connections among various aspects of literature. The use of archetypes offers a structural basis for comprehending the nature of characters, the development of the story, and the general thematic essence conveyed by the writer. Through the identification of archetypes in literature, readers are able to identify the logical connections between various aspects within the plot, in order to improve the overall coherence of the work. (Radford & Wilson, 1982, p. 320).

Archetypes play a crucial role in writing by providing a means to generalize the experiences and situations of specific individuals. These literary works possess elements of the human experience that evoke a sense of connection among readers from many cultural backgrounds. The recognition of archetypes has the ability to enhance the value of literature by enabling readers to explore the profound significance that links a work to wider cultural themes. "The detection of governing archetypes serves principally to show hidden connections that universalize what might seem highly idiosyncratic" (Radford & Wilson, 1982, p. 320). For example, the archetype known as the "hero's journey" is a widely acknowledged narrative pattern observed in literature, when a main character undertakes a transformative quest or expedition. Through the process of finding archetypes within literary works, readers and critics are able to uncover the underlying thematic analysis of the narrative, so gaining a deeper understanding of the author's intended message and philosophical perspective.

In his analysis, Mario Jacoby explores the inherent significance of archetypes inside the human psyche and their impact on the formation of conscious thought. He characterizes archetypes as the "unconscious regulators". Archetypes, as conceptualized in Jungian psychology, are symbolic representations that are believed to exist inside the collective unconscious. These archetypes embody essential elements of the human condition, including the Hero, the king, the Mother, and the Shadow, which significantly impact human behaviors and thought processes (Jacoby, 1992, p 62).



Following Jacoby, archetypes play a crucial role in enabling the human imagination. He believes that archetypes serve as the foundational elements and models upon which imaginative works are constructed. They function as a primary source of inspiration for artists, authors, and others who aspire to enhance their comprehension of the world. Jacoby employs a metaphorical comparison between archetypes and “seeds” that serve as the origin from which the conscious mind gradually develops. This parallel highlights the notion that archetypes serve as fundamental components of the human psyche. The conscious mind, characterized by its ability to engage in rational thinking and possess self-awareness, is influenced by the archetypal patterns inherent in the unconscious. “The unconscious regulators, the archetypes, make the human imagination possible. They are the seeds from which the conscious mind unfolds” (Jacoby, 1992. p. 64).

### **Representing the Archetypes in Paulo Coelho's *The Alchemist***

*The Alchemist* is a literary work written by Paulo Coelho, a renowned Brazilian writer. The narrative revolves around Santiago, a shepherd originally from Spain, who starts on a profound journey in pursuit of his “Personal Legend”. Santiago embarks on a journey that spans from his town to the Egyptian desert, driven by his passionate pursuit of a hidden fortune that had been revealed to him in a recurrent dream. During the course of his journey, Santiago encounters a sequence of archetypal individuals and acquires significant insights about the nature of existence. The protagonist encounters the king of Salem, who assumes the role of his spiritual mentor. Santiago develops an affectionate relationship to Fatima, a lady residing in the desert, who symbolizes his Anima, or the feminine component of his psyche according to Jungian psychological theory.

Paulo Coelho is influenced by Jungian theory and incorporates Jungian archetypes and mythological figures in his literary works. The characters in his novel embody the Jungian archetypes and correspond to mythological figures presented in his novel. Coelho skillfully integrates Jungian archetypes into his work through the character of Santiago, the central protagonist of the novel, who exemplifies the Hero archetype. Santiago's transformative journey serves as a compelling illustration of the archetypal hero's journey commonly seen in literary narratives. Santiago's pursuit of his “Personal Legend” means an individual's destined achievement or accomplishment.

The concept is frequently linked to an individual's profound aspirations and dreams. It also exemplifies the archetypal hero's journey, characterized by a transformative quest for self-discovery. The symbol of Santiago's journey as portrayed by Coelho represents the inherent and widespread human aspiration for self-realization. In his writings, Coelho portrays Santiago's desire to achieve his "Personal Legend" as a symbolic manifestation of the individuation process. The novel explores the notion that the treasure encompasses more than just financial riches. It extends to encompass a profound comprehension of one's inner self and the attainment of one's authentic purpose, which referred to as the "Personal Legend". This thematic element resonates with the principles of individuation as proposed by Carl Jung. "A Man's Journey in Search of Treasure" (Coelho, 1993, p. 166).

The protagonist begins on a transformative journey to ascertain his authentic identity and actualize his predetermined fate, aligning with Jung's notion that people ought to pursue their own pathways towards self-actualization "and, above all, don't forget to follow your Personal Legend through to its conclusion" (Coelho, 1993, 31).

*The Alchemist* explores the ancient art of alchemy, a discipline that generally encompasses the transmutation of metals into gold. In the literary work, however, the concept of alchemy assumes a more profound symbolic significance. The concept embodies the process of self-transformation and the endeavor to achieve one's "Personal Legend". This transformative symbolism resembles Jung's concept of individuation, in which individuals struggle to fulfill their authentic selves. As Jung states; "These efforts take on the archetypal forms of the hero myth such as can be observed in almost any individuation process" (1980, p. 17). Throughout his journey, Santiago experiences a sequence of signs that serve as guiding forces. These are indicative of Jung's concept of the collective unconscious, in which profound archetypal symbols and themes influence the experiences of individuals. In the novel, Coelho presents the notion of the "Soul of the World," a concept characterized as a pervasive energy that establishes a connection among all entities. The concept presented aligns with Jung's theoretical framework of the collective unconscious, which proposes the existence of a communal a source of archetypes that exercise an impact on the experiences of individuals. The novel's portrayal of the interconnection of many

elements underscores the notion that humans possess the ability to access and benefit from this shared source of knowledge.

The Jungian idea of archetypes encompasses symbols and patterns that are universally shared across all individuals. In the same way, Coelho introduces archetypes that explore fundamental aspects of the human experience. The individual embodies a wide range of experiences and occurrences that give rise to archetypal patterns, hence establishing connections among all entities “Don't forget that everything you deal with is only one thing and nothing else” (Coelho, p.31). Coelho embodies the concept of Archetypal Symbols, which posits that significant synchronicities arise when external occurrences correlate with internal psychological conditions. Coelho makes refers to the concept of the “language of omens,” (Coelho, 1993, p. 31) indicating the notion that some occurrences have profound symbolic significance. The omens included in the narrative can be seen as representations of the Collective Unconscious, whereby archetypal symbols exert influence and provide guidance to Santiago, the central character, during his journey.

Coelho portrays the old king as an embodiment of the Wise old Man archetype. Within the framework of Jungian psychology, the archetype serves as a symbol that embodies the concepts of wisdom, direction, and knowledge. In the disciplines of literature and mythology, it is a recurring phenomenon for the presence of such characters who frequently assume the role of providing guidance and profound wisdom to the primary protagonist as they go on their transformative journey. The "robbed" lake of information and "endless deserts" in the novel can be interpreted as archetypal elements. These obstacles depict the universal obstacles encountered by individuals on their journeys through life.

Paulo Coelho's portrayal of Santiago's interactions with Fatima, the lady he develops romantic feelings for in his novel, can be seen via the lens of the Anima notion in Jungian psychology. Following Jungian psychology, the Anima archetype is a manifestation inside the male psyche that symbolizes the internal feminine part of a man's psychological makeup. Additionally, it serves as a representation of the inner feminine aspect within the male psyche. “The anima always has a feminine form” (Jung, 1980, p.69). During Santiago's journey in the desert, he meets Fatima, who symbolizes the Anima archetype within Santiago's psychological realm. The

protagonist's unconscious mind may lack awareness of certain feminine attributes and feelings, which are symbolically embodied by the female character. Fatima's significance in Santiago's life transcends that of a mere love interest. She represents a profound metaphorical meaning. The existence of the character serves as a representation of the emotional and intuitive direction that the protagonist, Santiago, requires in his pursuit of achieving his "Personal Legend". As Santiago has romantic feelings for Fatima, he cultivates a profound emotional bond with her. The character assumes the role of Santiago's emotional affection, providing him with guidance and support as he navigates the various obstacles encountered during his journey. "Fatima was more important than his treasure" (Coelho, 1993, p.99).

Following Jung, the concept of the Anima symbolizes a man's link to the collective unconscious and its source of wisdom. Fatima serves as a medium by which Santiago has access to the underlying layers of his mind. She assists him in establishing an emotional connection and provides support during his own journey. The portrayal of Santiago's connection with Fatima serves as a symbolic representation of his personal quest for self-realization. Through embracing his relationship with the Anima, the individual achieves a state of enhanced completeness and integration. The integration of the Anima is a crucial component within the framework of Jungian individuation, wherein people endeavor to achieve a state of wholeness and self-realization. "They manifest themselves in an individual's behavior" (Jung, 1980, p. 27).

The moonlight frequently serves as a metaphor of enlightenment and the revelation of concealed elements inside the human brain. According to Jungian psychology, the concept of light can symbolize conscious consciousness. The presence of moonlight illuminating the dunes implies that Santiago is acquiring a heightened understanding of his internal realm.

In the novel, the metaphorical representation of the unconscious mind may be observed in the desert through the interplay of moonlight and shadows, which give rise to the illusion of a rolling wave. Based on Jungian theory, the sea frequently serves as a representation of the collective unconscious, a communal repository of symbols, archetypes, and universal experiences that influence human behavior and cognition. The mention of the horse exhibiting a rearing behavior amid the arid landscape, along with Santiago's encounter with the alchemist, serves as a symbolic representation of

significant points in Santiago's quest for personal enlightenment. *The Alchemist* symbolizes a mentor who assists Santiago in delving into the intricacies of his own mind and uncovering his authentic identity, referred to as his Personal Legend. The symbolic representation of the moon descending into the quiet atmosphere of the desert might serve as a metaphorical expression of the contemplative process that frequently accompanies an individual's psychological journey. It signifies a state of introspection and openness to insights from the unconscious. Coelho skillfully enhances his story by incorporating mythical allusions that serve to augment the symbolism in the narrative. These references establish a connection between the novel and wider cultural and mythical traditions, so strengthening the archetypal atmosphere inside the literary work.

The Philosopher's Stone is a renowned material in the field of alchemy, well regarded for its purported ability to transmute common metals into gold. Within the realm of literature and mythology, the Philosopher's Stone frequently symbolizes the profound process of alchemical exploration, wherein individuals undergo a profound inner change and attain an enhanced level of self-awareness. The narrative utilizes the Philosopher's Stone as a symbol to represent the achievement of spiritual enlightenment and the process of self-discovery "the Philosopher's Stone has a fascinating property. A small sliver of the stone can transform large quantities of metal into gold" (Coelho, 1993, p.84). The pursuit of Santiago's "Personal Legend" might be seen as a similar endeavor to get the Philosopher's Stone.

Based on Jungian psychology, the archetype of wisdom symbolizes the acquisition of knowledge that arises through the integration of both conscious and unconscious layers of the individual's psyche. Mentors frequently exemplify the archetype, providing guidance to the main character. In the story, Coelho incorporates the wisdom of a wise man to provide guidance to Santiago during his journey. The allusion to the "dream being difficult" corresponds with the concept of the Hero's Journey, a prevalent archetype in narrative construction. Santiago embarks on a journey to actualize his "Personal Legend," which necessitates confronting many obstacles. In order to pursue his dreams, Santiago embarks on the acquisition of more skills, such as the study of palm reading. This endeavor serves as a metaphorical representation of his own journey of self-exploration and willingness to embrace novel encounters. With regard to Jungian philosophy, this signifies an investigation into the realm of the

unconscious mind and the presence of archetypal aspects. "I told you that your dream was a difficult one. It's the simple things in life that are the most extraordinary; only wise men are able to understand them. And since I am not wise, I have had to learn other arts, such as the reading of palms" (Coelho, 1993, p. 15).

Santiago shows a strong alignment with his "Personal Legend", therefore embarking on a transformative journey of self-discovery and individuation. The concept of "Personal Legend" is often perceived as symbolic representations of the collective unconscious, serving as a guiding force for individuals in their pursuit of goals. The confidence exhibited by Santiago for the wisdom of the old king serves as an indication of his willingness to the internal direction that emerges from the collective unconscious. "When someone was in such pursuit, the entire universe made an effort to help him succeed that's what the old king had said. He couldn't have been wrong" (Coelho, p. 94). He believes that the universe is going to turn in his favor, while he is actively engaged in the pursuit of his true purpose. This concept is in accordance with Jung's theory that individuals must have faith in their own processes and acknowledge the significant patterns and connections that manifest in their experiences. The pursuit of one's Personal Legend, as emphasized in the novel, can be seen as a metaphor for individuation. It represents the journey toward self-discovery and the realization of one's unique potential. "You are almost at the end of your journey," said the alchemist. "I congratulate you for having pursued your Personal Legend" (Coelho, 1993, p.130).

As I previously discussed, in Jungian psychology, dreams are seen as pathways that provide insights into the depths of the unconscious psyche. Symbols and archetypal images are frequently included in these manifestations, serving as reflections of deep elements inside an individual's psyche. Dreams have the potential to offer valuable insights into the depths of the unconscious mind, therefore serving as a guiding force for individuals on their journey towards personal development and personal growth. In the novel, Coelho explores how the dream is focused on as a way of showing individuation. It is not a matter of dreaming. Rather, how the content of the dream shows the identity's concerns. "Never stop dreaming," the old king had said. "Follow the omens." (Coelho, 1993, p.64). The portrayal of Santiago's dream is to show the aspirations, desires, and goals that people value and the dreams that move them forward in life. These dreams are more than just wish fulfillment or fantasy; they symbolize the



individual's search for personal satisfaction, progress, and self-discovery. It is a means to establish and sustain a link between the individual's unconscious mind and the symbolic reality. Jungian psychology places significant emphasis on the exploration of the contents residing inside the unconscious mind, which includes the investigation of dreams as a means to reveal concealed truth.

The advice to “never stop dreaming and to follow the omens” (Coelho, 1993, p.64) is consistent with the concept of individuation in the framework of Jungian psychology. The process of individuation encompasses the integration of both conscious and unconscious aspects in order to achieve self-realization. Dreams play a vital part in this phenomenon, providing valuable insights into the unconscious facets of the psyche. Coelho employs the metaphor of “the desert never changing” as a means to symbolize the eternal and constant elements of the collective unconscious. The archetypal symbol of the desert has remained consistent for generations, serving as a means of connecting individuals to the experiences and narratives of people across many historical periods and places in the world.

The concept of love has consistently emerged as a prominent and recurring topic in many mythologies and cultural tales extending across different historical periods. These narratives frequently draw upon the archetype of love in order to communicate universal insights on the fundamental characteristics of human beings. Love is often seen as a concept that may resonate with individuals from many cultural and societal backgrounds due to its connection to the collective unconscious. The concept of love serves as a symbol for a permanent aspect of the human condition. Love may also be perceived as an archetype that is inherent in the collective unconscious. Although external conditions have the potential to undergo alterations, the intrinsic phenomenon of love continues to be an integral aspect of the human mind. In *The Alchemist*, the author presents love as a resilient and transcendent power that surpasses the material elements of existence. The profound bond between Santiago and Fatima serves as a testament to their enduring relationship, which remains strong even in the face of Santiago's difficult physical expedition. The symbol of love represents the enduring nature of love as a universally recognized model, “That you could have trusted more in your love for Fatima” (Coelho, 1993, p.134).

### Conclusion

The research concludes that Paulo Coelho's *The Alchemist* presents a complex variety of archetypal representations that correspond with Carl Jung's archetypal theory, highlighting the universal aspects of human experience. Santiago's dreams exemplify the Hero's dreams archetype, wherein his pursuit of treasure reflects an inner desire for purpose and self-actualization, a process identified by Jung as individuation. Coelho's characters, such as the mentor, exemplify the Wise Old Man archetype, directing Santiago towards self-discovery, while others exhibit the transformational forces of the archetype, enabling the hero's transformation. Coelho used the desert and the oasis as symbols similar to the universal symbols found in Jung's collective unconscious. These symbols function as physical locations while also symbolizing profound psychological conditions, like self-realization and enlightenment. The existence of archetypes such as the Anima and Animus in Santiago's relationship with Fatima underscores the need of harmonizing masculine and feminine forces for personal development. Coelho integrates archetypal aspects into the narrative, revealing core psychological truths that resonate universally across nations and generations. The examination of *The Alchemist* through Jungian archetypes elucidates the significant influence of these symbols and patterns on the reader's comprehension of the narrative and the overarching human experience. Santiago's search for treasure serves as a metaphor for our own desire, prompting readers to contemplate their pursuit of personal satisfaction and the overarching desire for significance.

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