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A Comparative Study on the Archetypal Journey of Self-Realization in Paulo Coelho's *The Alchemist* and Elif Shafak's *The Forty Rules of Love*

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Abstract

This comparative study deals with the archetypal journey of self-realization as represented in Paulo Coelho's *The Alchemist* and Elif Shafak's *The Forty Rules of Love*. Both novels feature protagonists who starts a spiritual journey to realize their true selves and fulfill their fates. The study also discovers how the writers use different literary techniques to transmit the archetypal journey of self-realization. For example, Coelho deploys the theme of the personal legend which stands for a person's unique ideal which serves as a guiding force for Santiago throughout his journey. On the other hand, Shafak benefits from the Sufi concept of the dervish, which represents a person going after spiritual enlightenment through separation from material possessions. Indeed, it focuses on the protagonists' self-realization journeys to discover the archetypal motifs, symbols, and narrative structures. These selected novels share thematic points embedded in mysticism, spirituality, and personal growth. From these perspectives, the purpose of this article is to provide a general understanding of how these contemporary works contribute to the wider discourse on self-discovery within the context of the protagonists' archetypal journey.

Keywords: Archetypal criticism, spirituality, *The Alchemist*, *The Forty Rules of Love*, sufism

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1. Introduction

Self-realization has always been a significant aspect in literature since it sheds light on the human ambition to comprehend himself/herself and find the essence of life. Many writers have explored this theme by crafting compelling narratives, in that, they produced attractive plots which takes the attention of the readers. Paulo Coelho's *The Alchemist* and Elif Shafak's *The Forty Rules of Love* are two important novels that deal with the self-realization of the characters in their archetypal journey. These two novels employ allegory and symbols to describe the hero's pursuit of the real meaning of life. This archetype stands for the characters' change from a common man to a hero thanks to the obstacles they face while achieving self-realization individually.

Paulo Coelho's *The Alchemist* was first published in 1987. The writer is interested in mysticism and spirituality. In this respect, this novel demonstrates the writer's spiritual journey as a devout catholic. It is about the experiences of Santiago who sets off on a journey to discover his Personal Legend which is used as a term to depict his purpose. The protagonist confronts lots of difficulties, and he meets different people on his journey throughout the novel. This literary work is embellished with symbolism such as the desert, the omens and the stone which expresses several parts of Santiago's journey. He comes across some mentors who help him reach spirituality, thus, he learns the ways of going after his dreams by depending on his instincts.

Elif Shafak's *The Forty Rules of Love*, released in 2009, narrates the author's discovery of Sufism, known as a mystical side of Islam. The novel is separated into two related parts. The first part of the story takes place in the 13th century. It turns around the well-known poet Rumi and his affair with his spiritual guide, Shams of Tabriz. The second part of the novel is set in the 21st century. This part explains the life of Ella Rubinstein who reads a novel about Rumi and Shams. As a matter of fact, *The Forty Rules of Love* combines a story in the 13th century and another one in the 21st century in the same pot. While reading the spiritual lives of Rumi and Shams, Ella is deeply affected and she starts to interrogate her life. Both linrd of fate which are from different centuries in this novel discuss various themes such as faith, love, and self-realization since the people direct their journeys towards self-discovery in Shafak's *The Forty Rules of Love*.

In conclusion, this study investigates the effects of these selected novels that have been influential all around the world. *The Alchemist* and *The Forty Rules of Love* have gained international importance and they have been translated into different languages. The central research problem lies in understanding how archetypal patterns, particularly the journey of self-realization, are adapted and reinterpreted in modern fiction across different spiritual and philosophical traditions. The spiritual journey of the heroes in both novels guide the readers in terms of reaching self-realization and personal growth. As a matter of fact, these novels lead people to have a more meaningful lives. In this respect, this study aims to identify and analyze the structural and thematic parallels and divergences in the two novels by focusing on how each author employs archetypal motifs to articulate the process of self-discovery through Jungian archetypal theory, which is also supported by insights from myth criticism and spiritual philosophy.

2. Theoretical Background

Even though Jung is mostly discredited within psychoanalysis on the pretext of being too mystic, with little scientific insights, Jung's approach would be highly relevant for the purpose of this paper assuming that the two literary works in the present study tackle the inner or spiritual journey of the characters in a mystical journey, that of Ella in *The Forty Rule of Love* and Santiago in *The Alchemist*. Several critics also offer support for Jung's approach, suggesting that it makes it possible to combine and associate scientific accounts of self-development with more spiritual accounts.

Archetypal criticism assumes that literary works embody universally constructed patterns, or archetypes, that could be found across cultures or geographies all over the world. The prevailing view within archetypal criticism is the progressive journey of the hero towards wholeness or totality, which is designated as mandala by Jung owing to its circular nature. Therefore, an archetypal journey represents a process of self-building. There are several definitions offered for this specific term. For example, Lazso (1990) defined archetypes as "forms or images of a collective nature which occur practically all over the earth as a constituent of myths and at the same time as individual products of unconscious origin" (p.45). Jung (1919) defines archetypes as "typical modes of apprehension" (para. 280), "forms without content,

representing merely the possibility of a certain type of perception and action” (Jung, 1936, para. 99), or “universal and inherited patterns” (Jung, 1956, para. 337). Implicit in these definitions are the idea of universality, archetypes as meaning-making mechanisms within the collective unconscious of humanity.

Jung identified four main archetypes, namely Persona, Self, Shadow and Anima/Animus. Personal (or mask) is about how we exhibit ourselves to the world. Self as an archetype reflects wholeness or totality, encompassing ego, personal consciousness as well as collective conscious. Self works in a circular manner (like a mandala) and when the circle is complete the person attains wholeness. Next, Shadow is the archetype for animal-like instincts of humans such as sex or other life instincts. It contains the suppressed desires or weaknesses. According to Jung (1964), the shadow archetype represents “those qualities and impulses [a person] denies in himself but can plainly see in other people—such things as egoism, mental laziness, and sloppiness.” Finally, anima refers to the feminine side of the male psyche, while Animus refers to the male side of the female psyche. According to Jung (1939), archetypes are common across cultures or geographies, and they manifest themselves in the form of primordial imagery, which is defined as symbols that represent recurrent thought systems or ideas mankind throughout history and which are commonly found in dreams, art, religion and myths. To facilitate our understanding of archetypes, Jung (1969) offered the term “archetypal behaviors”, which refer to common, recurrent behaviours irrespective of country of origin. Shafak’s novel is a prime example of this, where she combines the spiritual journeys of three characters from culturally, religiously, and geographically diverse places with diverse life experiences: Ella, Shams, and Rumi.

Jung’s initial conceptualization of archetypes linked them to heredity and viewed them as instinctive entities, implying that they are part of our genesis and that they shape our world view. In his later conceptualization, Jung admitted their psychoid nature and suggested that they shape not only human psyche but also nature. The most frequently found examples of archetypal images include Hero (as ego in pursuit of goals), Shadow (unknown aspects of personality, usually classed as negative), Anima (a man’s contrasexual component), Animus (a woman’s contrasexual component), Wise Old Man (or Wisdom archetype) and Magna Mater (Great Mother)

(Jung, 1969; Neumann, 1973). Turning inward represents the shadow archetype inasmuch as it reconciles the relationship between the conscious and the unconscious. Jung (1966:78) admits that "everyone carries a shadow, and the less it is embodied in the individual's conscious life, the blacker and denser it is". The shadow archetype implies that we understand ourselves through our reflection on others.

Jung based his archetype theory on two fundamental concepts, namely 'personal unconscious' and 'collective unconscious'. Whereas *personal unconscious* refers to all the information or experiences that were perceived or suppressed after birth, *collective unconscious* encapsulates the entire evolutionary process since the emergence of mankind, which forms the deepest part of the human psyche. Hence, the collective unconscious bursts with traits peculiar to our primitive ancestors, encompassing all the hereditary and biological bases across societies, geographies, and time, and, to put it short, everything that precedes us. It is, in a sense, 'the womb of archetypal process' (Mills, 2018, p. 204).

Jung privileges the process of uncovering one's own deeper aspects, that is, turning to oneself, as one of the pre-requisites for wholeness. According to him, these inner and deepest parts of our psyche form the 'collective unconscious', which unites us all given that they are shared beliefs, experiences, perceptions, or traits.

According to Jung, the unconscious and the conscious come together in a process called 'individuation', which implies that the close relation between the unconscious and the conscious determines how wholesome or complete one becomes. Assuming a similar attitude to Freud, Jung here suggests that "The rejection of the unconscious usually has unfortunate results; if the instinctive forces of the unconscious are kept to be neglected, they rise in opposition [...] The more negative is the attitude of the conscious through the unconscious, the more the unconscious becomes dangerous" (Jung, 2015, p. 31). The suppression of the unconscious inevitably prompts one to stick to an archetype, which overwhelms one in time and, in a sense, possesses one. In that case, one ventures forth into a search for the ideal archetype, which is mostly unattainable, leading to neurosis.

Jung's approach attached considerable importance to the role of cultural or personal experiences in the development of the self, the former being primarily

critical for both personal and collective development of psyches. This “could be an important means of cultural adaptation and development of moral values” (Hassan, Engku Atek, Latiff Azmi & Azmi 136). Equally critical in Jung’s theory is the concept of *collective consciousness*, which, according to Jung emerges from universal human experiences. In brief, according to Jung, an archetype is ‘innate neuropsychic centres processing the capacity to initiate, control and mediate the common behavioural characteristics and typical experiences of all human beings’ (Stevens, 1994, p. 49). Jung explains the concept of *collective consciousness* as follows:

My thesis, then, is as follows: in addition to our immediate consciousness, which is of a thoroughly personal nature and which we believe to be the only empirical psyche (even if we tack on the personal unconscious as an appendix), there exists a second psychic system of a collective, universal, and impersonal nature which is identical in all individuals. This collective unconscious does not develop individually but is inherited. It consists of pre-existent forms, the archetypes, which can only become conscious secondarily and which give definite form to certain psychic contents (Jung, 1969, p. 43)

There are subtle differences between and among archetype scholars in terms of how they conceptualize certain components. For example, while Freud foregrounds ‘libido’ as the source of sexual energy, Jung conceptualizes it as ‘spiritual energy’. Another difference is that while Freud views art as a way to the artist, Jung prefers to interpret the text within itself.

3. A Spiritual Escape from the World in *The Alchemist*

Paulo Coelho, born in 1947, is a novelist who has gained international importance through his works. He mainly deals with philosophical and spiritual matters in his writings. The theme of love forms a vital role in his life since “Coelho is a firm believer in the power of love. According to him, love is the only force which has the power to change the world” (More 2015, 18). His writing style is generally simple, and he focuses on transmitting the realities of life together with humanity. Furthermore, his novels touch upon the themes of personal growth, self-realization

and discovery.

Although Coelho started writing novels in the 1970s, he could not reach his fame till the release of his famous novel *The Alchemist* in 1988. Upon its publication, *The Alchemist* turns into a milestone of his literary career since it inspires people from all levels of the world by expressing contemporary themes. The novel's themes such as personal growth or going after one's dreams have become more important even in the 21st century. The idea of listening to one's muses is stressed throughout *The Alchemist* which tells the story of Santiago. He is a young shepherd from Andalusia, and he dreams of finding a secret treasure of the Egyptian pyramids. For this reason, Santiago leaves his peaceful life behind and he starts a new adventure. However, he encounters with various problems and people on his way. Thanks to these encounters, Santiago learns to importance of following his Personal Legend. He also finds his love, Fatima who supported him on his journey. His adventure takes him to the pyramids in which he understands that the real treasure he searches in the experience he gets along the way since he realised his personal growth and discovery. In other words, Santiago's journey teaches him that the real treasure lies in the pursuit of one's purpose and the lessons learned during the process. He understands that the real treasure lies in the journey itself and the wisdom he gains along the way through different archetypes which are universally known as recognized pattern, symbol or theme that persists in literature as in the case of *The Alchemist*. In other words, the journey of self-realization, as conceptualized by Carl Jung, is marked by a series of encounters with archetypal figures and experiences that facilitate the integration of the unconscious into a cohesive sense of Self.

One of the most important archetypes in *The Alchemist* is the hero archetype. His entry into the unfamiliar realm (marking the archetypal crossing) commences with the sale of his flock of sheep which is an act that symbolizes a deliberate severance from the Persona, or the socially constructed identity in pursuit of his deeper self. From this angle, Santiago represents the hero archetype in several ways. First, he sets out on a journey to achieve his personal legend, which is a common characteristic of the hero archetype. He states that "I am following my Personal Legend. It's not something you would understand" (p.13). His curiosity enforces Santiago to find the

meaning of his dream. Heroes are often called to undertake a quest or journey, in that, it involves overcoming obstacles and challenges along the way. The book's most prominent symbols is the Personal Legend, which refers to a person's life purpose or destiny. According to Carl Jung, "symbols can be seen as the visual manifestation of archetypes. The greater the appeal and attraction of such symbols, and the longer that attraction endures, the more likely it is to connect to the deepest levels of the collective unconscious" (Jung, 1969, p. 287). Throughout the book, Santiago learns that everyone has a Personal Legend and that it is important to follow one's dreams to fulfill this purpose. Santiago's personal legend is to find his treasure at the pyramids, but as he discovers, the treasure is not material wealth but the discovery of his true self. This theme encourages readers to reflect on their own legends and consider what they truly want to achieve. The idea that we as human-beings are all part of a larger plan and that the universe plans to help us achieve our goals is a common theme in literature, and *The Alchemist* has been appreciated for its message that tries to convey humanity.

Another archetype in *The Alchemist* is the concept of the hero's journey. Although his family wants him to be a priest, he refuses: "One afternoon, on a visit to his family, he had summoned up the courage to tell his father that he didn't want to become a priest. That he wanted to travel" (p.10). Santiago's journey in *The Alchemist* is both physical and spiritual. He travels from his home in Spain to the deserts of Egypt. However, his journey is also a metaphor for his spiritual growth and self-discovery. The hero's journey archetype also represents the idea of a protagonist embarking on a transformative journey. During his adventure, he faces challenges and overcomes obstacles along the way. This represents the idea of growth and transformation through a physical or metaphorical journey. The most important part of this hero's journey is the fact that "the force one is looking for in the hero's journey is within oneself" (Kremenik 129). In *The Alchemist*, Santiago's journey represents the hero's journey archetype. He starts his journey as an ordinary shepherd, but he becomes a hero as he embarks on a quest to discover his personal legend. Along the way, he encounters obstacles such as his fear of failure and the threat of bandits, which he must overcome in order to achieve his goal. At this point, he is severely warned: "Once you get into the desert, there's no going back. And, when you can't go back,

you have to worry only about the best way of moving forward. The rest is up to Allah, including the danger” (Coelho 74). However, he insists on discovering his personal legend and gains a deeper understanding of himself and the world around him. Through his experiences and interactions with others, Santiago gains wisdom and becomes a more spiritually enlightened individual.

The other archetype that appears in *The Alchemist* is the mentor archetype. The mentor archetype is a common figure in literature and mythology and is often portrayed as a wise and experienced guide who helps the hero on their journey. According to Paul Brunton, "The spiritual journey must proceed by the guidance of his own intuitive feeling together with the pointers given by outer circumstances as they appear in any form". (136). In *The Alchemist*, Santiago's mentor is a mysterious alchemist who teaches him the principles of alchemy and helps him to understand the world in a new way. Evidently, Melchizedek, the mysterious king of Salem, assumes the role of the mentor by offering Santiago Urim and Thummim and explaining the concept of the Personal Legend, which can be associated with a Jungian parallel to the process of individuation. He provides Santiago with guidance and wisdom by teaching him important life lessons, such as the importance of following one's dreams and the power of the universe. He states that "Well, there is only one piece of advice I can give you," said the wisest of wise men. 'The secret of happiness is to see all the marvels of the world, and never to forget the drops of oil on the spoon'(p.31).

The theme of transformation is another important archetype in *The Alchemist*. This is also related to our bodies. It means that they "as the center of various experiences, senses, emotions, and feelings, are always affected accordingly and are under constant reconstruction and change throughout life" (Pishghadam & Shakebaee 3). Along the novel, Santiago undergoes a profound internal and external transformation. The transformation archetype represents the idea of a protagonist undergoing a significant change or evolution over the course of the story. In the novel, Santiago undergoes a significant transformation as he embarks on his journey. He begins the novel as a simple shepherd who is content with his life, but as he sets off on his journey, he begins to question his purpose and the meaning of his life. Since Santiago encounters various obstacles and meets new characters, he gains important lessons

and gains new perspectives. He learns to trust his intuition, to have faith in the universe, and to never give up on his dreams. As a matter of fact, *The Alchemist* discloses to Santiago one significant thing that he should know:

What you still need to know is this: before a dream is realized, the Soul of the World tests everything that was learned along the way. It does this not because it is evil, but so that we can, in addition to realizing our dreams, master the lessons we've learned as we've moved toward that dream. That's the point at which most people give up. It's the point at which, as we say in the language of the desert, one 'dies of thirst just when the palm trees have appeared on the horizon (p.115)

Santiago has transformed into a wise and enlightened individual who has achieved his personal legend and found true happiness and fulfilment by the end of the novel. At this point, he states that "I am learning the Language of the World, and everything in the world is beginning to make sense to me...even the flight of the hawks," (101). Santiago's transformation represents the idea of personal growth and development, which is a focal theme of the novel.

The concept of the divine feminine is another archetype in *The Alchemist*. The divine feminine is a repetitive archetype in literature, and it is often associated with the compassionate and sensitive qualities traditionally associated with women. In *The Alchemist*, the divine feminine is shown in several characters, including Santiago's mother, the gypsy woman, and Fatima. Santiago's mother represents the nurturing qualities of the divine feminine, as she is supportive of her son's journey and encourages him to follow his dreams. The gypsy woman represents the intuitive qualities of the divine feminine, as she is able to interpret Santiago's dreams which are related to the "representations collectives, which in the form of mythological motifs have portrayed psychic processes of transformation since the earliest times" (Jung, 1972, p.5). The Gypsy woman tells Santiago, "Dreams are the language of God. When he speaks in our language, I can interpret what he has said. But if he speaks in the language of the soul, it is only you who can understand" (12). In fact, Santiago is the only one who can understand it and therefore the sole interpreter of his dream. However, the main female archetype is Fatima, whom Santiago falls in love. She represents both the nurturing and intuitive qualities of the divine feminine.

It is definitely Fatima that evoked love and created a twin soul for every person in the world. In this respect, it is stated in the novel that “[w]ithout such love one’s dreams would have no meaning” (Coelho 90). She supports Santiago on his journey and encourages him to follow his dreams, while also providing him with important guidance and wisdom. Fatima encourages Santiago through her following words:

You have told me about your dreams, about the old king and your treasure. And you've told me about omens. So now I fear nothing because it was those omens that brought you to me. And I am a part of your dream, a part of your destiny, as you call it...if I am really a part of your dream, you'll come back one day" (93).

Fatima symbolizes the idea of love and connection, which Santiago needs to continue his journey. That is, Fatima represents the archetype of the soulmate or love interest who supports and affirms Santiago’s journey by providing unconditional love and spiritual partnership.

In conclusion, *The Alchemist* is a complex novel that explores a variety of archetypes and universal themes. It is an inspiring novel that suggests a roadmap for the archetypal journey of self-realization. Through Santiago's journey, Coelho teaches us about the importance of listening to our intuition, trusting the universe, and finding our personal legends in nature even as a shepherd. In this regard, Frye states that “[t]he conventional honors accorded to the sheep in the animal world provide us with the central archetype of pastoral imagery, as well as with such metaphors as "pastor" and "flock" in religion” (143). Shortly, the novel emphasizes the idea that we are all connected, and our actions may affect other people in the world, in that, Santiago's journey shows us that every encounter, every action, and every decision we make has the potential to impact the lives of others.

4. Shafak’s *The Forty Rules of Love*

Spirituality is a recurrent theme in Shafak’s fiction. Her two novels, namely *The Forty Rules of Love* (Shafak [2010] 2015) and *Three Daughters of Eve* (Shafak [2016] 2017), are particularly engaged in spiritual pursuits. The present study focuses on *The Forty Rules of Love* given its similarity to Paulo Coelho’s *The Alchemist*. A

distinction between spirituality and religiosity would be in place here inasmuch as Aziz, the author of the book which Ella is influenced greatly, calls for a distinction between the two stating that “religiosity and spirituality are not the same thing” (Shafak [2010] 2015, 145).

The Forty Rules of Love enjoyed incredible popularity not only in Türkiye but also in international marketplaces. This sheer popularity of the novel was attributed to its appeal to various powerful fragments in Turkish community, the liberals, and the conservatives. For example, Adil (2010) commented that this wide appeal of the novel could be attributed to its speaking to all parties with its soft Sufi orientation. The coalescence of Sufism and cosmopolitan way of thinking is viewed as one of the most powerful factors that enable the immense popularity of the novel, enabling it to be consumed by a large readership (Fox, 2023). Similarly, Yaqin (2018) asserts that *The Forty Rules of Love* “offers an instrumentalist reinterpretation of Islam as positive, relying on orientalist tropes about Sufism to convey a vision that appeals to an American literary market”. (p.132). Moreover, according to Ziad Elmarsafy (2012), integrating topics like Sufism into literary works “enable[s] key meditations on individuality, survival, hospitality, autobiography and, above all, the novel itself as a vector for ideas about the world and its habitability” (p.8).

Sufism is the heart and soul of the matter in the novel as relating to Ella, the reader of *Sweet Blasphemy*, through which Ella learns Sufism, and by the dervish Shams of Tabriz. Prominent in the novel are the 40 rules teetered throughout the novel that the dervish Shams of Tabriz discharges occasionally on account of related instances. An abiding concern throughout the novel is to unearth these highly didactic doctrines on occasion. It seems that Shafak manages to promote it in the US context by integrating the character Ella and by advancing the concept “Rumi phenomenon” (ElZein 2000). Elena Furlanetto (2013) favours Shafak’s endeavour as a smooth introduction of the concept of Sufism for American readers (Fox, 2023).

In the novel, the power of love connects the characters spiritually in a series of accidental events. For example, Ella’s encounter with Aziz’s novel is quite an accident while Rumi’s first encounter with Shams, prior to Sham’s transition to Konya, was in a series of dreams that lasted for forty days. During this time, it is as

if Rumi sees a silhouette of Shams, seeing him almost full in physical qualities. Similarly, Sham's transition to Konya was also a result of his spiritual saturation with his stay in Baghdad. Prior to his transition to Konya, where he meets Rumi and where the most powerful spiritual partnerships was experienced, he was first in Samarkand and then in Bagdat. A letter sent to Baghdad by a dignified darvish in Konya to Baghdad heralded Sham's transition to Konya.

Shafak crafts all the love-seeking characters, including Ella, Shams, and Rumi, from a point where they are ready to launch their spiritual journey along with their compelling driving forces. Ella Rubenstein, one of the main characters around which the spiritual journey turns, is depicted in an unhappy and patched-up marriage stiffened by the tedious chores of motherhood with three children and a betraying husband. To cite her own words, she is "in charge of everything at home: managing the finances, caring for the houses, reupholstering the furniture, running errands, arranging kids' schedules and helping them with their homework" (Shafak, 2010, p. 62). In a sense, she is depicted as a typical woman or mother responsible for most of the daily chores. What is worse, Ella is prevented from her desire to become a book critic owing to all her duties as a mother and housewife. In one instance, upon her daughter's question, Ella admits that "Your father and I have been married for a long time. It is difficult to remain in love for so many years" (Shafak, 2010, p. 78). It seems that marriages and motherhood are two barriers in front of Ella's self-realization. To go further, Ella's moment of discontent comes after dinner one evening, the thoughts rambled on Shams originating from the book she is reading, *Sweet Blashemy*. She ponders that "It could be nice to have someone like him (Shams) around," she joked to herself. "Never a dull day with a guy like him (Shams)!" (Shafak, 30).

Shafaks uses several foil characters such as Desert Rose or Suleiman the drunk to shine Shams or Rumi. For example, Shams encounters them at highly critical moments and changes their self-perceptions.

To ascertain the diversity of human experience and to admit that people in all geographical locations could be in search of love, Shams shoots rule 21 as he was discussing with Suleiman the Drunk. It goes as following:

We were all created in His image, and yet we were each created different and

unique. No two people are alike. No two hearts beat to the same rhythm. If God had wanted everyone to be the same, He would have made it so. Therefore, disrespecting differences and imposing your thoughts on others is tantamount to disrespecting God's holy scheme. (Shafak, 92).

The first time he appears in the novel is on March 1242 in a caravansary, where he was thrown into a well by the Killer, who was commissioned to kill Shams by some people who has a strong aversion to him. After Shams was saved and after the innkeeper tackles a little brawl between two men, Shams wants him to stop and states the following:

As a Sufi I had sworn to protect life and do no harm. In this world of illusions, so many people were ready to fight without any reason, and so many others fought for a reason. But the Sufi was the one who wouldn't fight even if he had a reason. There was no way I could resort to violence. But I could thrust myself like a soft blanket between the innkeeper and the customers to keep them apart (Shafak, 27).

Shams was an ardent Sufi from the very beginning, the signs of which were manifest at his childhood. Once, Shams said the following to his father as he was contemplating and talking to the innkeeper after the brawl:

Father, I am from a different egg than your other children. Think of me as a duckling raised by hens. I am not a domestic bird destined to spend his life in a chicken coop. The water that scares you rejuvenates me. For unlike you I can swim, and swim I shall. The ocean is my homeland. If you are with me, come to the ocean. If not, stop interfering with me and go back to the chicken coop (Shafak, 31).

His spiritual maturation depends on his extensive experience with people, which culminated in the appearance of *The Forty Rules of the Religion of Love*, which are dispersed throughout the novel. These forty rule enlighten us as to the nature of love. According to Shams, they “could be attained through love and love only.” (Shafak, 32). Shams also believes that “The Path to the Truth is a labor of the heart, not of the head” (Shafak, 32) upon which he establishes his doctrine of making the heart the primary guide as opposed to the mind. So spiritually mature Shams is upon all his encounters with people and resultant experiences that he says the following:

It wasn't death that worried me, for I didn't see it as an end, but dying without leaving a legacy behind. There were many words piled up inside my chest, stories waiting to be told. I wanted to hand all this knowledge to one other person (Shafak, 32).

Shams, having settled in Konya, rambles the streets of Konya and sees the cosmopolitics composition. He mentions “the mixture of religions, customs, and languages permeating the air. I ran into Gypsy musicians, Arab travelers, Christian pilgrims, Jewish merchants, Buddhist priests, Frankish troubadours, Persian artists, Chinese acrobats, Indian snake charmers, Zoroastrian magicians, and Greek philosophers.” (Shafak, 72). Shams also observes the following:

The whole city was a Tower of Babel. Everything was constantly shifting, splitting, coming to light, transpiring, thriving, dissolving, decomposing, and dying. Amid this chaos I stood in a place of unperturbed silence and serenity, utterly indifferent to the world and yet at the same time feeling a burning love for all the people struggling and suffering in it. (Shafak, 72).

As Shams was roaming the street of Konya, he accidentally enters a brothel and during his talk with the hermaphrodite, the brothel owner, he harbingers the salvation of the Desert Rose, one of the women working in the brothel. Here, again, Shafak skillfully inserts the randomness of the salvation moment for a prostitute. Here comes the seventeenth rule of love, which reads as follows:

“Real filth is the one inside. The rest simply washes off. There is only one type of dirt that cannot be cleansed with pure waters, and that is the stain of hatred and bigotry contaminating the soul. You can purify your body through abstinence and fasting, but only love will purify your heart.” (Shafak, 73)

On several occasions, Ella's suspicions as to her husband's betrayal is brought up in the novel and in all instances Ella does not seem concerned. Her only concern is that she does not know how to handle the answers. In the middle of the novel, when her desire for love is escalating, she realizes that she is not looking after herself. For example, she has not had a haircut for a long time and she complained that she hadn't had a crazy youth period. Ella depicted herself as “Ella-the-control-freak”, “Ella-the-

hopelessly-meek” (Shafak, 82), and “... a third Ella, observing everything quietly, waiting for her time to come.” (Shafak, 82). Her admiration for Al-Aziz, her reading of Shams coupled with her frustration and desperation in her own life culminates in her realization that she has to initiate a spiritual journey. This is manifest in her pray on that instant where she begs God to bestow her the love that would either make her much better or make her impervious to the feeling of desperation. She says that “Whichever one You choose, please be quick,” and adds that “You might have forgotten, but I’m already forty. And as You can see, I don’t carry my years well.” (Shafak, 87).

Shams both assigns agency to the individual in the quest for the salvation and also leaves some room for the random order of things. Upon his encounter with the Desert Rose and having talked about her impasse, Sham shoots another aphorisma, which reads as follows:

Fret not where the road will take you. Instead concentrate on the first step. That’s the hardest part and that’s what you are responsible for. Once you take that step let everything do what it naturally does and the rest will follow. Do not go with the flow. Be the flow. (Shafak, 90)

The spiritual, humanist, or the personified versions of the forty rules presented in much of the novel represent all the wisdom that humanity has attained even since it has gained the control of its thinking power and conscience. These forty rules also have very powerful religious basis. In this sense, they could be said to represent *the collective unconscious*, which, as was stated, bursts with traits peculiar to our primitive ancestors, encompassing all the hereditary and biological basis across societies, geographies, and time, and, to put it short, everything that precedes.

4.1. Personal Legend

Even though the *Forty Rule of Love* could be read as the spiritual journal of several characters including Ella, Rumi, or Aziz, Ella’s journey stands out owing to several reasons. First, she is a female character living far away from the mystic context of mid-Anatolia, where Sham’s forty rules of love emerged. Moreover, she is a member

of different religion. Her spiritual journey decisively marches towards the salvation point. Several critical events mark her departure. First, she does not have a happy family life, her husband betraying her and her children barely taking her word. Through the middle of the novel, having read *Sweet Blashemy*, written by Aziz Z. Zahara, she becomes more self-aware and questions her marriage. She is not any more afraid of losing her marriage. She is in a vicious circle. Second, she does not pay any heed to her husband's betraying her. Her encounter with the author of the book *Sweet Blashemy* was the turning point in her life. She corresponded with the author, Aziz Z. Zahara, every day and fell in love with him even before meeting him in person. Another significant milestone in Ella's personal legend or transformation was her sexual desire to him even before seeing him. This attests to the fact that love is not only about seeing and touching each other. In the novel, she admits that it has been a long time since she last desire man so much so that she even forgot what it means to desire a man.

It is as if some unknown divine power brings those people together intentionally. It should be acknowledged that all of them are inclined to launch their personal spiritual journeys. Aziz was born in Scotland, but somehow encounters and accepts sufism. Ella is living in Boston and has never been to an Islamic country. Shams comes to Konya out of the blue. However, when you read the novel, you get the impression that all these characters were ready and well-disposed for their spiritual journeys.

4.2. Mentor Archetype

A mentor archetype refers to a character who guides, advises, or teachers the protagonist. Mentor archetypes have wisdom, knowledge, insight, experience, and skills which are not found in the protagonist. In the *Forty Rule of Love*, Shafak presents a constellation of mentor characters; Shams is the guide to Aziz, Aziz is a guide to Ella and Rumi and Shams guide each other. Aziz, the author of *Sweet Blashemy*, was of Scottish origin. One striking example of Sham's turning into a mentor to Rumi is when Rumi admits that Shams turned him into a student.

When you read the novel, you realize that way the spiritual journeys of Ella and Aziz, just like that of Shams and Rumi, intersects is both random and also seems rendered possible heavenly. Ella and Aziz are opposite characters; one is Christian the other is Muslim, one has a traveler spirit, the other has a more stable life, or “where she feared to step, he surged full blast. Where she hesitated and worried before acting, he acted first and worried later” (Shafak, 105). Ella depicted herself as “a liberal, opinionated Democrat, a nonpracticing Jew, and an aspiring vegetarian” (Shafak, 105). Though Ella is not a religious figure, she is still carried away by the sufism adopted by Rumi and Shams. The most obvious reason could be the universal and more liberal representations of Sufism, which fits the American discourse (Furlanetto, 2013). In a sense, it could be stated that Shafak attains a spiritual state where religious dogmas do not interfere with the spiritual pursuits of the characters. And the mentor archetype that makes this possible is Aziz, and, of course, the major driving force behind is Shams because Aziz learned Sufism from Shams.

At first, Aziz was an atheist, but later becomes a sufi. He is of Scottish origin. At the age of twenty, he meets two important things. The first is the camera and the second is his meeting Margot, a traveler. Margot was quite extraordinary and bohemian and impressed Aziz very much. He went to Amsterdam for her and they plan their lives. They have a short happy period. However, then, Margot dies in an accident and this brings the decline of Aziz, who hits the ground. After her death, he loses many of his friends, money, and the track of his life. Then, he goes to North Africa and meets an English anthropologist there, who recommends him to go and meet the Sufis. Then, sufism becomes his lifetime goal. He spent long years in Morocco among Sufis and became a sufi. Finally, Baba Samed, the head of the zawiya, tells him that he must go and disseminate all the wisdom and spiritual experiences he had gained.

The quest for love transcends centuries in the novel. Ella is perplexed by the similarity between Aziz and Shams, who lived eight hundred years apart. This similarity captures Ella, upon which Ella decides to read the novel deeper.

4.3. A Trickster Character: Shams

In mythology, a trickster character is mostly a mythological character (God, Goddess, spirit, or human) that embodies an immense degree of intellectuality or holy knowledge and utilizes this wisdom to trick or surprise people. In that regard, in *Forty Rule of Love* Shams could be viewed as a trickster character with all his wisdom, understanding of human nature, his extraordinary appearance. He was all in black, was wearing an earring in one of his ears, had a long stick and had penetrating looks that had the power to captivate those around. His encounters with the foil characters like Hasan the beggar, the Desert Rose, or Suleiman the drunk are remarkable. For example, when Shams comes across Hasan the beggar and perplexes him with his wisdom, a crowd shouting “Lash the deceiver! Lash the whore!” (Shafak, 81). The Desert Rose was caught as she was trying to listen to Rumi’s preach in a man’s guise. Someone detects her in the crowd and they chuck her out of the mosque. When Baybars, the ruffian, howles blaming her for entering the mosque and deceiving good Muslims, Shams challenges thirty furious men and says that “Are you telling me you want to punish a person for going into a mosque? Is that a crime?”, (Shafak, 82). with a scorn in his voice. When the crowd insists, Shams smartly says “But how did you notice her in the first place? You go to a mosque but pay more attention to the people around you than to God? If you were the good believers you claim to be, you would not have noticed this woman even if she were naked.” (Shafak, 82). In many similar instance, Shams could impresses or charms people through his wisdom.

5. Result

The Alchemist and *The Forty Rules of Love* are both novels which attract readers from all walks of life. Their popularity stems from the universal ambition of people for self-realisation and personal fulfilment. Santiago’s and Ella’s journeys in these novels inspire readers to open a new gate in their lives. Through a Jungian-archetypal point of view, the protagonists in both texts undergo psychological and spiritual metamorphoses that align with the quest for wholeness. They never give up their physical and spiritual journeys in spite of the whole difficulties they have had to challenge on their ways to self-fulfilment. This comparative article of the archetypal

journey clarifies that Coelho and Shafak touch upon some important themes such as transformation, discovery, dedication, and faith. Therefore, the writers put the elements of mysticism and spirituality into the same pot. From this perspective, Santiago's quest for his Personal Legend follows the linear progression of the Hero's Journey, integrating Jungian archetypes such as the Mentor and Self to illustrate the process of individuation in *The Alchemist*. Conversely, *The Forty Rules of Love* presents a dual narrative in which both Ella and Rumi undergo transformative journeys shaped by Sufi mysticism, with figures like Shams of Tabriz functioning as catalysts for inner awakening and spiritual integration. Not only Santiago but also Ella has their mentors who help them on their journeys. Their affair with these mentors plays an important role in their spiritual transformation. Besides these similarities, there also some distinct differences between these novels. As a result, *The Alchemist* and *The Forty Rules of Love* are two novels that reveal the archetypal journey of self-realization. Although they differ in their approaches, both demonstrate the importance of finding the real meaning of life in terms of their beliefs. The authors present human experiences of self-discovery and personal fulfilment through symbols, imageries and archetypal characters which will continue to affect the whole humanity in the world.

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