

ARCHETYPES SYMBOLISING ATHENA'S PERSONALITY DEVELOPMENT IN *THE WITCH OF PORTOBELLO*

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ABSTRACT

Novels often use symbols to voice their authors' opinions about individuals' personalities. One type of symbols used is an archetype. This study aims to investigate the archetypes of a character named Athena in Paulo Coelho's *The Witch of Portobello* (2008). The researchers employed a library study to conduct this study. The results show that there are six archetypes, namely Pallas Athena, the Virgin, the Martyr, the Saint, the Witch, and Hagia Sofia. The archetypes portraying her initial personality are Pallas Athena, the Virgin, the Martyr, and the Saint. The archetypes depicting Athena's developed personality are the Saint, the Witch, and Hagia Sophia. In conclusion, these archetypes are able to symbolise Athena's personality development.

Keywords: archetypes, personality development, Athena.

ABSTRAK

Novel sering menggunakan symbol-simbol untuk menyampaikan gagasan penulisnya tentang kepribadian seseorang. Salah satu simbol yang digunakan ialah arketipe. Penelitian ini bertujuan untuk meneliti arketipe seorang karakter bernama Athena dalam novel yang ditulis oleh Paulo Coelho, yang berjudul *The Witch of Portobello* (2008). Penulis menggunakan kajian pustaka dalam penelitian ini. Hasil penelitian ini menunjukkan bahwa ada enam arketipe yang dimiliki Athena, yaitu Pallas Athena, Perawan Maria, Martir, Orang Kudus, Penyihir dan Hagia Sofia. Arketipe-arketipe yang menggambarkan kepribadian awal Athena adalah Pallas Athena, Perawan Maria, Martir dan Orang Kudus. Arketipe-arketipe yang menggambarkan perkembangan kepribadian Athena adalah Orang Kudus, Penyihir dan Hagia Sofia. Kesimpulannya, arketipe-arketipe dalam novel tersebut ini menyimbolkan perkembangan kepribadian Athena.

Kata kunci: arketipe, perkembangan kepribadian, Athena.

INTRODUCTION

From time to time, society never ceases to voice its opinions, especially about each individual who belongs to it. The opinions or comments are concerned with not only one's physical appearance but also personality. Personality, according to Wordsworth, is the "quality of the individual's total behaviour" (Hurlock, 1974, p. 6). The changes of one's personality are also the object of the comments made by the society.

To comment and give opinions about one's personality, society often uses symbols. Harris (2010) states that "symbol is an image that represents something else" (p. 1). Although comprehending the symbols used in a literary work is difficult, it is of paramount importance. Reuben (2011, p.1) stated that "the ability to interpret symbol is essential to the full understanding and enjoyment of literature." Hence, comprehending the meanings of symbols used in literary works is indispensable to fully understand the authors' thoughts and ideas. One kind of the symbols used by the society and authors to convey their messages is the archetype.

The archetype can be a part of literary works because it becomes a medium to express one's opinions. Due to its loosely defined form, which has no formal metrical structure, prose makes most writers feel comfortable in expressing their ideas, messages, or thoughts. A novel, which usually uses a prose structure, is one of the possible media used to deliver one's messages to the world. One of the novels which contains archetypes to support its story and convey its messages is Paulo Coelho's *The Witch of Portobello*.

This study intends to analyse the archetypes possessed by a character named Athena in Paulo Coelho's *The Witch of Portobello*. By analysing the archetypes, the researchers aim to prove that those archetypes portray Athena's personality development. Jung (1979) states that a symbol is a term, a name, or even a picture which may be familiar in daily life; yet, it possesses specific connotations in addition to its conventional and obvious meaning. He also states that a word or an image is symbolic when it implies something more than its obvious and immediate meaning. It implies something vague, unknown, or hidden from us (p. 20). Experts have differentiated and classified symbols into some categories. The classifications are based on who or what generates the symbols and their forms. Harris (2010) states that there are two kinds of symbols, namely universal symbols and personal symbols. Authors and poets often present symbols in their works by exploiting the widely shared associations between an object or event or action and a particular concept. This kind of symbols is called universal symbols (p. 1). Abrams (1993), however, prefers the terms 'conventional' or

'public'. However, some writers use symbols whose significance is generated largely by themselves. In this case, the symbols presented are called constructed symbols. In his book, he also uses the term 'private' or 'personal' symbols (p. 206). Meanwhile, Arp and Johnson (2012) state that symbols can be categorised into three forms, namely names, objects, and actions (p. 289).

Archetypes belong to universal symbols. Jung (1979) defines archetypes as tendencies to form the representations of a motif, the representations that can vary a great deal in detail without losing their basic pattern. He explains that archetypes are the manifestations of instincts in fantasies. These manifestations often reveal their presence by symbolic images (pp. 67-69). Jung (1980) also states that the archetypes are the contents of collective unconscious. They are the archaic or primordial types which have existed since the remotest times along with universal images. The archetypes are well-known for expressing themselves in primitive tribal lore, myth, and fairy tale. In these forms, the archetype, which is essentially unconscious, has been altered to become conscious. By making it conscious and perceiving it, the archetype takes its colour from the individual's consciousness who experiences it (pp. 4-5). Wheeler (n.d), who studied Jung's theory, adds that an archetype is "an original model or pattern from which other later copies are made, especially a character, an action, or situation that seems to represent common patterns of human life". He further adds that archetypes often include a symbol, theme, setting, or character sharing a common meaning in an entire culture, or even in the entire human race. The examples of archetypes found cross-culturally are recurring symbolic situations, recurring themes, recurring characters, symbolic colours, and recurring images (p. 1). It can be concluded that the archetype is a tendency to form a motif or pattern which is a manifestation of instinct and presents itself in the form of symbolic images. Later, the motif or pattern is copied to represent the common patterns of human life. The copies can take many kinds of form, such as situations, characters, images, etc.

Because the archetypes dwell in every individual's sub-consciousness, they have a huge impact on each person. This impact can be positive or negative depending on whether the archetypes are able to inspire growth and development. Von Franz states that all men possess common inherited emotional and mental behaviour patterns called as the archetypes. We can find their products like symbolic fantasies, thoughts, and actions in every field of human activity. He further explains that the archetypes have a huge impact on an individual. They not only form his emotions, his ethical and mental outlook but also influence his relationship with others. Thus, they affect his whole destiny (as cited in Jung, 1979, p. 304). Zolla (1981) points out one of the ways to realise archetypes through synonymisation is by analysing names. He states that the thing named depends on its name. Hence, naming means discovering the controlling archetype.

Therefore, studying names can lead one to discover the controlling archetypes of the bearers. It means that one's name is his destiny—the organising pattern of his life—because a name, which describes a being, comes first and reflects the archetype. Thus, things are shadows of their names since their names link them to their archetypes (pp. 55-56).

Since archetypes are manifested throughout the history in the form of myth, dream, and literature, the names of various historical figures and objects, which represent universal subconscious patterns, are considered as archetypes. In this study, the researchers examine several manifestations of archetypes in several areas, namely Greek mythology, three concepts of Catholic figures, a concept of a historical figure and a concept of a historical object. Then, the researchers specified the study on several influential names and concepts, namely Pallas Athena, the Virgin, the Martyr, the Saint, the Witch, and Hagia Sophia. The archetypes are mentioned directly in the novel and the nicknames which Athena uses.

After analysing the archetypes, understanding characterization methods used in the novel is of paramount importance to discover Athena's personality. This concept is required to analyse a character's characteristics revealed by an author in his works. In his book, Hill (2001) elucidates that characterization is the choice an author makes for revealing a character's personality (p. 1). Choosing a character's name is a part of characterization. It is because names can point out the characters' traits due to their meanings and interpretations. Freud was the first person to emphasise that names are symbols of self for they represent the personality pattern of the bearer; therefore, names are used by others in making their judgements about the name's bearer (as cited in Hurlock, 1976, p. 52). Kennedy and Gioia (2010) add that if the names of the characters are chosen artfully, they can indicate their natures. Another subtle method of characterization is called allusion which is referencing a character with the name of a famous person, place, or thing (p. 78). Besides identifying names, to analyse Athena's personality, the researchers refer to nine ways of conveying the characters and their characteristics that an author uses in his or her works stated by Murphy (1972, p. 161). They are personal description, character as seen by another, speech, past life, conversation of others, reactions, direct comment, thought, and mannerism. Some of these ways are applied in analysing Athena's personality based on how her character is presented in the novel.

Then, the researchers connect Athena's identified characteristics to her personality. Hurlock (1974) states that the term "personality" is derived from the Latin word *persona* which means "mask." She explains the term *persona* is used to denote how one appears to others, not one actually is (p. 6). Dashiell defines

personality as a “total picture of his organised behaviour, especially as it can be characterised by his fellow men in a consistent way” (as cited in Hurlock, 1974, p. 6). Allport gives another perspective by saying “personality is the dynamic organisation within the individual of those psychophysical systems that determine his characteristic behaviour and thought,” (as cited in Hurlock, 1974, p. 7). In conclusion, a personality is a kind of technique which one dynamically organises while one appears to others. Therefore, a personality is not who one actually is. This organised technique is practised by organising one's behaviours so that the image which appears can be characterised in a consistent way.

By understanding Athena's personality, the researchers can examine her personality changes. Hurlock (1974) defines personality development as the change of a character's personality for the sake of improvement. Such change usually happens during adolescence because teenagers desire to fit in and be popular. Hence, adolescents and young adults are prone to dissatisfaction over their personality pattern. This discontent motivates them to improve the qualities which others find favourable and cover up their flaws. When the gap between their ideal self-concepts and their real ones is as narrow as possible, they will achieve satisfaction. Later in life, young adults will notice that favourable personality does not only affect their popularity but also their success. It creates a kind of anxiety which further motivates them to better themselves (pp. 119-120). There are three characteristics of change in personality mentioned by Hurlock (1974). The first is better versus worse. In literary works, some characters change for the better and the others are for the worse. This change is influenced by social and personal adjustment. The second one is quantitative versus qualitative. Some changes are qualitative; it means a new trait replaces the old one. The rest are quantitative, which shows that a trait that is already present is strengthened or weakened. This characteristic of change is caused by the change of self-concept. Last, some occur slowly and the others change rapidly. A slow, gradual change is barely perceptible, while the rapid one is already readily apparent (pp. 120-122). Hurlock (1974) then points out that other-directed type of people, who are susceptible to peer pressure, are willing to adjust their behaviours radically compared to inner-directed people whose self-concepts are governed by their personal aims and values (pp. 122-123). Hurlock (1974) also adds that there are several conditions responsible for personality change, namely physical changes, environmental changes, changes in significant people in one's life, changes in social pressure, changes in roles, strong motivation, changes in self-concept, and use of psychotherapy (p. 134). In brief, personality development is the change of one's personality which is motivated by the will to improve oneself.

METHOD

This study employs the library research method. The object of this study is a novel entitled *The Witch of Portobello* written by Paulo Coelho. This novel contains various symbols, especially archetypes, to support its story and convey its messages. The data gathering process was done by determining Athena's characteristics in the beginning and the end of the novel using nine ways of characterization stated by Murphy (1972), listing of the archetypes mentioned in the novel based on synonymisation proposed by Zolla (1981), and finding the connections between the archetypes and her personality development. Since the aim of this study is to prove that the archetypes possessed by Athena symbolise her personality development, the researchers chose to use mythopoeic and psychological approaches to be employed in this study.

According to Rohrberger and Woods (1971), the mythopoeic approach receives its impetus from the concept of collective unconscious (p. 11). However, Kennedy and Gioia (2010) use the term mythological criticism. It combines the insight of anthropology, psychology, history, and comparative religion. This approach explores the author's common humanity by analysing how his imagination uses myths and symbols which are common to different cultures. Its central concept is the archetype proposed by Carl Jung (p. 693). The approach is applied to analyse the archetypes possessed by Athena and to see whether they portray her personality.

The psychological approach is appropriate to describe Athena's personality development and the factors influencing the development because one's personality and the factors affecting it are directly connected to psychology. Kennedy and Gioia (2010) state one of the three approaches employed by psychological criticism is the analysis of fictional characters. They explain that the approach brings insights into human behaviour and the things influencing fictional characterization into the study of how fictional characters act (p. 690). Based on these claims, the psychological approach is appropriate to be used to analyse Athena's personality development.

FINDINGS AND DISCUSSION

Analysing a character's personality is of paramount importance in comprehending the story and determining his or her personality development. In order to understand a character, the researchers must understand the type to which the character belongs. Arp and Johnson (2012, p. 106) classify characters into two categories. The first type is flat characters. These characters remain the same from the beginning to the end of the story. The other one is developing or dynamic

characters, which unlike their counterparts, they undergo some changes of character, personality or outlook. Aligned with this theory, it can be concluded that Athena is a dynamic character because her personality undergoes significant changes throughout the story which improve her character immensely. To discover Athena's characteristics and personality the nine ways of conveying the characters and their characteristics proposed by Murphy (1972) are employed.

At the beginning of the novel, Coelho (2008) describes Athena as a Romanian gipsy baby girl who becomes an adoptive daughter of her respectable Lebanese parents. She is brought up in Beirut and is given much love by her parents. As a result, she grows in wisdom and beauty; she becomes an exceptional child. Her uncle, who involves in politics, gives her the nickname Athena to protect his niece from the bleak future that an Arab name might bring (pp. 17-18). It is discovered that before her personality develops, she is described as a religious, family-oriented, tough, intelligent, impulsive, stubborn, loner, inconsiderate, unforgiving, restless, dissatisfied, and insecure.

After analysing Athena's characteristics before her personality development, her initial personality can be revealed. Her initial personality is derived from integrating the characteristics she possesses before the development. Based on these characteristics, Athena's initial personality before her characteristics develop is emotional.

After overcoming many obstacles and problems, Athena's personality gradually changes. Athena becomes a wise and contented woman. She does not remain as an insecure loner. She becomes a confident leader instead. She still keeps her family-oriented, intelligent, and tough natures, but these traits have been strengthened by many events that Athena experiences. She also becomes more open-minded, which allows her to be considerate and forgiving to the people who think differently. She has been able to master herself and her behaviours. In addition, she grows more relaxed, which enables her to enjoy her life.

Analysing Athena's characteristics after she improves her personality reveals her developed personality. Her developed personality is the integration of her enhanced characteristics. Based on these characteristics, it can be concluded that Athena's personality after the development is composed.

The Archetypes Athena Possesses

Sherine Khalil, known as Athena, possesses several archetypes. The archetypes discussed in this section are the archetypes mentioned directly in the novel and the nicknames which Athena possesses. They are Pallas Athena, the

Virgin, the Martyr, the Saint, the Witch, and Hagia Sophia. Each of them portrays a facet of Athena's personality.

a. Pallas Athena

Coelho (2008) states "Athena refers not only to the capital of Greece, but that it is also the name of the Greek goddess of wisdom, intelligence, and war" (p. 17). Miles (1999) describes Pallas Athena as the most masculine of goddesses, an asexual virgin, and an incarnation of militant intelligence (p. 24). Morford and Lenardon (1971) also explain that Pallas Athena is the equal of her father in might and good counsel. In addition, they add that there is a close bond of affection between Zeus and his favourite daughter, Pallas Athena, which allegorizes her three basic characteristics, namely her prowess, her wisdom, and the masculinity of her virgin nature (pp. 92-93). These descriptions show that Pallas Athena is unique among the Greek goddesses. She does not expose her beauty like her fellows but shows her true self and her potentials. Instead of showing off and exploiting her beauty, she uses her wits to achieve what she wants. This explanation shows that Pallas Athena is highly intelligent, family-oriented, tough, and unique.

Athena is similar to the goddess in several aspects. First, Athena grows up when the war spreads to her homeland and traps her family in their home. Therefore, her bonds with her parents become stronger. They resemble Pallas Athena's bond with Zeus which also concerns battlefields. Her difficult past shapes her into a tough, tomboy girl. Like the goddess, Athena is not afraid of others and is ready to fight them. She also understands that she is good-looking. However, dangerous situations have taught her to utilise her quick-thinking abilities instead.

Loomis (1965) writes that when Hephaistos accidentally ejaculates against her thigh, the outraged Pallas Athena quickly wipes it off with a piece of wool, which she throws on the ground. (p. 37). This story presents the impulsive and stubborn sides of the goddess. Nevertheless, another perspective is offered by Morford and Lenardon (1971), who state that Athena's rejection confirms the purity and integrity of her convictions. (p. 97). Morford and Lenardon (1971) provide more information about Athena's intelligence from the Homeric Hymn (number 28), "I begin to sing about Pallas Athena, renowned goddess, with bright eyes, quick mind, inflexible heart, chaste and mighty virgin, protectress of the city, Tritogeneia" (p. 92). This sentence exposes not only her intelligence but also her stubbornness for no one can stop her will. Her mightiness mentioned in the sentence also implies her toughness. According to Hamilton (1961), Pallas Athena is known as the Goddess of the City, the protector of the civilised life, of

handicrafts and agriculture. She also invented the bridle and tamed horses. In the Iliad, she is portrayed as a fierce and ruthless battle-goddess. Yet, she is warlike only when she defends the State and the home from outside enemies. (pp. 29-30). Her various skills are proof of her intelligence. Her fierce and ruthless characteristics suggest that she could be impulsive and inconsiderate when she is provoked.

Both the goddess and Athena have a tendency of behaving impulsively and being inconsiderate. Similar to the goddess, Athena is very stubborn when it comes to her desire. She would get it no matter what it takes. She disregards her significant others' opinions, feelings, and dreams. Such behaviours hurt others and, in Athena's case, they hurt her too. Nevertheless, she is capable of loving them. While the goddess protects a city, Athena gives everything she has for protecting her family. It also proves her toughness. Another point that highlights the similarity between Athena and the goddess is their various talents. Athena is depicted as a brilliant child understanding the Bible and mastering some types of art, such as dancing and calligraphy.

Loomis (1965) tells a story about Pallas Athena's practical wisdom. In a competition between her and Poseidon to be the chief deity of Athens by giving the most useful gift to the citizens, the dignified goddess claimed the prize of honour since her gift was the more useful than Poseidon's gift. Thus, to the Athenians, Pallas Athena symbolised the greatest quality: wisdom, *Sophia*, which in Greek means "the-knowing-how-which-leads-to-wisdom". (pp. 38-39). She won the competition because of her practical intelligence. She gave the citizens what they need instead of simply proving how powerful and capable she was. Loomis (1965) points out that Pallas Athena got a little ruffled when she was told that a mortal wove better than she did (p. 39). Thus, even a goddess of wisdom could feel envious and dissatisfied. Morford and Lenardon (1971) tell the story about their tragic competition (pp. 95-97). Pallas Athena's impulsive anger and unforgiving nature implied that she could not tolerate being disrespected and defeated by others.

Whereas Athena is not very competitive, she is very active and ambitious like the goddess. She would use her knowledge to solve problems and practice hard to master a new skill. However, before her personality develops, she would not hesitate to hurt others verbally or even physically when they disrespect or embarrass her, especially in front of the public.

b. The Virgin

According to Coelho (2008), "the Virgin (and I'm not speaking here of a sexual virgin) is the one whose search springs from her complete independence,

and everything she learns is the fruit of her ability to face challenges alone” (p. 12). He emphasises that the Virgin he discusses in the paragraph does not have any connection with a biological condition. Instead, he highlights the characteristics of the archetype discussed; they are independence and self-reliance.

Although Athena wants to get married and have a child of her own, her characteristics resemble those of The Virgin. At one point in her life, she confesses to her ex-husband that she is used to suffering in silence. She endures her burdens by herself because she does not want others, especially her adoptive parents to get worried. Thus, she uses the resource which is always available for her—her wit. Her identity as a single mother who works hard to build her own career and make a living for her son proves her independence.

In her book, Graef (1963) mentions several passages from the Bible describing how Virgin Mary faces several challenges with her independence for being the mother of Jesus Christ (pp. 9-10). Graef (1963) elucidates the suffering Mary felt. She suffered when she stood under the Cross—which had been prophesied by Simeon, when her family fled to Egypt, and when Jesus was lost for three days while Mary and Joseph returned from Jerusalem (p. 13-14). The suffering proved her toughness in dealing with various obstacles and problems. In addition, another trait that is mentioned regarding Mary is her obedience. Graef (1963) explains Mary’s reluctance when the angel told her that she would be the mother of the Messiah. Yet, after the Angel convinced her, Mary showed her obedience and consent (p. 11-12).

Like Mary, Athena has a bleak past which certainly has toughened her up. Athena and Lukas’ condition is almost similar to that of Mary and Joseph when they raise their only son. They have little money and face serious dilemmas. Athena makes the situation worse by forcing her own will to her husband most of the time. However, there is a moment when she obeys what he says and ceases a fight that she causes at college. Athena realises that the demand is for the best. Hence, she demonstrates her obedience, which actually rarely happens in the story.

Graef (1963) then elucidates Mary’s childhood by quoting from a “Letter to the Virgins” and states that Mary “lived withdrawn from the world in her mother’s house, never looking upon the face of a stranger” for she spent most of her time praying to God (p. 24). Graef (1963) also says that she was a quite exceptional child because she could walk seven steps without help at the age of six months (p. 29). Hence, from these statements, it can be inferred that the Virgin Mary is religious and intelligent. She is also a loner as well.

c. The Martyr

In his book, Coelho (2008) explains the characteristics of the Martyr. He says “the Martyr finds her way to self-knowledge through pain, surrender, and suffering” (p. 12). Here, he highlights three events experienced by every martyr. Douillet (1958) describes the martyrs as the people who were celebrated and admired because they loved Christ enough to die in torment for Him. Thus, the martyrs were respected because of their perseverance to the end (pp. 75-76). Their love for Christ is inspired by their religious trait which kept them persevered. Thus, according to Cunningham (1986), the martyrs were the bravest of contemporary Christians who suffered and died for their faith (p. 9). They were admirable since they had a huge amount of bravery and toughness to endure the persecution inflicted upon them.

Athena is a religious person. Like any martyr in history, she goes to church frequently and praises God. Initially, she also believes that salvation can only be achieved by following Jesus' teaching. Athena's love for Jesus is still strong even after she faces adversities. She still goes to church after her divorce. She uses her religious trait to toughen herself up when things go wrong.

Cunningham (1986) then reveals how lonely it was for the martyrs to die for the sake of belief in Christ. Despite the pleas of the martyrs' friends and family, they endure their fate. They did not get comprehension and support from their own family (pp. 16-17). Thus, besides their toughness, they were also stubborn during facing their solitary struggle.

Despite being strong, Athena is not flexible when it comes to her choices. She wants things done her ways, which end up hurting herself and puts more burdens on her. Even worse, Athena's selfish decisions push people who care about her away. During her worst moments, she does not have anyone to turn to. She insists on solving her issues alone and starts being a single mother who also works hard for her son. Initially, she does not communicate well with her colleagues at work. She merely greets her co-workers at the office and takes care of her son at her apartment. Besides, she has no friends at college after she almost fights with another student on the first day of term. Thus, we can conclude that Athena is similar to The Martyr regarding her tough and loner traits.

d. The Saint

Coelho (2008) elucidates in his book that “the Saint finds her true reason for living in unconditional love and in her ability to give without asking anything in return” (p. 12). There are two main characteristics mentioned in his explanation. The first is unconditional love, while the other one is the ability to

give without asking anything in return. Athena demonstrates The Saint's both qualities well when she is in control of her own emotions. She will do anything she can to protect those she cherishes.

Douillet (1958) explains several principles of Christian holiness which are closely related to the lives of saints. The first one is the belief that Jesus Christ is the Holy One. The second principle is "in Christ Jesus". The next principle is about a new life. The fourth one is a life of Love. (pp. 18-23). Based on these ways of life, Douillet (1958) declares that the members of Church who were faithful, steady in faith, rooted in hope, persevering in charity considered as holy, "saints" (pp. 24-25). Douillet (1958) also mentions the spirit of the saints. They have faith, courage to choose, unified love, genius, heroism, asceticism and holiness, prayer, miracles, health and holiness. (pp. 53-67). Thus, it can be concluded that a saint is a holy person who is also very religious and full of love toward one's family and others in general.

Athena bears a resemblance to The Saint not only in term of their adamantine faith and zealous desire to praise God. She spends hours in deep contemplation and sings to the Holy Virgin. Her love for Jesus and Mary is so deep that she visits the church very often. She also experiences some visions during her early childhood. She sees some Christians' holy figures and she sees a horrifying scene of a street running in blood, which is similar to that of St. Therese of Lisieux. At one moment, she admits to Father Fontana that her ambition is to become a saint. Her love at the beginning of the novel is reserved to just her family though.

Cunningham (1986) adds his own opinion about the saints. In the New Testament, the word refers to the members of the Church (p. 206). Cunningham (1986) points out the importance of seeing the saints as resources or paradigms instead of miracle workers. He states that a saint is anyone grasped by a religious vision which changes the person's life dramatically, then the changed life aided other people by becoming a role model for them (p. 207). Therefore, a saint is also sociable because he or she had to interact with other people to spread love and serve their environment.

The Saint archetype manifests itself completely after Athena's personality undergoes some developments. When she confronts her fear of imperfection and decides to start teaching people, she opens herself up and starts interacting with more people. She meets her spiritual mentors and loves them. When she gains followers, she helps them with her advice because she cares about them. Her life changes radically because she interacts with more people and loves them.

e. The Witch

Coelho (2008) also provides his portrayal of the Witch by saying “Finally, the Witch justifies her existence by going in search of complete and limitless pleasure” (p. 12). The significant elements in his explanations are the search and the complete, limitless pleasure. Thus, in his opinion, witches also commit some actions in order to attain the desired result. Jean Bodin defines a witch as “A sorcerer is one who by commerce with the Devil has a full intention of attaining his own ends” (as cited in Summers, 1973, p. 1). Summers (1973) writes that the witches sometimes tried to impress the hearers by exaggeratingly boasting about their means of transport (p. 5). From these statements, it can be concluded that witches were contented and confident individuals. Professor A. J. Clark also states “the society of witches had a very creditable knowledge of the art of poisoning” (as cited in Summers, 1973, p. 10). The various knowledge that a witch possesses is proof of their extraordinary intelligence and open-mindedness.

At the end of the novel, The Witch's archetype reaches perfection. Athena, who starts wanting to feel satisfied with her life, can find pleasure in simple things in life. One sign of her intelligence is her readiness to broaden her points of view. She gets along with people from various backgrounds and starts learning ways of life outside the Catholic Church. She also masters the art of charisma and leads people with her wisdom. She does not boast her intelligence, but she certainly is proud of herself and potentials. Her insecurity vanishes when she is able to control her fear of being humiliated. Athena's brilliant solution to her final conflict is also well-planned.

Demos (2004) recapitulates his findings by stating the typical witch's characteristics. Some of them are frequently involved in trouble and conflict with other family members, had been accused of committing crimes, and are abrasive in style, contentious in character—and stubbornly resilient in the face of adversity (p. 93-94). Demos' findings show that witches were very tough and able to deal with oppressive persecutions and social problems. Lucy Mair explains the universal belief in witchcraft that witches are commonly associated with greed and sexual motifs around the world (as cited in Lehmann and Myers, 1985, p. 149). In addition, Lehmann and Myers (1985) state that witches were the antithesis of proper behaviour. The witches' antisocial acts were uncontrollable as well (p. 149). All of these motifs are related to witches' search of pleasure and contentment. They were very confident, relaxed, and open-minded in planning their methods to achieve contentment.

Athena's contented characteristic resembles that of The Witch. She is satisfied with who she is and what she has. She discovers the most important thing

in life—love. She does what she pleases and accepts things which are forbidden by the teaching of the Church. She does not consider homosexuality as a taboo. She discusses sensitive topics, such as sexuality and lifestyle, with her followers. She even tells them that dieting is not needed and impossible. She grows more relaxed because she knows that she is good enough. Her confidence springs from the fact that she does not care about people's reactions to her actions any longer.

Despite various negative perspective about witches, Clyde Kluchohn claims that “at the psychological level witchcraft was an outlet for hostility because frustrated individuals used witches, rather than relatives or neighbors, as scapegoats” (as cited in Lehmann and Myers, 1985, p. 149). Lehman and Myers (1985) also elucidate the different destinies of the witches and sorcerers, “it is during such uncomfortable times that witches may be found at fault and sorcerers may be called upon for help” (p. 150). Edward J. Moody also discovers another facet of witches. He finds out that “some people use witchcraft today to help them understand the world in which they live and to help them adjust to their personal inadequacies” (as cited in Lehmann and Myers, 1985, p. 151). Based on these proofs, witches' toughness can be emphasised once more. They were rejected and blamed by society; some of them were executed as well. Besides dealing with numerous external challenges from their social environment, they had to solve their own internal conflicts. Yet, they could survive all of those problems because of their resilience.

After Athena transforms her life, her life does not get easier. Instead, it gets harsher and harsher. There is a moment when Athena is devastated because she might lose her right to raise her son. However, instead of breaking down, she devises a perfect plan to solve her issues. She stays tough until her last conflict is resolved. The Witch depicts Athena's fortitude in this phase.

f. Hagia Sofia

Coelho (2008) describes Hagia Sofia as “the name of a really beautiful mosque” (p. 201). Williams (1967) writes that Justinian rebuilt the Church of Santa Sophia in the sixth century. Santa Sophia was very luxurious with the gold-covered ceiling, the varied colours of the columns and the treasure of gold and silver and precious stones (p. 133). Williams (1967) then elucidates that Aya Sofya, once the Church of Santa Sophia or of Holy Wisdom, for aesthetic, historical, and topographic reasons, is not only the most famous building in Istanbul and also the world, but also the centre of an area of Byzantine and Ottoman splendour. The exterior of the church was plain compared to the interior because “Byzantine architecture is highly symbolical in conception and detail” depicting “the relationship between the body and the soul” (p. 147). This

extravagant appearance of the church Hagia Sophia symbolises contentment and confidence. In addition, the popularity signifies sociability. Furthermore, the stark comparison between the plain exterior and the lavish interior denotes spiritual wisdom.

When Athena discovers a figure whom she calls Hagia Sofia in herself, she focuses herself on her personality development. She does not really care about keeping appearances. She just wants to better herself and improve her characteristics in order to fill her blank spaces. Athena polishes her personality with more favourable traits. Her wisdom grows as she comprehends that no matter how much money she collects or how many achievements she celebrates is never enough unless she changes herself.

According to Williams (1967), after invading Istanbul, Sultan Mehmet the Conqueror ordered the church to be turned into a mosque and added some Turkish modifications necessary for Moslem worship. The later Sultans modified the mosque too (p. 149). The mosque was converted into a museum by Mustafa Kemal Ataturk's order. It has been functioning as one, welcoming both local and foreign visitors since February 1, 1935 (Hagia Sophia Museum, n.d.). Then, the museum was chosen as a world heritage site by UNESCO in 1985 (Hagia Sophia, n.d.). The alterations of the building's functions and forms signify open-mindedness and adaptability.

Similar to the historical building of which functions have changed several times, Athena's adaptability is honed when she teaches actors of a theatre community. After Hagia Sofia appears for the first time and creates miracles, more people come to Athena and she meets people from many backgrounds. She adapts to the condition and uses it as a bigger opportunity to serve others with the talents she possesses.

The Archetypes Portraying Athena's Personality Development

After studying Athena's characteristics and the changes in her traits happening throughout the story, the researchers also examined the archetypes which appear in the novel. Abrams & Harpham (2012) denote archetypes as "narrative designs, patterns of action, character types, themes and images which recur in a wide variety of works of literature, as well as in myths, dreams, and even social ritual" (p. 16). In addition, Abrams & Harpham (2012) also state that "the persistence of mythical patterns in the literature, on the assumption that myths are closer to the elemental archetype than the artful manipulations of sophisticated writers" (p. 17). Therefore, the researchers could analyse the connections between Athena's changing characteristics and the archetypes

appearing in the novel and prove that those archetypes portray Athena's personality development.

a. Athena's Initial Personality

Before Athena's personality develops, she is described as a religious, family-oriented, tough, intelligent, impulsive, stubborn, loner, inconsiderate, unforgiving, restless, dissatisfied, and insecure person. These characteristics are in line with several archetypes portraying her personality in this phase. They are Pallas Athena, the Virgin, the Martyr, and the Saint.

The first archetype depicting one facet of Athena's initial personality is Pallas Athena. This goddess portrayed most of Athena's characteristics for she was a figure exuding practical wisdom and intelligence. The main character of the novel is similar to Pallas Athena in this aspect; she realises that she is beautiful, but she prefers using her intelligence to solve problems and evade dangerous situations. She sometimes uses her wit to mock others though. As a goddess of war, Pallas Athena was also very tough. These characteristics are already apparent in Athena's behaviours before her personality develops. Staying composed during the war and being a single mother are not easy feats. Furthermore, Pallas Athena was known for being family-oriented because of her close relationship with her father, Zeus. Athena's action to save her family from the battlefield depicts the same trait. Nevertheless, Pallas Athena could sometimes act impulsively and inconsiderately, especially when she was being unforgiving and stubborn. Despite her being intelligent and family-oriented, Athena also shares these traits with the goddess. Such characteristics will reveal themselves when the main character feels hurt, humiliated, and disrespected. It is proven on the occasions she has some rows with the people she loves or throws a tantrum whenever she is provoked. At some points, she does not think about others' feelings and the negative effects of her decisions on her significant others' lives. However, when the consequences of her actions come, she is capable of enduring them and starting a new life.

The second one is the Virgin. The Virgin archetype is known for her independence and ability to face challenges alone. The Virgin Mary, who was a tough, exceptionally intelligent, and religious Catholic figure, represents this archetype despite being a loner. Like Virgin Mary, Athena faces various obstacles and challenges in her early life alone. After her divorce, she works abroad while raising her son without getting some help from her family. She is a brilliant employee although it is difficult for her to socialise with her colleagues at first. In her struggle, she relies on her own capabilities while strictly following the teachings of Catholicism. Athena also possesses Virgin Mary's characteristics including a bit of The Virgin's obedience; it can be observed when Athena has to

be persuaded by Lukas to cease the stand-up fight as the Virgin Mary was persuaded and convinced by the archangel Gabriel to be the mother of Jesus Christ. Moreover, she often goes to a church and sings there to praise God. Even after the divorce that devastates her life, she still attends church every Sunday. As a result of being denied the communion, she leaves the Church angrily. Yet, even during the embarrassing moment, she does not blame God.

The next archetype depicting Athena's personality is the Martyr, who experienced much pain and suffering as Athena does. Athena's tendency to hold a grudge and her being inconsiderate are the sources of her pain. As a result, she suffers from restlessness, dissatisfaction, and insecurity. Athena aims for perfection in everything that she does. She never feels contented despite being able to achieve great stuff as she feels that she does not get any acknowledgement. She always needs to do something to feel loved. The Martyr is similar to Athena in terms of religiosity and toughness. As a result, both endure their suffering while following the Catholic Church's teaching. In addition, both are also stubborn in their lonely struggles. Athena is also willing to keep doing her best and endure her misery while not getting much support from her friends. She also keeps wondering whether she is good enough. Hence, she perseveres until the end just like The Martyr.

Athena's religious and family-oriented traits, which are portrayed by the Saint archetype, have revealed themselves in Athena's personality since her early childhood. These traits depict the pattern shared by all saints. Nonetheless, this Saint archetype has not fully developed because Athena's unconditional love toward both God and her family is not perfect yet. She does save her family members and try not to hurt their feelings. Athena gives all her love and affection for everyone who cares about her, especially for her adoptive parents, husband, and son. She demands nothing in return. Even when Lukas divorces her, she acts calmly and accepts his decision. She even refuses to get the house and furniture when Lukas offers them for her. Afterwards, she is indeed disappointed at him, but in the end, she manages to reconcile. Yet, she does not try to understand how they feel. Moreover, she never considers their concern when she sets her mind on her goal. Her religious characteristic is also flawed considering her impulsive action in the church after she was refused a communion.

b. Athena's Developed Personality

Athena's developed personality is depicted as a truly wise, more family-oriented, tougher, more intelligent, disciplined, open-minded, sociable, considerate, forgiving, relaxed, contented, and confident woman. Based on these

traits, some archetypes portraying Athena's developed personality are the Saint, the Witch, and Hagia Sophia.

The Saint archetype has been fully developed in Athena's personality. She can exude unconditional love better after her personality developed. It can be seen from Athena's spiritual wisdom and her family-oriented traits which have evolved. Athena also leads a new life which is full of love. After being able to reconcile with her ex-husband, she starts being more honest about her feelings. She is now able to love not only her family but also her newfound friends and mentors. Her wisdom helps her express her love without hurting others and teach love to her followers. Such an evolved personality appears after she changes her characteristics. The proof is her newfound disciplined trait—in term of self-mastery, considerate, and forgiving natures. She does not throw tantrum anymore whenever she is criticised. She also understands that her actions and decisions affect others. Yet, the most important point is that she is able to forgive her biological mother. Then, Athena also teaches Andrea, a woman who hates her and whom she dislikes in return, and tells her that Athena is capable of loving and respecting a person whom she dislikes. Instead of being a voluntary lone wolf, Athena evolves and interacts with more people to guide them. She diagnoses people's illnesses and answers their questions regarding their lives. Her helpful nature, which shows her broader unconditional love and her sociable trait, is portrayed by this archetype.

Athena's personality also reveals the Witch archetype. The archetype, which is identified by her search of pleasure, depicts Athena's confidence, contentment, and relaxed attitude. Athena is no longer a restless, dissatisfied person. Athena does not work for money and success anymore. Instead, after faking her own death, she enjoys her life to the fullest. Being surrounded by people she cherishes most is enough. She lets go of her desire to be admired and loved. She teaches her followers confidently without being afraid of failures. The Witch's rich knowledge appears in Athena's personality too because Athena becomes even more intelligent, and open-minded than she has ever been. She becomes smarter and responds to others provocations more tactfully. Sometimes, she can be sarcastic which also shows The Witch's characteristic of refusing to conform with society. To solve the conflict that almost takes her right to raise her son, she uses her intelligence to fake her own death. Her affiliations with her mentors outside the Catholic Church prove that she turns into an open-minded person. She accepts her condition and changes her life by looking for more points of view and methods to calm her restless soul. Athena's tougher characteristic proves the existence of the Witch archetype in her because The Witch was known for their fortitude in facing the obstacles that life threw at them. While Athena's

past is truly difficult and challenging, life throws more obstacles at her after she improves her personality. This time, her problems do not only concern her, but they also hurt people she holds dear. Nevertheless, she tackles all of the issues and finds solutions to end them once and for all.

The last archetype, Hagia Sophia (Holy Wisdom), portrays Athena's evolved spiritual wisdom. After learning various arts and ways of life with her mentors, she does not forsake God. Their teaching transforms her faith into wisdom, which she applies in her daily life. She becomes more philosophical and polishes her traits. Despite having a not very stylish appearance, she possesses strengthened qualities which refine her inner beauty and charisma. Hagia Sophia is a famous building showing Athena's sociable trait. It is proven that she has the bravery to learn from people outside her religion after being refused a sacrament of Eucharist. Then, she starts moving on with her life. She also demonstrates the trait by working abroad and meeting people having a different culture. Furthermore, she abandons her loner trait and teaches others, which is something she is terrified of at first. Hagia Sophia's functions and forms that have been altered numerously (before it became a museum, it had been a church and mosque) symbolise Athena's open-mindedness. Being raised as a devoted Catholic, Athena finds herself restricting her own perspectives regarding the reality around her. Yet, as her personality develops, she is more open to others' faith and sensitive topics. Besides containing much treasure, the well-furnished and well-constructed building depicts her confidence and contentment. At the end of the story, Athena realises that her worth is not determined by other people's opinions about her. She comprehends the fact that she has changed for the better and she is now whole after filling her blank spaces. Hence, she does not need others to give her validation.

CONCLUSION

After analysing Paulo Coelho's *The Witch of Portobello*, the researchers drew two conclusions. First, Athena possesses six archetypes appearing in the novel, namely Pallas Athena, the Virgin, the Martyr, the Saint, the Witch, and Hagia Sofia. Second, those archetypes portray Athena's personality development. Her initial personality is portrayed as Pallas Athena, the Virgin, the Martyr, and the Saint. The developed personality is depicted as the Saint, the Witch, and Hagia Sophia. The answers to the research questions lead to a broader conclusion in relation to the topic of the study; that is archetypes and their relation with humans' personality. Based on this analysis, it is found out that symbols, especially archetypes, can symbolise one's personality development. This can be done by analysing the red thread between one's changing characteristics and the archetypes associated with those traits. Therefore, this method can be one of the

alternatives for people to help them understand one another. In conclusion, a good understanding of the archetypes is necessary and beneficial for people. Not only can they gain knowledge about archetypes and their origin, but they can also connect the archetypes to other fields of knowledge to get other advantages.

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